UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

# PEDAGOGICAL PRACTICES IN VOCAL JAZZ IMPROVISATION

A Dissertation

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

degree of

Doctor of Philosophy

By

CHERILEE WADSWORTH WALKER
Norman, Oklahoma
2005

PEDAGOGICAL PRACTICES IN VOCAL JAZZ IMPROVISATION

A Dissertation APPROVED FOR THE
UNIVERSITY OF OKLAHOMA
SCHOOL OF MUSIC

BY

_____
Dr. Nancy Barry

_____
Dr. Paula Conlon

_____
Dr. Charlene Dell

_____
Dr. Raymond Miller

_____
Dr. Joy Nelson

ACKNOWLEDGEMENTS

The author wishes to express her deepest appreciation to the following people, without whose expertise and assistance, this project would not have been possible: David Baker, Distinguished Professor of Jazz Studies, Indiana University; John Beesley, Assistant Professor of Arts and Communication, Illinois Central College; Greg Carroll, Director of Education, International Association for Jazz Education; Mark Cole, Lieutenant, United States Navy, Retired; Helena Kowal, Graphic Designer; Kimberly McCord, Associate Professor of Music, Illinois State University; Bill McFarlin, Executive Director, International Association for Jazz Education; Jim Walker, her loving and supportive husband.

TABLE OF CONTENTS

LIST OF TABLES

LIST OF ILLUSTRATIONS

ABSTRACT

Research into appropriate teaching methods has not kept pace with the growing need for understanding how vocalists learn to improvise. The purpose of this study was to poll ensemble directors and performers concerned with vocal jazz education regarding various pedagogical techniques for teaching improvisation. It was hoped this would reveal what strategies, skills, and aptitudes are most important in terms of musical development, as well as any trends related to gender, ethnicity, primary instrument, level and focus of education, and differences between directors' and performers' perspectives.

Surveys were distributed to members of the International Association for Jazz Education having indicated an interest in vocal jazz. Respondents were asked to rate techniques documented in jazz literature reflecting the relative importance of each to developing skill in vocal jazz improvisation. Additionally, subjects were asked to identify persons they felt had made significant contribution to the teaching of vocal jazz, understanding that individuals receiving the most mentions would be contacted for interviews. Interviewees were first asked to describe their own teaching, then assist in interpreting the results of the survey.

There were high levels of agreement regarding which techniques were considered most and least important. However, several differences in satisfaction levels arose, suggesting that perhaps the intention and application of these teaching strategies is not fully understood. While few differences based upon gender and ethnicity were discovered, the wealth of anecdotal information implies that these issues have not yet been resolved.

# Chapter 1

## Introduction

Jazz improvisation is a complex activity, requiring a multitude of musical, physical, and cognitive skills. Therefore, when considering the process of teaching it, more variables enter the equation. What is improvisation; indeed, what is jazz? What are the best methods for teaching it, and how does one become qualified to do so? These are merely a few of the concerns one must address before attempting to implement jazz improvisation as a course of study. Unfortunately, as a relatively new addition to the music curriculum, proven resources for teaching the subject are scarce (Baker, 1983). Furthermore, if one proposes to instruct vocalists rather than instrumentalists, the questions multiply exponentially (Madura, 1996), and the list of available, trustworthy means for teaching improvisation becomes even shorter (Cooper, 1992).

With jazz being widely acclaimed by much of the world as America's most significant contribution to art music (Berendt, 1992), it should be afforded a substantial place in the music curriculum of this country's public schools (Wilson, 1992). Indeed, the benefits of including jazz in the music curriculum - particularly improvisation - have already been espoused by at least one Canadian researcher (Elliott, 1983). Yet many music educators in the United States appear reluctant to confront this domain, perhaps due to their own lack of experience in spontaneously created musics at the undergraduate level (Bitz, 1998b). Therefore, it seems logical to suggest that if appropriate teaching resources were more easily accessible and pedagogical strategies for teaching jazz improvisation were more widely understood, a greater number of music educators might be willing to include jazz in their music programs to a greater degree. Surely, this is the

underlying assumption of the national and regional conferences held by various professional organizations that offer introductory workshops in improvisation and regularly publish encouraging articles with light titles, such as "Making Up Is Not So Hard To Do" (Heslop, 1993) and "A Beginner Blues" (Murphy, 1994).

Although some quality undergraduate degree programs offer jazz studies as an area of specialization (Day, 1992), there are few undergraduate music education programs currently offering jazz pedagogy courses either independently or as part of methods courses (Baker, 1989). Referring to this oversight, one author points out, "Many times, the teacher's only qualification for leading the jazz band is a love for jazz, adequate as a prerequisite for learning but insufficient for teaching others" (Baker, 1989, p. 14). In any event, it appears unlikely that the increased demand for jazz education in the public schools will wane in the near future. Therefore, the teaching of jazz improvisation warrants more thoughtful consideration and effective distribution among music teachers and directors.

Certainly, jazz is not the only musical style involving a large component of improvisation in its performance (Bitz, 1998a, 1998b; Briggs, 1986). However, it offers a unique range of opportunities, from simple melodic departures (Galper, 1991) to true spontaneous composition via audiation of sophisticated harmonic structures (Baker, 1997b; Coker 1964; Donelian, 1996). This characteristic makes it a vehicle for creative exploration unrivaled by other repertoires, as the challenge of the experience can be adjusted to meet the skill level of the performers, an attribute noted for its ability to build and sustain interest (Clayton, 2001; Csikszentmihalyi, 1990).

Additionally, because jazz embodies the intersection of three major musical traditions – West African performance practices and rhythmic layering, European harmonies, and Latin dance rhythms (Berendt, 1992; Southern, 1983) – it offers many students both elements of commonality with their own heritage and a lighthearted environment in which to experience the musical flavors of other cultures. Procedures of comparing and contrasting known and unknown concepts have long been practiced in education (Elliott, 1993), and in this case, the presence of the spirit of play in learning may enhance receptivity to new ideas and deepen comprehension (Choksy, Abramson, Gillespie, & Woods, 1986).

Furthermore, the nature of jazz as a musical style encourages responses and learning on many different levels. For example, the highly syncopated dance rhythms invite a kinesthetic reaction (Wadsworth-Walker, 2002); the call-and-response exchanges between performers may appeal to individuals who are particularly sensitive to listening (Byrne, 1996); the participatory aspects of a jazz performance may evoke reactions from students who are motivated by the need for social interaction (Claire, 1993); and the constant search for personal expression (rather than the ideal of a single, well-modulated sound) may be less threatening than membership in a more traditional performance group (Leavell, 1996), especially among vocalists (Wormhoudt, 1992; Zaworski, 1998).

Differences based upon individual attributes and receptivity form a significant concern in education. Some studies have shown that a deeper kind of learning can be fostered when students experience a concept through the use of multiple cognitive and/or physical procedures (Larson, 1995). Given that even some adults may not truly understand their own learning preferences (Cherry, 1981), using a broad palette of

instructional techniques seems most likely to include persons who might otherwise fail to grasp an idea. Additionally, when an instructor proposes to engage the large and diverse groups of students found in public school classrooms - which typically encompass children of varying ages, talents, experiences, abilities, and stages of development - it seems only logical to choose a musical repertoire that holds the potential to stimulate participants in many ways. In fact, at least one study has already demonstrated the advantages of a multisensory approach in teaching improvisation to middle school band students (Coy, 1989). Other research supports this approach, at least in teaching solo jazz interpretation (Cooper, 1992; Hale, 1988).

Finally, the use of the voice, which automatically dispenses with the physical and technical proficiency required by an instrument, enhances a deep learning experience for participants. Sounds that are created by and resonate through the body amplify the sensation through engaging multiple senses (Azzara, 1993; Cartwright, 1995). It is for this reason that some undergraduate music classes are beginning to advocate improvisation as being integral to the development of the aural skills curriculum (Brink, 1980; Covington, 1997; Lake, 1993; Larson, 1995). Indeed, the use of the voice appears to be so powerful in enhancing audiation that some pedagogues advocate its use in instrumental classes as well (Baker, 1997b; Dalby, 1999; Gordon, 1994). If all students are to enjoy this opportunity, a better understanding of vocal jazz is necessary, as well as articulate methods with which to teach improvisation through it (Baker, 1989).

Since there has been relatively little substantial research undertaken in the field of jazz pedagogy, there are few materials available to potential vocal jazz educators. However, some projects have ventured to address these interests. Studies have surveyed

directors contemplating the founding of vocal jazz ensembles to identify their concerns (Della-Rocca, 1990), and at least two have attempted to serve as comprehensive models for jazz choirs (Davis, 1995; Frederickson, 1989). More recently, a new instructional guide for directors has been published which includes not only discussions of rehearsal and audition techniques but also recorded examples demonstrating various jazz styles and idiomatic articulations (Zegree, 2002).

A strikingly small number of works regarding the sociological and theoretical aspects of vocal jazz education within the ensemble setting have been published. These include a history of vocal jazz in the United States (Pisciotta, 1992), an outline explaining the distinctions between jazz, pop, and show choirs (Anderson, 1978), an overview of how such ensembles impact the concert choirs of AAAAA Texas schools (Cruse, 1999), and the disparity of minority representation in these groups (Casper, 1989).

In spite of groundbreaking projects by two independent researchers identifying significant predictors of achievement in vocal jazz improvisation among individuals (Greennagel, 1994; Madura, 1993; 1995; 1996), pedagogical resources for solo jazz singers are rare. Of the available articles, some advise using the voice in general imitation of instruments (DiBlasio, 1996; Garcia, 1990), while others report techniques as employed by a specific artist, such as those advocated in a workshop by Bobby McFerrin (Milkowski, 1993) or Betty Carter (Zaworski, 1998).

A few more extensive texts have been released, which typically include recorded examples for modeling and at least some explanation of theoretical concepts, such as chord/scale relationships (Clayton, 2001; DiBlasio, 1991b; Stoloff, 1996). One recent publication offered snapshot interviews with several contemporary jazz vocalists in

addition to exercises to be sung, explanations of harmony, and some aesthetic principles (Weir, 2001). However, the philosophical soundness and educational depth of these devices vary widely in instructional value: One survey of improvisational teaching materials actually seems to endorse using sing-along tracks without additional instruction (Kuzmich, 1996).

Part of this lack of scholarly resources may stem from the persistent belief that singing in popular styles can be harmful to the developing voice (Edwin, 2004; Sullivan, 1989). While it is true that the speech-like tessitura of vocal jazz ensemble arrangements may place and/or sustain young voices in challenging parts of their ranges, other educators believe that the potentially damaging effects can be counterbalanced with care given to how the chest and head timbres are mixed (Spradling, 2002), and other aspects of vocal production, such as volume (Spurgeon, 2002).

Despite American music educators' decided preference for bel canto singing, the importance of other cultures' singing traditions cannot be denied (Goetze, 2000). Many of these contrast sharply with Western aesthetic ideals: For example, Middle Eastern vocal production features a raised rather than a lowered larynx as is typical in European art music; furthermore, some African traditions emphasize the use of chest timbres rather than head tones (Goetze, 2000).

Additionally, whereas some voice teachers object to jazz singing for its minimal use of vibrato, it is worth noting that even among Western art music, the concept of how much vibrato can and should be used has changed over time (Zegree, 2002). One recently released manual purports to serve as a comprehensive guide for professional vocalists in all popular genres, including a thorough discussion of vocal healthcare with

regard for maintaining a long and diverse career (Lebon, 1999). Regardless of these and a variety of other vocal practices, this overly cautious attitude remains prevalent in some educational realms.

Yet among jazz musicians, the quest for creating a unique spectrum of expressive sounds - rather than producing one consistent, idealized timbre - constitutes a prominent aesthetic goal. This difference in values places jazz practitioners directly at odds with their classically trained counterparts, especially vocalists. Additionally, this search for individuality is well documented. Even the earliest of jazz recordings demonstrate the use of a variety of mutes among brass players, of bent and scooped pitches among virtually all musicians, and a myriad of other articulations intended to make instruments reveal a stirring originality, rather than confine the artist to a preconceived, idealized timbre. Therefore, it should not be surprising that some jazz vocalists opt to study their craft apart from the traditional western conservatory approach, favoring instead musics with a similar emphasis on improvisation and personal expression, such as the Indian raga (Vitro, 2001).

Finally, the voice is an internal mechanism that cannot be viewed as easily as the position of hands on piano keys or as strongly affiliated with the production of the overtone series as trumpet valves. Therefore, the primarily theoretical approaches to improvisation favored by instrumentalists may lack sufficient idiomatic basis to be successfully applied to vocal students (Wadsworth-Walker, 2000). It is entirely plausible that singers may require their own uniquely constructed course of study, one that can accommodate the unusual characteristic of a musical 'instrument' which is not visible or tactile to the person who performs through it.

Curiously, vocalization has been employed as a means to assist the development of improvisational skill among instrumental jazz musicians. Many well-known jazz pedagogues advocate singing the roots of harmonic progressions as proof of audiation (Azzara, 1999; Baker, 1997b). Advanced students are instructed in vocalizing the resolutions of guide tones throughout harmonic progressions and even singing the arpeggios of entire harmonic structures to assist in internalizing their aural comprehension of complex or altered chords (Baker, 1983). Other instructors employ the voice as a method of expressing one's inner musical ideas without the technical encumbrance of an instrument (Baker, 1983; Matteson, 1980; Meadows, 1991). If vocalists undertook similar exercises in such a conscious and deliberate manner, these activities might prove useful in nurturing the aural acuity required for improvisation among singers as well. At present, however, a line of pedagogy specifically designed for fostering vocal jazz improvisation skill in this manner has not yet been developed.

### *Statement of the Problem*

Empirical research into appropriate teaching methods has not kept pace with the growing need for understanding vocal jazz improvisation. This may be due in part to some jazz practitioners' belief that the process of teaching vocal jazz cannot be adequately covered in a text but must be experienced from the vantage point of performance (Wadsworth-Walker, 2000). However, the fact remains that with the rapid proliferation of vocal jazz ensembles and programs throughout the United States (Cooper, 1992), the void in the documentation of intelligent, responsible pedagogy should be filled. Furthermore, this growth pattern clearly demonstrates the need for educational

resources for teachers who may be willing to direct vocal jazz ensembles but may not have had the experience, opportunity, or desire to perform themselves.

### *Purpose of the Study*

The fact that vocal jazz ensembles in both public schools and colleges have increased in numbers (Cooper, 1992) suggests that at least some aspects of vocal jazz improvisation are being taught. However, what elements these may be and exactly how instruction is being conducted deserves more thoughtful consideration. Despite the findings of two important studies showing similar predictors for achievement in vocal jazz, no methodical approach has been developed and distributed. Furthermore, whether a music educator proposes to instruct a group or individuals seek materials to nurture their own creativity, proven sources for teaching the art of spontaneous music-making are rare and uneven in foundation.

Therefore, the purpose of this project was to gather information from ensemble directors, teachers, and performers who had identified themselves as active in vocal jazz and concerned about its proliferation. The inquiry focused upon pedagogical techniques for teaching vocal jazz improvisation. It was hoped that this would reveal what teaching methods and experiential activities jazz vocalists felt were most useful, both in terms of their own musical development as jazz soloists and as directors of vocal jazz ensembles.

### *Research Objectives*

This study investigated the following teaching strategies related to developing improvisation skill: (a) listening to jazz singers, (b) listening to jazz instrumentalists, (c) imitative ability (call-and-response, etc.), (d) playing the piano, (e) music theory knowledge (chord symbols, scales, etc.), (f) applied voice study, (g) singing in a

traditional choir, (h) transcribing solos, (i) playing an instrument (besides the piano), (j) learning jazz standards, (k) music reading skills, (l) vocalizing harmonic structures (bass lines, guide tones, etc.), (m) physicalizing rhythmic feel (snapping fingers, shifting weight, etc.) and (n) applied instrumental study. The study also explored relationships and differences in attitude toward these techniques through comparing:

1. directors and performers
2. males and females
3. ethnic groups
4. educational level
5. educational focus
6. primary instrument

*Delimitations of the Study*

Although this study was not intended to be comprehensive in its scope of pedagogical techniques, the ones that were chosen are well-documented in common jazz literature and should be easily recognized by informed jazz educators. To begin the inquiry, a researcher-designed survey was sent to members of the International Association for Jazz Education (IAJE) who had identified themselves as active in vocal jazz. Unfortunately, this may have excluded participation by persons who do teach or perform vocal jazz but failed to indicate such an involvement when registering for membership. Additionally, there were undoubtedly other vocal jazz educators or artists who were not members of this organization whose opinions were not included, simply through not holding this affiliation. Yet at the time this survey was undertaken, IAJE was the largest and most reputable jazz organization in the world, with a membership

specifically interested in jazz education, as indicated by its name. It seemed logical that persons with a high level of interest in vocal jazz education would indeed be members of this group and would have indicated their area of involvement. IAJE was therefore deemed an appropriate source of participants for this study.

*Definition of Terms*

The following definitions will be applied to the terminology used in this study:

| | |
|---|---|
| Audiate | to hear musical material internally without the presence of actual sound |
| Call-and-response | an imitative musical activity whereby a leader presents some musical material and is answered by a group |
| Changes | the complete harmonic progression of a jazz standard; may also appear as 'chord changes' or 'a set of changes' |
| Chorus | an improvised solo over the complete harmonic form of a jazz standard; often used in a phrase such as ‘taking a chorus’ |
| Feel | a term indicating the style of a jazz performance, generally related to rhythmic concerns, such as groove |
| Form | the main body of a jazz standard or other tune used for improvisation |
| Groove | a term indicating the rhythmic style of a jazz performance |
| Guide line | the stepwise succession of the third and seventh partials of a tertian chord as they move through a chord progression |

| | |
|---|---|
| Guide tones | the third and seventh partials of a tertian chord structure, which determine the quality of the chord |
| Head | a pre-composed tune whose harmonic progression is repeated and used for subsequent improvisation |
| Improvisation | a spontaneous musical creation digressing substantially from the composed score |
| Layering | a musical activity whereby a leader assigns musical material to individuals or groups, which is repeated as other parts are added or deleted; material may be prescribed or improvised |
| Lead sheet | printed or handwritten music from which jazz artists construct a performance; typically consists of the melody and abbreviated chord symbols; may also include lyrics |
| Lick | a motive used in improvisation, often having a very specific harmonic context; jazz musicians may pre-compose 'licks' to play over specific progressions or steal 'licks' from each other |
| Master-pedagogue | instructor in a field recognized as having made major contributions to that field by his/her colleagues |
| Play-along | a term indicating some kind of prerecorded accompaniment sound tracks, instead of a live rhythm section |
| Precomposed | a jazz term indicating music that has been composed prior to and exists separately from music that is composed (improvised) spontaneously |

| | |
|---|---|
| Physicalization | a kinesthetic representation of rhythm or other musical concepts |
| Real book | a collection of tunes often used in jazz combo performances; typically includes melody, chord symbols, and lyrics |
| Reharmonize | to change the harmonic progression of a pre-composed tune in accordance with standard jazz formulae, such a tritone substitutions, etc. |
| Riff | a short, repetitive motive used compositionally or improvisationally in jazz, similar to a figure in classical music |
| Riffing | to layer several different rhythmic or melodic riffs together, for the purpose of improvisation |
| Rhythmize | to sing from a lead sheet with appropriate swing rhythms, nuances, and inflections that are not typically notated in the score |
| Scat | onomatopoeic syllables used in vocal improvisation |
| Solo | to improvise in a jazz setting, with or without accompaniment |
| Swing | the unequal division of the beat in jazz so that the first note is longer and the second is accented; may also refer to the style of a jazz performance |
| Time | a term referring to a soloist's overall sense of rhythm, primarily concerned with fitting into the established groove |

| | |
|---|---|
| Transcription | a type of melodic dictation used in developing improvisation skill, typically listening to and notating a performer's improvised solo for purposes analysis and/or imitation |
| Tune knowledge | a term for evaluating how well a jazz performer understands the harmonic and formal aspects of a piece used in improvisation; often used with 'deep' or 'depth' |
| Vocal jazz | a choral art form using extended tertian harmonies, idiomatic jazz rhythms, and/or improvisation |

*Outline of Chapters*

Chapter Two consists of an extensive review of the literature with special attention given to discussions of jazz, improvisation, jazz pedagogy, vocal jazz, and the evaluation of improvised solos. Chapter Three details the methods and procedures employed in the study, including a description of the measures undertaken to ensure the reliability and validity of the instrument used to inform the dissertation and interviews. Chapter Four provides the results of the survey, detailing percentages of respondents who use each of the pedagogical techniques under investigation, any additional methods for developing improvisational skills they may describe, and a list of those identified as master-pedagogues among vocal jazz practitioners. Chapter Five presents summaries of interviews and observations of the master-pedagogues regarding the pedagogical techniques under examination. Chapter Six discusses commentary from the master-pedagogues that relates directly to the research objectives. Chapter Seven draws conclusions from the findings of the data collected in both phases of the project, summarizes the implications of the results of the survey questionnaire, makes

generalizations based upon information gathered from the master-pedagogues, and gives recommendations for further research.

*Summary*

Improvisation ranks among the most exacting artistic endeavors a musician can undertake. When practiced in jazz, it requires a familiarity with several diverse traditions and draws upon the technical facility and the creative intuition of its performers. Furthermore, it is generally regarded among the United States' greatest contributions to the world's repertoire of artistic musics. Therefore, jazz improvisation warrants inclusion in the canon of this country's music education curriculum.

In spite of its intricacy, however, little substantial research has been accomplished regarding how musicians learn this craft or methods for teaching it. This deficit leaves many students and their instructors without appropriate resources or knowledge for engaging in improvisational study. Most of the available methods are oriented toward theoretical constructs, such as chord/scale relationships, requiring a body of terminology and experiential knowledge unlikely to be found among music students in public schools or even undergraduate programs.

Materials for vocal jazz education are particularly rare, perhaps due to the nagging fear that singing in any fashion other than the Western European artistic tradition may be harmful to young voices. This concept is challenged by three arguments: (a) other vocal traditions have sustained themselves for ages; (b) a few recent narratives have been undertaken by performers who have made notable careers in more than one style; and (c) even within the so-called 'classical' tradition of singing, use of the voice has

changed over history. Therefore it seems pedagogically safe to include vocal jazz in the curriculum, without undue fear of damaging young performers.

Ironically, instrumentalists often employ vocalization as a method for enhancing audiation, focusing upon the roots and guide tones of chord progressions. This suggests that singing is as viable a vehicle for spontaneous composition as playing an instrument. Yet because the voice is an internal mechanism, lines of pedagogy diverge between singers and players. These differences manifest themselves in both ensemble and private settings, regardless of the style of music under consideration, promoting different teaching and learning strategies. Therefore, it appears that developing vocal jazz improvisation skill may require its own course of study. In any case, these concerns certainly warrant more attention.

# Chapter 2

## Review of Related Literature

### *Introduction*

Although the number of vocal jazz ensembles in the United States has been increasing (Cooper, 1992), there has been little empirical research upon which to base educational philosophies, teaching materials, or pedagogical methods. Therefore, this study was undertaken in an effort to gather information from vocal jazz practitioners - both ensemble directors and performing artists - regarding their attitudes about the effectiveness of various techniques discussed in improvisation literature.

Due to the complex nature of vocal jazz improvisation, it was deemed important to review the available literature to determine existing attitudes, underlying assumptions, and historical background pertinent to the topics under examination. Without such knowledge, any hope of rendering an informed account of the data gained through the study would have been impossible. Therefore, the writings related to the following topics were examined: jazz, improvisation, audiation, jazz pedagogy, vocal jazz, and evaluation criteria.

### *Jazz*

Many sources attempt to describe jazz in terms of defining its various developmental periods (Berendt, 1992; Hasse, 2000) or seminal practitioners (Gioia, 1997; Henthoff, 1976). These volumes may also include lists of definitive recordings and compositions for each historical movement or artist under consideration. Some works focus entirely on one style and may include anecdotal information, attempting to place it within its cultural context (Simon, 1981). Other writings present collections of articles

and criticisms from the actual periods under consideration (Balliett, 2000; Gottlieb, 1996) or interviews and quotations from musicians in the canon of jazz master artists (Henthoff, 1976; Ramsey, 1989). Yet a precise definition of what truly constitutes jazz remains nebulous, even to its most devoted scholars.

It is generally acknowledged that jazz evolved from the cross-fertilization of European harmonies and forms, African performance practices, and Latin and African rhythms (Berendt, 1992). Additional influences upon the formation of jazz have been attributed to Civil War military bands and participatory religious traditions (Southern, 1983). Some sources speculate on the forces that caused these diverse elements to combine, detailing the musical practices of slaves in the New World (Hitchcock, 1988) and their interactions with white American culture (Radano & Bohlman, 2000; Southern, 1983).

Ethnomusicological writings about jazz tend to focus upon its West African influences. These include observations such as an aesthetic preference for fuzzy timbres, demonstrated by the addition of netting laced with shells, beads, or bottle caps attached to the outside of percussion instruments so that it has a more sustained sound and the exact point of rhythmic articulation is somewhat blurred (Nettl, Capwell, Bohlman, Wong, & Turino, 1997). Additionally, the rhythmic density of much sub-Saharan music - that is, the layering of many different rhythmic patterns – combined with using percussion instruments as described have been suggested as the original contributors to the creation of swing rhythms (Titon, 1996).

Another aspect of jazz that shows its West African heritage are the performance practices which encourage community involvement in the creative process (Nettl, et al.,

1997). Examples include circle dances where friends invite each other into the center to demonstrate their individuality while others continue less elaborate movements along the outside of the ring and drum ensemble traditions where some performers sustain a core pattern as others weave simultaneous embellishments upon the texture. This format is clearly reflected in jazz combos, as individual soloists improvise over a repetitive form.

Of primary interest to this project is the history of vocal jazz and how young vocalists have been trained in the style. The documentation of this body of information, unfortunately, is extremely spotty, except for biographies of various singers. Some writings offer an overview of American solo jazz vocalists (Friedwald, 1990; Gourse, 2001), some compare and contrast the perceptions of problems faced by modern, less established jazz singers (Buchter-Romer, 1989), and others present a summary of the major artists from a particular jazz period (Simon, 1981). Beyond incidental information, broad generalizations, biographies, or autobiographies, however, little has been recorded regarding what musical influences or education shaped solo jazz vocalists' interpretive choices.

Sources addressing the ensemble tradition of vocal jazz are also scarce. One relatively early book distinguishes between show, jazz, and swing choirs in the United States (Anderson, 1978). However, a true chronicle of the history of vocal jazz education apparently does not follow until almost twenty years later (Pisciotta, 1992). Smaller-scale articles bemoan the lack of information (Jenkins, 1994; Milkowski, 2001) but offer little to remedy the need. Other studies visit isolated aspects of vocal jazz education, such as minority participation in high school vocal jazz ensembles (Casper, 1989), how the presence of such ensembles impacts high school choral programs (Cruse, 1999), and

even how the presence of a vocal component impacts the overall quality of undergraduate jazz studies programs (Day, 1992). These works, however, do not present a model for teaching.

More recently, a highly detailed guide for choral directors who lack training or experience in vocal jazz but are intrigued by its possibilities has been released (Zegree, 2002). Although this work is predated by at least two other studies offering similar advice (Davis, 1995; Frederickson, 1989), given this author's recognized success in establishing and maintaining quality graduate and undergraduate vocal jazz ensembles and his considerable popularity as a composer and arranger in the medium, this newer publication may have a broader and more lasting impact upon vocal jazz education than the earlier writings. Furthermore, it describes and includes recorded examples of jazz choirs performing various idiomatic articulations, which may be more useful to novice directors than verbal descriptions.

At present, there are still many gaps in academic sources about various aspects of jazz. Although the history of jazz has been explored from its seminal influences through biographies of master-artists, there is no consensus, not even for the definition of jazz itself. Perhaps lack of agreement among jazz aficionados merely reflects the free-spirited sentiment, "I play what I feel!" - an attitude suggested in at least one scholarly work (Baker, 1983). In any case, the absence of agreement, even among the most devoted practitioners of jazz, indicates the need for additional research.

*Improvisation*

Perhaps the most nagging of all questions related to jazz is "What *is* improvisation?" The range of answers – from spontaneous composition (Coker, 1964) to

a highly personalized interpretation of a musical work (Elliott, 1995) – provides fertile ground for reflection. Many music scholars are beginning to assume a more liberal view of improvisation as encompassing a wider spectrum of activities than previously espoused (Berliner, 1994; Brophy, 2001). In fact, some researchers claim that all musical performance exhibits at least some improvisational aspects, as each rendering undoubtedly differs according to physical conditions of the venue as well as the personal attributes of each performer at a given moment (Gould & Keaton, 2000). Furthermore, the inherent differences each performing opportunity offers is viewed as a creative possibility to explore a work more thoroughly. They feel that if this were not so, there would be no need for further recordings of the keyboard compositions of Johann Sebastian Bach: Glenn Gould has already done so, for example.

Improvisation has recently come into more widespread acceptance as an experience demonstrating important aspects of musical knowledge, equivalent in value to performance, listening with comprehension, and other more traditional forms of musical activities. While some writers merely cite its inclusion in the history of music education (Abeles, Hoffer, & Klotman, 1995; Campbell & Scott-Kassner, 1995), other advocates are becoming quite vocal in demanding a greater slice of the curriculum for developing musical spontaneity (Elliott, 1995; Keyes, 2000; Reimer, 1989; Sloboda, 1991). Furthermore, scholars are no longer placing age restrictions upon improvisational experiences. Instead, it is being recommended to begin in early childhood (Brophy, 2001; Choksy, et al., 1986; Whitcomb, 2003) and continue through college (Covington, 1997).

It is significant to note that many of the authors cited here are not traditionally associated with jazz education. Rather, they represent disciplines as diverse as the philosophical and psychological foundations of music education through music theory. This lends even more weight and credence to the increased demand for more extemporaneous music-making in classrooms. Of course, improvisation does, indeed, occupy a place of special importance in the study of jazz (Anderson, 1995; Baker, 1980; Wiskirchen, 1975). These authors urge that anyone who directs an educational jazz ensemble must be prepared to include instruction in improvisation. However, that does not diminish significance of the fact that other educators are beginning to devise nonjazz, intuitive exercises to include students of all ages and abilities (Bitz, 1998a). Indeed, the new emphasis given to the study of improvisation strengthens its claim as a legitimate area of artistic endeavor.

Among the most intriguing elements of jazz improvisation is the kind and level of interaction it initiates among performers. This phenomenon has been examined from vantage points within and outside the actual performance. One group of researchers in communication observed the evolution of body language among a jazz combo who had not previously worked together during one night's engagement (Bastien & Hostager, 1998). Another scholar interviewed musicians who had performed with Miles Davis regarding his methods of guiding simultaneous musical creation through nonverbal cues (Hearon, 1993). Still another writer personally participated in improvisational activities with performers in various musical styles whom she also interviewed (Briggs, 1986). These types of inquiry suggest that improvising artists may enjoy a kind of alternative

connection with human affective response that is only available to those who participate in the creative process.

Curiously, jazz improvisation has served as a metaphor for a wide spectrum of other intellectual ideas and artistic pursuits. Educational scholars have likened it to qualitative research, paralleling the belief that only members of a society can truly understand and participate in it (Oldfather & West, 1994). Visual artists have based their works upon the jazz paradox of freedom and discipline as practitioners simultaneously strive to express deeply personal ideas within a preconceived forum (Colon, 1996). Critics have described the voice of the improviser as the ultimate test of aesthetic morality, in that the time-sensitive environment of spontaneity allows no opportunity for revision (Day, 2000; Grant, 1994). Social writers have observed the interactions of the Black and White subcultures of American society as the irony of jazz (Monson, 1994). Most frequently, the acquisition of improvisational skill is compared to that of language skill (Suhor, 1986; Velleman, 1978; Walker, 1994; Washut, 1994). Perhaps comparing these various activities against improvisation merely serves to underscore one author's perspective that the creative process is best understood through actively experiencing it, rather than merely viewing its product (Shetler, 1990).

The concept of making a personal contribution (Day, 2000) to a collective product may stem from West African traditions (Brown, 1973) and may be influenced by other cultural factors (Brothers, 1996). Although open to differing conclusions, the pitting of an improvising soloist against the restrictions of a group performance may be interpreted as a personal quest for freedom (Colon, 1996; Ephland, 1995) or merely the pressure of social dynamics (Claire, 1993; Monson, 1994; Wadsworth-Walker, 2000). Because of

this uniquely intimate communication between members of an improvising ensemble, other researchers have explored psychological and emotional concerns as diverse as the element of trust between players of an ensemble (Buckner, 1989; Freundlich, 1998; Harvey, 1992; Matteson, 1980; Schael, 1990), the high need for self-confidence among individual practitioners (Day, 2000; Ephland, 1995; Marmande, 1996; Rothenberg, 1996), and the importance of learning to control immediate stimuli when improvising (Lynch, 1990).

This may offer some explanation as to why the willingness to identify with improvised musics can be troublesome for young musicians (Leavell, 1996) and perhaps for vocalists in particular (Wadsworth-Walker, 2002). After all, during the turbulent years of pre-adulthood when teenagers question many aspects of their lives, it seems logical that security in one's musical ability and relationships with others would also come under an uncomfortable scrutiny (Wormhoudt, 1992). It could be argued further that this self-examination might become particularly disconcerting when considering the product of one's own body, such as the voice. Additionally, the increasing intellectual capacity to make judgments about what is 'good' must surely force students to evaluate themselves and their own creations (Brophy, 2001). When considering that improvisational utterances are instinctively created and highly personal, the emotional investment for the young vocalist is obviously very high.

Some writers also consider the role of the audience during extemporaneous musical performance (Baker, 1996; DiBlasio, 1991a; Ephland, 1995; Kratus, 1991; Mandel, 1991; Washut, 1994). It has been suggested that in the absence of live listeners (for example, listening to a recording instead of a live performance) no true

communication occurs at all (Marmande, 1996). This view represents a musical extension of the philosophical question, "If a tree falls in the forest, but no one hears it fall, is there a sound?" Perhaps the need for direct interaction between performers and audience, without the artifice of recorded media, demonstrates the ultimate example of community participation, a long-held value in the West African tradition (Nettl, et al., 1997).

Of primary interest to classroom music educators, however, is neither the act of improvisation itself nor its sociological implications. Rather, most teachers are concerned with how to assist students most readily and effectively in acquiring the requisite skills to function in a spontaneous performance setting (Bitz, 1998a; 1998b; Hinz, 1995a; Campbell, P. 1991; Wiskirchen, 1975). Therefore, it is useful to examine it alongside other activities that necessitate participants to draw upon their own knowledge and abilities to create something in real time.

The development of improvisational technique has been compared to linguistic learning (Birkett, 1994; Suhor, 1986; Velleman, 1978; Walker, 1994) with activities such as listening (Martin, 1988; Paulson, 1985; Washut, 1993) and imitation (Brophy, 2001; Byrne, 1996) predating the practice of transcription (Hinz, 1995b; Keller, 1994) and instruction in composition (Helzer, 2004; Wig, 1980). Although a variety of combinations using different techniques may be employed over time, these activities appear to be generally used as sequential strategies (Zwick, 1987). Lower-order skills are undertaken with the intention of nurturing the development of more complex constructs required for improvisation, such as creativity and originality (Baker, 1997a; Birkett, 1994; Buckner, 1989; Collier, 1989; Fischer, 1994; LaVerne, 1996; Moore, 1990; Webb,

1991). Furthermore, one researcher has suggested that instruction in improvisation may require tailoring to the specific needs and abilities of particular students or those having an extraordinarily dominant learning style (Wilson, 1989).

The acquisition of improvisational skill seems to be generally regarded as progressing along a continuum (Bitz, 1998a; Brophy, 2001; Covington, 1997; Kratus, 1991; Meadows, 1991; Schenkel, 1980; Zentz, 1992). While some pedagogues have outlined a series of discrete developmental stages (Baker, 1989; Brophy, 2001; Coker, 1964), other writings even by the same authors indicate that such strict categorization of student achievement does not accurately reflect the maturational process (Baker, 1997b). Instead, the identification of stages in the development of improvisational skill appears to serve more as a device for evaluating an individual's progress, rather than as a fixed label for musicians who have reached a plateau in their capabilities.

Since instruction in improvisation is still not required for graduation in many music education programs (Baker, 1989; Bitz, 1998a), professional periodicals frequently offer short-term advice and tips on virtually all aspects of improvisation. These have included aesthetics of jazz soloing (Baker, 1997a; 1995b; Bash, 1991; Garcia, 1994; Jarvis, 1990; Wiskirchen, 1975), self-critique and improvement (Kratus, 1991), affective response (Baker, 1996), music theory (Day, 1995; Donelian, 1996; Gellnick, 1994; Matteson, 1980; Saindon, 1999; Warrick, 1989), educational resources (Kuzmich, 1980), rhythmic considerations (Mosher, 1976; Zaworski, 1998), use of the spoken voice (Howard, 1998), audiation and aural skills (Adams, 1998; Azzara, 1992; Dalby, 1999; Donelian, 1996; Matteson, 1980; Meadows, 1991; Mosher, 1976; Velleman, 1978), critical listening (Baker, 1995b; Koch, 1982; Orlofsky, 1997; Paulson, 1989; Schenkel,

1980), creativity (LaVerne, 1996), quotation (Baker, 1995a), and melodic embellishment (Galper, 1991; Haywood, 1991; Yoder, 1994). Of course, publications geared toward performers and instructors of specific instruments also offer advice from an idiomatic perspective. While plentiful in number, even when taken under consideration as a composite, these do not offer enough depth to sustain an under-prepared music educator.

In summary, the traditional definition of improvisation has been expanded lately to encompass a wider spectrum of activities than it previously has held. Furthermore, the recognition of spontaneous music-making as a significant artistic practice outside the realm of jazz suggests a new understanding of its value to the music curriculum. Within the jazz style, improvisation certainly requires an intense and intimate level of communication between musicians. While this raises many ethnomusicological and sociological concerns for music educators, perhaps these teachers are served best by realizing that achievement in improvisation develops along a continuum, similar to that suggested by the development of language skills. Finally, although not all writings are of equal depth and importance, articles on improvisation-related topics are plentiful for those wishing to enrich their own education, even if these do not form an adequate foundation for long-range teaching.

### *Audiation*

Perhaps the most vital element to ensure successful jazz improvisation is the development of accurate and insightful audiation (Campbell, M., 1991; Collier, 1989; Delzell, Rohwer, & Ballard, 1999; Gordon, E., 1999; 1994; Lord, 1993). Audiation is generally defined as the ability to hear musical sounds internally – pitches, rhythms, harmonies, timbres, dynamics, articulations, etc. – without the acoustical presence of the

sound under consideration. Furthermore, it is believed to develop along a continuum, ranging from short-term retention through imitation, recognition of patterns in new contexts, and the ability to anticipate patterns at its maturation (Gordon, 1997).

Developing this ability holds tremendous implications for the jazz improviser, who must be able to think ahead while performing and choose from a multitude of sonic possibilities. Of course, composers and arrangers also must audiate (Helzer, 2004). However, when writing music, these artists may discard or edit an idea that does not sound as intended. Jazz performers, conversely, have no option other than what they actually execute at the moment, striving to make it seem like the inevitable outgrowth of what has immediately preceded (Collier, 1989). From this perspective, the ability to audiate the harmonic progression of a tune to be used in improvisation provides the basic framework for the melodic and rhythmic choices improvisers make regarding the direction of their solos. Therefore, the need to enhance internal hearing holds particular implications for how jazz should be taught (Liebman, 1992).

Audiation is a relatively new term for a long-valued ability (Gordon, E., 1999). Although earlier improvisation texts do not use the term, detailed discussions about the need for a player's harmonic understanding clearly imply a similar understanding and context of internal hearing (Coker, 1964). Audiation has been examined particularly from the perspective of melody among undergraduate music majors. These works have included studies in the ability to discriminate between differing versions of similar melodies (Gillespie, 1996), the ability to perform pitch patterns by ear (Delzell, et al., 1999), the use of scale degree function to enhance linear dictation (Lake, 1993), and as a tool for developing aural skills through improvisation (Larson, 1995).

Among jazz educators, however, the primary concern with internal hearing has been the need for harmonic audiation (Baker, 1997b; Coker, 1964; Donelian, 1996). Traditional studies in jazz have concentrated upon undergraduate and high school ensembles. However, newer research is beginning to examine its relevance to a variety of age levels. For example, some preschool children have shown the ability to recognize differences between tonic and dominant harmonies, regardless of whether or not they can sing the progressions for themselves (Berke, 2000). Additionally, while one study suggested that instruction had no effect on the audiation scores of secondary students (Fullen, 1993), another showed a significant improvement in scores among undergraduate students after a series of treatments (Estrella, 1992). Even undergraduate general music students indicated a stronger perception of learning when they felt they could accurately audiate the progressions of written examples (Miceli, 1998).

As with most musical styles, jazz has an idiomatic vocabulary of chord progressions, some of which have been employed to take internal hearing from a general field of inquiry and place it within a specific context. Research regarding undergraduate music majors' audiation has examined the ability to perceive harmonic progressions to the dominant chord. At least one study found that students heard these most clearly when prepared by chromatic movement (Gordon, D. 1999). Tritone substitutions create this kind of half-step motion regularly in jazz, both when precomposed and through spontaneous reharmonization among rhythm section players (Liebman, 1992). In addition to these works, which have primarily examined an individual's capacity to audiate a specific musical concept, some researchers are beginning to examine the role of

audiation within ensembles, as students learn to imagine not only their own parts but also how their lines fit into the overall texture of an ensemble (Dalby, 1999).

The ability to audiate harmonic progressions quickly and accurately provides the jazz artist with the musical clues necessary to ensure an expressive improvised performance. Despite some debate regarding whether or not this skill can be improved upon through intervention, apparently almost all age levels possess this ability to some degree. Furthermore, in jazz, with the concentrated listening demanded between members of an ensemble, the ability to audiate may prove to be critical. Without it, performers hold little hope of making informed, discriminating choices during extemporaneous music-making.

### *Jazz Pedagogy*

How, then, should the art of improvisation be taught? Considering that many of the artists historically associated with significant achievements in the arena of jazz improvisation were largely self-instructed musicians like Dizzy Gillespie and Charlie Parker, criticism of the academic approach to jazz might seem warranted (Marmande, 1996; Wadsworth-Walker, 2000). However, many of the institutions that once allowed young musicians to develop their craft on the bandstand have been severely reduced or completely obliterated, such as traveling bands, jam nights, military ensembles, etc. (Adler, 2004). Therefore, at least for now, the burden of carrying on the performance practices stylistic of jazz has fallen upon the formal education system (Baker, 1983; Milkowski, 2001).

Additionally, despite the persistent sentiment that jazz cannot be taught (Clayton, 2001), studies have proven that instruction almost always enhances achievement in

improvisation, irrespective of the method of delivery employed (Rogers, 1999). Some authors have suggested that employing a sequential format is particularly effective (Zwick, 1987). Other researchers have begun to explore the possibility of including jazz instruction in the applied studio (Murphy, 1990) and at least one prominent jazz artist unabashedly states, "Often finding a good teacher is gold" (Hooper, 2001, p. 90).

In any case, with the transition from the barroom to the classroom comes the need for academic accountability. Scholars are beginning to demand that jazz educators become more verbally articulate and clear about instructional objectives (Dobbins, 1988). Indeed, a critique of doctoral research in jazz pedagogy suggests that many projects fail to identify any specific problems under consideration, leaving the findings of these studies open to wide and speculative interpretation (Bowman, 1988).

These concerns also hold true within the realm of commercial publications. Because of the heritage of oral and aural transmission, informal, unregulated education has become especially prevalent in jazz. This often occurs via less experienced performers seeking the advice of those whom they hold in highest esteem, based primarily upon emotional reactions to particular recordings or live performances. Furthermore, with the advent of desktop publishing and notational software, virtually anyone can produce a professional-looking textbook. However, as one scholar points out, there are serious pitfalls for consumers if they choose to purchase so-called educational materials that do not follow more traditional, refereed channels: A writer may tritely reiterate something which has already been stated, or put forth original thought which is little more than active imagination, without basis in solid research (Adler, 2004).

Among the methodologies and master-pedagogues most frequently cited by prominent jazz writers, Jerry Coker (1964) and David Baker (1983) both advocate a comprehensive approach to improvisation. Prescribed activities include critical listening, a conclusion which has been amplified by other findings (Paulson, 1985). Articles addressing the use of critical listening to achieve specific kinds of theoretical understanding include developing the ability to comprehend tonal hierarchies (Jarvinen, 1995), nonfunctional harmonies (Julien, 2001), harmonic syntax in the jazz idiom (Martin, 1988), and the application of harmonic tension and release (Saindon, 1999). In particular, pedagogical materials written by Baker list specific, sequential exercises intended to foster imitative ability as well as harmonic comprehension through listening. Furthermore, these are purported to assist in building a vocabulary of pitch materials for subsequent use in spontaneous music-making (Baker, 1983; 1989; 1997b).

The development of total musicianship as being necessary for successful jazz performance is generally supported due to the widely held belief that it creates more coherent solo improvisation. It also appears to hold true that cognitive understanding enhances aural perception among music students of diverse ages and abilities. Research supporting these findings has been conducted among grade school band students (Gromko & Poorman, 1998; Snyder, 2004), middle school band students (Coy, 1989; Hale, 1988; Leavell, 1996), novice secondary school vocalists (Wadsworth-Walker, 2002), high school band students (Scheierman, 1993), and undergraduate music majors (Brink, 1980). Comprehensive musicianship additionally includes the development of technical skill on the instrument, as well as theoretical knowledge (White, 1994). After all, it can be reasonably argued that a musician who hears and understands harmonic

movement but lacks the physical dexterity to execute his/her musical ideas accurately is of nominal value in an improvised performance.

Since many adults may be either unaware of how they learn or hold inaccurate perceptions of their preferred learning modalities (Cherry, 1981), using a multifaceted approach to jazz education offers the secondary benefit of possibly reaching more people. Certainly employing instruction from a variety of viewpoints may encourage a more deeply imbedded, procedural learning, just as tasting a food provides more information than merely smelling it. Not coincidentally, in-depth examinations of exemplary programs have also highlighted the benefits of multidimensional instruction (Day, 1992; Dunscomb, 1990; Horan, 2001) even within the context of directing an ensemble (Fedchock & Schneider, 1991) or in nonjazz programs geared toward the acquisition of aural skills (Larson, 1995).

The relative importance of theoretical understanding in effective improvisation has recently come under speculation (Birkett, 1994; Paulson, 1985). At least a few writers have spoken vehemently against the 'pattern playing' typified by using such constructs as chord/scale relationships exclusively, with little regard for affective communication (Hooper, 2001; Sanborn, 1992). On the other hand, harmonic analysis still ranks among the most important factors used in determining the quality of a jazz solo by adjudicators and other jazz musicians (Jarvinen, 1997; Pfenniger, 1990; Tumlinson, 1991; Walker, 1994), as well as serving as the basis for examining other artists' solos for style and content (Flora, 1990; Moorman, 1984). Furthermore, in at least one case, theoretical comprehension has been shown to be a significant predictor of achievement in vocal jazz improvisation (Madura, 1996).

Perhaps it is the growing opinion that chords should be understood within the context of a larger harmonic and formal movement (Hobgood, 2004; Velleman, 1978), rather than heard as a series of isolated events, which has sparked discontent with traditional jazz pedagogy. Several writers have recommended that jazz theory should be supplemented with historical studies to enhance stylistic knowledge and thereby hopefully achieve greater artistic coherence (Bash, 1983; Flora, 1990; Paulson, 1985). In any case, the audiation seems to hold pertinent implications for the jazz educator wishing to assist students in hearing harmonic pitch materials more clearly and responding to them more fully (Adams, 1998; Azzara, 1999; Dalby, 1995).

Performers have been traditionally expected to demonstrate their harmonic understanding of jazz progressions through utilizing the roots and guide tones of chords at critical junctures. However, other researchers have begun to investigate employing other musical elements as a springboard for spontaneous musical creation. Some educators, advocating that rhythm is the easiest musical element for beginners to grasp, recommend working first with rhythm, completely separated from pitch materials or tonal implications (Demorest & Serlin, 1997; Mosher, 1976; Zaworski, 1998).

Another field of inquiry focuses upon using the melody as the basis for improvisation (Hynes, 2000; Meehan, 2004). This may well prove to be more accessible to singers (Anderson, 1980) and young musicians (Adams, 1998). In fact, at least one study in error detection among undergraduate music majors found that conducting students were most accurate in hearing discrepancies in the melody versus background figures (Hayslett, 1991). These works support the idea that the melody may hold great, untapped potential for improvisational activities. Perhaps even skilled musicians may

relate most accurately to rhythmic or melodic materials rather than harmonic or supporting musical elements, as several studies suggest these are the domains that are learned first and imbedded most deeply (Demorest & Serlin, 1997; Mosher, 1976; Snyder, 2004; Zaworski, 1998).

Considerable disagreement exists over the purported benefits of transcribing other improvising artists' solos. The cited benefits of transcription include enabling the student to see how expert performers handle harmonic and metric considerations when building solos (Baker, 1995b; Birkett, 1994; Jarvinen, 1997; Keller, 1994). Additionally, using symbols is generally believed to enhance aural perception, as they unite sight and sound for novice musicians (Fern, 1995; Gromko & Poorman, 1998; Hinz, 1995b). Detractors, however, suggest that transcription may lead to blind imitation without the development of an individualized style (Velleman, 1978).

Although many aspects of jazz pedagogy are under dispute, one facet of the jazz curriculum that is almost universally agreed upon is the need for critical listening skills. While some educators appear to assume the importance of listening is too well recognized to require further comment, others devote entire books to it. At least one writer claims that listening is the most basic of all musical practices and that it underlies even the most complex musical activities, such as composing or improvising (Reimer, 1989).

Research has shown that both the amount of time spent listening and the frequency of listening sessions have a significant positive correlation with achievement among jazz vocalists (Greennagel, 1995; Madura, 1996). Critical listening certainly holds a significant role in the pedagogical literature available for jazz. Many articles and

books contain detailed discographies, rather than simply reprints of musical excerpts, presumably so the reader can search these out and absorb the entire sound of the concepts in greater detail (Baker, 1995b; Koch, 1982; Schenkel, 1980; Zaworski, 1998). This implies a certain concern that neither printed notation nor descriptive imagery can adequately convey the subtlety of aural information presented in a jazz performance. The fact that some vocal jazz directors even devote up to one-third of their rehearsal time to listening gives an idea of the importance these educators place upon listening (Wadsworth-Walker, 2000).

Closely related to listening, or perhaps what educators hope will be enhanced through the experience of listening, is imitative ability (Byrne, 1996). In fact, this skill has been shown consistently to be a significant predictor of achievement in vocal jazz by at least one researcher (Madura, 1993; 1995; 1996). During instruction in jazz improvisation, imitative exercises are often presented in a call-and-response format of short phrases and patterns. These activities can convey information not only about pitches and rhythmic choices, which could easily be accomplished through traditional music reading, but also about articulations, relative stresses, and other difficult-to-notate expressive devices that give jazz its distinctive feel.

Call-and-response offers the opportunity for students to experience the process of improvisation in a less-threatening environment than completely spontaneous composition (Freundlich, 1998; Matteson, 1980; Miceli, 1998). Although it engages the student in the creation of sound without printed music, it removes the burden of originating musical thoughts based upon harmonic structures from the novice performer and focuses on melodic and rhythmic considerations. It can be employed as a means for

developing pitch discrimination abilities by asking students to choose between real and tonal responses (Baker, 1983; Wadsworth-Walker, 2002). That is, in advanced call-and-response sessions, musicians may be asked to choose between repeating a pattern at the pitch level at which it was presented, a 'real' answer, or transposing it to fit the next chord in the progression, a 'tonal' answer. This serves as a bridge between mere repetition of a pattern and the beginning of making appropriate choices through the ability to audiate harmonies.

Furthermore, call-and-response activities retain the spirit of play in music-making (Bitz, 1998b; Ephland, 1995; Rothenberg, 1996). This has been deemed so beneficial it has been suggested that an entire course of improvisational study should be constructed around the principle of imitation (Paulson, 1985). At least one writer has acknowledged that the ability to reconstruct and apply previously heard ideas in a new, appropriate harmonic context represents a significant step toward true spontaneous composition (Baker, 1989).

A relatively modern addition to educational resources employed for teaching improvisation is the play-along recording. This can assume a number of forms, such as commercially recorded cassette tapes and compact discs (Baker, 1989) or those created by ensemble directors for specific instructional goals (Coy, 1989). Typically, a combo-style background with which the performer can improvise is provided, sometimes preceded by an instrument or voice to model. The harmonic reinforcement created by these devices is believed to enhance audiation over time, thus increasing the chord-appropriateness of the novice performer's improvised solo.

Computer-generated accompaniment tracks represent a more technologically advanced approach in self-instruction materials (Aitken, 1991; Boling, 1993). These range from being completely nonresponsive to somewhat interactive (Fern, 1995; Vernick, 1990; Walker, 1994), some of which are even available online (Collins, 1998). Of these newer kinds of accompaniment for individual practice, those that can be adjusted to various levels of difficulty have met with the greatest acceptance. However, at least one study found that student improvisers still desire and need an instructor's critique in order to sustain interest in working with the device and making effective progress (Vernick, 1990).

Some jazz educators caution against the overuse of these play-along tools, claiming they may dull rather than enhance the student's listening skills. In turn, they feel this may lead to a false sense of security in abilities and increase the potential pitfalls when a young musician is faced with a live improvisational setting (Adams, 1998). Obviously, there can be no communication among musicians when performing with a mechanically produced ensemble, an essential ingredient for the success of a spontaneous compositional experience. In fact, undergraduate participants in one study criticized a computer program for failing to provide adequate feedback to allow them to develop their improvisation skill (Fern, 1995). These results are similar to additional findings that middle school students' use of accompaniment cassettes only led to improvement in solo achievement when supplemented by instruction from the band director (Coy, 1989) and to other articles which emphasize the need for guidance, even when an individual embarks upon a primarily self-directed study of improvisation (Henry, 1993).

Apparently, then, some human interaction beyond merely playing with prerecorded backgrounds is needed for students to feel satisfied that they truly are improving.

Regardless of many practitioners' concerns about the appropriateness of the academic environment for instruction in jazz improvisation, the proliferation of college and public school jazz ensembles and degree programs bears testimony to the widespread interest in continuing this tradition (Milkowski, 2001). During its brief tenure in formal education, a comprehensive approach to jazz musicianship has been advocated with particular attention given to the development of critical listening skills, technical proficiency on the applied instrument, harmonic comprehension, theoretical knowledge, transcription, and contextual understanding. One technique that appears to have enjoyed particular success in enhancing imitative ability is call-and-response. Furthermore, students have been encouraged to practice their craft in a multisensory setting, via computer or prerecorded chordal support.

It is interesting to note that even when attempting to improvise, an act that is generally considered to be the embodiment of self-expression, learners still crave the feedback that comes from interacting with other human beings. These exchanges are vital to continued progress, whether through critique from an instructor or the sympathetic musical responses from other players. As with all aspects of education, thoughtful instruction and evaluation are needed for a meaningful experience.

### *Vocal Jazz*

Two areas of great disappointment for the public school choral director wishing to begin a vocal jazz ensemble must surely be the lack of preparation in the style as an undergraduate and the relative scarcity of resource materials (Cooper, 1992). Studies

have surveyed these concerns (Della-Rocca, 1990), and a few have attempted to serve as instructional guides for starting vocal jazz ensembles (Davis, 1995; Frederickson, 1989; Zegree, 2002). These have included discussions of traditional choral concerns, such as programming and audition techniques as well as topics more idiomatic to the vocal jazz medium: microphone technique, staging, rhythm section, etc. At least one respected vocal jazz pedagogue, Larry Lapin, has also offered general advice for beginning directors in a published interview (Greennagel, 1996).

Works offering more precise information regarding jazz choirs include a history of the vocal jazz movement in the United States (Pisciotta, 1992) as well as an outline discussing the finer distinctions between jazz, pop, swing, and show choirs (Anderson, 1978). These four terms for choral ensembles that perform musics from a variety of popular traditions are often employed incorrectly and/or interchangeably, resulting in considerable confusion among educators and students alike.

Despite a few studies identifying predictors of achievement in vocal jazz improvisation (Greennagel, 1994; Madura, 1993; 1995; 1996), pedagogical resources for teaching solo vocal interpretation and improvisation are similarly rare. Of the available articles, some advocate using the voice to imitate instrumental sounds and articulations (DiBlasio, 1996; Garcia, 1990), while others report specific techniques advocated in workshops by Bobby McFerrin (Milkowski, 1993) and Betty Carter (Zaworski, 1998).

A few more extensive methodologies have been offered which typically include recorded examples for modeling and at least some explanation of theoretical concepts, such as chord/scale relationships (Clayton, 2001; DiBlasio, 1991b; Stoloff, 1996). One recent publication offers snapshot interviews with several contemporary jazz vocalists in

addition to both cognitive information and recorded examples (Weir, 2001), while another minimizes its discussion of improvisation but encourages a sweeping approach to the behavior and attributes expected of a professional singer (Lebon, 1999).

There are also some short articles in print that are based upon empirical research or extensive professional experience (Baird, 2002; Frederickson, 1993; Freytag, 2002; Madura, 1997). Unfortunately, given their brevity, these do not provide adequate instruction for sustaining an under-prepared ensemble director. As can easily be seen, the educational quality and approach of these materials vary widely and present a conundrum: The cognitive skills required by the more thorough textbooks must seem daunting to someone unfamiliar with jazz concepts. Yet for a professional educator, to simply follow the unsubstantiated rehearsal tips offered in many practitioner-oriented journals must also raise concerns, if not present outright contradictions, as one month's advice conflicts with the next.

This lack of consistency among instructional materials may stem in part from the persistent belief that singing in anything other than the bel canto style can be harmful to the developing voice (Edwin, 2004; Goetze, 2000). Popular genres often have been suggested to be especially damaging to young singers (Sullivan, 1989). Among reasons cited for this concern is the use of extreme registers (Spurgeon, 2002), with particular disagreement about how the female chest voice should be employed, if at all (Allen, 2004). Arguably, the desire to produce highly original, personal sounds, rather than the traditional pursuit of one, well-modulated timbre throughout the vocal range, also may contribute to the wide range of pedagogical approaches.

Finally, among jazz musicians - ironically even among jazz educators - there remains a pervasive opinion that jazz cannot truly be taught (Wadsworth-Walker, 2000). Three diverse factors appear to have blended together in such a fashion that the development of a truly apt vocal method has been nearly impossible: (a) many who understand vocal instruction fear the effects of jazz singing upon the young voice (Sullivan, 1989); (b) many who understand the aesthetics of jazz are primarily concerned with creating a personal sound (Ellington, 1973) and may be more concerned with performing than teaching; and (c) many who improvise prefer to keep their art shrouded in mystery, unable or uninterested in sharing their knowledge (Baker, 1989).

Yet vocalization is advocated and practiced by some well-respected jazz educators as a means to assist the development of improvisational skill among instrumentalists (Baker, 1997b; Coker, 1964). Many master-pedagogues advocate singing the roots of harmonic progressions (Azzara, 1999; Baker, 1997b) as proof of audiation and a means to enhance internal pitch acuity. Some recommend progressing from singing and resolving guide tones (Day, 1995) to arpeggiating entire harmonic structures (Baker, 1983). Singing may also be employed as an intermediary step of expressing one's inner musical ideas without the technical encumbrance of an instrument (Baker, 1983; Matteson, 1980; Meadows, 1991). Although the obvious goal is to transfer the auditory comprehension demonstrated by singing to playing an instrument, the fact that singing holds a substantial part of the jazz curriculum suggests that if vocalists could learn to sing similar exercises in a more conscious, deliberate manner, this might also prove useful in nurturing the aural skills necessary for improvisation.

Perhaps of most use to singers is the emergence of conceptual, rather than theoretical, constructs in the teaching of improvisation. The use of imagery in vocal instruction is not new. Some writers claim that since it is impossible for vocalists to see their instrument, some mental imagery has always been necessary (Cleveland, 1989). This trend toward increased use of visualization is showing promise in improvisational study, particularly among less experienced vocalists (Wadsworth-Walker, 2002). Some experienced music educators have employed additional examples of imagery to great effect in their rehearsals, using these to allay fears and self-consciousness as well as to set up guidelines in form and harmonic progression for various improvised activities (Wadsworth-Walker, 2000).

A common criticism of jazz vocalists by jazz instrumentalists has been that singers tend to hear and improvise in a reactive rather than a proactive manner (Madura, 1995). Therefore, using conceptual imagery may assist vocalists in recognizing harmonic movement more quickly, perhaps even in learning to anticipate it. Singing with greater and more deliberate tonal intent might alleviate this perpetual contention between instrumentalists and vocalists, leveling the improvisational playing field. After all, it should be noted that even preschool children have the ability to hear and recognize chord changes although they are unable to replicate these vocally for themselves (Berke, 2000). Furthermore, the potential use of conceptual imagery need not be limited to singers: Other studies have demonstrated its applicability to instrumental improvisers as well (Freundlich, 1998; Garcia, 1991; 1994; 1999). Perhaps the imagination holds the greatest untapped potential for developing the improvisation student's musical intuition (Weir, 2003).

At present, vocal jazz suffers from a lack of proven pedagogical materials (Baker, 1989). Furthermore, the debate over whether or not vocal jazz may be detrimental to healthy vocal development has left many students and directors confused. This controversy has been somewhat fueled by differences in aesthetic values between jazz and classical genres. In jazz, the preference is for creating widely different, personal ways in which to express a song through the voice, whereas in traditional conservatory-styled vocal instruction, the preference is to create one consistent timbre throughout the entire singing range. This has caused some vocalists to seek influences beyond the college music program, which may be beneficial to the individual performer but cannot possibly assist the development of a consistent, thoughtful approach to the teaching of vocal jazz improvisation through the schools.

Conversely, some instrumentalists employ the voice extensively as a means to enhance and demonstrate audiation (Baker, 1983; 1989; 1997b), a technique that may hold significant implications for vocalists. Recent efforts in using melodic rather than harmonic movement as a point of departure for improvisation may prove to be particularly useful since singers are most acquainted with performing melodies (Bitz, 1998a; Cooper, 1992; Galper, 1991). However, at present, there is little basis in the available literature upon which to build an educational model for teaching vocal jazz improvisation.

### *Evaluation of Improvised Solos*

Anything taught in today's educational climate is likely to become subject to some kind of measurement and evaluation. Yet even without the pressures of public school administrators, contest adjudicators, and parents, surely one of the tasks of the

competent music educator must be to enable students to make valid judgments about musical works, whether improvised or pre-composed, original or created by others. Perhaps the most immediate need is for music students as well as instructors to learn the assessment criteria (Asmus, 1999), which improvisers may carry into self-evaluation (May, 2003). Evaluating an improvised vocal jazz solo requires a functional literacy in extemporaneous music-making as an art form, jazz as a language, some understanding of communicative goals, as well as effective and appropriate use of the voice in this style.

Both the differences and the similarities between jazz and classical music have been discussed in terms of aesthetics (Gould & Keaton, 2000; Wiskirchen, 1975), teaching methodologies (Hinz, B., 1995a), and even students' perspectives on their own learning (Leavell, 1996). As might be expected, there appear to be some clear, validated criteria for evaluating a jazz solo in terms of its rhythmic and tonal correctness (Bash, 1991; Jarvinen, 1997; Jarvis, 1990; Madura, 1996). However, there is much less agreement regarding how to assess its affective impact (Babad, 1999; Pfenniger, 1990). Presumably, just as an improvised solo is an expression of one individual's musicality (Meadows, 1991), how well it will correspond to another individual's receptivity and taste is subject to that person's criteria. Those two vantage points may be widely divergent, presenting cause to debate whether criteria for evaluating an improvisation's communicative and emotional aspects can ever be agreed upon. In fact, one study found that both novice and knowledgeable jazz listeners indicated similar aesthetic responses to an improvised vocal solo, yet disagreed over instrumental solos of both greater and lesser complexity (Coggiola, 2004).

Still, some writers have attempted to describe what makes some improvisations better than others, regarding qualitative concerns. Among these are discussions of aesthetic principles (Garcia, 1994; Matteson, 1980) with at least one article that correlates various devices [e. g., quotation, tension/release, etc.] to a list of recorded examples in which these values are exemplified (Baker, 1995b). One author offers some general comments on the impact of sound color during spontaneous composition (Baker, 1997a). Among the more technically specific writings are lists of the innovations of various jazz artists (Brown, 1973), presumably to serve as a model for additional improvisation, and the use of quotation as a means of demonstrating idiomatic literacy (Baker, 1995a).

While theoretical correctness is perhaps the most tangible aspect of an improvised solo, and therefore the simplest to establish criteria for evaluation, there are other considerations. Some articles advocate evaluating the entirety of the improvisational experience from the basis of its effectiveness as an act of communication by the musician (Mosher, 1976). This also may include considering the audience's affective response (Baker, 1996). Other writings contemplated improvised performances through references to various literary movements (Suhor,1986), the use of shape in building a solo (Babad, 1999), and color (Colon, 1996). Unfortunately, the range of analogies employed and approaches to describing the aesthetics of jazz improvisation do nothing more than to underscore how few observable, measurable criteria truly exist for this purpose.

For the classroom, however, perhaps three thoughts are best kept in mind: First, the point of improvisation is personal expression (Meadows, 1991); second, the experience of improvising is more important than the immediate musical result; and

finally, regardless of the teaching method employed, instruction does improve the quality of student improvisation (Rogers, 1999).

*Summary*

The literature discussed here has been useful in generating areas of investigation. Some knowledge of the three primary cultures that have contributed to the formation of jazz is necessary for appreciating the necessity of increasing its role in the American music education curriculum. However, the gaps in that understanding are of utmost concern to the present study. In any event, realizing that jazz represents the intersection of differing sets of aesthetic values, performance traditions, rhythmic practices, and harmonic progressions is useful. As such, it encompasses several areas of interest that deserve consideration under different criteria than those that are generally applied to music belonging purely to one culture or another. If nothing else, jazz must be understood as a hybridized music.

Interest in both jazz and nonjazz improvisation has recently increased and has been expanded to include musicians of all ages and abilities. Music educators have turned to jazz to serve as a model for guiding spontaneous compositional experiences, but unfortunately, jazz artists have not always been forthcoming or articulate about their practices. Of the recognized master-pedagogues, methodologies, and writings, there does appear to be some consensus about which activities are most useful in developing improvisational skill. Additionally, there has been some informed debate regarding the appropriate balance of cognitive and experiential kinds of knowledge. These have been used for the basis of the survey and will be discussed in greater detail there.

Although colloquial use of the term audiation is relatively new, the musician's ability to hear sounds accurately, without their physical presence, has been discussed since the earliest writings on jazz improvisation. Whereas jazz practitioners primarily have concerned themselves with relatively advanced players, newer studies are beginning to examine a wider range of skill and age levels. Also, while most jazz methods focus upon internal hearing as it relates to harmonic structures, interest in melodic audiation is expanding. This may hold particular promise for singers, since vocalists are obviously more experienced in performing single lines.

Vocal jazz improvisation, as a relatively new component to academic music, is perhaps the least understood area for instruction. Pedagogical methods traditionally used by instrumentalists have found only limited success, perhaps due to their heavy reliance upon chord/scale relationships and other theoretical constructs. The human voice is an internal mechanism, necessitating teaching and learning strategies that do not rely upon tactile sensations, such as the fingering of keys or hand positions. Clearly, vocal jazz improvisation needs additional research to find a more effective means of assisting singers in responding quickly and accurately to harmonic stimuli or engaging in other extemporaneous music-making.

Finally, improvisation is a vital part of jazz. If jazz is to continue to thrive in the modern educational climate, observable and measurable criteria for evaluating improvised solos must be made clear. This presents several challenges, as few persons are equally trained in vocal and jazz concerns. It may be possible to develop reasonable criteria regarding an improvised solo's rhythmic and tonal appropriateness. However, if

the goal of improvisation is personal communication, perhaps the affective interaction between the performer and the audience deserves attention.

This review of literature has provided insight into the various questions and challenges that must be addressed by vocalists wishing to learn to improvise in the jazz style and educators wishing to teach improvisation effectively. The survey questionnaire used in this study was constructed upon these considerations as well as the pedagogical techniques outlined in Chapter One.

# Chapter 3

## Methods and Procedures

### *Introduction*

In contrast with the increasing number of vocal jazz ensembles in the United States, research into appropriate methods for teaching improvisation is quite limited. Therefore, the purpose of this project was to explore the attitudes of ensemble directors and jazz singers regarding various techniques employed for teaching vocal jazz improvisation. It was hoped this line of inquiry might provide a foundation for constructing a better-understood and more effective model for future directors to base their curricula upon. Additionally, these findings might be used to inform future educational research.

In order to obtain comprehensive information about an intricate subject, it was deemed appropriate to combine quantitative and qualitative research methodologies. The study consisted of two main phases, a survey followed by a series of interviews. First, a survey was administered to vocal jazz practitioners to obtain empirical data regarding the usage of and attitudes toward specific pedagogical techniques under examination. Survey results were tabulated using descriptive statistics to discover attitudes regarding the techniques as well as identifying any trends based upon gender, ethnicity, level and focus of education, and primary instrument. Additionally, survey respondents were asked to identify master-pedagogues, or persons they felt had made a significant contribution to the teaching of vocal jazz improvisation. It was explained that individuals receiving the greatest number of mentions would be contacted for interviews. These interviews comprised the qualitative portion of the study. Master-pedagogues were first asked about

their own curricula and teaching strategies for obtaining their objectives, as informed by the review of literature. Interviewees were also requested to assist in interpreting survey results, commenting and elaborating upon themes and trends. It was hoped that through this process of comparing attitudes toward the various techniques at both common practice and expert levels, a more effective and better-understood model for teaching might emerge.

*Development of the Survey*

Based upon the literature review, the researcher designed a questionnaire intended to measure the attitudes of vocal jazz educators and vocal jazz performers toward various pedagogical techniques for teaching improvisation. These techniques were chosen due to repeated reference in the available literature, and were reviewed by college professionals in the fields of applied voice, jazz education, vocal jazz, and music education.

Although the original instrument had consisted entirely of multiple-choice questions, this was altered before its implementation in the pilot phase. After conferring with research experts in educational psychology, ethnomusicology, and music education, a modified version was utilized. It consisted of five sections: (a) personal information, (b) pedagogical techniques, (c) preferences regarding techniques, (d) satisfaction with skills, and (e) personal comments. The revised survey question types included four-point and five-point Likert scales, ranking, listing, and open-ended. This edited version was also examined by specialists in choral conducting, education research, jazz pedagogy, and music education to check for language bias, content, and distribution of questions within the area of inquiry. It was found to be ready for pilot testing.

Vocal jazz improvisation has a dual nature, requiring knowledge of both aspects of vocal development as well as jazz syntax. Furthermore, in most educational settings, vocal jazz improvisation is typically taught within the format of a choral ensemble. Therefore, students enrolled in graduate classes in choral methods ($n$ = 14) and jazz pedagogy ($n$ = 13) from two major Midwestern universities were chosen as subjects of the pilot testing. This was done in expectation of obtaining meaningful feedback from vocal jazz practitioners operating from both perspectives regarding the appropriateness of the survey, without disturbing the intended pool of respondents. These subjects were asked to complete the questionnaire, record the time necessary for completion, and make suggestions for revisions as requested by a cover letter (see Appendix A).

Cronbach's alpha was used to calculate the reliability for the pilot-testing of the survey (see Appendix B). The resulting alphas for the eighteen Likert-type items were .68 for respondents answering from a performer's perspective ($n$ = 23), .80 for respondents answering from a director's perspective ($n$ = 6), and .88 for those answering as both performers and directors ($n$ = 4). Furthermore, there was a high degree of inter-item reliability regarding clusters related to jazz experience, vocal experience, and theoretical experience (see Table 1).

Given the exploratory nature of the project, the three clusters were developed intuitively, based upon a review of the literature. These were jazz experience, vocal experience, and theoretical experience. Two individual items for inquiry were also included, which are sometimes used in jazz instruction, but did not appear in reference materials frequently enough to suggest clusters. These were playing an instrument other than piano and physicalizing rhythmic feel.

Items in the cluster related to jazz experience included listening to jazz singers, jazz instrumentalists, imitative ability, transcribing solos, and learning jazz standards. Listening was examined because virtually all modern jazz textbooks contain discographies of historical recordings and may also include recorded examples for modeling various concepts and articulations. This also represents one level of engaging imitative ability, another item in the cluster. Additionally, many jazz workshops devote a large percentage of instructional time to call-and-response and other semi-improvised activities intended for participants to assimilate the jazz language through aping. Transcribing solos and learning jazz standards were also grouped within this cluster, as these techniques are mentioned far more often in literature on jazz pedagogy than among classical teaching methods.

The cluster regarding vocal experience included applied voice study, singing in a traditional choir, and vocalizing harmonic structures. The styles of literature that might be examined during applied voice study was not specified, yet it seemed logical to assume that the point of such instruction would be focused upon developing vocal technique. Traditional choir was placed here as the most common form of ensemble experience for singers. Finally, although bass lines and guide tones are vocalized more often in jazz than in concert contexts, singers often perform a variety of scales and arpeggios during both solo and group warm-ups. Therefore, this technique was included in vocal experience.

Items in the cluster of theoretical experience included playing the piano, music theory knowledge, and music reading skill. Since most undergraduate programs align sequential music theory class with similar instruction in class piano, this seemed

reasonable. Music reading skill was placed here since it is within the core curriculum of music theory that many students first begin considering musical scores through part-writing and analysis. This, of course, forms the foundation for studying scores, and certainly enhances music reading in a fuller sense than viewing individual lines such as are typically found in band or orchestral parts.

There were techniques relating to two items that were not grouped within a cluster, but represented areas of inquiry. These were playing an instrument besides piano and physicalizing rhythmic feel. Playing an instrument other than piano was included because many artists and educators who have become famous for their jazz singing achieved distinction as instrumentalists first, such as Louis Armstrong and Clark Terry. Physicalizing rhythmic feel, through exercises such as snapping fingers or shifting weight, seldom appears in printed literature regarding vocal jazz improvisation, but often occurs within the context of jazz workshops and clinics. Therefore, these were included as individual items.

Given the investigative nature of the project, these were deemed acceptable reliability levels for continuing the study without further revision to the basic design of the survey (See Table 1). Participants in the pilot testing requested the addition of a question separating formal applied instrumental study from playing an instrument informally or in an ensemble, apart from private instruction. This prompted making a similar distinction as noted by the separation of applied voice study and singing in a traditional choir. Other than that, no major revisions were suggested.

Written comments from the pilot respondents were recorded and coded by the researcher. The codes were examined and verified by college-level music educators in

Table 1

Reliability Coefficients by Cluster (Pilot)

| Cluster | Directors $n = 6$ Alpha | Performers $n = 23$ Alpha |
|---|---|---|
| 1. Jazz Experience (Items 1, 2, 3, 8, 10) | .69 | .74 |
| 2. Vocal Experience (Items 6, 7, 12) | .77 | .76 |
| 3. Theoretical Experience (Items 4, 5, 11) | .61 | .71 |

*Note:* See Appendix B for items.

jazz studies, choral conducting, and music education. Although these were not included with the actual survey results, they were used to inform lines of inquiry during the interview phase of the project.

*Description of the Survey*

The survey consisted of five sections: (a) personal information, (b) pedagogical techniques, (c) preferences regarding techniques, (d) satisfaction with skills, and (e) personal comments. Question types included four-point and five-point Likert scales, ranking, listing, and open-ended. Pedagogical techniques for developing vocal jazz improvisation skill under consideration covered the following: (a) listening to jazz singers, (b) listening to jazz instrumentalists, (c) imitative ability (call-and-response, etc.), (d) playing the piano, (e) music theory knowledge (chord symbols, scales, etc.), (f) applied voice study, (g) singing in a traditional choir, (h) transcribing solos, (i) playing an instrument (besides piano), (j) learning jazz standards, (k) music reading skills, (l) vocalizing harmonic structures (bass lines, guide tones, etc.), (m) physicalizing rhythmic feel (snapping fingers, shifting weight, etc.), and (n) applied instrumental study. Respondents were also asked to describe any additional activities they regularly employ in teaching or developing their own improvisation skill that they did not feel were adequately addressed in the survey. Finally, they were asked to identify master-pedagogues of vocal jazz education, with the understanding that master-pedagogues receiving the largest number of recommendations would be contacted for interviews by the researcher.

*Administration of the Survey*

The revised survey, accompanied by a stamped, self-addressed envelope for its return, was mailed to members of the International Association for Jazz Education who identified themselves as active in vocal jazz. A cover letter stated the purpose of and the need for the study, instructions for completing the questionnaire, the approximate time required to do so, and assured the subjects of the confidentiality of their responses (see Appendix C). Subjects were asked not to include any identifying information on the actual survey (see Appendix D); however, the return envelopes had numbers that enabled the researcher to eliminate respondents' names from the mailing list as questionnaires were returned. Envelopes were then shredded and discarded. Respondents' names never appeared on surveys.

At one-week and three-week intervals after the initial mailing of the questionnaire, subjects who had not responded were sent postcard reminders (see Appendix E). Approximately one month after the initial mailing, nonrespondents were sent another letter (see Appendix C) and a second copy of the survey (see Appendix D). A closing date was determined for the return of surveys. Responses received after the deadline were not included in the study. Descriptive statistics (frequencies, percentages, means, correlations, and crosstabulations) were employed in analyzing data obtained from the questionnaires and are presented in Chapter Four.

Responses to open-ended items were recorded. Many participants apparently felt compelled to include additional comments, writing in the margins, continuing on the backs of pages, including personal letters to the researcher, and divulging other contact information for future discussion. All written comments were transcribed and assigned

topic codes by the researcher. All coding was verified independently by experts in choral conducting, jazz studies, and music education research. These data were analyzed in terms of interpreting survey results and employed in determining lines of inquiry for the interviews. In two cases, these written comments initiated questions and distinctions that had not been revealed during the review of literature: the distinction between listening in live venues as opposed to listening to prerecorded media and the need for vocalists to learn to work with a text. These issues were added to the list of interview questions that emerged. Results of the survey are reported in Chapter Four.

*Development of the Interview*

Survey respondents were asked to identify persons they felt had made significant contributions to the teaching of vocal jazz improvisation. Ninety-one names were presented as potential master-pedagogues. Of these, nine persons showed a clear majority over other nominees by a margin of at least 30 mentions. These individuals were invited to participate in the interview phase of the project.

Four contacts were made in-person: three at the annual conference of the International Association for Jazz Education in 2003, and one by attending a live performance given by the subject. Five contacts were made via telephone and electronic mail. In the initial discussion, the project was identified as part of a doctoral dissertation in music education in vocal jazz pedagogy. The researcher briefly explained the scope and intent of the project, and revealed that the subject had been identified as a master-pedagogue through responses to a survey distributed to vocal jazz practitioners.

Of the nine experts in vocal jazz pedagogy as determined by the surveys, seven were successfully contacted and agreed to participate in the study. These were Sheila

Jordan, Phil Mattson, Larry Lapin, Paris Rutherford, Bob Stoloff, Michele Weir, and Steve Zegree. Interviews occurred either in-person (Mattson, Rutherford, Zegree) or via telephone (Jordan, Lapin, Stoloff, Weir), at the subject's preference or as schedules permitted. All interviews were audio-recorded; live interviews were video-recorded as well.

Content of the interviews was guided by the review of literature and the survey results. Master-pedagogues were first asked to describe their own teaching philosophies and curricula, with minimal guidance from the researcher. Questions during the interview process became increasingly precise regarding the objectives and manner of employing specific techniques. For example, rather than merely asking if imitative ability is important to learning vocal jazz improvisation, the researcher asked what kinds of activities enhance imitative ability, how should these be presented to students, what kind of class format is most appropriate for fostering imitative ability, and so forth. Experts were given the opportunity to finish explaining their own thoughts prior to entertaining any inquiries about the survey.

Based upon the review of the literature and data gathered from the surveys, a list of preliminary questions was developed by the researcher and examined by college-level educators in choral conducting, jazz studies, and music education research. These questions were presented to the master-pedagogues, with the intent of informing the interpretation of the survey results. At this point in the conversation, interviewees were told that a survey had been administered, given the overall response rate, and asked if they would comment upon emerging themes and offer opinions regarding apparent

attitudes toward the various pedagogical techniques. All interview subjects agreed to participate in this phase of the process.

After discussing trends and topics revealed by surveys regarding the pedagogical techniques, interviewees were given some additional information regarding the demographic distribution of the respondents. They were asked then if they would comment upon the tendencies indicated by the returned surveys, especially with regard to the research objectives. All interview subjects agreed to participate in this phase of the process.

At the conclusion of each interview, master-pedagogues were asked again if they had any undirected or summary comments to add regarding any aspect of the study or vocal jazz improvisation in general. Any additional details were recorded or topics revisited, until the interview subjects seemed comfortable their opinions had been expressed. Although the original request had been for an hour of time from each master-pedagogue, actual dialogue times ranged from 48 minutes to just under three hours, with an average length of 82 minutes. As each conversation was completed, interviewees were thanked for their assistance and advised that they would be receiving transcripts to verify for accuracy of content and clarity of meaning.

The master-pedagogues received typed transcriptions of their interviews. Four of the transcripts were returned with the interviewees' approval; two requested a few minor revisions for clarification, mostly related to idiomatic speech patterns. The researcher altered the transcripts in accordance with the subject's instructions and sent revised copies to the interviewees, which were returned with their approval. One interviewee did not respond to the first transcript and was sent a second transcript. When no response

was received for the second transcript, that subject was sent a letter and electronic notification that if no response was received, the researcher would consider the transcript approved, in accordance with the original agreement to participate. No acknowledgement was received, and data analysis moved forward with the original transcript.

The approved transcripts were coded by the researcher. Codes were verified by three college-level music educators in choral conducting, jazz studies, and music education. Data analysis was accomplished by dividing quotations from the interviews according to comments regarding benefits, explanations, and cautions given about the pedagogical techniques under examination. This step was taken in effort to present a thorough discussion of each technique, including how it was viewed by the survey respondents as well as any explanatory comments given by the master-pedagogues. Results of the interview component of the study regarding the techniques are presented in Chapter Five.

Interviewees were given information about the demographic results and attitudinal trends indicated by the survey and asked to offer their opinions. These comments were also coded by the researcher and verified by the same panel of music educators. Data analysis was accomplished by dividing quotations from the interviews according to the research objectives. This step was undertaken in order to provide a thorough discussion of differences in attitudes based upon the perspectives of directors, performers, gender, ethnicity, and primary instrument, both as demonstrated by the survey and detailed through the master-pedagogues. Results of the interview component of the study regarding the research objectives are reported in Chapter Six.

*Summary*

Vocal jazz improvisation is a complex activity, requiring a functional understanding of the voice as well as the idiomatic harmonic language of jazz. Typically, jazz theory is not taught as part of the undergraduate choral curriculum, any more than vocal pedagogy is included in jazz studies. Yet graduates of these divergent programs, and sometimes jazz practitioners who are successful performers but have little training in education, are those who are most often tasked with establishing and directing vocal jazz ensembles.

Therefore, at every phase of the project's development, input was sought from each of these perspectives in an effort to present a full representation of vocal jazz improvisation as it is presently practiced. This included seeking the opinions of college faculty with these areas of specialization in constructing the survey, graduate students in both disciplines in the pilot phase, scholars in many fields to assist in interpreting written comments and interviews, and reviewing a wide range of literature, both prior to the study and as it evolved. In this way, it was hoped that a basis for understanding the diversity of data gathered might be gained.

# Chapter 4

## Survey Results

### *Introduction*

Research in vocal jazz pedagogy has not kept pace with the proliferation of vocal jazz ensembles and programs. Indeed, as at least one prominent jazz educator has noted, many such ensembles and programs have been established by either persons with great experience in voice but lacking in jazz skills or instrumental jazz artists with less expertise in vocal matters (Weir, 2001). This study was undertaken to gather information about pedagogical techniques employed in the development of skill in vocal jazz improvisation from the perspectives of practicing jazz vocalists and directors to see what teaching methods and experiential activities are felt to be most effective.

To accomplish this, a combination of quantitative and qualitative methodologies was employed, involving the administration of a researcher-designed survey to members of the International Association for Jazz Education having identified themselves as active in vocal jazz. Respondents were asked to rank various teaching strategies in ways designed to indicate the relative importance of each activity to developing skill in vocal jazz improvisation. Additionally, subjects were asked to identify individuals they felt had made significant contributions to the teaching of vocal jazz, with the knowledge that persons receiving the largest number of mentions would be contacted for interviews. In this way, it was hoped that a basis for comparison might be established between music educators and practicing performers, as well as identifying any differences in attitude based upon gender, level of education, focus of education, and primary instrument.

*Survey Data*

A list of 185 names was obtained from the International Association for Jazz Education for the distribution of surveys. This gave rise to concerns, given that of the organization's nearly 8,000 members, apparently less than 200 individuals had specifically designated vocal jazz as an area of interest, a proportion that seemed highly improbable. Furthermore, seventeen were returned by the postal service as being "undeliverable," with another nine individuals responding that they were not active in vocal jazz. This left a potential pool of 159 respondents. Of these, 81 surveys were returned during the allotted time period, a response rate of 50.9%. Three additional surveys arrived after the deadline; however, these were not included in the results.

Of the 81 respondents included in the survey, 64.2% were female ($n$ = 52) and 35.8% were male ($n$ = 29). A Caucasian background was indicated by 82.7% ($n$ = 67), African American by 11.1% ($n$ = 9), Hispanic by 3.7% ($n$ = 3), Native American by 1.2% ($n$ = 1), and Jewish by 1.2% ($n$ = 1). Regarding choice of primary instrument, voice was cited as the primary instrument by 72.8% ($n$ = 59), piano by19.8% ($n$ = 16), trumpet by 2.5% ($n$ = 2), guitar by 1.2% ($n$ = 1), bass by 1.2% ($n$ = 1), cello by 1.2% ($n$ = 1), and flute by 1.2% ($n$ = 1). Although it was not requested, 17.2% of the respondents indicated a secondary instrument ($n$ = 14). Of respondents indicating a secondary instrument, voice was cited by 37.5% ($n$ = 5), piano by 28.6% ($n$ = 4), bass by 14.3% ($n$ = 2). Guitar, saxophone, and cello were indicated as secondary instruments by one respondent each.

When asked about the highest level of education completed, 3.7% indicated high school ($n$ = 3), 1.2% wrote in "some college" ($n$ = 1), 46.9% had baccalaureate degrees ($n$ = 38), 42.0% had graduate degrees ($n$ = 34), and 6.2% had doctoral degrees ($n$ = 5).

Regarding the focus of their highest degree, only 75 answered. Among those responses, 45.7% indicated music education ($n$ = 37), 32.1% performance ($n$ = 26), 8.6% conducting ($n$ = 7), 4.9% general studies ($n$ = 4), and 2.5% theatre ($n$ = 2) as the focus of the highest degree earned. The following disciplines were indicated as areas of specialization by one respondent each: education, social work, music theory, administration, and foreign languages.

Questions regarding years of experience as a performer appeared to be answered rather ambiguously, with some respondents writing in general comments such as "off and on for years" (survey respondent, 2002). Others made sharp distinctions between years spent associated with academic or professional ensembles, or attempted to describe different kinds of performing experience, such as "in some way or other, voice, piano, organ," (survey respondent, 2002). Of the 74 responses which could be tabulated, the distribution of years of performing experience appeared as follows: 12.2% ($n$ = 9) indicated 10 years or less ($n$ = 9), 32.4% indicated between 11 and 20 years ($n$ = 24), 27.0% indicated between 21 and 30 years ($n$ = 20), 16.2% indicated between 31 and 40 years ($n$ = 12), and 12.2% indicated more than 41 years ($n$ = 9).

Questions regarding years of experience as a director also yielded many responses that were difficult to interpret. Some respondents clearly labeled the number of years they had spent leading vocal jazz ensembles, in contrast with other conducting activities. Furthermore, one individual cited having worked with all levels as a clinician but no single group regularly, a possibility that had not been considered when creating the survey. Of the 64 responses which could be tabulated, the distribution of years of experience as a vocal jazz ensemble director appeared as follows: 43.8% indicated 10

years or less (*n* = 28), 26.6% indicated between 11 and 20 years (*n* = 17), 15.6% indicated between 21 and 30 years (*n* = 10), 9.4% indicated between 31 and 40 years (*n* = 6), and 4.7% indicated more than 41 years (*n* = 3).

Questions regarding the levels of ensembles directed also showed a wide spectrum of responses. Of the 64 respondents who had indicated experience as the director of vocal jazz ensembles, 17.2% failed to indicate the level of ensembles they led (*n* = 11). Four created additional categories using the word "community," but it was unclear whether they were referring to an ensemble associated with some kind of post-secondary academic institution or a civic group (6.3%). While many respondents indicated having experience with more than one level of ensemble, another wrote, "Worked w/ them all as a guest, coming from the pro-scene," (survey respondent, 2002). The 147 responses regarding ensemble teaching levels included: elementary school (*n* = 13, 8.8%), middle school (*n* = 20,13.6%), high school (*n* = 44, 29.9%), undergraduate (*n* = 34, 23.1%), graduate (*n* = 13, 8.8%), professional (*n* = 23, 5.6%).

Respondents were asked to differentiate between how they felt about the various techniques with regard to their own development as a performer and the development of their ensembles. If they were only active in one role, they were instructed to answer from that perspective only. Although this distinction rendered some kinds of data comparison impossible, it was made in an effort to accommodate the fact that not all jazz educators or performers have formal training in music education, nor are all active in typical academic venues. The attitude of any self-determined vocal jazz practitioner was solicited for its contribution to this project, regardless of traditional roles. Also, it was hoped that any jazz educators or performers who are familiar with music education concepts and

terminology might be able to address the differences between developing a skill for their own usage and attempting to teach the same skill to another person.

*Reliability*

Participants responded to questions about the techniques were scored on a 4-point Likert-type scale ranging from 1 (strongly agree) to 4 (strongly disagree). Reliability analysis yielded a Cronbach's alpha of .72 for persons answering from a director's perspective ($n$ = 58) and .69 for persons answering from a performer's perspective ($n$ = 65) for the fourteen items related to teaching methods. Among those responding as directors, there was slightly more agreement than among those responding as performers. Several ($n$ = 45) chose to respond from both perspectives; reliability analysis for these individuals yielded a Cronbach's alpha of .84.

In addition to the Likert-type items, the survey included a section in which respondents were asked to rank the fourteen techniques in order of importance. Unfortunately, there was little usable data gathered from this section, due to inconsistent responses. Some surveys appeared to have genuine mistakes in ranking, such as a single number being used more than once, or repeated erasures, arrows, and inking over values rendering the final product illegible. However, there were also many erroneous responses that appeared to be intentionally misleading, such as individuals scoring all items equally or alternating between one or two numeric values. Among the 81 returned surveys, it appeared that 67.9% were answered in accordance with directions ($n$ = 55), 30.9% were answered with errors ($n$ = 25), and one was left blank (1.2%). The written comments from this section were transcribed and used to inform lines of questioning during the interview phase. However, with almost one-third of the responses left open to

speculation as to respondents' intentions, this section was not included in correlations or reliability of the analysis.

Similarly, a section of open-ended questions asking respondents to indicate what percentage of their own and/or their ensembles' practice time was spent using various techniques also yielded limited data. Many individuals left these items blank, wrote in actual minutes rather than giving percentages as requested, or included other kinds of comments. These answers could not be tabulated effectively. Among the 81 returned surveys, it appeared that 33.3% were completed in accordance with the directions ($n$ = 27), 58.0% were completed with errors ($n$ = 47), and 8.6% were left blank ($n$ = 7). As with the ranking section, written comments were transcribed and utilized in developing questions for the interview phase. However, this section was not used in tabulating correlations or verifying the reliability of the survey.

There was a moderate to relatively high degree of inter-item reliability regarding clusters related to vocal experience and music theory. Based upon the comments of the pilot, a cluster regarding instrumental experience was also created and showed a relatively high degree of inter-item reliability (see Table 2). However, the cluster regarding pedagogical techniques that are most typical of jazz teaching showed a surprisingly low degree of reliability. Furthermore, subsequent attempts to redefine the cluster related to jazz experience to isolate which variables might be causing the anomaly failed (see Table 2). Given the relatively high reliability regarding jazz experience during the pilot phase, this development was completely unexpected and certainly warranted additional inquiry.

Table 2

Reliability Coefficients by Cluster (Main Study)

| Cluster | Directors | | Performers | |
|---|---|---|---|---|
| | Alpha | *n* | Alpha | *n* |
| 1. Jazz Experience (Items 1, 2, 3, 8, 10) | .35 | 59 | .14 | 65 |
| 2. Vocal Experience (Items 6, 7, 12) | .64 | 58 | .55 | 65 |
| 3. Theoretical Experience (Items 4, 5, 11) | .61 | 58 | .57 | 65 |
| 4. Instrumental Experience (9, 14) | .85 | 56 | .60 | 64 |

*Note:* See Appendix B for items.

Finally, survey respondents were asked to identify individuals who had made significant contributions to teaching vocal jazz, understanding these persons would be contacted for interviews. Ninety-one master-pedagogues were named; however, nine individuals clearly received more frequent mentions than others. After efforts to contact these persons were made, seven agreed to participate. Vocal jazz experts who gave interviews for this study included Sheila Jordan, Larry Lapin, Phil Mattson, Paris Rutherford, Bob Stoloff, Michele Weir, and Steve Zegree. These took place either in-person (Mattson, Rutherford, Zegree) or via telephone (Jordan, Lapin, Stoloff, Weir), according to the subject's preference or professional schedule.

*Research Objective 1*

*Are there differences between performers' and directors' attitudes about these techniques?*

There was a high level of agreement in attitude between directors ($n$ = 58) and performers ($n$ = 65) regarding the pedagogical techniques under examination, although some differences in order of importance appeared when the means were ranked. In general, directors showed less difference of opinion than performers, demonstrated by smaller standard deviations. Exceptions to this trend included listening to jazz instrumentalists, vocalizing harmonic structures, playing an instrument other than piano, and applied instrumental study (see Table 3).

Pearson's correlation was used to identify any relationships in attitude between directors and performers regarding the pedagogical techniques. Significant positive correlations were found for each of the methods under examination (see Table 4). This indicated that regardless of whether respondents were answering from the perspective of

Table 3

Directors' and Performers' Attitudes Toward Pedagogical Techniques

| Technique | Directors $n = 62$ | | Performers $n = 65$ | |
|---|---|---|---|---|
| | M | SD | M | SD |
| 1. Listening to jazz singers | 1.07 | 0.26 | 1.11 | 0.36 |
| 2. Listening to jazz instrumentalists | 1.12 | 0.38 | 1.11 | 0.31 |
| 3. Imitative ability | 1.21 | 0.45 | 1.32 | 0.50 |
| 4. Learning jazz standards | 1.28 | 0.49 | 1.31 | 0.56 |
| 5. Vocalizing harmonic structures | 1.40 | 0.53 | 1.40 | 0.52 |
| 6. Music reading skill | 1.43 | 0.60 | 1.65 | 0.65 |
| 7. Physicalizing rhythmic feel | 1.47 | 0.65 | 1.75 | 0.75 |
| 8. Music theory knowledge | 1.52 | 0.50 | 1.55 | 0.53 |
| 9. Playing the piano | 1.73 | 0.62 | 1.78 | 0.64 |
| 10. Applied voice study | 1.81 | 0.63 | 1.74 | 0.71 |
| 11. Transcribing solos | 1.84 | 0.70 | 1.79 | 0.79 |
| 12. Singing in a traditional choir | 2.05 | 0.85 | 2.23 | 0.88 |
| 13. Playing an instrument (other than piano) | 2.16 | 0.68 | 2.32 | 0.64 |
| 14. Applied instrumental study | 2.25 | 0.69 | 2.21 | 0.62 |

*Note.* 1 = Strongly Agree, 2 = Agree, 3 = Disagree, 4 = Strongly Disagree

Table 4

Correlations Regarding Attitude Toward Techniques Between Directors and Performers

| Technique<br>Directors Performers: | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1. Listening to jazz singers | .56* | | | | | | | | | | | | | |
| 2. Listening to jazz instrumentalists | -.05 | .48* | | | | | | | | | | | | |
| 3. Imitative ability | -.08 | -.16 | .81* | | | | | | | | | | | |
| 4. Playing the piano | .07 | .01 | -.06 | .63* | | | | | | | | | | |
| 5. Music theory knowledge | .16 | .01 | .01 | .13 | .63* | | | | | | | | | |
| 6. Applied voice study | .04 | -.29 | .21 | .11 | .46* | .74* | | | | | | | | |
| 7. Singing in a traditional choir | .15 | -.14 | .18 | .16 | .48* | .67* | .90* | | | | | | | |
| 8. Transcribing solos | .02 | .04 | -.12 | -.08 | -.13 | -.11 | -.19 | .68* | | | | | | |
| 9. Playing an instrument (other than piano) | -.04 | -.32* | .13 | -.12 | .04 | .21 | .21 | .11 | .68* | | | | | |
| 10. Learning jazz standards | -.09 | -.02 | .16 | -.05 | .01 | .13 | .35* | -.08 | .03 | .56* | | | | |
| 11. Music reading skill | .13 | -.12 | -.21 | .07 | .35* | .32* | .46* | -.21 | .10 | .11 | .76* | | | |
| 12. Vocalizing harmonic structures | .14 | .14 | .16 | .17 | .02 | -.12 | .25 | .02 | -.04 | -.05 | .02 | .51* | | |
| 13. Physicalizing rhythmic feel | .10 | .20 | .29 | -.07 | .22 | .34* | .51* | .01 | -.17 | .23 | .28 | .14 | .88* | |
| 14. Applied instrumental study | -.05 | -.23 | .27 | -.02 | .28 | .38* | .27 | .03 | .42* | .16 | .28 | -.14 | .05 | .81* |

*Note.* * Correlation is significant at the 0.05 level (2-tailed).

Table 5

Directors' and Performers' Satisfaction

| | Directors $n = 56$ | | Performers $n = 64$ | |
|---|---|---|---|---|
| Skill | M | SD | M | SD |
| 1. Good vocal technique | 1.86 | 0.70 | 1.50 | 0.59 |
| 2. Imitate musical ideas | 2.02 | 0.62 | 1.41 | 0.53 |
| 3. Improvise with appropriate rhythmic feel | 2.44 | 0.80 | 1.38 | 0.60 |
| 4. Repertoire of jazz standards | 2.61 | 1.04 | 1.50 | 0.71 |
| 5. Improvise within a harmonic progression | 2.68 | 0.83 | 1.63 | 0.65 |

*Note.* 1 = Strongly Agree, 2 = Agree, 3 = Disagree, 4 = Strongly Disagree

Not all respondents answered items relating to satisfaction.

Table 6

Correlations Regarding Satisfaction Between Directors and Performers.

Skill

| Directors | Performers: 1 | 2 | 3 | 4 | 5 |
|---|---|---|---|---|---|
| 1. Imitate musical ideas | .40* | | | | |
| 2. Good vocal technique | .37* | .35* | | | |
| 3. Repertoire of jazz standards | .31* | .17 | .27 | | |
| 4. Improvise within a harmonic progression | .14 | .10 | .09 | -.04 | |
| 5. Improvise with appropriate rhythmic feel | .13 | .07 | -.03 | -.11 | -.05 |

*Note.* * Correlation is significant at the .05 level (2-tailed).

developing their ensembles' or their personal skill in vocal jazz improvisation, they felt similarly about these strategies.

In general, directors were less satisfied with their ensembles' skills than performers were with their own skills. Directors were most satisfied with their ensembles' use of good vocal technique, whereas performers were most satisfied with their ability to improvise with appropriate rhythmic feel. Both groups ranked the ability to imitate musical ideas second. Directors were less satisfied with their ensembles' ability to improvise with appropriate rhythmic feel. Both groups ranked repertoire of jazz standards and ability to improvise within a harmonic progression fourth and fifth, respectively. Overall, performers showed less difference of opinion in all areas related to satisfaction (see Table 5).

Pearson's product-moment correlation was used to identify any relationships in attitude between directors and performers for the items related to satisfaction. Significant positive correlations were found in the following areas of satisfaction: the ability to imitate musical ideas, use of good vocal technique, and having an adequate repertoire of jazz standards. This indicated that directors of ensembles and performers felt similarly about their skills in these areas, whereas satisfaction in the areas of the ability to improvise within a harmonic progression and the ability to improvise with appropriate rhythmic feel showed no such similarity (see Table 6).

*Research Objective 2*

*Are there differences in females' and males' attitudes about these techniques?*

There was a high level of agreement between female ($n$ = 33) and male ($n$ = 29) directors regarding the pedagogical techniques. In fact, chi-square tests revealed no

statistically significant differences in attitude upon the basis of gender among ensemble directors, although a few differences in order of importance appeared when the means were ranked. In general, male directors showed less difference of opinion than females, demonstrated by smaller standard deviations. Exceptions to this trend included listening to jazz instrumentalists, imitative ability, physicalizing rhythmic feel, music theory knowledge, and singing in a traditional choir (see Table 7).

Chi-square analysis indicated that there were no statistically significant differences among directors' satisfaction with their ensembles based upon gender; in fact, there were no differences in ranking. However, in contrast to the pedagogical techniques, it should be noted that female directors showed less difference of opinion in all areas related to satisfaction, demonstrated by smaller standard deviations (see Table 8).

There was a high level of agreement among performers toward the pedagogical techniques, regardless of gender. In fact, chi-square tests revealed no statistically significant differences, although some minor inclinations were suggested by ranking the means (see Table 9). As with directors, it should be noted that male performers ($n$ = 20) generally showed less difference of opinion regarding these methods than females ($n$ = 45), demonstrated by smaller standards deviations. Exceptions to this trend included music theory knowledge, applied voice study, playing the piano, and transcribing solos (see Table 9).

In general, female performers were less satisfied with their skills than males, although only one of these was statistically significant ($p \leq .05$). Chi-square analysis discovered that female performers were less satisfied regarding the ability to improvise with appropriate rhythmic feel, ($x^2$ (2, $n$ = 64) = 6.35, $p$ = .04). It should also be noted

Table 7

Directors' Attitudes Toward Pedagogical Techniques by Gender

| | Directors $n = 62$ | | Females $n = 33$ | | Males $n = 29$ | |
|---|---|---|---|---|---|---|
| Technique | M | SD | M | SD | M | SD |
| 1. Listening to jazz singers | 1.07 | 0.26 | 1.10 | 0.31 | 1.07 | 0.26 |
| 2. Listening to jazz instrumentalists | 1.12 | 0.38 | 1.10 | 0.31 | 1.14 | 0.35 |
| 3. Imitative ability | 1.21 | 0.45 | 1.20 | 0.41 | 1.24 | 0.44 |
| 4. Learning jazz standards | 1.28 | 0.49 | 1.25 | 0.55 | 1.35 | 0.48 |
| 5. Vocalizing harmonic structures | 1.40 | 0.53 | 1.40 | 0.60 | 1.45 | 0.57 |
| 6. Music reading skill | 1.43 | 0.60 | 1.35 | 0.59 | 1.45 | 0.57 |
| 7. Physicalizing rhythmic feel | 1.47 | 0.65 | 1.55 | 0.51 | 1.55 | 0.78 |
| 8. Music theory knowledge | 1.52 | 0.50 | 1.50 | 0.51 | 1.52 | 0.58 |
| 9. Playing the piano | 1.73 | 0.62 | 1.60 | 0.60 | 1.78 | 0.59 |
| 10. Applied voice study | 1.81 | 0.63 | 1.80 | 0.62 | 1.86 | 0.58 |
| 11. Transcribing solos | 1.84 | 0.70 | 1.95 | 0.69 | 1.83 | 0.71 |
| 12. Singing in a traditional choir | 2.05 | 0.85 | 2.05 | 0.95 | 2.07 | 0.80 |
| 13. Playing an instrument (other than piano) | 2.16 | 0.68 | 2.16 | 0.69 | 2.14 | 0.64 |
| 14. Applied instrumental study | 2.25 | 0.69 | 2.21 | 0.79 | 2.29 | 0.59 |

*Note.* 1 = Strongly Agree, 2 = Agree, 3 = Disagree, 4 = Strongly Disagree

Table 8

Directors' Satisfaction by Gender

| | Directors $n$ = 56 | | Female $n$ = 32 | | Male $n$ = 24 | |
|---|---|---|---|---|---|---|
| Skill | M | SD | M | SD | M | SD |
| 1. Good vocal technique | 1.86 | 0.70 | 1.84 | 0.63 | 1.88 | 0.80 |
| 2. Imitate musical ideas | 2.02 | 0.62 | 2.00 | 0.57 | 2.04 | 0.69 |
| 3. Improvise with appropriate rhythmic feel | 2.44 | 0.80 | 2.45 | 0.74 | 2.42 | 0.85 |
| 4. Repertoire of jazz standards | 2.61 | 1.04 | 2.53 | 1.02 | 2.71 | 1.08 |
| 5. Improvise within a harmonic progression | 2.68 | 0.83 | 2.66 | 0.79 | 2.71 | 0.91 |

*Note.* 1 = Strongly Agree, 2 = Agree, 3 = Disagree, 4 = Strongly Disagree

Table 9

Performers' Attitudes Toward Pedagogical Techniques by Gender

| | Performers $n = 65$ | | Females $n = 45$ | | Males $n = 20$ | |
|---|---|---|---|---|---|---|
| Technique | M | SD | M | SD | M | SD |
| 1. Listening to jazz singers | 1.11 | 0.36 | 1.15 | 0.37 | 1.03 | 0.16 |
| 2. Listening to jazz instrumentalists | 1.11 | 0.31 | 1.12 | 0.33 | 1.08 | 0.27 |
| 3. Learning jazz standards | 1.31 | 0.56 | 1.35 | 0.69 | 1.30 | 0.46 |
| 4. Imitative ability | 1.32 | 0.50 | 1.35 | 0.49 | 1.23 | 0.42 |
| 5. Vocalizing harmonic structures | 1.40 | 0.52 | 1.42 | 0.58 | 1.45 | 0.50 |
| 6. Music theory knowledge | 1.55 | 0.53 | 1.62 | 0.50 | 1.50 | 0.56 |
| 7. Music reading skill | 1.65 | 0.65 | 1.73 | 0.60 | 1.53 | 0.55 |
| 8. Applied voice study | 1.74 | 0.71 | 1.77 | 0.71 | 1.83 | 0.71 |
| 9. Physicalizing rhythmic feel | 1.75 | 0.75 | 1.89 | 0.71 | 1.85 | 0.80 |
| 10. Playing the piano | 1.78 | 0.64 | 1.77 | 0.59 | 1.71 | 0.58 |
| 11. Transcribing solos | 1.79 | 0.79 | 1.83 | 0.76 | 1.63 | 0.81 |
| 12. Applied instrumental study | 2.21 | 0.62 | 2.24 | 0.66 | 2.09 | 0.53 |
| 13. Singing in a traditional choir | 2.23 | 0.88 | 2.35 | 0.89 | 2.23 | 0.86 |
| 14. Playing an instrument (other than piano) | 2.32 | 0.64 | 2.31 | 0.62 | 2.20 | 0.61 |

*Note.* 1 = Strongly Agree, 2 = Agree, 3 = Disagree, 4 = Strongly Disagree

Table 10

Performers' Satisfaction by Gender

| | Performers $n$ = 64 | | Females $n$ = 44 | | Males $n$ = 20 | |
|---|---|---|---|---|---|---|
| Skill | M | SD | M | SD | M | SD |
| 1. Improvise with appropriate rhythmic feel (*) | 1.38 | 0.60 | 1.50 | 0.67 | 1.10 | 0.31 |
| 2. Imitate musical ideas | 1.41 | 0.53 | 1.46 | 0.55 | 1.30 | 0.47 |
| 3. Good vocal technique | 1.50 | 0.59 | 1.43 | 0.50 | 1.65 | 0.75 |
| 4. Repertoire of jazz standards | 1.50 | 0.71 | 1.55 | 0.73 | 1.40 | 0.68 |
| 5. Improvise within a harmonic progression | 1.63 | 0.65 | 1.73 | 0.66 | 1.40 | 0.60 |

*Note.* 1 = Strongly Agree, 2 = Agree, 3 = Disagree, 4 = Strongly Disagree

(*) Statistically significant ($p \leq .05$). Not all respondents answered items relating to satisfaction.

that males generally showed less difference of opinion regarding the areas of satisfaction than females, except for the use of good vocal technique (see Table 10).

*Research Objective 3*

*Are there differences in attitude toward these techniques based upon level of education?*

There was a high level of agreement among all directors toward the pedagogical techniques, regardless of level of education. In fact, chi-square analysis found no statistically significant differences of opinion, although there were some slight response trends suggested when the means of the techniques were ranked. In general, directors with education through the baccalaureate level ($n = 22$) showed less difference of opinion than directors with education beyond the baccalaureate level ($n = 33$), demonstrated by smaller standard deviations. Exceptions to this included listening to jazz singers, imitative ability, learning jazz standards, applied voice study, and singing in a traditional choir (see Table 11).

Directors with education through the baccalaureate were less satisfied with their ensembles' skills in all areas; three of these were statistically significant ($p \leq .05$). Chi-square analysis revealed that directors with education through the baccalaureate level were less satisfied with their ensembles' ability to use good vocal technique ($x^2$ (4, $n$ = 55) = 11.64, $p = .02$); to imitate musical ideas ($x^2$ (6, $n = 55$) = 15.97, $p = .01$); and repertoire of jazz standards ($x^2$ (8, $n = 55$) = 15.85, $p = .05$) (see Table 12).

Among performers, chi-square analysis identified two statistically significant differences in attitude ($p \leq .05$) toward the pedagogical techniques based upon level of education. Those with education through the baccalaureate level ($n = 28$) felt more strongly about vocalizing harmonic structures ($x^2$ (4, $n = 60$) = 19.73, $p = .00$) and music

Table 11

Directors' Attitudes Toward Pedagogical Techniques by Education Level

| | Directors $n$ = 62 | | Through Bachelor's $n$ = 22 | | Post Bachelor's $n$ = 33 | |
|---|---|---|---|---|---|---|
| Technique | M | SD | M | SD | M | SD |
| 1. Listening to jazz singers | 1.07 | 0.26 | 1.13 | 0.34 | 1.03 | 0.17 |
| 2. Listening to jazz instrumentalists | 1.12 | 0.38 | 1.13 | 0.34 | 1.11 | 0.40 |
| 3. Imitative ability | 1.21 | 0.45 | 1.30 | 0.47 | 1.17 | 0.45 |
| 4. Learning jazz standards | 1.28 | 0.49 | 1.74 | 0.69 | 1.76 | 0.62 |
| 5. Vocalizing harmonic structures | 1.40 | 0.53 | 1.52 | 0.51 | 1.63 | 0.60 |
| 6. Music reading skill | 1.43 | 0.60 | 1.78 | 0.60 | 1.91 | 0.70 |
| 7. Physicalizing rhythmic feel | 1.47 | 0.65 | 1.78 | 0.74 | 2.26 | 0.92 |
| 8. Music theory knowledge | 1.52 | 0.50 | 1.78 | 0.60 | 1.94 | 0.76 |
| 9. Playing the piano | 1.73 | 0.62 | 2.22 | 0.67 | 2.12 | 0.69 |
| 10. Applied voice study | 1.81 | 0.63 | 1.30 | 0.56 | 1.29 | 0.46 |
| 11. Transcribing solos | 1.84 | 0.70 | 1.39 | 0.50 | 1.54 | 0.70 |
| 12. Singing in a traditional choir | 2.05 | 0.85 | 1.48 | 0.59 | 1.43 | 0.56 |
| 13. Playing an instrument (other than piano) | 2.16 | 0.68 | 1.48 | 0.59 | 1.60 | 0.81 |
| 14. Applied instrumental study | 2.25 | 0.69 | 2.27 | 0.63 | 2.30 | 0.71 |

*Note.* 1 = Strongly Agree, 2 = Agree, 3 = Disagree, 4 = Strongly Disagree

Not all directors indicated level of education.

Table 12

Directors' Satisfaction by Education Level

| | Directors $n = 56$ | | Through Bachelor's $n = 21$ | | Post Bachelor's $n = 32$ | |
|---|---|---|---|---|---|---|
| Skill | M | SD | M | SD | M | SD |
| 1. Good vocal technique (*) | 1.86 | 0.70 | 3.00 | 0.00 | 1.90 | 0.70 |
| 2. Imitate musical ideas (*) | 2.02 | 0.62 | 3.00 | 0.00 | 2.05 | 0.67 |
| 3. Improvise with appropriate rhythmic feel | 2.44 | 0.80 | 2.75 | 0.35 | 2.67 | 0.80 |
| 4. Repertoire of jazz standards (*) | 2.61 | 1.04 | 4.00 | 0.00 | 2.38 | 1.07 |
| 5. Improvise within a harmonic progression | 2.68 | 0.83 | 2.75 | 0.00 | 2.67 | 0.80 |

*Note.* 1 = Strongly Agree, 2 = Agree, 3 = Disagree, 4 = Strongly Disagree

(*) Statistically significant ($p \leq .05$). Not all respondents answered items relating to satisfaction.

Table 13

Performers' Attitudes Toward Pedagogical Techniques by Education Level

| | Performers $n = 65$ | | Through Bachelor's $n = 28$ | | Post Bachelor's $n = 28$ | |
|---|---|---|---|---|---|---|
| Technique | M | SD | M | SD | M | SD |
| 1. Listening to jazz singers | 1.11 | 0.36 | 1.09 | 0.38 | 1.03 | 0.18 |
| 2. Listening to jazz instrumentalists | 1.11 | 0.31 | 1.09 | 0.29 | 1.10 | 0.31 |
| 3. Learning jazz standards | 1.31 | 0.56 | 1.15 | 0.36 | 1.37 | 0.67 |
| 4. Imitative ability | 1.32 | 0.50 | 1.27 | 0.45 | 1.20 | 0.48 |
| 5. Vocalizing harmonic structures (*) | 1.40 | 0.52 | 1.24 | 0.44 | 1.37 | 0.49 |
| 6. Music theory knowledge (*) | 1.55 | 0.53 | 1.46 | 0.51 | 1.63 | 0.56 |
| 7. Music reading skill | 1.65 | 0.65 | 1.52 | 0.57 | 1.67 | 0.66 |
| 8. Applied voice study | 1.74 | 0.71 | 1.58 | 0.66 | 2.00 | 0.79 |
| 9. Physicalizing rhythmic feel | 1.75 | 0.75 | 1.64 | 0.65 | 1.73 | 0.87 |
| 10. Playing the piano | 1.78 | 0.64 | 1.79 | 0.70 | 1.65 | 0.58 |
| 11. Transcribing solos | 1.79 | 0.79 | 1.70 | 0.81 | 1.75 | 0.75 |
| 12. Applied instrumental study | 2.21 | 0.62 | 2.09 | 0.47 | 2.25 | 0.73 |
| 13. Singing in a traditional choir | 2.23 | 0.88 | 2.06 | 0.83 | 2.40 | 1.00 |
| 14. Playing an instrument (other than piano) | 2.32 | 0.64 | 2.18 | 0.58 | 2.33 | 0.66 |

*Note.* 1 = Strongly Agree, 2 = Agree, 3 = Disagree, 4 = Strongly Disagree

(*) Statistically significant ($p \leq .05$). Not all performers indicated education level.

Table 14

Performers' Satisfaction by Education Level

| | Performers $n$ = 64 | | Through Bachelor's $n$ = 28 | | Post Bachelor's $n$ = 27 | |
|---|---|---|---|---|---|---|
| Skill | M | SD | M | SD | M | SD |
| 1. Improvise with appropriate rhythmic feel | 1.38 | 0.60 | 1.50 | 0.56 | 1.29 | 0.54 |
| 2. Imitate musical ideas (*) | 1.41 | 0.53 | 2.00 | 0.00 | 1.39 | 0.50 |
| 3. Good vocal technique | 1.50 | 0.59 | 1.75 | 0.50 | 1.54 | 0.69 |
| 5. Repertoire of jazz standards | 1.50 | 0.71 | 1.00 | 0.00 | 1.36 | 0.56 |
| 5. Improvise within a harmonic progression | 1.63 | 0.65 | 2.00 | 0.00 | 1.54 | 0.58 |

*Note.* 1 = Strongly Agree, 2 = Agree, 3 = Disagree, 4 = Strongly Disagree

(*) Statistically significant ($p \leq .05$). Not all respondents answered items relating to satisfaction.

theory knowledge ($x^2$ (4, $n$ = 60) = 14.74, $p$ = .01) than performers with education beyond the baccalaureate level ($n$ = 28). Regarding the rest of the methods, there were no statistically significant differences in attitude, although some slight inclinations appeared when the means were ranked (see Table 13). Furthermore, performers with education through the baccalaureate level showed less difference of opinion regarding eleven of the techniques, demonstrated by smaller standard deviations. Exceptions to this trend included listening to jazz singers, playing the piano, and transcribing solos (see Table 13).

Performers with education through the baccalaureate level were generally less satisfied with their skills than those with education beyond the baccalaureate level, except in the area of having an adequate repertoire of jazz standards. This was demonstrated by higher means. However, chi-square analysis indicated that only one of the differences was statistically significant ($p \leq .05$). Regarding the ability to imitate musical ideas, performers with education through the baccalaureate level were less satisfied ($x^2$ (2, $n$ = 59) = 9.51, $p$ = .01) with their ability in this area (see Table 14).

*Research Objective 4*

*Are there differences in attitudes about these techniques based upon focus of education?*

There was a high level of agreement among all directors toward the pedagogical techniques, regardless of the focus of their highest degree. In fact, chi-square analysis indicated only one statistically significant difference ($p \leq .05$): Directors whose highest degree had been in music education ($n$ = 31) felt more strongly about singing in a traditional choir than those who had been performance majors ($n$ = 16), ($x^2$ (3, $n$ = 47) = 8.19, $p$ = .04). Regarding the rest of the techniques, there were no statistically significant

differences in attitude, although a few minor response trends appeared when the means were ranked. In general, it should be noted that directors whose highest degree had been in music education showed less difference of opinion, demonstrated by smaller standard deviations. Exceptions to this trend included listening to jazz singers, listening to jazz instrumentalists, playing the piano, applied voice study, and transcribing solos (see Table 15).

Directors whose highest degree had been in music education indicated a higher level of satisfaction with their ensembles than directors whose highest degree had been in performance. However, chi-square testing discovered that none of the differences were statistically significant. Furthermore, it should be noted that directors whose highest degree had been in music education showed less difference of opinion in three of the areas related to satisfaction, demonstrated by smaller standard deviations. Exceptions to this trend included the ability to improvise with appropriate rhythmic feel and the ability to improvise within a harmonic progression (see Table 16).

Performers demonstrated a high level of agreement in attitude toward the pedagogical techniques, regardless of the focus of their highest degrees. In fact, chi-square analysis revealed only one statistically significant ($p \leq .05$) difference: Those whose highest degree had been in music education ($n = 25$) felt more strongly about singing in a traditional choir than those whose highest degree had been in performance ($n = 25$), ($x^2$ (3, $n = 50$) = 9.30, $p = .03$). Regarding the rest of the methods, there were no statistically significant differences in attitude, although a few inclinations were suggested when ranking the means. As among directors, performers whose highest degree had been in music education generally showed less difference of opinion regarding the pedagogical

Table 15

Directors' Attitudes Toward Pedagogical Techniques by Degree Focus

| | Directors $n = 62$ | | Music Education $n = 31$ | | Performance $n = 16$ | |
|---|---|---|---|---|---|---|
| Technique | M | SD | M | SD | M | SD |
| 1. Listening to jazz singers | 1.07 | 0.26 | 1.09 | 0.29 | 1.06 | 0.25 |
| 2. Listening to jazz instrumentalists | 1.12 | 0.38 | 1.13 | 0.46 | 1.13 | 0.34 |
| 3. Imitative ability | 1.21 | 0.45 | 1.26 | 0.45 | 1.25 | 0.58 |
| 4. Learning jazz standards | 1.28 | 0.49 | 1.34 | 0.47 | 1.38 | 0.62 |
| 5. Vocalizing harmonic structures | 1.40 | 0.53 | 1.44 | 0.60 | 1.56 | 0.63 |
| 6. Music reading skill | 1.43 | 0.60 | 1.39 | 0.58 | 1.69 | 0.70 |
| 7. Physicalizing rhythmic feel | 1.47 | 0.65 | 1.44 | 0.51 | 1.81 | 0.83 |
| 8. Music theory knowledge | 1.52 | 0.50 | 1.57 | 0.60 | 1.69 | 0.48 |
| 9. Playing the piano | 1.73 | 0.62 | 1.87 | 0.63 | 1.59 | 0.55 |
| 10. Applied voice study | 1.81 | 0.63 | 1.87 | 0.69 | 2.13 | 0.50 |
| 11. Transcribing solos | 1.84 | 0.70 | 1.78 | 0.67 | 1.81 | 0.83 |
| 12. Singing in a traditional choir (*) | 2.05 | 0.85 | 2.00 | 0.74 | 2.56 | 0.96 |
| 13. Playing an instrument (other than piano) | 2.16 | 0.68 | 2.04 | 0.71 | 2.19 | 0.75 |
| 14. Applied instrumental study | 2.25 | 0.69 | 2.26 | 0.69 | 2.30 | 0.80 |

*Note.* 1 = Strongly Agree, 2 = Agree, 3 = Disagree, 4 = Strongly Disagree

(*) Statistically significant ($p \leq .05$). Eighteen directors indicated a degree focus other than muisc education or performance.

Table 16

Directors' Satisfaction by Degree Focus

| | Directors $n$ = 62 | | Music Education $n$ = 29 | | Performance $n$ = 16 | |
|---|---|---|---|---|---|---|
| Skill | M | SD | M | SD | M | SD |
| 1. Good vocal technique | 1.86 | 0.70 | 1.79 | 0.62 | 2.00 | 0.73 |
| 2. Imitate musical ideas | 2.02 | 0.62 | 1.93 | 0.53 | 2.06 | 0.57 |
| 3. Improvise with appropriate rhythmic feel | 2.44 | 0.80 | 2.40 | 0.86 | 2.56 | 0.72 |
| 4. Repertoire of jazz standards | 2.61 | 1.04 | 2.62 | 1.02 | 2.44 | 1.09 |
| 5. Improvise within a harmonic progression | 2.68 | 0.83 | 2.72 | 0.92 | 2.56 | 0.73 |

*Note.* 1 = Strongly Agree, 2 = Agree, 3 = Disagree, 4 = Strongly Disagree

Not all respondents answered items relating to satisfaction.

Table 17

Performers' Attitudes Toward Pedagogical Techniques by Degree Focus

| | Performers $n$ = 65 | | Music Education $n$ = 25 | | Performance $n$ = 26 | |
|---|---|---|---|---|---|---|
| Technique | M | SD | M | SD | M | SD |
| 1. Listening to jazz singers | 1.11 | 0.36 | 1.00 | 0.00 | 1.06 | 0.23 |
| 2. Listening to jazz instrumentalists | 1.11 | 0.31 | 1.13 | 0.34 | 1.03 | 0.17 |
| 3. Learning jazz standards | 1.31 | 0.56 | 1.44 | 0.51 | 1.67 | 0.38 |
| 4. Imitative ability | 1.32 | 0.50 | 1.25 | 0.45 | 1.31 | 0.53 |
| 5. Vocalizing harmonic structures | 1.40 | 0.52 | 1.44 | 0.15 | 1.50 | 0.56 |
| 6. Music theory knowledge | 1.55 | 0.53 | 1.50 | 0.52 | 1.53 | 0.56 |
| 7. Music reading skill | 1.65 | 0.65 | 1.50 | 0.52 | 1.67 | 0.68 |
| 8. Applied voice study | 1.74 | 0.71 | 1.63 | 0.62 | 1.83 | 0.81 |
| 9. Physicalizing rhythmic feel | 1.75 | 0.75 | 1.69 | 0.70 | 1.94 | 0.75 |
| 10. Playing the piano | 1.78 | 0.64 | 1.75 | 0.58 | 1.63 | 0.66 |
| 11. Transcribing solos | 1.79 | 0.79 | 1.94 | 0.85 | 1.44 | 0.70 |
| 12. Applied instrumental study | 2.21 | 0.62 | 2.06 | 0.57 | 2.21 | 0.63 |
| 13. Singing in a traditional choir (*) | 2.23 | 0.88 | 1.88 | 0.72 | 2.64 | 0.87 |
| 14. Playing an instrument (other than piano) | 2.32 | 0.64 | 2.25 | 0.68 | 2.35 | 0.62 |

*Note.* 1 = Strongly Agree, 2 = Agree, 3 = Disagree, 4 = Strongly Disagree

(*) Statistically significant ($p < .05$). Fourteen performers indicated a degree focus other than music education or performance.

Table 18

Performers' Satisfaction by Degree Focus

| | Performers $n$ = 64 | | Music Education $n$ = 23 | | Performance $n$ = 26 | |
|---|---|---|---|---|---|---|
| Skill | M | SD | M | SD | M | SD |
| 1. Improvise with appropriate rhythmic feel | 1.38 | 0.60 | 1.44 | 0.66 | 1.27 | 0.53 |
| 2. Imitate musical ideas | 1.41 | 0.53 | 1.26 | 0.45 | 1.35 | 0.49 |
| 3. Good vocal technique | 1.50 | 0.59 | 1.61 | 0.72 | 1.39 | 0.50 |
| 4. Repertoire of jazz standards (*) | 1.50 | 0.71 | 1.70 | 0.82 | 1.19 | 0.40 |
| 5. Improvise within a harmonic progression | 1.63 | 0.65 | 1.65 | 0.71 | 1.50 | 0.58 |

*Note.* 1 = Strongly Agree, 2 = Agree, 3 = Disagree, 4 = Strongly Disagree

(*) Statistically significant ($p \leq .05$). Not all respondents answered items relating to satisfaction.

techniques, demonstrated by smaller standard deviations. Exceptions to this trend included listening to jazz instrumentalists, imitative ability, transcribing solos, and playing an instrument other than piano (see Table 17).

Contrary to the directors, performers whose highest degree had been in music education indicated less satisfaction with their skills than those whose highest degree had been in performance, although chi-square testing indicated only found in one area of statistical significance ($p \leq .05$). Performers whose highest degree had been in performance were more satisfied with their repertoire of jazz standards, ($x^2$ (2, $n$ = 49) = 7.39, $p$ = .03). It should be noted that performers whose degree focus had been in music education showed more variation in opinion in four of the areas related to satisfaction. Only one exception to this trend occurred in the area of the ability to imitate musical ideas (see Table 18).

*Research Objective 5*

*Are there differences in attitudes about these techniques based upon choice of primary instrument?*

Among directors, there was a high level of agreement toward the pedagogical techniques, regardless of whether they were primarily vocalists or instrumentalists. In fact, chi-square analysis found no statistically significant differences of opinion, although ranking the means suggested a few tendencies. It should be noted that directors who were primarily vocalists ($n$ = 40) showed less difference of opinion regarding these methods than those who were primarily instrumentalists ($n$ = 16), demonstrated by smaller standard deviations. Exceptions to this trend included learning jazz standards,

music reading skills, physicalizing rhythmic feel, transcribing solos, and singing in a traditional choir (see Table 19).

In general, directors who were primarily vocalists ($n$ = 39) were more satisfied with their ensembles' skills than those who were primarily instrumentalists ($n$ = 17). However, chi-square analysis determined only one of these areas was statistically significant ($p \leq .05$). Regarding the ability to improvise within a harmonic progression, directors who were primarily vocalists were more satisfied with their ensembles, $x^2$ (4, $n$ = 56) = 10.62, $p$ = .03. Furthermore, directors who were primarily vocalists showed less variation in opinion in all areas related to satisfaction (see Table 20).

Among performers, chi-square analysis found no statistically significant differences in attitude toward the pedagogical techniques based upon the choice of primary instrument. However, when the means of the techniques were ranked, some differences in importance were suggested. It should be noted that performers who were primarily vocalists ($n$ = 49) generally showed less difference of opinion regarding these methods than those who were primarily instrumentalists ($n$ = 16). Exceptions to this trend included learning jazz standards, music reading skill, singing in a traditional choir, and playing an instrument other than piano (see Table 21).

In general, performers who were primarily instrumentalists were more satisfied with their skills than those who were primarily vocalists, although chi-square analysis revealed only one statistically significant difference for the items related to satisfaction. Performers who were primarily vocalists were more satisfied with their vocal technique, ($x^2$ (2, $n$ = 64) = 7.03, $p$ = .03). Performers who were primarily instrumentalists ($n$ = 16) showed less difference of opinion in three of the areas related to satisfaction. Exceptions

Table 19

Directors' Attitudes Toward Pedagogical Techniques by Primary Instrument

| | Directors $n$ = 62 | | Instrumentalists $n$ = 18 | | Vocalists $n$ = 40 | |
|---|---|---|---|---|---|---|
| Technique | M | SD | M | SD | M | SD |
| 1. Listening to jazz singers | 1.07 | 0.26 | 1.10 | 0.30 | 1.07 | 0.25 |
| 2. Listening to jazz instrumentalists | 1.12 | 0.38 | 1.14 | 0.48 | 1.13 | 0.34 |
| 3. Imitative ability | 1.21 | 0.45 | 1.33 | 0.48 | 1.16 | 0.45 |
| 4. Learning jazz standards | 1.28 | 0.49 | 1.24 | 0.44 | 1.29 | 0.46 |
| 5. Vocalizing harmonic structures | 1.40 | 0.53 | 1.52 | 0.60 | 1.29 | 0.46 |
| 6. Music reading skill | 1.43 | 0.60 | 1.43 | 0.60 | 1.48 | 0.68 |
| 7. Physicalizing rhythmic feel | 1.47 | 0.65 | 1.62 | 0.74 | 1.52 | 0.77 |
| 8. Music theory knowledge | 1.52 | 0.50 | 1.62 | 0.67 | 1.55 | 0.51 |
| 9. Playing the piano | 1.73 | 0.62 | 1.81 | 0.68 | 1.76 | 0.59 |
| 10. Applied voice study | 1.81 | 0.63 | 2.05 | 0.67 | 1.81 | 0.65 |
| 11. Transcribing solos | 1.84 | 0.70 | 1.76 | 0.70 | 1.87 | 0.72 |
| 12. Singing in a traditional choir | 2.05 | 0.85 | 2.24 | 0.77 | 2.10 | 0.91 |
| 13. Playing an instrument (other than piano) | 2.16 | 0.68 | 2.05 | 0.74 | 2.17 | 0.59 |
| 14. Applied instrumental study | 2.25 | 0.69 | 2.33 | 0.80 | 2.24 | 0.62 |

*Note.* 1 = Strongly Agree, 2 = Agree, 3 = Disagree, 4 = Strongly Disagree

Four directors did not indicate a primary instrument.

Table 20

Directors' Satisfaction by Primary Instrument

| | Directors $n = 56$ | | Instrumentalists $n = 17$ | | Vocalists $n = 39$ | |
|---|---|---|---|---|---|---|
| Skill | M | SD | M | SD | M | SD |
| 1. Good vocal technique | 1.86 | 0.70 | 1.77 | 0.75 | 1.90 | 0.68 |
| 2. Imitate musical ideas | 2.02 | 0.62 | 2.06 | 0.75 | 2.00 | 0.56 |
| 3. Improvise with appropriate rhythmic feel | 2.44 | 0.80 | 2.47 | 1.13 | 2.42 | 0.62 |
| 4. Repertoire of jazz standards | 2.61 | 1.04 | 2.77 | 1.25 | 2.54 | 0.94 |
| 5. Improvise within a harmonic progression (*) | 2.68 | 0.83 | 2.77 | 1.20 | 2.64 | 0.63 |

*Note.* 1 = Strongly Agree, 2 = Agree, 3 = Disagree, 4 = Strongly Disagree

(*) Statistically significant ($p \leq .05$). Not all respondents answered items relating to satisfaction.

Table 21

Performers' Attitudes Toward Pedagogical Techniques by Primary Instrument

| | Performers $n$ = 65 | | Instrumentalists $n$ = 16 | | Vocalists $n$ = 49 | |
|---|---|---|---|---|---|---|
| Technique | M | SD | M | SD | M | SD |
| 1. Listening to jazz singers | 1.11 | 0.36 | 1.00 | 0.00 | 1.04 | 0.19 |
| 2. Listening to jazz instrumentalists | 1.11 | 0.31 | 1.06 | 0.23 | 1.11 | 0.32 |
| 3. Learning jazz standards | 1.31 | 0.56 | 1.39 | 0.65 | 1.18 | 0.39 |
| 4. Imitative ability | 1.32 | 0.50 | 1.19 | 0.41 | 1.29 | 0.54 |
| 5. Vocalizing harmonic structures | 1.40 | 0.52 | 1.50 | 0.51 | 1.18 | 0.39 |
| 6. Music theory knowledge | 1.55 | 0.53 | 1.42 | 0.55 | 1.64 | 0.49 |
| 7. Music reading skill | 1.65 | 0.65 | 1.47 | 0.51 | 1.71 | 0.66 |
| 8. Applied voice study | 1.74 | 0.71 | 1.81 | 0.71 | 1.86 | 0.65 |
| 9. Physicalizing rhythmic feel | 1.75 | 0.75 | 1.89 | 0.75 | 1.61 | 0.83 |
| 10. Playing the piano | 1.78 | 0.64 | 1.64 | 0.59 | 1.77 | 0.54 |
| 11. Transcribing solos | 1.79 | 0.79 | 1.53 | 0.77 | 1.66 | 0.75 |
| 12. Applied instrumental study | 2.21 | 0.62 | 2.06 | 0.63 | 2.20 | 0.61 |
| 13. Singing in a traditional choir | 2.23 | 0.88 | 2.22 | 0.80 | 2.40 | 0.99 |
| 14. Playing an instrument (other than piano) | 2.32 | 0.64 | 2.19 | 0.58 | 2.18 | 0.61 |

*Note.* 1 = Strongly Agree, 2 = Agree, 3 = Disagree, 4 = Strongly Disagree

Table 22

Performers' Satisfaction by Primary Instrument

| | Performers $n = 64$ | | Instrumentalists $n = 14$ | | Vocalists $n = 50$ | |
|---|---|---|---|---|---|---|
| Skill | M | SD | M | SD | M | SD |
| 1. Improvise with appropriate rhythmic feel | 1.38 | 0.60 | 1.14 | 0.36 | 1.44 | 0.64 |
| 2. Imitate musical ideas | 1.41 | 0.53 | 1.36 | 0.50 | 1.42 | 0.54 |
| 3. Good vocal technique (*) | 1.50 | 0.59 | 1.86 | 0.77 | 1.40 | 0.50 |
| 5. Repertoire of jazz standards | 1.50 | 0.71 | 1.50 | 0.76 | 1.50 | 0.71 |
| 5. Improvise within a harmonic progression | 1.63 | 0.65 | 1.36 | 0.63 | 1.70 | 0.65 |

*Note.* 1 = Strongly Agree, 2 = Agree, 3 = Disagree, 4 = Strongly Disagree

(*) Statistically significant ($p \leq .05$).

to this trend included the use of good vocal technique and having an adequate repertoire of jazz standards (see Table 22).

*Summary*

Musicians responding to the survey generally showed considerable agreement in attitude toward the pedagogical techniques. In fact, Pearson's product-moment correlation found statistically significant relationships between directors and performers for each of the teaching methods under examination. Particularly strong relationships were discovered regarding imitative ability, singing in a traditional choir, physicalizing rhythmic feel, and applied instrumental study. Furthermore, statistically significant correlations between directors and performers were revealed in the following areas related to satisfaction: the ability to imitate musical ideas, the use of good vocal technique, and having an adequate repertoire of jazz standards.

Chi-square analysis found neither any statistically significant differences in attitude toward the pedagogical techniques upon the basis of gender among directors or performers, nor any differences in satisfaction among directors related to gender. Among performers, however, females indicated less satisfaction with their own ability to improvise with appropriate rhythmic feel.

Among directors, chi-square analysis indicated no statistically significant differences toward the pedagogical techniques based upon the level of education. However, ensemble directors with education through the baccalaureate indicated less satisfaction with their ensembles in three areas: the use of good vocal technique, the ability to imitate musical ideas, and having an adequate repertoire of jazz standards. Performers with education through the baccalaureate felt more strongly about vocalizing

harmonic structures and music theory knowledge than those with education beyond the baccalaureate. Furthermore, performers with education through the baccalaureate level also indicated less satisfaction with their own ability to imitate musical ideas.

Regarding focus of the highest degree, chi-square analysis revealed that both directors and performers who had been music education majors felt more strongly about singing in a traditional choir than those who had been performance majors. There were no statistically significant differences in satisfaction among directors that could be traced to the focus of the highest degree. However, performers who had been music education majors indicated less satisfaction with having an adequate repertoire of jazz standards.

Chi-square analysis indicated no statistically significant differences in attitude toward the pedagogical techniques based upon the choice of primary instrument among directors or performers. However, directors who were primarily instrumentalists reported less satisfaction with their ensembles' ability to improvise within a harmonic progression than directors who were primarily vocalists. Additionally, performers who were primarily instrumentalists reported less satisfaction with their own use of good vocal technique.

Despite the relatively low reliability of the cluster related to jazz experience, all subgroups of participants indicated strong levels of agreement regarding listening to jazz singers, jazz instrumentalists, imitative ability, and learning jazz standards, although the attitude toward transcribing solos showed was less clear. Imitative ability demonstrated a particularly strong relationship among directors and performers. Yet both directors and performers with education through the baccalaureate level indicated less satisfaction in the areas of imitating musical ideas; directors with education through the baccalaureate

level showed less satisfaction with having an adequate repertoire of jazz standards, as did performers whose highest degree had been in music education.

The cluster regarding vocal experience, which showed a moderately low level of reliability, also demonstrated its areas of conflict among the subgroups related to the research objectives. Singing in a traditional choir and use of good vocal technique showed strong relationships between directors and performers. Directors with education through the baccalaureate level indicated less satisfaction in their ensembles' use of good vocal technique; performers with education through the baccalaureate level felt more strongly about vocalizing harmonic structures. Both directors and performers who had been music education majors felt more strongly about singing in a traditional choir. Not surprisingly, performers who were primarily instrumentalists reported less satisfaction with their own use of good vocal technique.

Items related to theoretical experience, a cluster that had shown a moderately high level of reliability, showed only two items of significance during chi-square testing. Performers with education through the baccalaureate level indicated a stronger level of agreement with the need for music theory knowledge and directors who were primarily instrumentalists indicated less satisfaction with their ensembles' ability to improvise within a harmonic progression. Instrumental experience, which also indicated a moderately high level of reliability, demonstrated a strong similarity in attitude between directors and performers. Physicalizing rhythmic feel, which remained as an individual item from the pilot, appeared as an area of concern for female performers, who showed less satisfaction with their ability to improvise with appropriate rhythmic feel.

In summary, the clusters that demonstrated the lowest levels of reliability also exhibited the most frequent areas of concern among the subgroups encountered by the research objectives. Although this may necessitate viewing the survey findings with some caution, given the low reliability on some of the item clusters, it was hoped the master-pedagogues' attitudes toward the pedagogical techniques might assist in interpreting the results. These will be discussed in Chapter 5, as well as insights offered regarding survey inclinations regarding the techniques. Interviewees' perspectives toward the research objectives will be discussed in Chapter 6, in addition to survey response trends. In Chapter 7, results from both phases of the study will be combined and examined.

# Chapter 5

## Interview Results: Techniques

### *Introduction*

The growing popularity of vocal jazz ensembles in the United States has created a need for deeper understanding in the area of effective teaching strategies for improvisation, one of the characteristic traits of the style. This is especially true for public school vocal jazz ensemble directors, who must attend to not only the intricacies of the maturing young voice but also the harmonic sophistication of the jazz language. Considering that training in these diverse areas has not often intersected, this presents many daunting challenges. The purpose of present study was to discover what activities and teaching practices jazz vocalists and ensemble directors believe are effective in developing skill in vocal jazz improvisation among themselves and/or their ensembles.

To this end, a survey was distributed to members of the International Association for Jazz Education who had indicated an interest in vocal jazz. Participants were requested to indicate levels of agreement with the importance of different teaching methods drawn from available literature on jazz pedagogy on a Likert-type scale. It was hoped this would reflect the weight of each activity to developing skill in vocal jazz improvisation. Finally, musicians who responded to the survey also named persons they felt had substantially contributed to vocal jazz pedagogy.

Of the nine master-pedagogues identified through the survey results, seven were successfully contacted and agreed to grant interviews. Master-pedagogues for the interview phase of the study included Sheila Jordan, Larry Lapin, Phil Mattson, Paris Rutherford, Bob Stoloff, Michele Weir, and Steve Zegree. During these sessions, they

discussed their own teaching curricula and assisted in interpreting the results of the survey. According to the subject's professional schedule or preference, three interviews were given in-person (Mattson, Rutherford, Zegree) and four were taken over the telephone (Jordan, Lapin, Stoloff, Weir).

Sheila Jordan was the only master-pedagogue chosen whose professional career has occurred primarily as a solo vocal jazz artist. She has consistently credited listening to Charlie Parker and other bebop legends as her training. Singing in a vocal jazz trio during the 1940s and 1950s formed one of her earliest musical pursuits; however, the group was forced to disband due to racial tensions. After moving to New York, she married pianist Duke Jordan and began more formal studies with Lennie Tristano. Her first significant recording under her own name was assisted by George Russell and included an unusual arrangement of "You Are My Sunshine." Performing years of club dates and recordings that brought her critical acclaim if not popularity, she began teaching workshops and summer sessions during the 1970s at the invitation of various institutions through Europe and the northeastern United States. She is still active as an artist and a clinician.

Larry Lapin serves as Program Director of Studio Music and Jazz/Vocal at the University of Miami, Coral Gables in Florida, where he received both his bachelor and master degrees in music. Although his primary instrument is piano, he has composed numerous works for orchestra, band, and chorus, in addition to having a large catalogue of arrangements for vocal jazz ensemble. He maintains an active professional life as a pianist, conductor, arranger, and composer for film, radio, television, theatre, and concert music.

Holding degrees in music and philosophy from Concordia College, Minnesota and the University of Iowa, Phil Mattson has enjoyed a long career as a music educator. He has taught at Pacific Lutheran University in Washington and served as Director of Choral Activities at Foothill College, California and Gonzaga University, Washington. He created the Phil Mattson School for Vocal Musicians in Spokane, Washington, which produced the Grammy-nominated P. M. Singers. When the school was forced to close, he moved to Creston, Iowa, where he designed the music curriculum for Southwestern Community College, The School for Music Vocations. He has published numerous choral and vocal compositions and arrangements, including works for groups like the Four Freshmen, the Real Group, Chanticleer, Beachfront Property, the Dale Warland Singers, and Manhattan Transfer. He presents clinics throughout the United States and Canada, and maintains an active schedule of appearances as a conductor and a pianist.

Originally a trombonist, Paris Rutherford earned his bachelor and master degrees in music at Southern Methodist University. Prior to his appointment to the University of North Texas, he taught at the University of Colorado at Denver. Vocal jazz ensembles under his direction have consistently won awards from Down Beat magazine and other respected critics. In addition to a large number of vocal charts, he has composed and arranged works for concert band, jazz band, orchestra, and chamber groups. He has also received commissions for national television campaigns, including Page Net and Bank One. Presently serving on the Resource Team for the International Association for Jazz Education, his other professional pursuits include directing the North Texas Summer Vocal Jazz Workshop and offering vocal jazz clinics throughout the United States.

Bob Stoloff presently serves as Assistant Chair for Voice at the Berklee College of Music, where he earned his baccalaureate degree. He cites Ella Fitzgerald, Jon Hendricks, and Bobby McFerrin among his primary musical influences, although since he plays several instruments, there are undoubtedly many others. In 1983, he joined Bobby McFerrin's internationally-acclaimed Vocal Summit which appeared at numerous festivals throughout Europe. Returning to Boston, he became part of The Ritz, a highly advanced a capella ensemble. With a specialization in spontaneous group improvisation, he has written two books on vocal improvisation, and maintains an active schedule as an adjudicator and clinician in vocal jazz.

As a teenager, Michele Weir played both piano and guitar, spending hours listening to folk artists such as James Taylor and Joni Mitchell. Graduating from high school at 16, she attended Foothill Community College, where she was exposed to jazz improvisation and Phil Mattson. As Mattson initiated a series of vocal jazz workshops, she served on his faculty, and later moved to Washington to join him at the Phil Mattson School in Spokane. Finishing her baccalaureate degree at Central Washington University, she also worked with John Moawad and Dave Barduhn. Shortly after Mattson's school closed, she began her master's studies at the University of Southern California, where she initiated that school's vocal jazz program. Presently serving on the faculty of the University of California at Los Angeles, her vocal arrangements have been performed by groups such as Chanticleer, New York Voices, Beachfront Property, Voice Trek, and M-Pact. Additionally, she has composed instrumental works for orchestra and supervised the foreign language dubs for the Dreamworks film, "Prince of Egypt." She

has released one multimedia text on vocal improvisation and is presently writing a second volume, as well performing, adjudicating, and organizing international choral events.

Steve Zegree was the only master-pedagogue nominated who holds a terminal degree in music; he has served on the faculty of Western Michigan University since 1978. Although his primary instrument is piano, his vocal jazz ensemble has won many awards and toured throughout the world. Additionally, they have appeared with artists such as Jon Hendricks, Bobby McFerrin, Mark Murphy, and Janis Siegel. A prolific vocal jazz arranger, he has written one of the most complete teaching guides for establishing and maintaining vocal jazz ensembles. He has also produced many recordings with vocal jazz artists such as Mark Murphy.

Although items related to jazz experience had demonstrated low reliability, survey respondents had rated these highly, and master-pedagogues largely agreed. Listening was considered crucial, with sharp distinctions drawn between what can be learned from singers and instrumentalists. It was also referenced frequently when discussing other activities, suggesting that listening, indeed, may comprise the foundation of all musical learning. Imitative ability, learning jazz standards, which survey respondents ranked of secondary importance, were also endorsed strongly by interviewees. Transcribing solos, a technique toward which survey respondents had shown less agreement, was prized among master-pedagogues, with some distinction made between aural and written transcription.

Items related to vocal experience had shown a moderately low level reliability. Survey respondents tended to consider vocalizing harmonic structures more important than applied voice study and singing in a traditional choir among the least valued

activities. Although the interviewees elaborated upon the need and best format for vocalizing harmonic structures as a pedagogical tool, applied voice study was more highly regarded for its assistance in developing the technique required to execute musical ideas during spontaneous music-making. With some exception, however, singing in a traditional choir remained among the experiences least relevant to enhancing vocal jazz improvisation skill among master-pedagogues.

Musicians participating in the survey had been inclined to place items related to theoretical experience toward the middle of the techniques, with a moderately high level of reliability. Interviewees supported this trend, placing a high emphasis upon paying the piano and its auxiliary benefits. Music theory knowledge was considered essential to improvisation, especially when complemented by immediate use in specific contexts. Music reading skill also was credited with applicability both during improvisation and also in assisting vocalists to attain better professional placement.

Items related to instrumental experience had also demonstrated a moderately high level of reliability among survey participants and tended to be included with the least important of the pedagogical techniques. With some exception, master-pedagogues agreed with this finding. Furthermore, contrary to the request of pilot respondents, interviewees were not inclined to articulate distinctions between playing an instrument and applied instrumental study.

Physicalizing rhythmic feel, which had remained as a single item, hovered near the lower half of the techniques as they were ranked from their composite scores. The master-pedagogues also generally supported this trend, reporting that kinesthetic exercises were most often employed on an individual basis, rather than a standard

component of the curriculum. Text, an area of inquiry added to the interviews at the request of survey participants, was largely endorsed by master-pedagogues. In fact, many discussed requiring studying jazz interpretation of lyrics in a styles class prior to beginning formal instruction in improvisation.

In general, the master-pedagogues agreed with the survey respondents regarding the importance of listening to jazz singers, listening to jazz instrumentalists, imitative ability, learning jazz standards; they also supported the trend of placing less weight upon singing in a traditional choir, playing an instrument other than piano, and applied instrumental study. However, interviewees contradicted survey findings, placing more emphasis upon transcribing solos and vocalizing harmonic structures. Additionally, playing the piano, applied voice study, music theory knowledge, and music reading skill were highly prized among master-pedagogues, in contrast to the trend suggested by the returned surveys, and given detailed explanations regarding their respective benefits. Only physicalizing rhythmic feel seemed to be valued less value among most master-pedagogues than musicians responding to the surveys had indicated.

*Jazz Experience: Listening Activities*

All survey respondents regarded listening as the single most important activity for developing skill in vocal jazz improvisation. This trend was passionately supported by the interviewees, who elaborated upon the pedagogical basis for listening and the difficulty of portraying jazz nuances in traditional notation. In fact, listening appeared to be considered the foundation of virtually any musical experience.

> What I've found - and I really emphasize this at the beginning - is that people will really learn mostly from listening, which is how I learned. Nobody taught me any of this stuff. All I did was analyze what the masters did and create a little program from it, where I divided it up into the rhythmic, melodic, and harmonic

> aspects… People ask me, 'How can you do that?' and I say, 'Well first of all, you have to listen.' (B. Stoloff, interview, April 25, 2003)

*Instrumental and Vocal Listening*

Comments from the survey participants had drawn sharp distinctions between what can be learned from listening to jazz singers and instrumentalists. In fact, descriptive elaborations highlighting these differences were often written in the survey margins in addition to the requested response. For example, among performers, who had shown a slight preference for listening to jazz instrumentalists over jazz singers, one reported, "I find multiple instrumental recordings of the same piece and duplicate parts of solos" (survey respondent, 2002).

Interviewees generally advocated a balanced listening regimen for their students, including listening time devoted to both jazz singers and instrumental jazz. However, there was some support for this preference of listening to jazz players more than singers among the master-pedagogues, at least when trying to assimilate the skills and material needed for jazz improvisation.

> For the most part, in learning to improvise, it's probably best to de-emphasize listening to singers. That's number one. It's more important to listen to players, improvising players. I don't mean to get on a soapbox, but truthfully, when you listen to singers, sometimes you're listening to a second or third abstraction of the real thing. (L. Lapin, interview, April 12, 2003)

Listening to jazz instrumentalists was largely considered to have very tangible benefits and applications for vocalists, such as learning jazz phrasing as well as authentic rhythmic and melodic ideas. It was suggested that whereas listening to other singers may lead to inappropriate mimicry and may even suggest false limitations, based upon the skill of the vocalist under examination, listening to players was believed to assist the student improviser in finding a unique, personal voice.

> If you want to learn phrasing, listen to horn players. Sing along with Lester Young, sing along with Bird [Charlie Parker], sing along Miles [Davis], et cetera, et cetera. That's how I learned to phrase, by learning all of Charlie Parker's lines, and singing with Prez [Lester Young]. The thing is, singing with Bird taught me how to phrase. I would not have learned that from listening to another singer; I would have learned the way they phrase, you dig? But I wouldn't have learned the way I could phrase. (S. Jordan, interview, March 23, 2003)

Furthermore, listening to instrumental jazz was held to assist vocalists in choosing more appropriate syllables, articulations, subtones, accentuations, and other subtleties of authentic jazz improvisation. Given that part of the tradition of scat is using the voice more in the manner of an instrument that produces a series of sounds rather than the delivery of a clear text that is typically produced by artistic singing, listening to players was believed naturally to clarify exactly what those sounds should be.

> The first thing students - and from what I understand, other teachers - want to address is choosing syllables, but if you go about it the right way, it's probably not necessary. That is, you put on a Lester Young record, or a Stan Getz record, or beyond that, a Cannonball Adderly record, or a Charlie Parker record, and you learn a solo. You articulate the notes and articulate the phrases as best you can, imitating the sound of that instrument, vocally. You don't stick a mute in your nose or anything like that, but the articulations, the nuances, the attacks, the dynamics, the ghost notes… All of those things become self-explanatory, once you listen enough. (L. Lapin, interview, April 12, 2003)

Another colleague concurred, especially regarding vocalists' choice of syllables, a common complaint of jazz instrumentalists directed toward singers. It was felt that the expressive melodic line that is the goal of effective vocal jazz improvisation can be distorted too easily by an overemphasis upon the distinct vowels and crisp consonants often associated with classically trained vocalists. Again, having students focus on players was considered to alleviate this tendency.

> If you were to have an instrumentalist improvise - vocally, not on his instrument - he would never use corny syllables. It's the way they phrase; they don't have room for corny syllables. When they improvise, they just have that way of phrasing and freedom in the way they play. That's the way a singer should

> improvise. When you really get into the phrasing of Bird [Charlie Parker] and Miles [Davis] and all the other musicians, when you start singing their lines and trying to sing their solos, you don't have time for 'shoo-bee-doo-bee.' There's no time for that, because it's stiff. It doesn't swing and it doesn't flow. (S. Jordan, interview, March 23, 2003)

Listening to vocalists was valued in terms of exploring the impact of emotional delivery, choice of repertoire, and styling. However, a cautionary note was added: Whether in searching for an individual voice or in simple error, singers may not record with great precise attention given to the composer's intention. It was considered to be the improviser's responsibility to check original printed sources and definitive recordings to verify textual and musical accuracy. Consistently, students were admonished to research and learn authentic versions of a piece.

> Listen to jazz singers definitely for inspiration, but not to copy. I don't believe in imitating; I really don't. I believe you should listen to singers and just get the sense of what they're feeling for the tune. But be very careful of learning the tune from what they've recorded, because they don't sing it the way it's written, and that takes you away from what was originally there. You must learn what was originally there. (S. Jordan, interview, March 23, 2003)

The general consensus demonstrated by both the survey respondents and the master-pedagogues was that listening to both jazz instrumentalists and singers can be beneficial, with conscious effort devoted to assimilating the characteristic strengths of each medium (see Figure 1). In fact, it was suggested that perhaps this cross-fertilization between performance mediums contributes directly to the distinctive sound of jazz.

> Instrumentalists always listen to vocalists because they want to sound like singers. They want to speak, to sing, through their instruments, and vice versa. The singers always want to listen to instrumentalists because they want to simulate instruments. It's really an interesting exchange. If you want to get the feel and the emotion and the phrasing of a real vocal, you have to listen to vocalists. If you want to go for technical prowess, technical ability, and go up all those levels, you have to go to the instrumentalists. (B. Stoloff, interview, April 25, 2003)

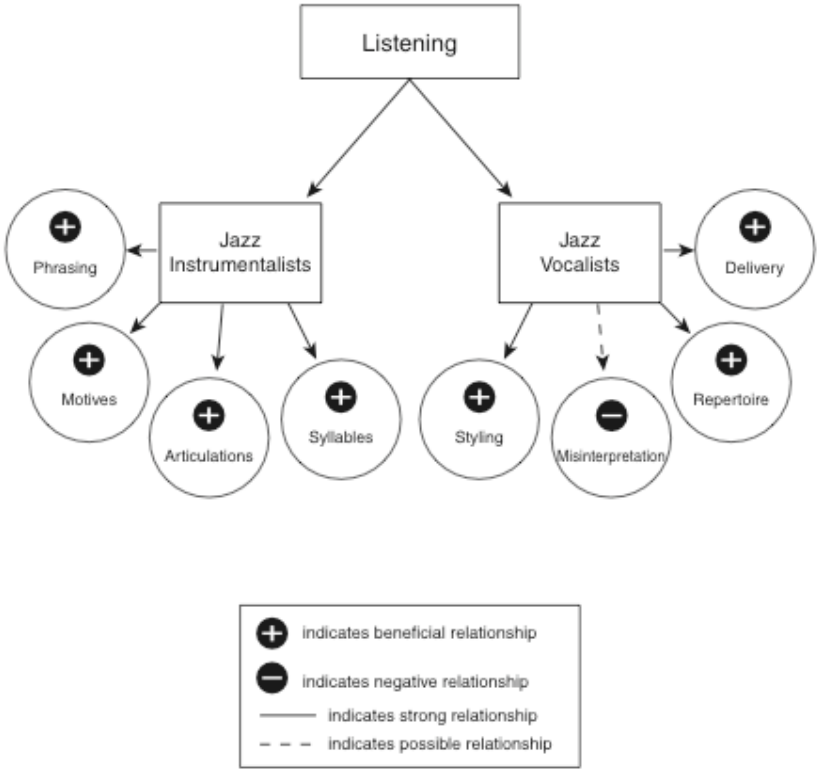


*Figure 1*. Comparison of listening to jazz instrumentalists and jazz vocalists.

*Live and Recorded Listening*

An interesting but unanticipated distinction was made by several survey participants regarding the differences between live and recorded listening experiences. Many of these individuals also wrote detailed comments in the margins of their copies, suggesting that their opinions were held deeply. For example, one survey respondent stated, "One thing a singer can learn from watching live performances is attitude, or delivery" (survey respondent, 2002). Although not all master-pedagogues agreed with this trend, some were willing to elaborate upon what can be learned in each medium. One interviewee cited the importance of observing the interaction between musicians and the audience, as well as communication and cues between members of an ensemble, as being important benefits of observing live performances.

> There is no substitute for seeing what somebody does live, to see what they bring to the performance and how they communicate. Not just through a set of headphones, but what they do with their bodies, what they do with their faces, how they express themselves, how they interact with the other players. All of those things are such a great education. (S. Zegree, interview, April 3, 2003)

However, one disadvantage regarding listening in live situations was that extraneous noise might interfere with communication, rather than enhance it. This objection was balanced, however, by acknowledging that the energy exchanged between a performer and a live audience may contribute to the creation of superior improvised solos.

> What I hate about live recordings is the applause. I can't deal with all that extra ambiance. But you get your best performances when they're spontaneous; they're enhanced by the audience. So those are always going to be the better solos, I would bet. (B. Stoloff, interview, April 25, 2003)

Concerns with listening to recorded media revolved around the use and perhaps abuse of modern technology to cover flaws in musicianship. It was pointed out that

entire recordings now may be mechanically constructed, thus masking the true skill of the artist, which may be more accurately revealed in a live performance.

> You've probably experienced this in your life - not necessarily a jazz group, but maybe a pop or rock group - where you just love this band, you love their records… Then you go to hear them live, and they're terrible, because in a recording studio, you can dub an entire album note for note. It doesn't necessarily mean there's any musical excellence. (S. Zegree, interview, April 3, 2003)

Furthermore, in jazz, where musical accomplishment is largely evaluated upon the quality of a performer's improvised solos, the studio environment was faulted for possibly inhibiting the instinctive nature of improvisation through editorial critique. It was suggested that the excessive repetition caused by trying to create a perfect solo might lead to musical stagnation.

> The thing with recording is - and I've done a lot of it myself - once you start listening to your solos, you start finding something wrong with each one of them. Improvising is spontaneous; it's what happens at that moment in time. That's the beauty of it, and you can hear the difference between something that had six takes, then somebody chose the one they liked. I also notice that the more you keep taking something over and over, the less sparkle that it has. It just starts to get dull. (B. Stoloff, interview, April 25, 2003)

Among the master-pedagogues, the general consensus held that listening in live settings grants access to certain information that may be instructional to a student with regard to polishing communication skill and professional deportment among musicians. However, listening to recorded examples was most beneficial to developing facility in vocal jazz improvisation, since these allow for multiple encounters with the same performance (see Figure 2).

> From a learning standpoint, when listening in a live venue, you learn whether a person fits well, how he or she responds to the audience, whether it's fun to listen to, whether that person is doing things that the instrumentalists in back of him are responding to, and so on. But as far as learning about improvising from somebody who is improvising in a live venue, this will never happen. You learn

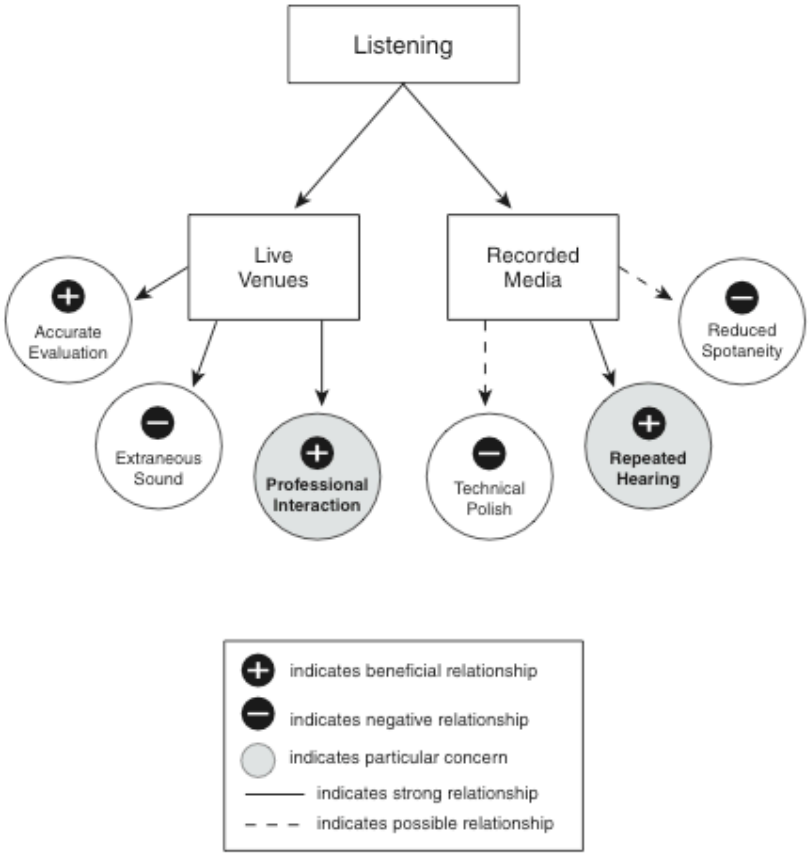


*Figure 2*. Comparison of live and recorded listening experiences.

> that by listening to recordings, because you can hear them over and over and over. People that really decide they're going to make the best use of learning that way avail themselves of the kind of CD player that will allow them to bracket two bars - it just goes over and over. (P. Rutherford, interview, May 18, 2003)

*Purpose of Listening*

Mere rote repetition was not the point, however: Interviewees were most emphatic that each hearing should in some way deepen musical comprehension, especially with regard to harmonic awareness. Some considered this as one of the fundamental differences between singers and instrumentalists, suggesting that players tend to be more involved in developing their craft. Through habitually seeking opportunities to interact with other musicians and spending more time surrounded by the style, it was theorized that instrumentalists might gain more than vocalists from listening activities, even at a subconscious level.

> … just getting used to hearing the chord changes. I think players do that - without realizing it - much more than singers, because they go to jam sessions and they tend to listen more to this type of improvised music than many singers. So every time they hear a song again, their ears are a little more harmonically sensitive to the form. (M. Weir, interview, March 7, 2003)

Furthermore, listening was regarded as the foundation of many other activities undertaken to develop skill in vocal jazz improvisation. These included engaging and developing imitative ability, learning jazz standards, expanding music theory knowledge, and playing the piano as a focal point for organizing the sounds that are heard.

> Of course, we learn everything by imitating, and in order to imitate, you have to listen. Whether you listen to instrumental players, or singers, or whatever mix of them, all of these things are going to happen: You will learn jazz standards as a result of listening, and the more you understand about the keyboard, harmony, and you have the ability to play a little bit, the easier it is for you to learn by listening. Finally, as your harmonic understanding and your understanding of form deepen, all of that makes you a more intelligent listener, so you're able to get more learning from each listening, in a way. (P. Mattson, interview, February 9, 2003)

There were also critical elaborations regarding the purpose of listening and the need to be conscious of why one is listening. Virtually all interviewees expounded on the importance of not merely listening for enjoyment, or for a superficial encounter with an improvised work; rather, they advocated that students should participate with the deliberate intention to derive something meaningful from each listening engagement.

> It's important to delineate for what reason you're listening. Be rather selective about it, like 'I'm listening to these recordings because I want to go in this direction with improvisation, and I'm listening to these because I want to learn how Mark Murphy can bend the melody around like that.' You know? Listen to certain things for certain reasons. (L. Lapin, interview, April 12, 2003)

Critical listening was believed to assist in developing a deeper understanding of the jazz tradition in terms of performance practices as well as how the vocal jazz style has advanced through the contributions of various artists. Just as jazz harmonies have evolved from the relatively simple language of swing through the complexities of bebop and beyond, vocal jazz was felt to have matured from singers merely delivering a precomposed tune to creating sophisticated embellishments bearing only slight resemblance to the original melody. Students were advised to grasp the former securely before attempting the latter. It was felt that without a thorough cognizance of the style, artists might be misinterpreted or students might be more inclined toward making poor choices in their own improvisations.

> They listen to Carmen McRae and they listen to Betty Carter, and they have to recognize that you can't sing like Betty Carter until you can sing as well as… They have to understand what Diana Krall is all about, what contribution she's made. (P. Rutherford, interview, May 18, 2003)

*Assimilation through Listening*

Perhaps the most significant application of listening, which was emphasized by survey respondents and widely commented upon by interviewees, was the concern with

emulating the sounds that are heard. Listening well enough to imitate was believed to be an essential step to internalizing the jazz language and an important step toward true spontaneous composition. It was purported that such assimilation would be manifested in subsequent improvised solos, which could be recognized by knowledgeable jazz musicians and audiences. Having these efforts favorably reinforced through the approval of such informed hearers was a significant rite of passage in gaining acceptance as someone who had achieved a level of proficiency.

> Everybody should sing a solo with Ella Fitzgerald. I tell my students, 'Go home and listen to this, however many times it takes, until you can sing along with it.' They might whine and complain initially, from here to Urbana, but guess what? Once they do it, they'll whine a little less, and when they get applause for it, then they'll whine a little less, and when they step out on a twelve-bar blues and they hear a little bit of Ella Fitzgerald sneaking into their solo, they'll thank you. (S. Zegree, interview, April 13, 2003)

Another colleague underscored this sentiment with regard to his own improvisation. However, whereas the previous quotation suggested an almost unconscious assimilation of a great artist's material, this statement implied a deeper kind of knowledge: the ability to recognize the improvised work of others appearing in his own work, as he simultaneously creates it.

> I swear to my students that I don't improvise anything original, as far as I know. I think it's all pieces of stuff that I've heard throughout the years. Sometimes I can even identify it as it's coming out of my mouth, and say, 'Oh my gosh - there's Dizzy Gillespie, there's Oscar Peterson, there's Joe Morello…' It's helped me. I think it's [listening] a great tool for imitating. (B. Stoloff, interview, April 25, 2003)

In fact, active listening, followed by application with harmonic reinforcement was suggested as being among the most important of various teaching strategies for vocal jazz improvisation (see Figure 3). Without a steady regimen of critical listening, other pedagogical activities were felt to be of marginal benefit.

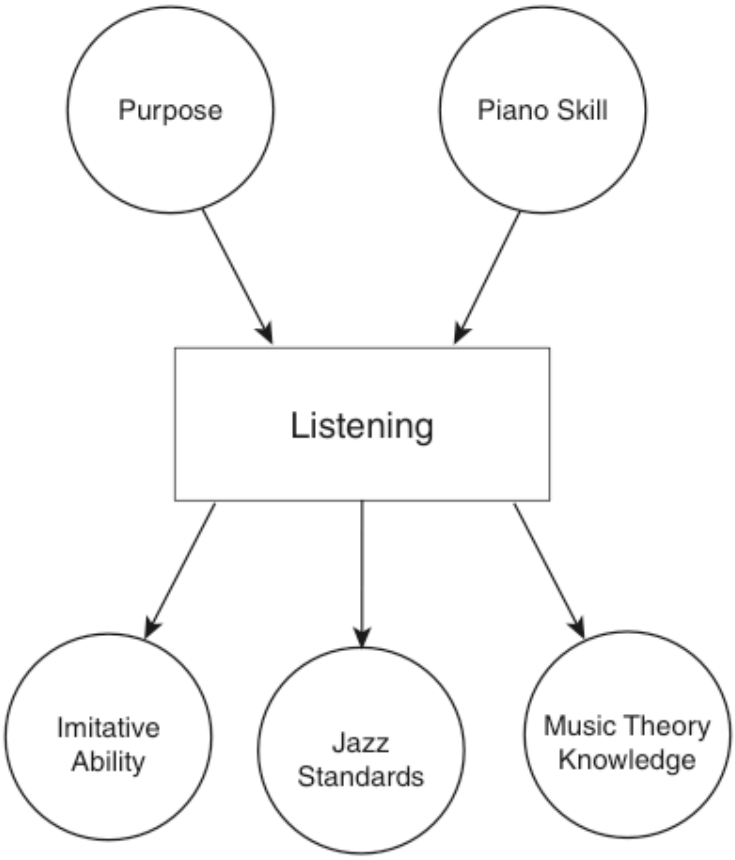


*Figure 3*. Pedagogical implications of listening.

> It's really important to do listening on a regular basis; that is, listening with an intention to emulate. It's really, really important. Secondly, to practice with a recorded accompaniment, like the Aebersold series or the CD that comes with my book. Those two things alone sum up the big picture of learning to improvise. There are so many other things I can do with students, but if they don't do those two things habitually, I don't think they're going to get very far. (M. Weir, interview, March 7, 2003)

*Summary of Listening*

The fact that listening was regarded as the single most important aspect of developing skill in vocal jazz improvisation among all participants - both survey respondents and master-pedagogues - was not surprising. After all, music is an art form based upon sound, and in order to be understood thoroughly, sound must be heard.

However, since listening was repeatedly linked to concern with assimilation, the reason behind the preference for instrumental jazz may be somewhat unclear. After all, the topic under examination was vocal jazz improvisation, which might seem to imply the necessity for attending to the practices of other vocalists and discovering how they manage their voices when improvising. On the other hand, if one were to assume that vocal improvisation is an attempt to use the voice in imitation of an instrument, perhaps the trend was warranted. This may have been further amplified by the fact that many jazz vocalists have not had as much formal training as their instrumental counterparts and therefore may not be as articulate about their habits or as technically and idiomatically adept in their improvised solos.

> You know, I can imitate drums pretty well, trumpet, bass,… the instruments that I play, of course. I think that's one important aspect, articulation, and I think another would be phrasing like an instrument. They all phrase differently, for obvious reasons. Phrasing, you can't get from a book. So I think phrasing would be the number one reason for listening to and imitating instrumentalists. Articulation, you could get from a book, but much faster by listening. (B. Stoloff, interview, April 25, 2003)

The point regarding instrumental phrasing was insightful, since eliminating the text may serve to release vocalists from conventions related to punctuation, excessive tendency to emphasize the rhyme of the lyric, or becoming enslaved to particular patterns of accented and unaccented syllables. While concern about the clarity of words has comprised a significant part of traditional vocal training, this would obviously be alien to the instrumental experience. Therefore, in order for singers to overcome an ingrained precision regarding diction, it was suggested that particular attention be paid to improvising instrumentalists.

> I think that the reason Ella Fitzgerald and Sarah Vaughan and so many of those people became expert improvisers was because they were standing next to expert improvisers on the bandstand for many years. They were able to absorb that way. (L. Lapin, interview, April 12, 2003)

Whether improvising through the use of a text, as Ella Fitzgerald and Billie Holiday were inclined to do, or scatting in the more obvious style of Sarah Vaughan (S. Jordan, interview, March 23, 2003), singers must create some kind of sound, and that sound automatically will be compared to spoken language, because it is created vocally. With this in mind, it may have been that the comments regarding instrumental inflections and articulations were indirectly addressing a vocalist's choice of syllables. When scat syllables are prescribed or articulated by individuals who have more experience in voice than in jazz, it was thought that singers are prone to overemphasize diction, treating their sounds as a text to be delivered with great clarity. However, the primary concern of jazz improvisation was believed to be the instantaneous creation of a fresh, flowing melodic line, which may not lend itself to the phonation of discrete, recognizable syllables. This also appeared to lend additional weight for vocalists to listen to jazz instrumentalists especially, in effort to imitate their smoothness.

The final consensus acknowledged great contributions from both the vocal and instrumental jazz traditions. Furthermore, all jazz practitioners were urged to understand their entire musical heritage, as well as their own biases.

> All of us are pretty much victims or captives of whatever it is we've been taught, the things we know. Every answer I give you is an opinion, and it's full of prejudice. So I would say people with instrumental backgrounds would probably tell singers it's more important to listen to instrumentalists for their concept of phrasing. They'll say, 'You won't really understand the jazz vocabulary until you understand what Charlie Parker did, or Miles Davis, or John Coltrane,' and so on. On the other hand, if you don't know Mark Murphy or Mel Torme or Bobby McFerrin or Darmon Meader sound like, then you're equally ignorant. Somebody who said, 'Well, you only listen to instrumentalists. That's the way to develop your scat singing,' I think that's a narrow perspective. I'm always trying to find the best of all things. (S. Zegree, interview, April 3, 2003)

Although not addressed directly, the concerns over the respective benefits and cautions regarding live and recorded listening experiences were neatly answered through ensuring that students be aware of the purpose of particular listening encounters. For vocalists, the issue of observing live performances was believed to have very immediate professional implications, since singers may be called upon to interact with audiences more directly than instrumentalists.

> What a jazz vocalist is essentially, as far as the public is concerned, is very different from what a jazz player is. A jazz player, by nature, is expected to improvise from the get-go, on every gig, whereas the vocalist - who is one in a band of five, six, or seven players - stands out and is asked to be the entertainer. (L. Lapin, interview, April 12, 2003)

With the added burden of entertaining as well as the necessity of communicating with musicians who may be skeptical of a vocalist's musical proficiency, listening in live venues may be considered more important for singers than players, in order to observe working relationships unfolding. Although vocalists must be clear and assertive when asking accompanying musicians for various keys, tempos, grooves, and other interpretive

concerns, it was noted that there must be a balance established between appearing professionally knowledgeable and difficult to work with.

> I know what it's like to stand in front of a band with a microphone and for them to look at you like, 'Who the hell are you and what do you know?' It's terrible. I've gotten in trouble quite a few times. I was in a vocal group here, and I sat down and said, 'Can I show you this drum beat, because I really want you to do that. I wrote this tune.' About a week later, the drummer came up to me and said, 'Don't you ever do that again, sit down and play the drums in front of me.' Wow. He really took it personally. So they can be intimidated by what you know. I happen to know a lot about instruments, so I have to be careful. But I tell my singers, 'You have to impress the people who are supporting you. Otherwise, they won't.' [support you] (B. Stoloff, interview, April 25, 2003)

Ultimately, the purpose of listening was felt to be the effective assimilation and synthesis of the jazz tradition, in terms of harmonic language, phrasing and motivic development, characteristic articulations, and performance practices. This was summed up neatly in the words printed in capital letters in the margin of one of the surveys, "IMITATE & INNOVATE!" (survey respondent, 2002).

*Jazz Experience: Imitative Ability*

As with most survey respondents, imitative ability was valued highly among interviewees. In fact, this was generally considered to be the pedagogical point of listening: hearing and absorbing the characteristic sounds of jazz in order to reproduce them.

> Imitative ability, that kind of goes without saying. In other words, we're all apes, and that's how we learn. It's certainly how I learned to play, by listening and imitating. The ability to do that is certainly going to determine whether you have a propensity toward success in this jazz business or not. (L. Lapin, interview, April 12, 2003)

In addition to its relationship with listening, imitative ability was linked to transcription as well. As several returned surveys noted, although transcriptions were not always written out, it was felt that there were tremendous benefits to be gained from

learning something well enough to perform with the original recording. The experts agreed, elaborating that although the mechanical and visual aspects of notation might be absent in this sort of aural transcription, exercising imitative ability in this way was extremely useful in enhancing students' experience in the jazz environment and in building an idiomatic vocabulary.

> To me, it's like transcribing, but it's transcribing without writing anything down. So I would put that under the umbrella category of listening. It's really a part of the process of listening, an active, participatory part of listening. In that sense, it's absolutely fundamental to learning. (M. Weir, interview, March 7, 2003)

*Imitative Tradition*

Part of the concern with imitative ability stemmed from its position in the propagation of jazz tradition. The experience of listening and imitating naturally assumed a higher priority, sustaining their musical practices among future generations of artists, if not musical artifacts themselves.

> If we're dealing with the great improvisers, that's the history and tradition of this music. It was originally an aural tradition, handed down by people listening to other people. Not necessarily transcribing solos – in 1945, that just didn't happen – but you went out and listened and asked, 'What are you doing there?' It's an oral tradition and an aural tradition, all the way back to South Africa and West Africa. There's a huge tradition there of imitating. (S. Zegree, interview, April 3, 2003)

Since verbal transmission has comprised a significant part of the continuation of jazz, this was held to have direct implications for educators. The ability to perform well enough to inspire admiration and imitation was considered an important initial step in establishing credibility for the instructor.

> You have to bring it into the classroom and do a lot of demonstrating. When I'm invited to do a clinic for a high school group, I come in right away and slam them. I sing and impress them, if they're young kids. Just blow them away with something really amazing so I get their attention and they're inspired that way. (B. Stoloff, interview, April 25, 2003)

*Developing Imitative Ability*

One manifestation of the faith jazz educators have placed in engaging imitative ability to develop improvisation skill has been the use of call-and-response exercises. According to the master-pedagogues, these served several functions: to verify the instructor's credibility; provide a live model for imitation; and accelerate and deepen learning, due to the engagement of multiple senses. It was acknowledged that since many aspects of jazz defy traditional notational practices, imitating a more experienced artist communicated these characteristic nuances more quickly than other teaching methods, such as verbal description.

> When I say 'imitating,' as a teacher, that could be call-and-response. If you've got a great teacher who's a great scat singer who can say, 'Sing this,' and somebody sings it, there's no substitute for that, even from an educational standpoint. So versus, 'blah, blah, blah,' and you're wondering, 'What in the world is he saying?' I can say, 'Do as I do,' and there it is. There's the imitation. When you hear something great in jazz, it's, 'Do this,' and that's how fast it's done. There is a place for that. (S. Zegree, interview, April 3, 2003)

In addition to the exact repetition typically associated with call-and-response exercises, some interviewees reported a diverse repertoire of similar activities with varying degrees of imitation and improvisation. These were intended to isolate and instill discrete musical concepts, leading to the student's development of vocabulary and sense of purpose when improvising. Rather than simply vocalizing through patterns of scales and arpeggios that are theoretically correct, this kind of qualitative exercise was believed to assist individuals in building a coherent, communicative aspect in their improvisations.

> Many times we'll do specific variations on that, like question-and-answer. I'll sing or play an idea that has a sense of a question and they'll repeat it with the goal being to give a sense of conclusion, like an answer. That's very important for helping incorporate a sense of motivic development. Many people tend to trail on and on at first, so the question-and answer is one vehicle that can help them end their ideas with definition. (M. Weir, interview, March 7, 2003)

Furthermore, this format permitted the educator to address non-theoretical but equally important concepts about compositional organization, such as articulation, pacing similarity and contrast, and so forth. While this information is certainly valuable to the novice improviser, it was felt to be too cumbersome to read about in a text and unwieldy to describe in a class. Engaging imitative ability and creative intuition simultaneously, through loosely directed call-and-response activities, was viewed as a viable method for dividing large concepts of improvisational decision-making into manageable pieces.

> Many times I'll ask them to paraphrase what I've done but change it a little bit. Sometimes we'll simply do free form call-and-response, a trading back and forth, listening to each other and somehow reacting to the other person, whether through imitation or contrast. For example, if my note goes up, their note goes down, or whatever. We'll also try a lot of different, specific games, like call-and-response with a minimalistic approach – very sparse notes, but a lot of style. Or let's try call-and-response with a density of notes, or a preponderance of eighth notes, or using only descending lines, or whatever. Sometimes we focus on style, sometimes we focus on groove, and so on. (M. Weir, interview, March 7, 2003)

Other variations upon traditional call-and response activities included isolating melodic and rhythmic ideas, so that each element can be understood and explored more fully. According to one expert, rhythmic feel held immediate implications for choosing what syllables would be germane to particular jazz grooves. It was further suggested that exercises of this sort allowed students to experience and assimilate these distinctions instinctively, which might engrave the process more deeply.

> We do a lot of call-and-response where I just hurl syllables at them in different rhythmic contexts. So I can start off with a swing feel and do a one-measure, two-measure phrase, and they sing it back. I can change the feel into a bossa feel, then a swunk, which is swing/funk, and so on. I change the subdivision of the quarter note into different time feels and adjust the syllables accordingly, so that they are appropriate. The students are learning all this by ear. Most kids learn much better with call-and-response, so we do a lot of that. (B. Stoloff, interview, April 25, 2003)

*Imitative Group Activities*

Additionally, working within a small group of participants was believed to encourage an effective balance between individualized attention between a single student and the instructor and interaction among participants. In this format, it was held that group members could imitate and learn from each other as well as the group leader. The dual nature of this experience, combining the relative anonymity among several respondents, plus watching peers struggle and succeed in similar circumstances, also was purported to alleviate fear and self-consciousness among novice improvisers. Finally, working in such a format was valued for providing a receptive audience upon which to experiment and receive informed feedback from individuals who share a common musical experience and terminology.

> We also trade, where I'll sing two measures, the next person will sing two, and we'll go around the room. So they learn a lot from me, but also from each other. That also gets rid of the fear, which is, I think, the biggest stumbling block in this whole process. It's just doing it a lot - in front of other people - that seems to help. (B. Stoloff, interview, April 25, 2003)

Building upon the ideas of other performers in a kind of musical relay was also believed to assist in deeper communication between vocalists and instrumentalists, as well as enhance motivic development during improvisation. One educator reported creating this situation deliberately as students began to learn various tunes, to foster the ability to follow the harmonic progression in the absence of the precomposed melody or text, to which singers most typically relate. In this case, an additional objective was to encourage the singer to listen to the accompanist, imitate the improvisation, and continue the idea, thereby fostering the concept of musical continuity.

> A lot of times, we don't listen, and that's why we don't come in at the right places. Once we sing what we're supposed to sing, we totally blank out. I listen

> constantly, because I want to be inspired by what's being played after I stop… So I teach that, too: Are you listening? Do you know where you are in the tune? Then I do this, too, 'Sing what he just played, and go from there, and then go another four bars or another eight bars and develop it. Then he'll play what you played and finish with another little thing, and then you pick up that.' (S. Jordan, interview, March 23, 2003)

Other exercises that were discussed as combining aspects of call-and-response and genuine improvisation were referred to as riffing, layering motives, or team improvisation. While it was acknowledged that these activities do not always include true spontaneous composition, they were reportedly undertaken to encourage performers to listen and react to fellow ensemble members within a controlled context.

> Like Bobby McFerrin just drags people up from the audience, or even while they're sitting in the audience. He'll assign a part, and then a second part, and then a third part, and this is very similar. It's assigning parts, and then the next level is having each team create their own parts. They have to, of course, make harmonic changes and rhythmic changes as the other parts change. (B. Stoloff, interview, April 25, 2003)

In contrast with auditions and creation of sections according to voice types - soprano, alto, tenor, baritone - as in traditional choral music, assigning parts in this context was understood to mean that a person or group would be taught a small musical fragment by rote, without written music. Furthermore, the assigned part might evolve as the exercise progressed, via specific directions or more general imagery given by the instructor, or by the natural inclination of a statement to vary upon repetition, as in the children's game, 'Telephone.'

Another interviewee also described assigning parts to be learned aurally, so that students might listen and participate in music-making simultaneously; however, she detailed the operation from a more pitch-oriented framework. In this case, the resulting improvised performance was intended to bring about greater harmonic understanding and

increase melodic options, creating a bank of ideas to draw upon in subsequent improvisation.

> …so many tunes from the bebop era that the musicians were writing new lines to! And if you sang that tune underneath the line they wrote, you'd have counterpoint. So I tell my students, 'You guys are going to sing *Embraceable You* and you guys are going to sing the line *Quasimodo*,' or, 'You guys are going to sing *Rhythm-a-ning* and you guys are going to sing underneath them *I Got Rhythm*.' It's a wonderful exercise. (S. Jordan, interview, March 23, 2003)

*Learning through Imitation*

Regardless of the proportion of imitated material to original creation, active learning strategies enjoyed a notable preference. Engaging the intuition rather than merely the intellect was believed to encourage learning more quickly than traditional verbal or theoretical classroom methods. In music, experts felt that this evolved quite naturally, through various combinations of listening and responding musically rather than verbally to what has been heard.

> I think, whether people know it or not, they learn more intuitively than by reading blackboards or pages. They get it faster. Music is just one of those things that works better that way, no matter what kind of learner, A or B personality, left brain or right brain, I think. (B. Stoloff, interview, April 25, 2003)

In addition to accelerating the learning process, conscious and deliberate imitation was viewed as enhancing and deepening the experience, perhaps through its appeal to various senses. Interviewees prized imitative activities for their obvious involvement of the ear as sounds are heard. Yet the kinesthetic processes engaged as students attempt to recreate the sounds with their own bodies was also reported to be important, in a kind of multilevel learning environment.

> My intuitive sense about that has always been that it's always better to get people active and participating. Even when I do a clinic for large groups, hundreds of people, I still try to get them singing something. If nothing else, it wakes up their

> minds through engaging their bodies. I think that integrates the experience on a deeper level. (M. Weir, interview, March 7, 2003)

Some master-pedagogues also felt that the emotional reaction to the learning process might serve to ingrain the experience more thoroughly. After all, when given that singing is a creation of the body and improvisation is a creation of the imagination and spirit, it was felt that the process of learning to improvise using the voice inherently involves a great deal of personal risk.

> There are always breakdowns at workshops. I tell them that in the beginning. 'You're all going to have a good cry some time in the next week or two,' or whatever the time period is, and they do. It's because it's such a breakthrough, an emotional thing that happens. It always happens, even to the strongest. (S. Jordan, interview, March 23, 2003)

The self-exploration of the emotional and psychological landscapes of novice improvisers resounded with another educator, who felt that the group format supported and enhanced students' musical growth. In this instance, it was felt that the sense of community offered by the class not only encouraged imitation, but also urged individuals to further explore their own ideas, however unrefined at a given moment.

> If the vibe is good - you know, classes are different - they're just bouncing off each other and having the greatest time. They just get more open and daring; they take more chances. The psychological aspects of teaching improvisation, I find, are very interesting. I've had some improv groups who were like therapy groups. (B. Stoloff, interview, April 25, 2003)

Among some pedagogues, the process of enhancing creativity through imitation was held to be as deliberate and calculated as any other strategy for developing vocal jazz improvisation skill. Rather than decrying the use of modeling as mindless mimicry, it was accepted merely as a natural part of musical apprenticeship and an appropriate tool in for fusing cognitive and intuitive skills. In fact, at least one interviewee reported making specific assignments to encourage imitative ability. He felt this kind of assignment

presented students an opportunity not only to learn theoretical patterns, but also place them in a musical context. This was believed to enhance the ability to use the collected material appropriately in future improvisations.

> Aping is something that we all did when we learned to play, so there's nothing wrong with that. In fact, I think it's a very positive thing, stealing licks, if you're trying to learn. You can do scales all day and all night, but if you don't put the melodic configurations into some kind of stylistic order, the scales won't do you any good. So what I suggest to them is, 'Go out and steal from three different players something that gets you from a ii to a V to a I in four measures, ' or in two measures, depending upon the harmonic rhythm of the piece. And the next time you're faced with a song and you're looking at the changes and you see there's an F minor seventh and a Bb dominant seventh and an Eb major seventh, you can use one of those, until you're ready, until you can build up your catalogue of ideas and choose what you want at any particular time. (L. Lapin, interview, April 12, 2003)

*Cautions Regarding Imitation*

There were, however, some cautions given regarding when and where it is appropriate to imitate. For instance, one master-pedagogue who also largely advocated listening experiences be used as models explained that there should be an element of cognitive selection involved, rather than mimicking without conscious thought. Specific considerations included differences in context, performance medium, and so forth. This level of discernment was felt to demonstrate the development of musical taste, rather than merely employing technique for its own sake.

> In all of the listening we do, we focus on the differences between how a group will pronounce a word and a soloist. We focus on the way that soloists can throw stuff away that if a group could throw it away, it would sound contrived. These are some of the differences we focus on, so the students know what not to do. That's also an important part of the imitative process that we stress. (P. Rutherford, interview, May 18, 2003)

Another interviewee emphasized engaging imitative ability only in a general sense, especially concerning any propensity to imitate another jazz vocalist. She felt that

because singers are highly concerned with the development of an individual sound and style, there might be discrepancies in recordings, according to the individual traits of the artist. Obviously, she considered propagating another person's inaccuracies, whether intentional or not, to be an inappropriate use of imitation, and insisted that vocalists should verify original sources for correct textual and musical information.

> I stress not to copy singers. I stress to be influenced by singers, as far as inspiration, but don't learn how they do it. Don't get their record and imitate what they do, because you'll learn their mistakes; you'll learn lyrics that are not right. I know I change a lot of lyrics when I sing to suit me. You've got to know the melody of the tune, exactly as it's written. Where are you going to go, if you don't know what's there originally? (S. Jordan, interview, March 23, 2003)

These cautions were underscored several times throughout the interviews. Master-pedagogues were firm in pointing out that while learning jazz via imitation presents the student with an immediate context of the music's sound and feel, copying ultimately imposes limitations, because it is context-specific. Therefore, a balanced approach of theoretical knowledge and experiential imitation was generally advocated.

*Summary of Imitative Ability*

The master-pedagogues agreed with survey respondents regarding the importance of imitative ability to developing vocal jazz improvisation skill. It was repeatedly linked with listening and favorably compared to transcribing solos, even without the actual process of writing the sounds on paper. Modeling and mimicry were seen as the continuation of a longstanding tradition of oral and aural transmission in jazz and an important enhancement and acceleration of the learning process through applied experience. Indeed, imitative ability was even suggested to be superior to studying printed music or treatises, since using another performance as a pattern may encompass some of the subtler nuances of the jazz language that may not be easily notated.

With these considerations established, several educators discussed a wide range of call-and-response and other levels of semi-improvised activities, which were valued for their ability to establish the credibility of the group leader and perhaps alleviate some students' fears regarding making sounds that are not specifically directed, as in more traditional choral singing. Descriptions of these exercises included exact repetition, conceptual imaging, isolation of musical elements, and layering. These exercises were felt to have several direct benefits toward assimilating the jazz language and, depending upon the student's proclivities, may build efficacy as well (see Figure 4).

Furthermore, it was pointed out that in this manner, novice vocalists may participate within the relative anonymity of a group response, and learn from peers as well as the primary instructor. The experts claimed that these encounters ingrained the jazz language more deeply, as they enabled the students to experience the imitation through hearing and recreating sounds, and reacting emotionally and psychologically within the supportive structure of the group. Additionally, some pedagogues reported making assignments that encouraged imitation to occur on an intellectual as well as an intuitive level, for the purpose of building vocabulary.

While imitative ability was generally viewed as an integral part of learning to improvise, a few warnings were presented. One interviewee pointed out that while mimicry is part of the learning process, it is also valuable to recognize when something is not appropriate for 'aping.' Another explained that because jazz vocalists are in constant search of creating a distinctive, personalized sound, verifying original sources for textual and musical information is imperative, as recordings might deviate considerably from the composer's original intent.

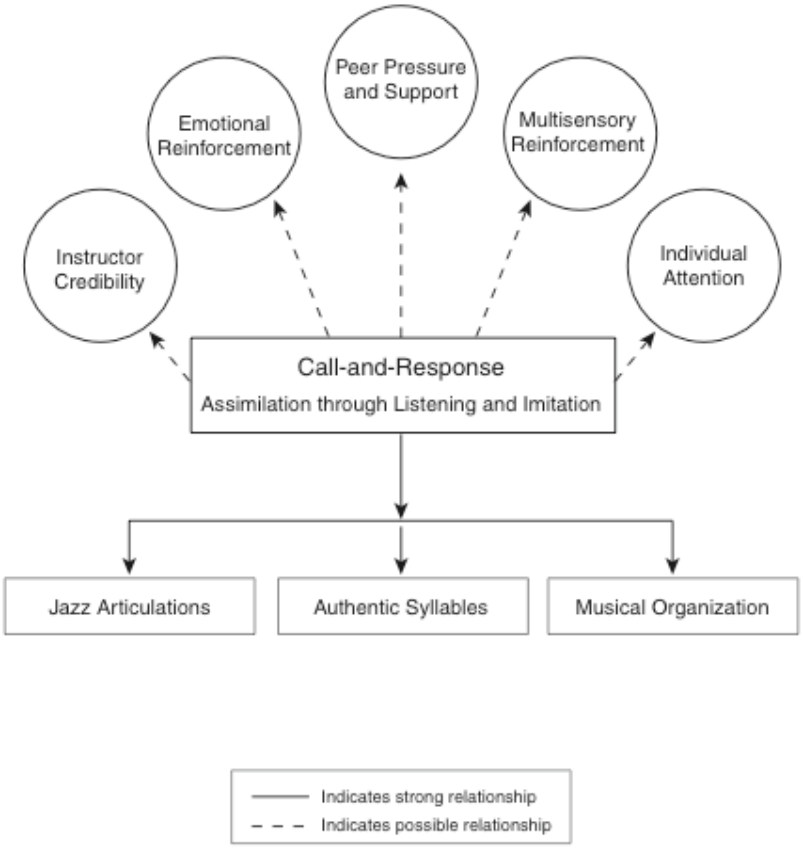


*Figure 4*. Pedagogical implications of call-and-response activities.

The use of imitation was considered an important step in the process of developing vocal jazz improvisation skill, to assimilate the sounds of the jazz language and perhaps pay tribute to the improvisations of the great artists (see Figure 5). However, it was emphasized that mimicry for itself is not the point. Rather, the ultimate goal of the jazz artist is to create a unique and distinctive voice within the style.

> If you're going to imitate, where does that put you? You're an imitator. Is that what you want to be? Do you want to be told, 'Oh, she sounds just like Nancy Wilson!'? Well, who needs that? There's no singer I ever copied because I felt that was robbery, for me. How could I feel what they felt and the way they phrased it when it doesn't belong to me? (S. Jordan, interview, March 23, 2003)

Imitative ability, then, was valued as a critical tool for cultivating the craft of improvisation, and a legitimate skill for incorporating various aspects of the jazz style, but not an end within itself. Rather, the use of imitative ability in conjunction with listening and discernment was considered an integral part of the jazz musician's ongoing development. Whereas stopping at any point was viewed as a sort of musical immaturity, once true originality had been attained, the cycle was believed to renew itself as performers judge and choose to assimilate or discard their own creations. In this way, imitation formed a continuous loop with innovation (see Figure 5).

*Jazz Experience: Transcribing Solos*

Attitudes toward transcribing solos exhibited a wide range of opinions, both among survey respondents and interview participants. Of course, the very act of completing a transcription necessitates repeated listening, theoretical fluency, and a high level of musical literacy in order to translate sounds into symbols, all of which were held to be important for developing vocal jazz improvisation skill. This mixture was considered to be so essential that one master-pedagogue insists that applied voice

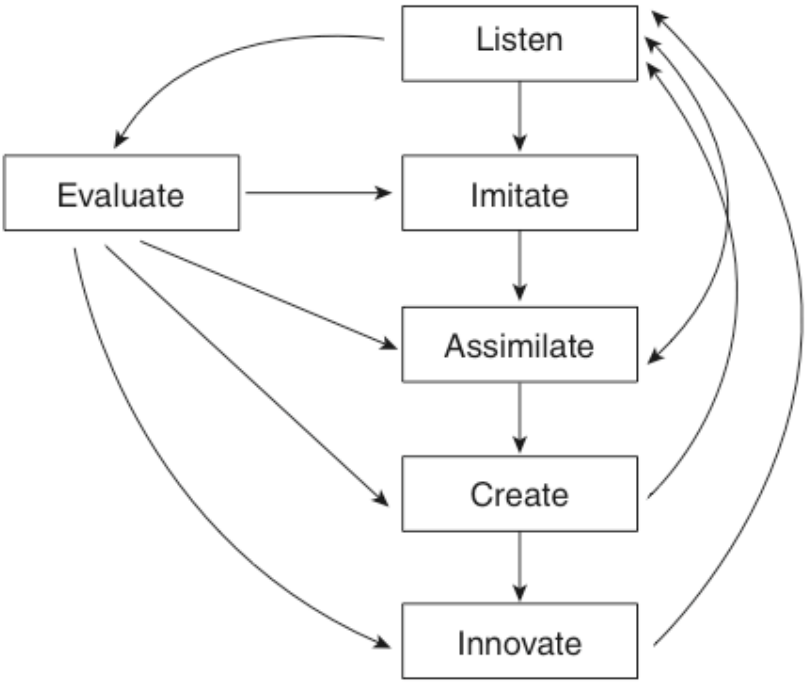


*Figure 5.* The creative cycle from imitation through improvisation.

students bring transcriptions to their applied juries, a requirement which is not placed upon instrumental students. He felt this demonstrated and enhanced vocalists' intellectual understanding of particular improvised musical works.

> For singers, in their jazz juries, they also have to show the transcriptions they've done. That's an added requirement that the instrumentalists don't have, although hopefully they're doing it in their applied studios, anyway. Singers have to show these improvised solos in a jury. That, as much as anything, creates a situation for them to have to be practicing this stuff. That's what it really comes down to. (S. Zegree, interview, April 3, 2003)

*Benefits of Transcribing Solos*

There was great agreement and advocacy for aural transcription, even among interviewees who did not particularly endorse written assignments. In this variation on traditional dictation, the student was not required necessarily to write down a solo note for note, but to at least learn it well enough to sing along with the original recording. It was believed that this would assist in making better syllabic and rhythmic choices when improvising.

> Transcribing solos? For what, if you're talking on paper? Transcribing a solo vocally is really great. Transcribing a solo - learning Bird's solos and Miles' solos and Dizzy Gillespie's solos and Bud Powell's solos and trying to do them - I think that's very important for a singer. Because that's where they learn that triplet - diddleya, diddleya, diddleya - that's how you do that. There is no 'shoo-bee-doo-bee.' (S. Jordan, interview, March 23, 2003)

Similar to the opinions expressed regarding listening, it was also put forth that the written detail required of a transcription might vary somewhat, depending upon the goal of the particular assignment. This might be compared to the distinction between traditional theory classes, where students examine the spelling and function of individual chords, with form and analysis courses, where larger tonal areas and the process for attaining them is examined. In any case, transcriptions were commonly viewed as a tool

for understanding harmonic movement, which could be utilized at both the microcosmic and the macrocosmic levels.

> In Vocal Jazz Techniques, which they take in the sophomore and junior year - all four semesters - they are expected to do transcriptions. They are also expected to do transcriptions in Improv. They are expected to do transcriptions in the arranging course that everybody in the jazz area takes. The arranging course, however, does not go after as much melodic kinds of stuff as it does comprehensive. (P. Rutherford, interview, May 18, 2003)

*Learning through Transcribing Solos*

A more recent development in jazz education has been the emergence of collections of published transcriptions, which some interviewees mentioned (B. Stoloff, interview, April 25, 2003). These were reportedly employed for both the purpose of learning how to sing along and reinforcing music reading skill. Most importantly, since written transcriptions unite the sound of recordings with visual notation, they were utilized in examining harmonic and melodic materials.

> We also analyze solos - great, already played, genuine transcribed solos, like John Coltrane on *Giant Steps* - and say, 'Look: Here's what he does on a D chord, and here's what he does on a D dominant seventh, and here's what he does on a G chord.' We'll actually do the analysis, so that gets them thinking theoretically. I think that is so essential. (S. Zegree, interview, April 3, 2003)

*Cautions Regarding Transcribing Solos*

The ability to learn to sing another artist's improvised solo, whether through repeated listening or through reading and learning it via published transcriptions, generally ranked highly among the interviewees. However, there was some concern expressed by one educator that perhaps requiring novice improvisers to write their own transcriptions might lead to excessive imitation, perhaps even inhibiting original creativity.

> It really depends upon what kind of personality you have, what part of your brain works better. I think transcribing solos is great for some of the doctors and lawyers and accountants who come to study, people who are good at working that way. But I think that leads to more mechanical improving. I mean, I'm bad enough with copying people, what they've done. If I transcribed, it would be even more inscribed in my brain. I would be doing more of what everybody else has done and nothing of my own. So I guess it's a stepping stone, but if it stops there, I think you're in trouble. (B. Stoloff, interview, April 25, 2003)

This theme resounded among both survey respondents and master-pedagogues throughout the project: All techniques were to be employed as important steps in fostering musicianship necessary for the development of vocal jazz improvisation skill, but none were considered ends within themselves. This was especially emphasized regarding learning strategies that involved a large component of imitation or intellectual knowledge. Exercises based upon these abilities were felt to need personalization to avoid becoming trite or stilted. Student improvisers were advised constantly to practice well in private, but also seek immediate application of the material in performing venues, in pursuit of thorough assimilation through applied experience.

*Summary of Transcribing Solos*

The returned surveys failed to demonstrate a strong trend about transcribing solos. However, among the interviewees, there was a consensus in favor of doing so aurally. In this manner, students learn to sing a prerecorded solo note for note, nuance for nuance, and so forth. Of course, it was stated that this kind of transcription also requires repeated listening and thereby fosters imitative ability; written transcription further demands sophisticated music theory knowledge and music reading skill (see Figure 6). When applied specifically to instrumental solos, it was felt that this process would lead to better choices of syllables and articulations for inexperienced vocal improvisers.

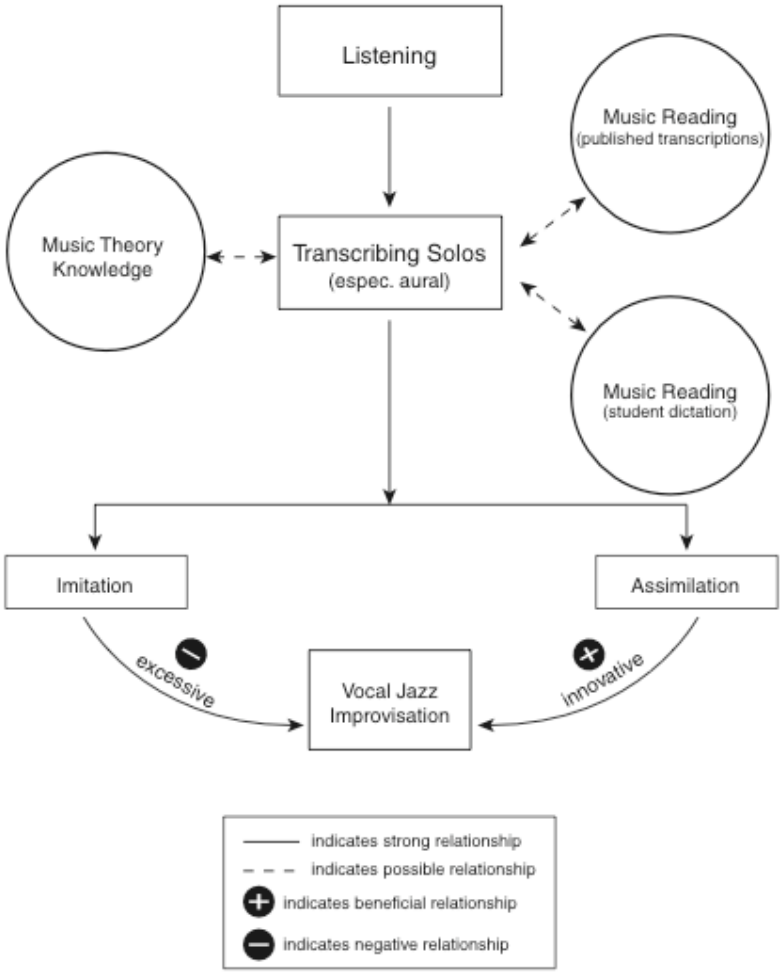


*Figure 6*. Pedagogical implications of transcribing solos.

Other applications of transcriptions reportedly included examining improvised masterworks at both the macrocosmic and microcosmic levels; for this kind of analysis, published transcriptions were often used. Some interviewees discussed the difference in detail between transcribing the large tonal relationships of an entire arrangement, while others used published transcriptions for detailing melodic and harmonic materials. Although there was some caution given regarding the possibility that overuse and misuse of transcription might lead to excessive imitation at the expense of originality, the master-pedagogues generally felt the benefits of transcription outweighed any risks.

*Jazz Experience: Learning Jazz Standards*

As with the survey participants, learning jazz standards was largely deemed beneficial to developing skill in vocal jazz improvisation by the master-pedagogues. One of the most important reasons cited was developing a vocabulary of ideas for later use during improvised solos.

> Learn as many jazz standards as you can. Learn all of the beautiful tunes by Cole Porter, Oscar Hammerstein, Irving Berlin, George Gershwin, all the great songwriters. Learn all of those wonderful tunes. That's the way we create our ideas in a song, by having a library of all these beautiful melodies, all these beautiful lyrics that we've learned. A lot of jazz instrumentalists will quote a song when they're doing a solo; that's because they've learned this repertoire. (S. Jordan, interview, March 23, 2003)

Learning jazz standards also represented an integral link with the traditional repertoire of jazz. However, an unexpected distinction was made regarding the origins of the tunes themselves: That is, what constitutes a jazz standard? Were jazz standards tunes that had been composed for another purpose but were later adopted by improvising players, or were they tunes that had been composed by jazz musicians with the intention of being used as vehicles for improvisation?

> I think it's very important to keep those tunes in the repertoire, for one thing. Everybody has a little different take as to what those are, because they run a gamut of tunes that are pretty old and are still in the repertoire of jazz musicians and singers, some of which come from Tin Pan Alley, some of which come from Broadway. The distinction to me is that standards are songs that are intended to be performed as songs, whether in a show or not, whereas jazz tunes are written by jazz musicians to be used as a basis for improvisation. The standards are used as a basis for improvisation only because they were gotten hold of by jazz musicians. (L. Lapin, interview, April 12, 2003)

While perhaps an analysis of both repertoires would yield some interesting theoretical insight as to what makes a tune valuable to jazz improvisers, suffice that for most educators, sustaining the musical heritage of the previous generation of improvisers seemed to be sufficient reason to continue using the pieces with which they had created their improvisations. Although no specific guidelines were given for determining which standards are considered to be great literature, it was implied that there is an unspoken canon of songs that are and are not accepted by jazz musicians and audiences. Therefore, not only learning jazz standards, but also taking care to learn the correct repertoire of jazz standards was held to have immediate application for student vocalists who perform in public.

> I think it's critical that if people are going to sing jazz they have a good basic repertoire list so that they understand the difference between tunes that are old and still considered great and tunes that are old and cause smirks on the faces of people who hear them [laughs]. You know? (P. Rutherford, interview, May 18, 2003)

In fact, learning jazz standards was held in such regard that most of the master-pedagogues affiliated with educational institutions had required repertoire lists, graded for each year or semester as a student progressed through the jazz studies program. A few interviewees reported requiring students to produce this repertoire during voice

juries. In some cases, lists of jury tunes might be accumulated throughout the entire course of study.

Furthermore, individuals from several of these programs described having a course in vocal jazz styles or solo interpretation that was intended to be undertaken prior to beginning the actual improvisation sequence, in order to assimilate parts of the jazz language through learning the repertoire. Expectations for student achievement at various levels of progress in this environment were highly detailed.

> This is something I do in one of my styles classes. Suppose a student has to learn a swing tune, like *Fly Me to the Moon*, for example. There are certain guidelines as to how to prepare it and what I think is important in learning how to sing the tune. First of all, take the lead sheet and 'rhythmize' it, if you'll forgive the word. Get it into some sort of stylistic, idiomatic form so that it can be sung as though it sounds like a jazz performance, rhythmically and melodically, with whatever nuances are important. Let's say one chorus, straight through, sticking pretty much to the melody, other than making it swing. Then immediately launch into a second chorus that includes lots of melodic variation, but still singing the lyrics. (L. Lapin, interview, April 12, 2003)

Not surprisingly, some master-pedagogues viewed learning jazz standards as merely a convenient byproduct of active, engaged listening. However, it also was suggested that having some practical knowledge of keyboard harmony would enhance the student's ability to learn in this manner. Furthermore, making critical comparisons between different versions of the same song was encouraged, to develop a fuller concept of the inherent possibilities of a particular tune. In this way, it was felt that learning jazz standards was an integrated process contributing directly to vocal jazz improvisation skill development.

> You will learn jazz standards as a result of listening, and the more you understand about the keyboard and harmony and your ability to play a little bit, the easier it is for you to learn by listening. Finally, as your harmonic understanding and your understanding of form and your understanding of what was in the space that George Gershwin wrote this [taps on table], and Ella Fitzgerald embellished it this

> way [gestures with hand]. All of that stuff makes you a more intelligent listener, so you're able to get more learning from each listening, in a way. So I don't know if that answers your question, but it's all together. (P. Mattson, interview, February 9, 2003)

*Depth of Tune Knowledge*

The need for an artist's deep, thorough understanding of each jazz standard to be improvised upon has been a longstanding part of instrumental jazz pedagogy. However, it was explained that singers characteristically relate to the text and melody of a song, rather than its form or harmonic structure. When these are removed during improvisation, oftentimes for several repetitions of the form as other players take their turns, without similar harmonic knowledge, inexperienced performers may become 'lost.' Therefore, the interviewees recommended that vocalists learn to audiate chord progressions and important formal divisions (see Figure 7). It was suggested that this knowledge could be demonstrated through the ability to sing an entire arrangement - introduction, tune, improvisation, and coda - without accompaniment.

> Sing your intro - or maybe you don't want an intro, you might want to come right in on it - so you count your time and start the line. Then after singing the line, you do a chorus. That's a little exercise, to be able to do a solo without any accompaniment. It takes some ears, and it takes having learned what was originally written, and having learned the guidelines. I hear the changes in my head when I solo, whether there's a piano or not. (S. Jordan, interview, March 23, 2003)

Other methods for instilling a deeper harmonic awareness of jazz standards included singing the roots of the chord progression and learning the sequence of guide tones. These were generally held to assist in maintaining one's place during an improvised solo and also to provide coherent melodic possibilities for improvised solos.

> If a person does not know where those chords are coming from, you don't know whether you're hearing something that should be used as a D minor seventh or a Bb something or an F something… Understanding the bass and where the bass is

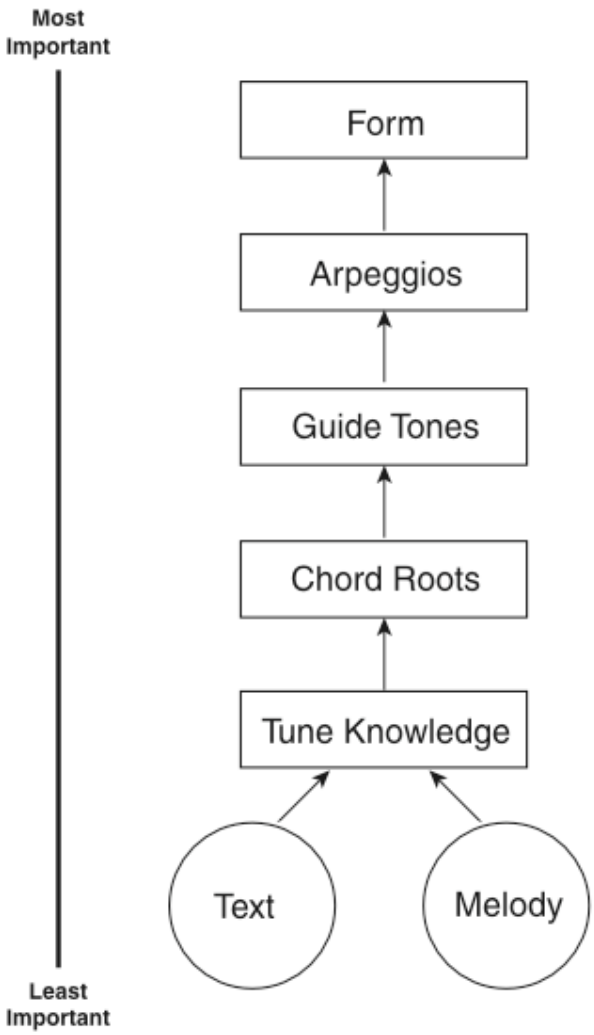


*Figure 7.* Progression of deepening tune knowledge.

> coming from in the changes makes it easier and quicker, from what I've found, to connect the right kinds of things, to make musical sentences. (P. Rutherford, interview, May 18, 2003)

This kind of deep harmonic knowledge was believed to have very practical applications, even when one is not improvising. Since musicians most often work in tandem with other musicians, and all musicians are human, mistakes may happen. When this occurs, the vocalist must be aware of what has happened and adjust accordingly.

> It's important to always have the changes in your head, and some kind of a guide tone to lead you, so you know where you are at all times. If you have a piano player who leaves out the second A of the tune - if it's an AABA tune - all of a sudden you say, 'Where is he?' But if you know the tune well enough, you know he left it out, and you go with him, because you know the bass player will go with him. [laughs] The bass player will never go with you, even if you're right. Even if you're right, undoubtedly, he will go with the piano. (S. Jordan, interview, March 23, 2003)

*Cautions Regarding Jazz Standards*

Interestingly, some concern was expressed that perhaps the usefulness of employing jazz standards for teaching purposes has expired. One educator theorized that the historic tendency of jazz to evolve in different directions through cross-fertilization with other musical styles has stagnated, because artists have continued to overuse the same material. In his opinion, perhaps due to the excessive recycling of the same musical material through an undue emphasis upon learning standards, jazz practices on the whole had fallen into predictable repetition.

> I'm starting to develop an aversion to them, only because jazz has to evolve and I feel like it's not evolving fast enough, because we're stuck here… I do teach jazz standards, because they're the only vehicle at the moment, but it's like learning Western Civ, I guess. 'This is how Louie [Armstrong] et al. did it, and these are the songs they used.' It really depends upon the application. I would love to move beyond; I would love to get out of the jazz standards. We've been using them long enough. (B. Stoloff, interview, April 25, 2003)

*Summary of Jazz Standards*

Barring that singular exception, learning jazz standards was largely prized by both survey and interview subjects. Among the reasons cited were the assimilation of the jazz language through hearing the melodic and harmonic patterns indigenous to the repertoire and maintaining a connection with the tradition of jazz. Perhaps most importantly, jazz standards provide young musicians a vehicle for expressing their ideas and gaining immediate employment (see Figure 8). After all, the number of hours in a week are finite, and if music students must work to support themselves financially, would it not be preferable to have them utilizing and further developing their craft?

> First of all, as a professional singer or player, if you do not have a base knowledge of tunes, you probably won't work. So there's a real practical application of that. The reason we created our jury list is because we found we were graduating from our program some amazing players, some great improvisers, but they didn't know any tunes. So now we legislate it. (S. Zegree, interview, April 3, 2003)

However, it was cautioned that the entire body of jazz literature has not achieved standard status, and young vocalists were urged to employ discretion when selecting tunes. This advice was offered in protection of the singer's efficacy, with the understanding that jazz instrumentalists and audiences tend to be quite knowledgeable about the repertoire and are not above heckling a performer when a poor choice is made. Improvising in public was held to carry a certain amount of emotional risk. Having that discomfort amplified by perceived or outright ridicule was believed to undermine an individual's facility, regardless of whether the slight was directed at the singer, personally, or merely the choice of material.

> People expect singers to know the right kinds of tunes. I think that one of the reasons that learning the right standards is so important is that when a person has the right kind of repertoire, the number of times that they are going to feel like those that are listening to them and playing with them are making fun of what

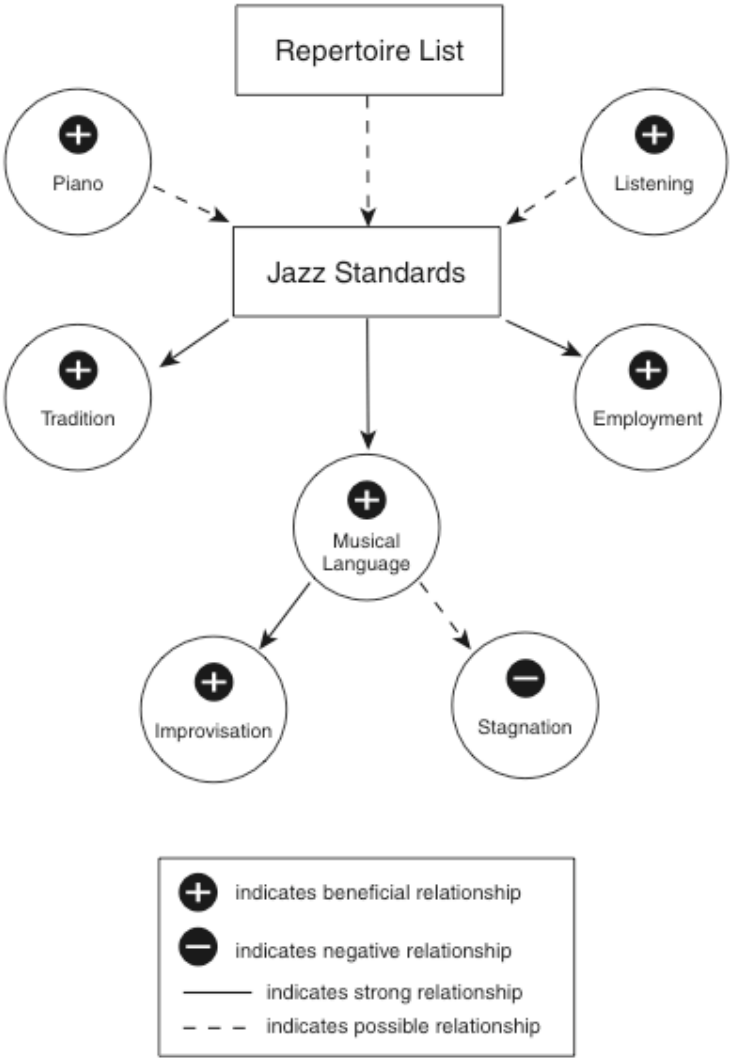


*Figure 8*. Pedagogical implications of learning jazz standards.

> they hear is cut to a minimum. The worst thing that can happen to an upcoming, young singer is to have a self-image that is being hit, you know? That puts everything up for grabs and, if not destroys, certainly discounts, a lot of the good learning that has gone on. (P. Rutherford, interview, May 18, 2003)

To this end, several pedagogues working within a college-level curriculum reported requiring specific repertoire from their students, both in terms of broad style categories and particular tunes. Under those circumstances, progress in building an adequate repertoire might be evaluated at the applied jury or through a pre-improvisation course typically referred to as a styles class.

> People - horn players and singers alike - that don't know many tunes can't improvise very well, because they're so limited in the scope of their brains. They have very few things to say. Singers first learn to improvise on the lyric, that is, changing the tune. They have to know where that's appropriate and where it's not. They have to learn that go through the tune, changing just a few of the notes because it feels good, and then later in the tune, you can go into orbit. (P. Rutherford, interview, May 18, 2003)

Furthermore, when learning jazz standards, it was emphasized that the knowledge should go beyond the mere text and melody lines typically associated with singing. To assist in gaining this deeper awareness, many exercises using bass lines and guide tones were described. These activities were felt to clarify harmonic movement and understanding for improvisation. Knowing the chord progression well might also assist the vocalist in the event that a rhythm section might err in the form and follow each other, rather than the soloist.

*Vocal Experience: Applied Voice Study*

In general, musicians responding to the survey appeared to place nominal value upon applied voice study. It was consistently placed toward the middle of the techniques under examination, below playing the piano. However, among the master-pedagogues

interviewed, applied voice study was strongly encouraged as the most appropriate forum in which to develop a sense of mechanical production and an understanding of vocal health. Furthermore, the literature or style of singing was not deemed as important as merely learning to use the voice safely and effectively.

> Studying with a voice teacher, if you're being taught good technique - in other words, the ability to sing and sing well - that's something that should last for the next eighty years. Even if it is in a classical or traditional music setting, you just learn to apply that technique to your jazz singing. (S. Zegree, interview, April 3, 2003)

Not all of the interviewees were primarily vocalists. Even among those who felt voice was their chief medium for performing, most of these did not consider themselves professional singing instructors. Instead, all experts had ready lists of vocal technique specialists whom they were willing to recommend to students, either within their institutions or throughout their communities as private coaches.

> I really don't do much with technique unless the student has some really obvious issues that I feel I can address. But I, too, believe that it is very helpful to learn technique, and there is a certain technique teacher here in town I always refer people to, if there's a concern with that. (M. Weir, interview, March 7, 2003)

*Benefits of Applied Voice Study*

Vocal technique was viewed as something of a scaffold: After all, an improviser may have great ideas, but without the ability to deliver them, the ideas remain unexpressed or poorly executed. The physical production of the voice was considered to hold numerous pitfalls, at least when brought into relief against an instrument with fixed pitches, such as the piano. Therefore, singing was believed to demand its own unique course of study, in order to nurture greater facility and precision in developing vocal jazz improvisation skill.

> It's much easier for me to play and write on the piano than it is for me to sing. That's a big problem which is very specific to the singer, especially for the singer who improvises: developing a sense of pitch accuracy. You might hear it in your head, but then technically, there are a lot of things which may go wrong and not let it come out, so that's a big problem. (S. Zegree, interview, April 3, 2003)

Yet it was held that for the most part, young singers do not understand the mechanism of their own voices, either in concert or jazz literature at the initiation of their professional preparation. It was suggested that many young vocalists do not even speak correctly; furthermore, they may additionally become confused when switching between styles (Lapin, 2003). These two conditions may multiply the potential for vocal damage. Therefore, novice vocal improvisers were advised to begin applied voice study immediately and with deliberate consideration to the style of literature under examination.

> The majority of students who are interested in vocal jazz have received very little training of the sort that would permit them to know what they are doing and why. How they're singing and with what kind of voice and how it compares and correlates with the voice they would use if they were singing legitimate music, so to speak, and other kinds of styles. (P. Rutherford, interview, May 18, 2003)

Some viewed the development of the voice in a holistic manner, apparently believing that all musical undertakings serve to reinforce each other. In these cases, it was felt that many aspects of vocal technique transfer very well between musical styles and applications.

> There is a certain vocal fluency that's needed and a certain vocal technique. So of course my students study classical voice and how to breathe and so forth. We're trying to make them musicians in the biggest sense of the word. (P. Mattson, interview, February 9, 2003)

However, other educators aiming for a similar goal were more specific about what purpose each activity or class was intended to foster. Under this philosophy, studying the

voice from the perspective of diverse musical styles was considered useful in enhancing discrete aspects of vocal production.

> They have to discover as early as possible how to mix the voices. If they come here not having a head voice, that's what the classical training is for. If they come here without having a chest voice, that's what the jazz training is for. (P. Rutherford, interview, May 18, 2003)

It was repeatedly stressed that the applied voice lesson should be primarily concerned with the development of solid vocal technique. Although instruction in improvisation might occur as a byproduct of examining certain pieces of literature, it was not deemed to be the focal point of applied voice study.

> Learning should take place in a classroom devoted to that particular skill, and improvisation certainly can take place in the applied lesson. But there's a bit of a problem, too, because the applied lesson has to cover an awful lot of ground: literature, vocal technique, and so forth. If you start throwing in improvisation training as well, pretty soon that hour is used up too fast. So I suggest that the voice teachers who are teaching jazz voice spend at least one-third of the lesson on vocal technique and the rest on whatever literature they're working on. Now within that framework, if improvisation is part of it, that's fine. (L. Lapin, interview, April 12, 2003)

Another colleague agreed, detailing exactly what he felt the agenda of applied voice study should include with regard to developing technique. Interestingly, even from the perspective of a musical style that prizes individuality and tends to pitch its literature in ranges more suggestive of speaking than singing, smoothing over the timbral changes associated with different registers of the voice was still a primary concern. Again, this was felt to be of paramount importance when improvising, as a singer may wish to execute angular lines that encompass large intervals in rapid succession.

> Private lessons should focus on the voice, the building of the voice and the combining of the voice; that is, eliminating the break and making sure the person has access to the total voice. Whether they focus on expanding the range, that's not my call. (P. Rutherford, interview, May 18, 2003)

*Jazz and Classical Applied Voice Study*

Some very clear and articulate distinctions between studying vocal technique for its application to jazz and concert repertoires were made. It appeared that some master-pedagogues felt that each respective body of literature demanded different abilities from the performer. Applied voice study was felt to be the best forum for addressing the characteristics of each respective style.

> In the jazz private lessons, they will also focus on the little, finer points of improvisation: how to make your voice respond more quickly; how to treat the support mechanism so that you can do some of the quick, sudden things that you would find in an opera. (P. Rutherford, interview, May 18, 2003)

Ultimately, having good vocal technique was credited for enabling a singer to execute melodic ideas more precisely, especially when improvising. This naturally was held to have significant implications for the aspiring jazz vocalist, when considering the sophisticated harmonies of jazz and how tightly chord partials may be stacked together. Whereas tertian sonorities follow the lower sequence of the overtone series, which allows some margin for small discrepancies in intonation, jazz sonorities often contain raised or lowered fifths, flatted ninths, and other alterations that necessitate exacting pitch acuity to avoid blurring the color of the chord or merely sounding out of tune.

> I have found that it's very difficult to exercise clarity and accuracy of pitches without good vocal technique. This is something I'm learning more and more. I think that improv gets better as vocal technique gets better. (M. Weir, interview, March 7, 2003)

Another colleague agreed with the need to devote attention to the technical aspects of singing, in order to execute flexible improvised solos with clear intonation and speed. He also cited examples of improvising vocalists who have widely documented their abilities to manipulate the voice through a myriad of difficulties, both in recorded

and live performance venues, and stressed the importance of reducing tempos when practicing to develop greater precision. Although the technique of working out a technical challenge slowly, and then gradually increasing speed is not unique to studying voice or jazz, given the rhythmic energy typically associated with the music, perhaps he felt it bore repetition.

> The only way - at least that I'm aware of - to develop these abilities is to practice slowly. Make sure you nail those pitches, and then gradually develop your speed. It certainly can be done. Bobby McFerrin has amazing pitch accuracy and Darmon Meader is a great, great scat singer with amazing pitch accuracy. (S. Zegree, interview, April 3, 2003)

*Applications of Applied Voice Study*

Other concrete applications of the voice lesson included choosing optimum keys for repertoire and preparing lead sheets. As discussed earlier, due to limitations in vocal range or in pursuit of more desirable timbres, many singers prefer to perform tunes in keys that are more agreeable to their particular strengths, rather than using printed music. When this occurs, the vocalist is expected to provide lead sheets for the accompanying musicians. Having an applied voice instructor who is also a seasoned performer in the genre naturally might assist students in creating serviceable arrangements appropriate to their skill and taste. At least one master-pedagogue reported including this in her applied voice study.

> I also stress getting a good key for yourself, a key that's comfortable. Don't sing everything so high all the time. Know that you have a chest voice, although I'm not a vocal teacher. I don't teach voice; if there are problems, I have voice teachers I recommend. Then the last thing I really get to is - once you learn a tune, and you really dig it, and you get the key, and the whole thing - I help them with head arrangements. That is, figuring out what we could do here, or do this out of time, or as a Latin, or… (S. Jordan, interview, March 23, 2003)

Perhaps most importantly, the applied lesson also provided a safe environment for learning to work with an accompanist or rhythm section. Concern with finding appropriate musicians with which to collaborate appeared frequently and was reported to require some special consideration among novice vocalists. This was most likely related to the fact that in a jazz combo, it is not only the singer and/or soloists who improvise after presenting the tune, but also the pianist or guitarist as chords are voiced, the bassist as harmonic movement is delineated, and so forth. Addressing accompaniment concerns under the tutelage of an instructor seemed to alleviate some of the awkwardness of requiring the vocalist to discuss harmonic and rhythmic issues that may not be fully understood.

> Don't hire somebody just because they got a name and everybody thinks they're so wonderful if you're uncomfortable with them. What does that do for you? It leaves you uptight. You should be perfectly free when you sing this music. You have to feel that everybody's together, that everybody can become one sound, and if you're not into the person playing piano - just as an example - then what's the sense? You're going to be uptight, trying to please them. A lot of singers do that, hire people who don't fit them. Get somebody less-known and maybe not as polished, but somebody you can work with and who loves to play. You can make lovely music together that way. Learn how to know what you want and ask for what you want and get people that are sensitive to what you're doing (S. Jordan, interview, March 23, 2003)

*Summary of Applied Voice Study*

Although the survey respondents generally had shown a preference for piano study over applied voice, master-pedagogues were emphatic that solid vocal technique also was critical to becoming a good improviser. However, finding a voice coach with solid experience and a reputation in jazz, of course, was considered the optimum choice among possibilities.

> If you have applied study with a jazz-specific voice teacher, are you kidding? If they're great, if they know what they're talking about, then that's the best of all

> worlds. If you're studying with somebody who's only going to teach you Italian and German art songs, that's OK, especially if it's a good technical teacher, but it won't help you in learning improv. (S. Zegree, interview, April 3, 2003)

Among the master-pedagogues interviewed, it was largely held that vocal training should be applicable to many musical styles, which may have a very direct impact on how students might fare in their careers. As for instrumentalists, versatility in performing was seen both as an important factor in determining employability as well as contributing to overall musicianship.

> Frankly, I think an all-around singer should be able to do everything. I think it's important that they develop that because from a practical point of view, sometimes they're called upon to do so in the real world: be a hired soloist in a church choir, or an industrial show that requires you to sing something a little more traditional sounding, and studio work. You should know how to sing a lot of things and understand the technique involved. (L. Lapin, interview, April 12, 2003)

Despite some difference in opinion as to how it should be taught, vocal technique was seen as a foundation for developing pitch accuracy and agility, especially for use in improvised solos, where tempos may be extremely fast and harmonic structures quite complex. Perhaps the seeming dichotomy of the survey's preference for playing the piano over voice lessons was resolved an educator who adroitly acknowledged the respective contributions of each skill.

> If you're talking about applied voice study, where they're learning solfeggio and art songs, the piano is obviously more important. Of course, you have to learn to sing if you're going to improvise and voice is your instrument. So it's rather like apples and oranges: Both are important, but for different reasons. (L. Lapin, interview, April 12, 2003)

*Vocal Experience: Traditional Choir*

Opinions among master pedagogues regarding the techniques that survey respondents had indicated were less important were more mixed. Interviewees tended to

regard singing in a traditional choir as useful in terms of developing overall musicianship, especially if other choral opportunities were not available. However, such an experience was not believed to relate directly to developing skill in vocal jazz improvisation.

> Singing in a traditional choir, like any ensemble experience, can be good and beneficial. I think ensemble experience is important, but not necessarily related to improv. So if you're in a school where there are no jazz choirs or jazz ensembles for the singer to participate in, then it certainly is of utmost importance to participate in the other choirs. (L. Lapin, interview, April 12, 2003)

*Crossover between Ensemble Experiences*

Participation in traditional choirs was believed to foster several musicianship skills, including learning to listen to multiple parts simultaneously, enhancing pitch acuity, enhancing sensitivity to timbre and texture, and nurturing other intuitive aspects of music that require relating one part to another, versus practicing in solitude. In fact, it was suggested that musicians who are strictly involved in jazz, with its emphasis upon developing artistry as a soloist, might be somewhat lacking in terms of sensitivity to the overall ensemble.

> Any interactive ensemble work, including - no, especially - traditional choirs. Some of my best improvisation groups come from traditional training only. I'll say one thing: You guys have the ears and you're used to the textures, and the colors, and have the discipline to do this. Of course, the fear factor… you know, 'If it's not written, my god! What am I going to do?' But once they settle down and allow their intuition to take over, they come up with the best harmonic stuff. Maybe not scat singing, but their layered textures, all the stuff you learn from traditional ensemble work, was in there. I have a hell of a time teaching my jazz people that. (B. Stoloff, interview, April 25, 2003)

Another colleague felt the opposite: That is, that having experience in vocal jazz developed skills that transferred to traditional choral and solo vocal studies better than having traditional choral experience developed skills that transferred to choral and vocaljazz studies. Among these, he cited superior music reading, greater rhythmic

precision, more accurate intonation, and a more receptive attitude toward classical studies.

> On the other side of the building, in the traditional classes and so forth, the reputation among the singing programs is that people who are involved with jazz read better, they are more cooperative, they sing more precisely. 'Don't put them down, people. Listen to what they are doing.' (P. Rutherford, interview, May 18, 2003)

The belief that participation in vocal jazz ensembles enhances overall musicianship may have been based simply upon the fact that such groups tend to have a relatively small number of singers and perform music that is rhythmically and harmonically demanding. Furthermore, they often sing without having a conductor as a focal point for cuing entrances and dynamic changes. This, in turn, would lead logically to the development of a musical independence that singers coming from strictly large group experiences have traditionally lacked.

*Cautions Regarding Ensemble Experiences*

However, there was some concern expressed that school ensembles - perhaps due to a heavy emphasis upon competition - may not allow sufficient opportunity for creative exploration. In this case, it was suggested that intellectual correctness and technical prowess had displaced improvisation's communicative and emotional elements, with poor result.

> Sometimes I think that schools give that feeling that it has to be so perfect that it leaves no room for creativity. Kids are out there, playing scales, and that's their solo. They don't know where to go with it; they just know these exercises, very fast and fluid. Some teachers have gotten too involved in the technical part of the teaching. How about getting involved with the soulful aspect of it? (S. Jordan, interview, March 23, 2003)

*Summary of Traditional Choir*

Although valued for its contribution to overall musicianship, singing in a traditional choir was not felt to have a direct correlation to developing skill in vocal jazz improvisation. In fact, it was suggested that skills gained through participation in vocal jazz ensembles might transfer more readily to concert choral ensembles, rather than the opposite (see Figure 9). Furthermore, the lack of opportunity for individual creativity in an ensemble posed a concern for some master-pedagogues. Except in the most holistic sense, participation in traditional choirs remained among the lower-ranking techniques for fostering vocal improvisation skill, supporting the trend of the surveys.

*Vocal Experience: Vocalizing Harmonic Structures*

In agreement with the trend established by the returned surveys, interviewees also emphasized the significance of vocalizing harmonic structures. However, there were sharp distinctions made between singing scales and arpeggios as warm ups and relating these patterns to specific tunes. For some, singing harmonic patterns without a particular song in mind served little purpose other than distinguishing between jazz and classical timbres and articulations and preparing the voice for work.

> When you warm up, find some syllables you like to use and warm up with those. You know, [sings in jazz timbre, stepwise, four swung eighth notes per pitch] ba, dl, dl, dl, ba,dl,dl,dl… [speaks] as opposed to [sings scalar pattern in concert pattern] ah, ah, ah, ah, ah, ah …. Make it swing, man. You can warm up that way. But it's more important that they learn the music the way it's written, not just the scales. Sing scales, but do that for your warm-up. (S. Jordan, interview, March 23, 2003)

Yet at least one pedagogue valued vocalizing harmonic structures for the technical skill, agility, and pitch accuracy he felt it nurtured in beginning improvisers. In

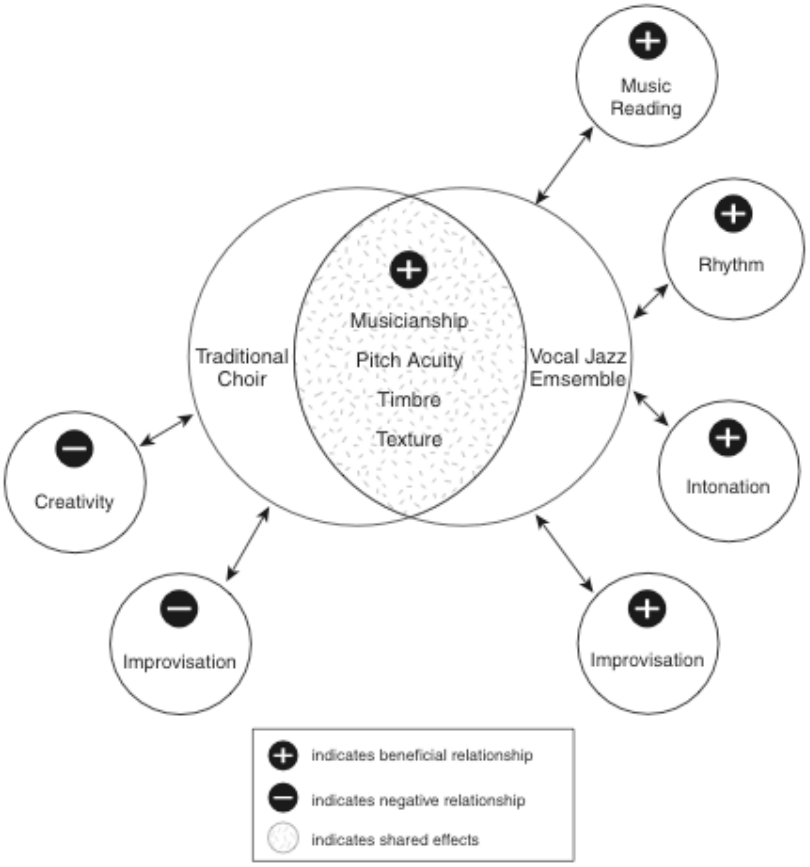


*Figure 9*. Comparison of singing in a traditional choir and a vocal jazz ensemble.

his opinion, this kind of mechanical drill compared equitably to the etudes and method books typically employed to build certain skills and reflexes in instrumentalists.

> The kids say, 'How can I do that?' and I say, 'You have to, first of all, listen to all this stuff. The second thing is, here are the exercises, if you really want to lock yourself into a practice room for hours a day and pound this stuff like you were a drummer or a trumpet player or a piano player. Do the rudiments.' Because there really are no rudiments for voice. (B. Stoloff, interview, April 25, 2003)

*Context of Vocalization*

Interviewees largely concurred that vocalizing harmonic structures worked well as a technique to imbed certain kinds of musical vocabulary for later use in improvisation. However, it was felt that maximizing the benefits of this kind of instruction required placing these structures within the context of a particular song, rather than simply repeating them in abstraction.

This directive began the separation between common vocal warm-ups, in which singers simply reiterate the same pattern a half step higher or lower than it was previously sung. Following this instruction as explained for a progression of a D minor seventh chord to a G seventh chord to a C major chord, for example, would require students to sing a D dorian scale, a G mixolydian scale, and a C major scale. Although technically speaking each of these still scales merely encompasses the pitches C, D, E, F, G, A, B, and C, using each one as a tonic for its respective order of pitches was felt to bring out the distinctive colors of each chord, as the pitches changed in relative consonance and dissonance to the bass notes. This was believed to be an important link between hearing the roots of the chords and constructing improvised lines that complement them, rather than simply echo them.

> They focus on putting to use some of the patterns that they hear in a cycle of ii - V - Is. Routines like that, just to start building the language into their ears so that

> they don't find themselves in a very awkward place that a lot of improvisers do, early in their time. That is, they know the tune, they know the changes, but they don't have any language to express their thoughts. So they get hung up and they repeat the tonic note or the fifth, over and over. [laughs] It swings, but it doesn't say anything. (P. Rutherford, interview, May 18, 2003)

Some felt this step toward addressing chord progressions and scalar relationships was essential to integrating the concept of harmonic organization. Because the voice has no keys to assist in discriminating between possibilities, singers must audiate before producing a pitch. Perhaps this demonstrates one of the fundamental reasons why instrumental and vocal studies differ. Therefore, vocalizing harmonic structures was believed to help vocalists internalize tonal hierarchies.

> Singers use their ears more than players do, which has its advantages and disadvantages. I think singers tend to be more ear-oriented. They have to be, because they cannot mechanically play a note. They have to hear a note before they can sing it, whereas players do not have to hear a note before they play it. They could be deaf and they could still play it, in some cases. So because of that, the lines of pedagogy do tend to differ. (M. Weir, interview, March 7, 2003)

*Choice of Harmonic Structures*

The most critical harmonic structures to vocalize for the purpose of improvisation were viewed to be the roots and guide tones of harmonic progressions. It was believed that these were the most useful pitches in terms of maintaining one's place during solos, whether singing or listening to another performer. Secondly, guide tones were viewed as essential elements for organizing improvised musical ideas effectively. Employing guide tones effectively in improvised solos was generally held to assist in leading listeners through repetitions of the form as well as demonstrating the musician's understanding of chord movement.

> I do a lot of things harmonically, like having them sing the roots of chords. If they can get a really solid foundation of hearing the roots of chords, that can be very helpful in guiding their improv. Then, of course, I would move to singing

> the guide tones as people become more advanced. Guide tones are really, really valuable in shaping harmonic material. (M. Weir, interview, March 7, 2003)

Bass notes and guide tones were also advocated as a point of departure for creating and practicing new patterns to be used in future improvisations. It was reiterated that although a singer may be able to audiate a pattern precisely, the mechanics of vocal production might interfere with its accurate execution.

It was noted that advanced jazz solos often contain awkward leaps, engaging more than one register of the voice in rapid succession. Furthermore, depending upon the tonal area implied by a particular progression, these improvised melodies may require intricate maneuverings around breaks in the voice or displacing a particular note by an octave, due to limitations of vocal range. Obviously, such considerations would multiply the possibility for discrepancies in intonation. Practicing lines with similarly jagged contours before attempting to perform them during improvisation was felt to enhance the potential for a successful delivery.

> Come up with some patterns or melodies that are quotes from other pieces of music or from other soloists or ones that you write yourself but that you know sound great over a ii - V - I harmonic progression. Then learn them and practice them until you have them down cold. It sounds easy, you know, until somebody actually has to go and learn something in twelve keys - and especially singers - with some sense of pitch accuracy. It's much easier for me to play and write on the piano than it is for me to sing. (S. Zegree, interview, April 3, 2003)

*Learning through Vocalization*

Most master-pedagogues indicated that the practice of vocalizing harmonic structures occurred within the context of an improvisation class in most cases. This was felt to assist in integrating these exercises with theoretical knowledge, thus building a vocabulary of ideas and appropriate contextual framework in which to use them. At the highest level of application, this was believed to result in the creation of more

sophisticated and more cohesive improvised solos that would also be more accessible to the listener. Additionally, it was suggested that the security gained by this knowledge and experience would eventually translate into more efficient vocal production.

> They may not know they are singing functionally [functional harmony refers to methods of organizing pitches so that hierarchical tonality reinforced], but in time, they come to understand some of these upper extensions they're singing through. They usually slow down when that's true, because they enjoy singing that kind of a message. It takes on a different meaning for them and they learn to breathe better. (P. Rutherford, interview, May 18, 2003)

*Summary of Vocalizing Harmonic Structures*

Although not necessarily valued for its own sake, vocalizing harmonic structures was deemed to be an important step in developing a deeper harmonic awareness of a tune (see Figure 10). Because singers have no available method to produce a note without audiating it first, singing arpeggiated and scalar patterns within the context of a chord progression was considered to be an important step in developing pitch accuracy, especially when applied to a particular tune. Of the harmonic structures, bass notes and guide tones were regarded as most helpful in maintaining one's place during solos and organizing improvised material.

> …included in this is some time spent on singing arpeggios, things like that. Singing bass lines is the hardest thing a singer has to do. Singers, trumpet players, and violinists think melody [laughs]. You know? (P. Rutherford, interview, May 18, 2003)

In its most mature manifestation, the experiential knowledge resulting from this heightened sense of chordal movement was believed to assist in creating more complex and coherent solos, for both the improviser to deliver successfully, with improved vocal technique and communicative meaning for the audience to enjoy.

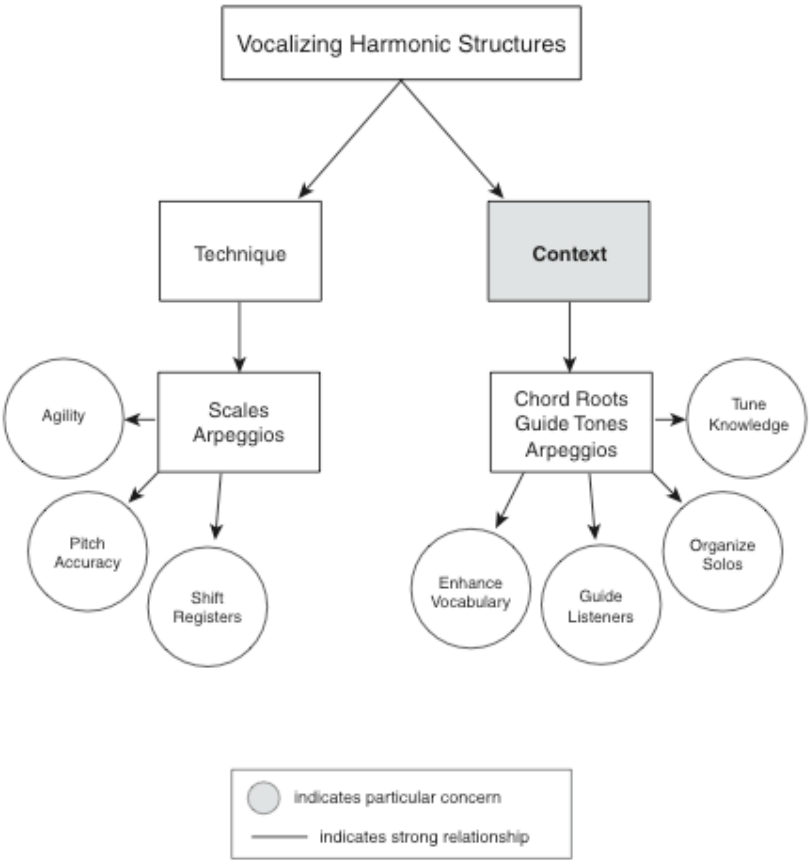


*Figure 10.* Pedagogical implications of vocalizing harmonic structures.

*Theoretical Experience: Playing the Piano*

As the surveys had implied, playing the piano was highly valued among master-pedagogues, who largely felt there was a significant and direct correlation between having at least a functional keyboard skill and the ability to improvise.

> Jazz piano classes are of utmost importance. A lot of what we do in those improv classes for vocalists is directly attached to their ability to play the piano. When I say that, I mean the ability to voice changes and that sort of thing. Most really good single line players also play the piano pretty well. If they're a saxophone player, trumpet player, whatever - guitar players don't need to - but most of them do play the piano. Therefore I think that improvisation ability is very definitely linked to that. So the vocalist who does not play the piano is at a very big disadvantage, if you're talking about improvisation. (L. Lapin, interview, April 12, 2003)

Another colleague agreed with the importance of playing the piano, citing that it formed a critical component in the formal academic curriculum offered at his institution. Additionally, he volunteered that in addition to traditional piano skill, students at his institution also learned to play the piano without using printed music. He felt that this experience contributed directly to a deepening comprehension and internalization of almost all musical concepts.

> Much of the time is spent learning to play the piano. We learn to play jazz piano and to quote, 'play to by ear,' learning to play jazz standards and accompany. Some of the time would be spent in learning to be an arranger. Between playing the piano and arranging, I feel that is where real musical understanding comes. (P. Mattson, interview, February 9, 2003)

In fact, playing the piano was considered so beneficial that one master-pedagogue, who requested that his name be withheld from this statement, reported that faculty members at his institution were considering requiring vocalists take the first year of the improvisation sequence on piano, rather than on voice. This radical step was

anticipated to have dramatic consequences in enhancing the internal sense of pitch as well as clarifying intellectual concepts related to sound.

*Benefits of Playing the Piano*

The piano was highly regarded for its visual and kinesthetic reinforcement of harmonic understanding. Its physical layout was valued for its ability to enable students to examine chords and other theoretical constructs directly, through appealing to several senses such as sight, hearing, and touch. This was believed to enhance aural comprehension specifically, which ranks among one of the most fundamental concerns for improvisers, since jazz artists must translate sounds as they are heard and produce an appropriate improvised melody. Among other requirements, this skill was considered to demand the ability to audiate harmonic structures accurately, which can be reinforced in various ways through familiarity with the keyboard.

> I probably would have done a lot better in all my harmony and theory classes… I just didn't have the ear. Now that I'm playing the piano, I can hear that. It's like having an instant orchestra. In terms of harmonic fundamentals, you just can't beat it. I would definitely rank that high, because of the instrumental aspect of it. (B. Stoloff, interview, April 25, 2003)

One survey respondent objected to having the piano considered separately from other instruments. The writer scrawled in bold strokes, "Piano *is* an instrument. Why was it put in a different category?" (survey respondent, 2002). However, the opinion expressed by the majority of the surveys and particularly among interviewees, held that because of its physical construction, the piano allowed students to see relationships more clearly than other instruments, including other instruments capable of playing multiple sonorities.

> The piano as a secondary instrument is pretty universal at music schools, and obviously there is a reason for that, no matter what you do in music. You'd be

> hard pressed as a music educator in the public schools, if you only played guitar. Playing the guitar is a great tool for music educators in public schools, but playing the piano is even more important. When looking at the piano, the student has everything available to him in front of him, visually. Learning how to comp some changes, that would be very important to improvisational ability. (L. Lapin, interview, April 12, 2003)

This view was echoed by other educators, who detailed the depth of melodic and harmonic comprehension playing the piano enhanced among novice improvisers. Because the voice is an instrument that usually produces one pitch at a time except in rare instances, it was felt that singers had less sense of the vertical sonorities of music. Playing the piano, in contrast, was believed to encourage musical consideration vertically and linearly, a perspective credited with nurturing a more thorough awareness of pitch relationships.

> A pianist comes to music thinking both melodically and harmonically. They have an aural keyboard that they can look at and see relationships. They understand what a chord root, a chord third, or a chord fifth is. Singers don't have any of that going for them unless they've studied some piano. They're primarily involved in the melody and in having an audience applaud them. (P. Mattson, interview, February 9, 2003)

Another expert stated that integrating concepts through the keyboard includes not only vertical and horizontal aspects of music, but also connects the intellect with the memory of the actual sounds. Within the framework of familiarity with the piano, she found that the piano served as a 'fulcrum,' allowing students to organize information about various facts and sonorities that had been experienced separately. Therefore, she felt that individuals responded extremely well to utilizing the piano as a tool for developing skill in vocal jazz improvisation, better than they could come to grasp using their eyes or ears alone.

> Generally, it helps people understand music in a way they cannot fully grasp with their ears only. For most people, it's comforting and it helps musical information

> become more clear, both aurally and intellectually. It helps put the information in order because now they can visualize it and connect that visualization and kinesthetic feeling with what they hear. Of course, they can also visualize by seeing the music on paper, but it's not the same as the piano. It reminds me of a video camera that's out of focus and then finally, when you get it in focus, everything is clear, simple, and comfortable. That's what happens to students when they can play and sing at the same time, even just simple things. (M. Weir, interview, March 7, 2003)

*Applications of Playing the Piano*

The ability to accompany one's own singing was one of the most often discussed benefits of playing the piano. This was so highly regarded that some pedagogues reported requiring it as part of the ensemble experience, above and beyond what might be required in the applied studio or other teaching situations that might seem better-suited for teaching such an individualized skill. An implied benefit of this assignment included the establishment of a practice regimen apart from rehearsals, as well as continued harmonic examination of the material under consideration.

> Everyone learns keyboard skills in 'Gold Company' [a vocal jazz ensemble at Western Michigan University]. It's a requirement. At times, I'll require that everybody learn to sing a tune and accompany themselves at the same time. If you're learning the technique of practicing an instrument, it's going to help you as a singer. I'm a strong proponent of any and all singers developing their keyboard skills to the highest degree possible. (S. Zegree, interview, April 3, 2003)

In addition to the conceptual benefits of playing the piano, more practical applications of the skill included learning melodies, whether pre-composed or in an effort to create new material for use in subsequent improvisation. Although this may appear to contradict claims made by other recognized jazz artists and common beliefs held regarding the art of improvisation, at least among the master-pedagogues interviewed for this project, it was openly acknowledged that spontaneous creation draws heavily upon a

performer's resource of materials that have been previously been thought out and exercised to relative fluidity.

> Sometimes when I practice, I will go to the piano, especially if I'm getting bored with my own licks - you know, I fall back on the same stuff, as everybody does - so I go to the piano and try to stretch myself by playing lines. I can play some things that I can't hear very well yet. Then every once in awhile, I'll write my own lick and practice it through all twelve keys, trying to get new material going. (M. Weir, interview, March 7, 2003)

Another colleague agreed that using the piano as a compositional or improvisational tool opened students to a wider realm of melodic possibilities. He elaborated that it is entirely possible to play something on an instrument other than what one has audiated, perform the idea incorrectly, and prefer the mistake to the intended creation. For singers, however, he believed that experience was much less likely to occur, due to the mechanics of vocal production. Therefore, having vocalists refine ideas in advance of a performance, using the piano, was felt to contribute to superior improvised solos.

> Playing the piano is important because this [points to his ear and laughs] does not like to be taught. Sometimes on the piano, a person will sit down and aim for something, make a mistake, and sometimes the mistake is better than what they were aiming for. You can never do that with the voice. Never. (P. Rutherford, interview, May 18, 2003)

Playing the piano was also held to benefit the students as a tool for more effective and efficient practice sessions, as well as connect aural concepts visually in the preparation of lead sheets. For singers, having a ready library of accurate lead sheets was viewed as assuming particular significance. Due to range limitations or personal preference, it was stated that a vocalist might wish to perform a tune in a key other than what is commonly published. When this occurs, the individual artist was expected to provide lead sheets for accompanying players. Checking these at the piano prior to

distribution was logically believed to minimize errors, which may directly influence whether or not a particular vocalist is rehired.

> There are so many other general benefits: being able to help themselves practice, working through challenging harmonic passages… Additional benefits, like being able to write their own lead sheets, provide an intro, reharmonize, double-check lead sheets for mistakes, learn melodic material by playing it on the piano, rehearsing other, et cetera, et cetera… (M. Weir, interview, March 7, 2003)

It was considered that jazz combo performances may be the venue that allows both vocalists and instrumentalists the most opportunity to express themselves, both through improvisation and the rearranging of jazz standards. However, because such engagements are often undertaken with limited or no rehearsal time, vocalists were reported to be accountable for providing musical direction for their tunes through supplying clear lead sheets. Instrumentalists were not expected to meet this expectation; rather, players might use published collections of lead sheets from real books. As in classical music, some editions are infamous for their inaccuracies, but whereas instrumentalists may merely shrug and make appropriate adjustments, vocalists were advised to take great pains in ensuring the clarity and dependability of their lead sheets, to avoid damaging their reputation and potential for rehiring. Therefore, singers were advised to verify even published materials they expect to use at the piano, in order to hear the sonorities.

*Summary of Playing the Piano*

Playing the piano was highly valued among both survey respondents and interview subjects as a technique for developing skill in vocal jazz improvisation. For educators affiliated with an institution, instruction in jazz piano formed an integral part of the curriculum. At least one master-pedagogue stated that his university was considering

requiring vocalists to take part of the improvisation series on piano, due to its many positive effects on students' musical development. However, even apart from formal instruction in jazz piano, experts discussed using the keyboard for assisting their private students and as part of the ensemble experience

In contrast with other instruments - even those capable of producing chords - the piano was valued for its physical layout. The keyboard was believed to encourage thinking in both melodic and harmonic dimensions, as well as serve as a point of unification for theoretical and aural constructs. Furthermore, due to the mechanics of the instrument, it was largely agreed that the piano reinforced learning through visual, kinesthetic, and aural sensations.

> Singers who do not play an instrument are somewhat less competitive, if you will, because they don't have that imagery of the sound of the instrument that they can fall back on. They're having to imagine all those pitches going along, whereas people who play piano and sing along with the piano… Their ability to make things happen just increases, because they can hear it as they play. (P. Rutherford, interview, May 18, 2003)

Vocalists were not necessarily expected to perform with a high degree of artistry when playing the piano. Rather, the piano was employed as a tool to enhance other kinds of musical learning. These were generally divided into cognitive skills, which might impact the student's thought process, as well as more concrete applications. Functional piano skills were considered to include voicing basic progressions for self-accompaniment, composition, and arranging. However, playing the piano was also valued for its use as a learning tool for linear material, since it allowed for creative mistakes in composition, and for preparing and verifying lead sheets (see Figure 11).

Ultimately, playing the piano was believed to enhance harmonic comprehension as well as clarify linear pitch relationships. Additional benefits included assisting

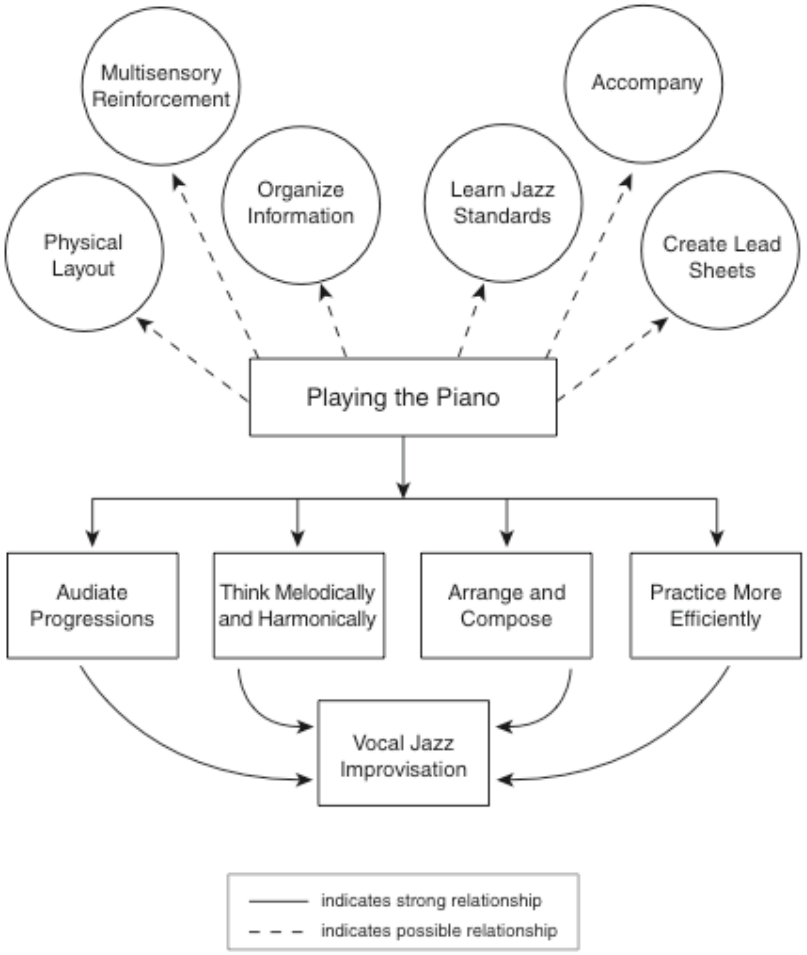


*Figure 11*. Pedagogical implications of playing the piano.

students in writing music and practice. These experiences were valued for their direct contributions to developing vocal jazz improvisation skill.

### *Theoretical Experience: Music Theory Knowledge*

Whereas the returned surveys had indicated a wide range of opinion regarding the importance of music theory knowledge to developing vocal jazz improvisation skill, this line of pedagogy was valued highly among most interviewees. Among those who taught primarily in academic institutions, jazz theory formed one of the largest components of their curricula. One plausible explanation for the seeming discrepancy between views on theoretical knowledge suggested that perhaps survey respondents had been answering from a perspective of classical music theory knowledge, rather than theoretical concepts that are more pertinent to jazz.

> Perhaps people were thinking more in terms of traditional theory, like, 'What's the difference between an Italian and a German augmented sixth chord?' In that case, who cares? But if you asked them the difference between an F major seventh chord and an F dominant seventh chord, that's important. Jazz theory definitely needs to be higher up on the list. You need to know what a turn-around is and how it happens, be able to define a tritone substitution, et cetera. Those are parts of the vocabulary, and if you don't know that vocabulary, then you can't speak the language. (S. Zegree, interview, April 3, 2003)

#### *Integration of Music Theory Knowledge*

Some master-pedagogues described an integrated approach to music theory that seemed simultaneously radical and yet perhaps represented the ultimate goal of music education. In these cases, cognitive skills were thoroughly entwined with experiential activities, and not necessarily confined to a single classroom. Rather, applied piano, ensemble experience, vocal reinforcement, composition, improvisation, and analysis were carefully bound throughout the entire curriculum.

> So they learn to play typical chord progressions with good voicings and they take the song, *I Got Rhythm*, and learn to play it in twelve keys, because that chord progression is so fundamental to all jazz. It's a kind of intellectual, tactile, and aural synthesis that goes on. Basically, the harmony of jazz is really finite, and the alterations to chords that players typically play around are also quite finite. Then they start arranging *I Got Rhythm* with four-part, close voicings, and then they move to open voicings, where the melody is high enough. Then they sing it in class or they improv on it. We're not going to beat it to death, but that's the process: Take the same piece and approach it from a few different angles. Then when they're in a small jazz group, they're singing an arrangement, and in most cases they're required to do an analysis of the arrangement, harmonically. So it's that kind of approach: You try not to do anything that doesn't involve coming to understand music in the largest sense. Of course, you could apply the same thing to a Bach chorale. (P. Mattson, interview, February 9, 2003)

That kind of coordination obviously implied the cooperation of faculty members in other classes. Yet even among interviewees who taught single improvisation courses by themselves, there was a concerted effort to imbed theoretical knowledge in students through direct application. In fact, if anything, there seemed to be a trend toward using the aural component of the typical theory class more than cognitive information. Furthermore, at least among some master-pedagogues, even the aural skills were hoped to encourage and be enhanced by instinctive musical reactions.

> I used to do a more classic approach, writing stuff on the board, and I found that people just kind of fell asleep. So now we really are singing almost the whole time. I'll pick a variety of chord patterns to sing to. I might describe it for a second what this chord pattern is, and then I'll tell them to just forget about the theoretical part of this; just respond to it. But we've built up to that, so each class, you go through the rudiments of the syllables, where the different accents might be, different feels, what scales you would use on different chords, and then finally, just putting on a chord pattern that integrates all that stuff. But instead of them reading anything, they're just intuitively improvising. (B. Stoloff, interview, April 25, 2003)

*Application of Music Theory Knowledge*

Integrating theoretical information and practical experience was held to be extremely valuable for beginning improvisers in terms of deepening an understanding of

how to manipulate their original material within the established harmonic framework. This unification between creative and factual ideas was felt to lead to more cohesive improvised solos.

> When a singer - or anybody - first learns a chord structure, the first profitable skill that emerges is the ability to link ideas, linking patterns into thoughts, and linking thoughts to build sentences… So understanding the bass line and where the bass is coming from in the changes makes it easier and quicker to connect the right kinds of things to make musical sentences. (P. Rutherford, interview, May 18, 2003)

Even at a very elementary level, bringing about an intellectual consciousness of harmonic movement was felt to be useful to novice improvisers. When asked to assume the task of teaching improvisation within the context of a performing ensemble, one educator still recommended providing a basic theoretical knowledge of significant movements between tonal areas.

> The first thing I would do is send them home with an accompaniment tape to practice with. Secondly, we'd do a lot of group exercises. We would break things down harmonically, even things that may seem very simple, but a lot of student singers might stumble on the chord changes. So we might pick apart the chord changes and do a very broad analysis of them. Like, 'OK, this starts in G major and then fundamentally it shifts to the IV chord, but then it basically goes back to the original key. The main task is to hear that one little shift.' Just having an awareness of, 'Oh, there's that juncture that I must address harmonically!' can help them. (M. Weir, interview, March 7, 2003)

Other applications of theoretical knowledge included writing original compositions and arrangements. Although these are creative acts within themselves, the ability to improvise - that is, to compose spontaneously - was felt to be enhanced by the opportunity to explore organizing sounds in a less frenetic environment.

> [A student can create] …original compositions as a soloist as well as for the ensemble, and arrangements. In short, developing writing skills. I think improv can also develop nicely as a result of having to think about arrangements and compositions. You probably won't find a student recital that doesn't have at least one original composition. (S. Zegree, interview, April 3, 2003)

Of those who were not primarily associated with a degree program, the prevailing attitude still seemed to prize music theory knowledge, regardless of whether the individual was satisfied with his/her own depth of understanding. One interviewee bemoaned her deficit in this area, stating that she was inhibited by her lack of ability to commit her musical thoughts in a permanent format. Therefore, she was heavily in favor of students gaining this information.

> I know I have a lot of songs in my head that I could write, but I'm hindered because I don't have the knowledge of composition. Every time I sing, I get these ideas and feelings coming through and I know I'm creating a new song. So I think it's important for the kids to learn this stuff. Of course it's important to learn theory; why not? (S. Jordan, interview, March 23, 2003)

However, another stated that she most often de-emphasized the academic aspects of music theory, unless the student had a specific desire or orientation toward that kind of knowledge.

> I have had a few students who are so intellectual by nature that they really do have that 'need to know.' They want to know, for example, 'What is super locrian [a synthetic scale based upon the locrian mode, but raises the second degree one half step; typically used with a half-diminished seventh chord which includes a major ninth] and how should I apply it?' In that case, I might lay on a little more intellectual stuff. (M. Weir, interview, March 7, 2003)

*Summary of Music Theory Knowledge*

Although the balance between factual information and practical application varied among the experts, virtually all reported employing music theory as a means to reinforce harmonic understanding and assist in developing vocal jazz improvisation skill. For some master-pedagogues, this was considered as basic as learning part of the jazz vocabulary. For all interviewees, this represented another opportunity to integrate intellectual and intuitive awareness.

Music theory knowledge was held to form a continuous cycle of reinforcement, ultimately leading to more cohesive vocal jazz improvisation. Other activities were also believed to contribute into the student's theoretical awareness, such as playing the piano, singing, and cognitive studies (see Figure 12). Of course, these activities were held to offer intuitive affirmation through engaging the body as well as the mind.

Thus, music theory was considered to be approached most effectively from a multisensory platform, whether across an entire curriculum or within the boundaries of a single class. Additional non-improvising creative endeavors that require theoretical knowledge, such as composition and arranging, also were prized for assisting in the improvement of harmonic awareness (see Figure 12). It was believed that the applications of music theory knowledge gained from exploring sounds through writing would transfer readily to improvisation, creating more expressive and intelligible improvised solos.

*Theoretical Experience: Music Reading Skill*

For the most part, survey respondents and master-pedagogues reported high levels of agreement regarding these techniques: listening to jazz singers, listening to instrumental jazz, imitative ability, learning jazz standards, and vocalizing harmonic structures. Most survey respondents gave these techniques high rankings and written comments were generally consistent with the more detailed explanations offered by master-pedagogues.

With music reading skill, however, the trends became less clear within both sets of participants, until the lowest-rated techniques were encountered. Appropriately enough, this singular technique in jazz pedagogy encompasses the conflict in attitude:

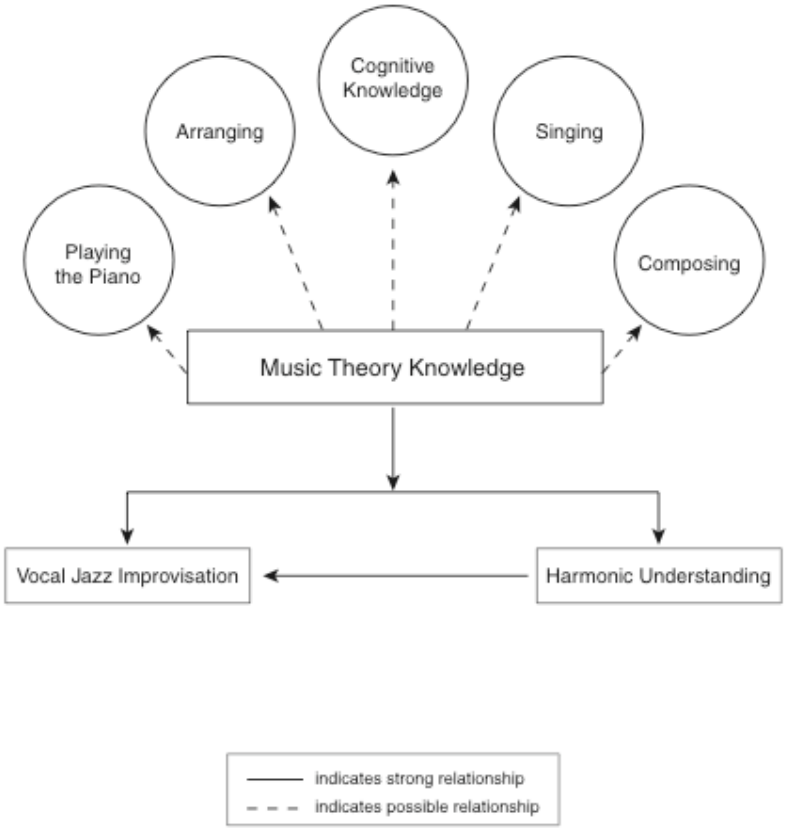


*Figure 12*. Pedagogical implications of music theory knowledge.

Most music educators feel obligated to endorse the importance of music reading skill, yet historically, scholars are very much aware that many of the great improvisers were not musically literate in the sense of associating sounds with traditional notation.

> Music reading skills are very important. If you can go to school and learn something, great. But there's a lot of great singers out there - Jon Hendricks, Ella Fitzgerald - who never read music. That's because - and I'm not a great reader, either - that's because we never had the ability to take music lessons because of our financial circumstances, our upbringing, to have done that. But if you have the opportunity, why not? Learn all you can. (S. Jordan, interview, March 23, 2003)

Among most of the interviewees, music reading skill was felt to nurture and reinforce connections between students' intuitive and cognitive resources. When combined with participation in ensembles, music reading skill was valued as a means of welding theoretical constructs into meaningful applied experiences in improvisation. It was the firsthand experience that was believed to be most valuable to students.

> In a theory class, one will say, 'Here's a lydian dominant mode [see Appendix F],' and the student thinks, 'Whatever,' or a locrian mode [see Appendix F], and the student thinks, 'So what? That's information, but it doesn't make me a good improviser.' There is the theoretical material, which is essential, I think. Ella Fitzgerald was a great improviser without that information, but it certainly creates a greater intellect that you can bring to the music. However, the intellect alone won't make it, so at that point, the ensemble presents a practical application. Like, 'Here I am. I'm going to sing on this tune. Here's my opportunity to see what locrian feels like to sing on that chord change in that tune,' (S. Zegree, interview, April 3, 2003)

*Differences in Music Reading Skill*

Several master-pedagogues reluctantly acknowledged that at the initiation of professional training, many vocalists have not developed their basic musicianship, including music reading skill, to the same extent as instrumentalists of similar age and experience. Furthermore, this disparity was felt to stretch through the entire range of

musical involvement, from the point at which individuals begin participating in performing ensembles to career professionals.

> Almost nobody comes with any music reading ability. That's not the fault of the singer; it's just the way the system is set up. You can't play in a fourth-grade band without learning how to read, but you can sing in a very fine high school choir without knowing anything other than that the notes are going up or down. Until the professional demands - and it probably won't happen - but until the professional demands for a singer are somewhat similar to what they are for a professional player, singers are never going to be educated to that level, because there's no desire. (P. Mattson, interview, February 9, 2003)

Another colleague concurred with this assessment of the unequal academic training between singers and players at the outset of professional study. However, he strongly admonished vocalists to address any weaknesses in their musicianship, in order to become as professionally viable as their instrumental counterparts.

> Oftentimes, singers just don't have the same background in music theory, reading skills, and general music skills that a kid who started playing trumpet in fifth grade band does, you know? They've got a seven-year advantage coming out of high school in reading and counting that a singer just doesn't necessarily have. You can be a great singer all the way through high school and really not develop any of these skills. The way we view it is, 'That's not your fault; we won't blame you for that. However, if you want to be serious about music-making, you've got these deficiencies. Now get them up to here, to this higher level.' (S. Zegree, interview, April 3, 2003)

One interviewee offered a remedy for at least the rhythmic aspects of music reading. Drawing from a percussion method, he elaborated upon an innovative drill he had created to expand student improvisers' spectrum of motivic ideas as well as instill greater visual pattern recognition.

> The most tortuous part of the class (laughs) is using a drum book by Ted Reed, called Syncopation for the Modern Drummer. I assign some syllables in the beginning exercises, permutations of rhythmic figures that go on and on: eighth notes, sixteenth notes, and triplets, with accents in every possible combination. It's a drummer's dream, but it's also a scat singer's dream, because one of the deficits vocalists have is, they haven't read through a lot of technique books, so they don't have the repertoire of rhythmic ideas or even theory and harmony.

> Most of them learn by ear their whole lives. So I have them read through the exercises in the book, which are totally rhythmic, and we assign syllables. We put accents in, if they're not written. Then I'll say, 'Now you have to read the pattern that's on this page and attach your own pitches.' The good readers are OK at this; the poor readers really have to work. This achieves two goals: I get them to read better and increase their repertoire of rhythmic phrases. (B. Stoloff, interview, April 25, 2003)

*Benefits of Music Reading Skill*

The importance of music reading was felt to assist in uniting not only the senses of sight and sound, but also cognitive and creative impulses. Merging the intellect and intuition through reading music with greater facility was believed to create more efficient ensemble rehearsals through minimizing the need for modeling and other rote tactics for learning music. Excessive use of such strategies was believed to reduce enthusiasm for a piece, due to tiresome repetition and the need to break the habits of something that had been learned incorrectly or unmusically. Ultimately, increasing students' musical comprehension in the broadest sense was felt to create more affective performances, a primary objective of any musical ensemble.

> In schools, so often you wear the music out in the process of learning it. You repeat it so many times that you just wear it out. Every time you sing through it and you sing something not so well, you've learned that. So there's a constant battle. You want to get to the point where the smallest amount of repetition is necessary to learn the piece, so that you can keep it fresh, and yet you want to have all the right habits in place. It's a tough process, but the more knowledge you have, the less you have to repeat something. (P. Mattson, interview, February 9, 2003)

Although the ability to read music ranked fairly high according to survey respondents and most interviewees, a rather large spectrum of opinion was expressed. This may have stemmed in part from the generally accepted idea that many of the great jazz improvisers have not read music, prompting one pedagogue to discount - perhaps somewhat facetiously - its value to the vocal improviser entirely.

> The least important skill I see in looking at this list is music reading. It's a great tool, but it's totally unnecessary for improvisation. Most of the kids that come here don't read a note, most of the vocalists. [laughs] I did the whole reading lab program here and I'm ready to scrap it. (B. Stoloff, interview, April 25, 2003)

However, most experts agreed that music reading skill presents an important link in assisting students to connect conceptual knowledge with actual sound, especially when combined within the ensemble experience. In fact, one interviewee expounded at some length that this should be one of the primary functions of performing groups within the jazz studies curriculum.

> The reason music programs have ensembles that are called 'laboratories' was always supposed to be the notion that yes: It's a performing organization, but it's a performing organization to encourage people to try what they've gotten for themselves in other classes. When a lab organization does not do that, then the kids are getting cheated. Both of our vocal jazz ensembles are places where you can see people trying out all these things that they're having to learn, to see what works, on their terms. (P. Rutherford, interview, May 18, 2003)

Of course, in many cases, ensembles are also expected to create performances of a high quality, rather than solely serving as an experimental setting in pursuit of ongoing musical growth. Even so, combining intellectual and intuitive knowledge was considered an integral part of achieving productive rehearsals, which would result in a fresh and pleasurable artistic product.

> Efficient rehearsals come when you have the group as knowledgeable as they can become individually. You can teach them, by rote, all kinds of music, and if they have good ears, they can learn to sing it fairly well. But the higher the level you're able to bring to their musicianship - that is, their actual understanding of what's going on harmonically and musically and dynamically - the better your group is going to be. Ultimately, you want to give a great performance, but the way to do that is to help the singers maximize their musical comprehension and their vocal skills. (P. Mattson, interview, February 9, 2003)

Furthermore, music reading skill, which was believed to both enhance and be enhanced through the ensemble experience, was held to improve both individual and

group performance. Although the path connecting music reading skill with vocal jazz improvisation skill was described somewhat more circuitously than relationships between other pedagogical techniques, it was still highly valued among the master-pedagogues for its ability to increase audiation through appealing to multiple sense as well as the intellect (see Figure 13).

*Summary of Music Reading Skill*

Although music reading skill evoked a wide spectrum of opinions regarding its relative importance to the novice vocal jazz improviser, it was generally held to represent a valuable link between students' intuitive and cognitive perceptions. Furthermore, this ability was often identified as an integral factor in determining admission into more advanced performing groups. It was noted that placement in ensembles of differing abilities might also affect an individual's overall musical training. In any case, it appears that most public school and college students in the United States will undertake studies in jazz after having had some performing experience with Western European art music, and will possess some music reading skill. Therefore, it warrants some consideration for how it may impact the acquisition of vocal jazz improvisation skill.

While acknowledging an unfortunate inequity between the preparation of singers and players, once professional training had been initiated, it was considered the student vocalist's responsibility to overcome any deficiencies in basic skill. All jazz musicians, regardless of choice of primary instrument, were expected to perform in all aspects of music with similar levels of competency.

> When they get into the improvisation class, they're with the instrumentalists, and the instrumentalists are taking no prisoners, and you know what I mean. The tempos are too fast, the ranges are too outrageous, and all that. If the vocalists can't survive it, they need to know that they can't survive it. We're working on

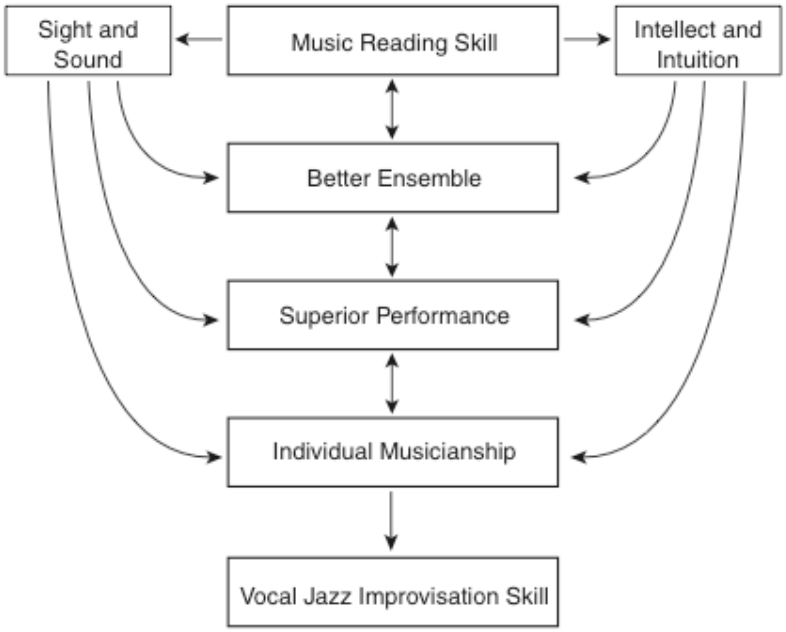


*Figure 13*. Pedagogical implications of music reading skill.

> ways to improve that time in their lives when they've bridged the gap [in musicianship] and have to start cooking at high temperatures. (P. Rutherford, interview, May 18, 2003)

*Instrumental Experience: Instrumental Activities (other than piano)*

During the pilot testing of the survey, graduate level college students enrolled in a jazz pedagogy course requested that playing an instrument other than piano and applied instrumental study be considered separately, as applied vocal study differs from singing in a traditional choir. However, when administering the survey to the actual pool of participants, these two items were scored similarly, toward the bottom of the pedagogical techniques under examination. Playing an instrument other than piano and applied instrumental study also ranked low among most of the master-pedagogues, supporting the trend established by the survey. Although these activities were not necessarily discouraged, they were not felt to have a direct relationship to developing skill in vocal jazz improvisation and were not typically included in the vocal jazz curriculum.

> No, the piano would be by far the most important. Playing bass is a good instrument; that gives you some sense of harmonic movement. Maybe the guitar, but the guitar isn't nearly as good as the piano, because of the way it's laid out. Anything you can musically do, playing the saxophone or whatever is bound to help you, but the most important is the piano. (P. Mattson, interview, February 9, 2003)

However, if it was a jazz instrument and jazz was the style being learned, then playing an instrument other than piano and applied instrumental study were perceived as being somewhat more relevant by some master-pedagogues. This opinion held true, regardless of whether the activity occurred in a private or an ensemble setting. Still, having instrumental experience beyond playing the piano was not held to have particular benefits for the potential jazz vocalist.

> Playing another instrument could be helpful. If someone learns to the trombone and then learns to play bebop lines on the trombone, that would probably transfer to singing pretty well, but there are other ways to do that. Applied instrumental study would be the same. (M. Weir, interview, March 7, 2003)

*Benefits of Instrumental Activities*

One of the interviewees, however, was quite articulate about the advantages of approaching improvisation from an instrumental perspective. To this end, he elaborated upon having designed and divided instructional material to address discrete musical issues, in a manner similar to those employed by instrumental etudes and method books.

> The way I teach improvisation, my approach I learned from playing instruments, and I am upfront with that. I specifically do teach them to use the voice as a musical instrument, and I divide the material into rhythmic exercises, melodic exercises, and harmonic exercises. (B. Stoloff, interview, April 25, 2003)

In this manner, he felt that vocalists could develop skills from the best of both worlds, through having a working knowledge of the instruments that are likely to be accompanying a singer through firsthand experience with the capabilities, limitations, and idiosyncrasies of each. Furthermore, it was implied that having this knowledge would enhance aspects of both improvised and planned performance, through understanding the typical role of each instrument, thus being able to anticipate its interaction with other members of the ensemble.

> One of the best clinics I've ever seen - and I don't know who the players were - but it was a high-powered rhythm section at an IAJE conference and they switched around. Each played all of the other two instruments, almost equally as well. The power you get from that, when you get up in front of a group, knowing… not only does it help your improvising… it's like being a conductor and not knowing every instrument. I can't imagine that. (B. Stoloff, interview, April 25, 2003)

He also expounded upon the demands required of applied instrumental study, taking the rather holistic view of all musical activities serving to reinforce each other.

From this perspective, he valued instrumental study for its development of technical proficiency and development of habitual interpretation, something he felt was rather lacking in traditional applied voice study.

> If you learn - let's say piano - and you've gone through the repertoire - not just for performance, but also the Hanon [a popular method book for developing technical facility at the keyboard] and whatever exercises - there's just nothing that compares for voice. There's nothing that I know of out there that has technical exercises in twelve keys for voice. I can't imagine being able to do anything without having the instruments and learning all those technical things. It's just pure technique, whether it's intervallic jumping from note to note, articulating syllables, knowing where to put accents… That's why I came up with the instru-vocalist thing. Singers have great ears; they can learn fast and they can imitate fast. But they don't have the training for technical prowess. Of course, from there grew the attitude that makes us say, 'musicians versus singers,' sometimes … [laughs] But instrumental training is so comprehensive, while vocal training is so one-dimensional. (B. Stoloff, interview, April 25, 2003)

Additionally, it was suggested that the demands of self-discipline for studying an instrument might be somewhat different than those required for the voice. Therefore, the experience might be somewhat beneficial in terms of developing a transferable practice technique for addressing some of the instrumentally-biased concerns that arise when improvising (see Figure 14). Ultimately, however, learning to play any other instrument was downplayed in favor of working on the piano.

> If you're learning the technique of practicing an instrument, it's going to help you as a singer. If you study that in an applied situation, it's going to help you as well, but I certainly don't rank them as high as the others. I'm a strong proponent of any and all singers developing to the highest degree possible, their keyboard skills. (S. Zegree, interview, April 3, 2003)

*Influence of Instrumental Activities*

Regardless of whether the individual was studying piano or another instrument, it was suggested by one interviewee that perhaps some of the difference in perceived ability and speed with regard to developing vocal jazz improvisation skill might be reduced to

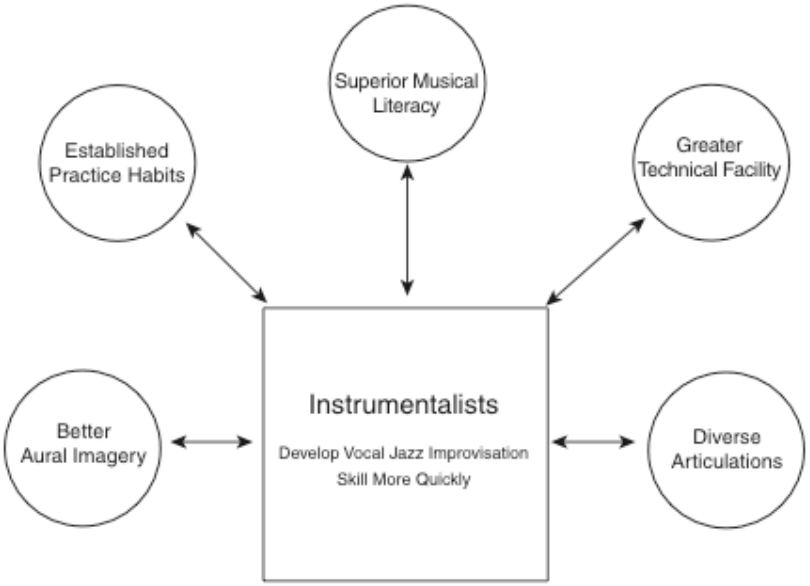


*Figure 14*. Pedagogical implications of instrumental experience.

the student musician's all-too-familiar term, practice. She theorized that players spend more time working out the technical difficulties of their instruments than vocalists, which may present them with an advantage when considering the multifaceted nature of improvisation. Familiarity with the mechanical process of sound production with an instrument also was thought to assist players in creating more complex improvised solos.

> Traditionally, I think players tend to practice probably 600% more than singers do, regarding improvisation. I think singers mainly dabble in it, and I think that shows up in the integrity and the harmonic sophistication and the melodic interest of singers' improvisations. Overall, they sound very elementary, when compared to players with about the same level of experience. It's always interesting to me, why there haven't been more singers who have chosen to really apply themselves to improvisation the way players do. But I don't think players get to be very good until they practice a lot, and until singers do the same, they won't be able to improvise as well as instrumentalists. (M. Weir, interview, March 7, 2003)

Another expert pointed out an interesting exchange between vocalists and instrumentalists, making distinctions between the experience of performing as a player and performing as an accompanist. She felt strongly that each medium offered the opportunity to enhance discrete strengths and that gathering experience in these different environments contributed to the development of a player's overall musicianship.

> You know, you can learn just by going to somebody's house and playing for a singer. They can put down singers all they want, but it's the singers that get the gigs; it's the singers that get the repertoire that they would never learn. They learn wonderful music and they learn the art of accompaniment. It's definitely different from instrumental playing. It's a whole art unto itself. (S. Jordan, interview, March 23, 2003)

This sentiment was echoed by another master-pedagogue who, when describing a set of optimal circumstances for learning improvisation, stressed the importance of exchanging ideas between instrumentalists and vocalists. However, he included other single line instruments in his scenario, rather than only the chord-capable instruments typically associated with accompanying. Working under these circumstances was felt to

exchange more ideas among ensemble members, particularly with regard to creating improvised solos.

> The best that could happen is that they [student vocalists] could have a rhythm section available to them, so they could play and practice. I should say, a rhythm section with a couple of horn players, so that they have something to bounce off. (L. Lapin, interview, April 12, 2003)

*Summary of Instrumental Activities*

Although participants during the pilot phase of the study had suggested that playing an instrument other than piano and applied instrumental study should be considered as separate techniques, tabulated survey responses appeared to make no such distinction. Rather, playing an instrument other than piano and applied instrumental study consistently ranked near the bottom of the items under consideration. Similarly, interviewees made only minor comments about any differences between applied and ensemble instrumental experiences and generally accorded them to be of less significance than other activities undertaken to develop skill in vocal jazz improvisation. If it were a traditional jazz instrument and jazz was the style of music being played, however, these rose slightly in estimated benefits, but still paled in comparison with playing the piano.

One pedagogue stood against this trend, voicing his beliefs rather strongly. He held that learning the roles of other instruments gave the vocalist advantages in terms of developing superior technique, learning patterns of accentuation based upon musical phrasing rather than text, and the ability to examine various musical concepts in isolation.

> That's been the center of my focus as an educator since walking into this building twenty years ago, finding out that vocalists have no technical skills that translate as effectively as instrumentalists have. I mean, instrumentalists tend to come in reading and with great technique and they can learn the stuff so fast. Of course, the vocalists tend to come with no reading skills, learning mostly by rote, and not having a lot of technique. Not even basics, like breathing and stuff like that, let alone improvising technique, articulation, accenting, phrasing, and all that stuff.

> So yes: I think it's a huge deficit for vocalists not to play an instrument. (B. Stoloff, interview, April 25, 2003)

For the most part, however, it was held that any inequities between vocalists and instrumentalists might be better addressed in terms of individual practice habits. Furthermore, it was suggested that through working and practicing together, both players and singers might gain a better respect and understanding for each other's medium.

*Item: Physicalizing Rhythmic Feel*

Among survey respondents, physicalizing rhythmic feel was more highly prized among ensemble directors than performers. Taken at surface value, this simply may have reflected differing lines of pedagogy among various academic disciplines: For example, a music education major might have encountered at least a cursory introduction to Kodaly or Dalcroze in an elementary methods class, whereas a performance major may not have had that experience. Yet the apparent disinterest in employing bodily awareness to address rhythmic issues was largely continued by the interviewees. This seemed odd, considering the heavily rhythmic aspect of jazz. However, using kinesthetic movement did not appear to comprise a standard part of the curriculum to develop skill in vocal jazz improvisation.

There was one exception cited by an interviewee who reported using physical improvisation exercises as well as vocal to instill greater sensitivity to metrical nuances. In his opinion, developing a strong receptivity to rhythm was perhaps the foundation of all other musical knowledge.

> Probably because I'm a drummer first and I love physicalizing stuff, I really focus a lot on that and people respond to it. I think if you have some kind of a rhythmic scaffold on which to rest these other things on, they will find their way in there. But I think it's much harder to know the theory and the harmony first and then add rhythms to it. (B. Stoloff, interview, April 25, 2003)

In contrast, while other master-pedagogues did not denigrate the importance of timing to effective improvisation, it was not discussed in great detail, as other techniques were. It seemed almost as if sensitivity to rhythm was considered an unspoken requisite for beginning to sing jazz at all, leading to the logical conclusion that individuals who do not possess a certain amount of internal groove would not be attracted to this music or successful in performing it effectively.

> I think that just a natural time feeling is important. If you're having trouble with time, then yes: That could probably help. The most important thing in jazz is feeling time. Where is time? Before intonation, even before intonation for me. If you have bad time, I'm going to have a hell of a time trying to get you to have good time, because you don't feel it. It's not natural to you. (S. Jordan, interview, March 23, 2003)

*Natural and Choreographed Physicalization*

One colleague elaborated upon the importance of rhythm as it related to groove, distinguishing between physical movements that are a natural response to being engaged in the music and movements that are deliberately undertaken to illustrate that involvement. Although he held this subtlety to be significant, he argued that even prescribed kinesthetic gestures might be useful in coordinating an internalized sense of metrical awareness.

> There's a fine line between choreographed physical manifestations of music and physical manifestations that are natural to the person. No matter what that may be, even if you just march sometimes, if you're putting your foot down on beat one, then you know where two, three, and four are. If you watch groups of people who don't move at all - particularly if they're doing rhythmic music and it's supposed to swing - nine times out of ten, it comes off very dry, stiff, and intellectual rather than soulful and communicative. I don't know how anybody can listen to this music and feel it but not move. (L. Lapin, interview, April 12, 2003)

Although motion among jazz vocalists seldom is choreographed precisely, interviewees felt that the idiomatic rhythms of jazz strongly suggest certain movements

with specific timing. Furthermore, they believed that some of these typical gestures are common enough to be recognized among general audiences. Therefore, it was held that individuals with rhythmic issues or coordination problems might find themselves subject to unpleasant scrutiny, if their action did not fit the groove of the music.

> First, because jazz is such a rhythmically influenced music and second because the concept of swing is so heavily two and four based, you need to have that feeling. If you don't have that, you may have everything else together, but when you try to sing, somebody is going to look at you and say, 'Something isn't right.' It will manifest itself very obviously. (S. Zegree, interview, April 3, 2003)

Overall, exercises for developing rhythmic feel appeared to be employed to address particular needs on an individual basis, rather than as a routine part of instruction. If a student was having difficulty responding to or creating an appropriate groove, however, these might assume greater urgency.

> From an educational standpoint, if I said, 'You've got this, this, and this totally together, but you know what? On a swing tune, you can't snap your fingers on two and four. You're snapping on one and three and that ain't going to get it. We have to develop that ability.' It feels natural. It should feel natural, and it looks like it's easy to somebody who can do it. But if you haven't ever done it, it might not be as easy as it looks. So if you were my student and that wasn't an ability of yours, I'd move that right to the top of the pack, in terms of being something that needed improvement. (S. Zegree, interview, April 3, 2003)

*Summary of Physicalizing Rhythmic Feel*

As the returned surveys indicated, although appropriate rhythmic feel was considered important to effective improvisation, exercises to enhance it did not seem to be as plentiful or as advanced as those relating to pitch materials. For most master-pedagogues, however, using the body to heighten metrical sensitivity was not discussed, unless a student was evidencing difficulty operating within a rhythmic context. The ability to feel time almost seemed to be an assumed trait of an aspiring jazz performer, without need for further commentary or specific instruction.

Although one colleague reported using kinesthetic movements to internalize a sense of groove, most interviewees suggested that physical manifestations of rhythm should happen naturally, without external imposition. Perhaps the entire philosophical foundation underscoring applied study was encapsulated neatly by the pedagogue who stated that various techniques for developing skill might assume greater or lesser importance, depending upon the needs of particular individuals (S. Zegree, interview, April 3, 2003).

*Item: Text Study*

One issue that was not addressed in the survey was how to work with texts. However, several survey respondents wrote in comments about the challenges and artistry of learning to interpret a pre-composed poem or lyric in a convincingly jazz manner. This, many interviewees agreed, begins the development of improvisation skill for vocalists, and perhaps should be studied prior to beginning more technical kinds of improvisation.

> Singers first learn how to improvise on the lyric, that is, changing the tune. They have to know where it's appropriate and where it's not. They have to learn that you go through the tune, changing a few of the notes just because it feels good, and then later in the tune, you can go into orbit. (P. Rutherford, interview, May 18, 2003)

Furthermore, developing the artistry to rephrase and decorate a standard through the use of its primary themes and text was cited as perhaps the most fundamental difference in perceived roles between jazz players and singers. Whereas instrumentalists may be expected to improvise upon virtually every tune at every performance, working with only the harmonic progression and form as guidelines, it was suggested that vocalists might find less opportunity for true spontaneous composition. Rather,

delivering mere embellishments upon the original lyric and melody might be all an audience or a club owner wanted or expected from the vocalist.

> What a jazz vocalist is, essentially, is very different from what a jazz player is. A jazz player by nature is expected to improvise from the get-go, on every tune, on every gig. Whereas the vocalist, who is only one in a band of five, six, or seven other players, stands out and is asked to be the entertainer. They can go through a whole night of singing without ever scatting anything. I've had the experience of going to a jazz club and hearing a singer perform and improvise rather well, and had the contractor say, 'Don't do that. We don't want that. Let the saxophone player do that.' (L. Lapin, interview, April 12, 2003)

Therefore, text delivery was found to demand careful consideration, in order to prevent the imposition of these additional restrictions from inhibiting singers' creativity and personal expression. Although this might not appear to measure favorably with the more obvious approach to improvisation afforded players, it was felt to require considerable artistry.

*Benefits of Text Study*

It was suggested that text delivery could be enhanced through a meticulous approach to the melody and words prior to performance. Methods fostering this ability included speaking texts to discover phrasing possibilities, reciting lyrics against the harmonic background to gain insight into the suggested mood, and understanding the precise definition of every word.

> Learn the song, learn the lyrics - what do these lyrics mean? Don't just say a word, if you don't have a clue. If it's a weird word, go look it up in the dictionary. What does this word mean? Recite the lyrics. If you don't play the piano yourself, have somebody put down the chords changes and recite the lyrics. Don't sing them; speak them. That gives you a new way of phrasing sometimes. (S. Jordan, interview, March 23, 2003)

Furthermore, attention to the text was reported to assist in rhythmic placement and articulation, resulting in more authentic jazz lines through drawing from the vocalist's

intuitive sense rather than analytical considerations. Accordingly, it was felt that if the singer properly understood the words within the context of a particular piece, many mechanical drills regarding vocal production and rhythmic precision could be avoided.

> It's all about the lyric. If the lyric tells the right kind of story, then rhythmically, species-wise, everything about the way that the voice is supposed to operate has taken care of itself; we've just got to do an end run through a lot of the technical things. If the lyric does not, then there's no point in singing it. So first, in whatever coaching sessions I have, we talk about rhythm and lyric, and how to make them happen. They start seeing that it's exactly where they put it that makes it swing, and they can't swing with a lyric that's not being done exactly the same way. So we try to put as much on the lyric as we can and not get into this desperate pedagogical habit: the hell of rhythmic exercises for the sake of rhythm. The line is going to work right if the lyric works right. (P. Rutherford, interview, May 18, 2003)

The importance of including the lyrics in the preparation lead sheets was also stressed, so that supporting players could follow along during extended passages of rubato singing. Vocalists were reminded that some jazz standards have multiple texts, alternative versions, or may be translated into other languages, all of which may raise the potential for confusion when instrumentalists are unfamiliar with the version that has been chosen. Taking into account that singers also might wish to change the melody as they improvise while using the words, providing the basic text as they intend to perform it on the lead sheet was viewed as helpful in maintaining a sense of ensemble between the soloists and accompanying musicians.

> A lead sheet consists of melody notes, chord changes, and definitely lyrics. If you want to sing out-of-time - and more important than anything is out-of-time - they can never play the way you want them to, if the lyrics aren't there. They follow you through the lyrics that you're singing. (S. Jordan, interview, March 23, 2003)

*Summary of Text Study*

Although the survey had not discussed using the text as a point of departure for vocal jazz improvisation, since several respondents included written comments about

lyrics, it was included in the interview questions. Several of the master-pedagogues felt that this served as the beginning of improvisation for vocalists, providing detailed descriptions of their classes in solo interpretation of jazz literature which addressed this issue. Among the suggestions given to enhance this skill were reciting the text to experiment with phrasing, accentuation, and articulation. Careful examination of lyrics was also felt to alleviate the need to study rhythm and vocal production as separate concerns from the standards itself. Finally, it was held that lyrics should be included with lead sheets, to assist in keeping members of an ensemble together, especially when performing in a rubato style (see Figure 15).

*Summary of Techniques*

Among the master-pedagogues interviewed, there was a high level of agreement regarding which pedagogical techniques were most valuable to developing vocal jazz improvisation skill. While many of the attitudes reflected by the experts confirmed the trends of the surveys, especially regarding techniques felt to be most and least important, there were some substantial differences regarding techniques the musicians responding to the surveys had placed toward the middle. Not surprisingly, these also tended to show a wider spectrum of opinion among the master-pedagogues, but they were usually able to reach some sort of accordance.

Of the techniques that did not display as clear tendencies among the returned surveys, the experts felt more strongly about music theory knowledge, music reading skills, playing the piano, applied vocal study, and transcribing solos. Only physicalizing rhythmic feel was not included as a regularly emphasized area of the vocal jazz improvisation curriculum among the master-pedagogues, although it was rated rather

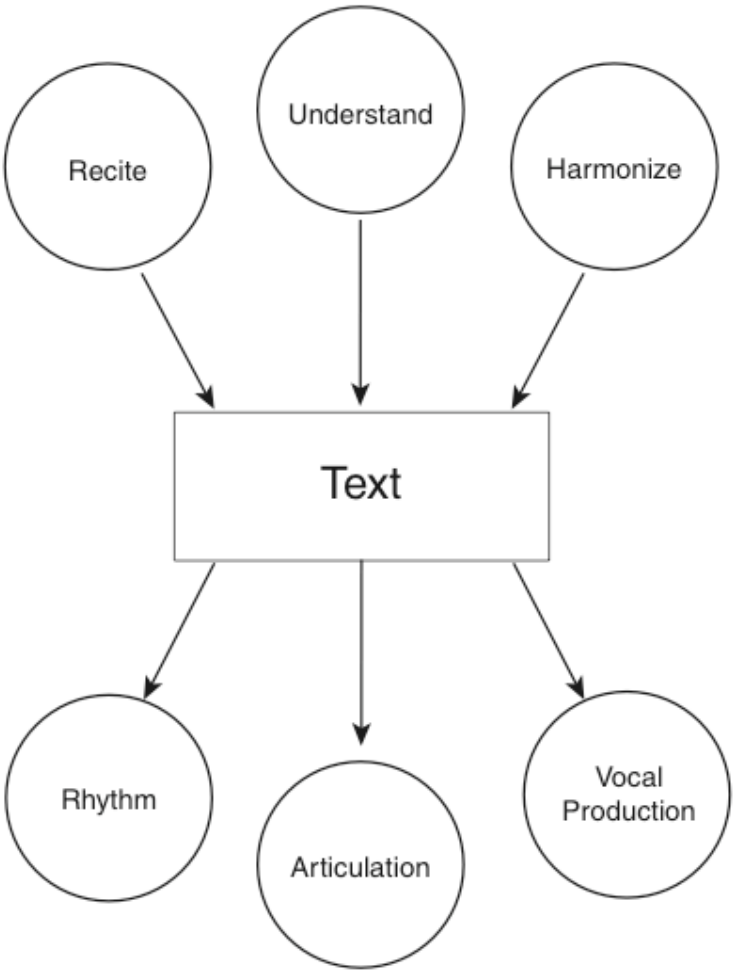


*Figure 15*. Pedagogical implications of text sudy.

highly among directors in the returned surveys. Finally, concern with learning to interpret lyrics in a convincingly jazz manner, an issue that had been initiated by survey respondents, also found support among interviewees.

Regardless of the relatively low level of reliability for the jazz experience cluster among survey respondents, the master-pedagogues endorsed the importance of listening to jazz vocalists and instrumentalists, imitative ability, and learning jazz standards. Although transcribing solos showed some difference of opinion, interviewees tended to view this as more important than indicated by the returned surveys.

Trends related to vocal experience had demonstrated a moderately low level of reliability; the consensus of the master-pedagogues disagreed with the surveys. Applied voice study was generally held to be more valuable than the surveys had indicated. Interviewees sustained the importance of vocalizing harmonic structures, especially when placed within a musical context. Furthermore, although careful not to disregard possible benefits to overall musicianship, they also largely endorsed survey respondents' attitudes regarding the lesser importance of singing in a traditional choir.

Theoretical experience had shown a moderately high level of reliability during the survey phase. Interview participants tended to agree with the importance of music theory knowledge and music reading skill. Additionally, they stressed the value of playing the piano from many perspectives, suggesting a higher emphasis than survey respondents had indicated.

In contrast with the request of the pilot participants, master-pedagogues did not distinguish between playing an instrument other than piano and applied instrumental study. However, they did support the findings of the main study, which showed a

moderately high level of reliability that these were not as important to developing vocal jazz improvisation skill.

With some exception, physicalizing rhythmic feel generally appeared to be undertaken on an individual basis, rather than an integral part of the curriculum for interviewees. In fact, it was mentioned so seldom during interviews, kinesthetic reinforcement appeared to hold less value among master-pedagogues than among the general population of jazz practitioners. Furthermore, text study, which had been included at the request of survey respondents, was reported as an important professional distinction between singers and players, which might necessitate its own course. These findings will be discussed in Chapter 7.

# Chapter 6

## Interview Results: Research Objectives

### *Introduction*

Developing vocal jazz improvisation skill requires cultivating a multitude of skills and knowledge, including an intuitive understanding of the style, a cognitive recognition of its harmonies and articulations, and the vocal technique to execute original ideas spontaneously. However, for the past twenty years, pedagogical resources for instrumentalists have been few (Baker, 1983), and for vocalists, fewer still (Madura, 1996). With the recent proliferation of vocal jazz ensembles throughout the United States (Cooper, 1992), it seemed appropriate to take questions regarding various techniques employed for teaching improvisation directly to practitioners. This study examined attitudes toward the techniques described in the literature upon the basis of directors' or performers' perspectives, gender, ethnicity, level of education, focus of education, and primary instrument.

### *Directors and Performers*

Survey participants generally showed considerable agreement regarding the techniques under examination, although those answering from a director's perspective were somewhat more consistent in their attitudes than performers. However, interviewees seemed reluctant to comment upon this trend or even distinguish among various musical acts. To the contrary, they demonstrated a marked reluctance toward categorizing their own activities or those of other jazz artists in any fashion. It appeared that jazz practitioners were quite resistant to limiting their thoughts on creativity to any single perspective.

> So someone like Mike Murphy, for example, or Michele Weir? Where would you put Michele Weir in those categories? I think most of the really good directors are performers in some sense. Composition is a kind of performance, too. Steve Zegree is very good, and he's a wonderful performer as a classical pianist and as a jazz pianist. When he directs, he performs. It's hard to separate that director/performer thing. I feel like I'm a performer, even though I'm not singing. (P. Mattson, interview, February 9, 2003)

Another colleague similarly discussed her skills as being interrelated. She reported that all of her knowledge and understanding is called upon whenever she is working in music. Given the immediacy of spontaneous composition, she felt even more strongly that her entire bank of musical resources might be drawn upon during vocal jazz improvisation.

> I would consider my arranging, my keyboard, and my singing all in an equal realm. I don't really play the piano very much any more personally, but I consider myself to have a good background in piano. All three of those are even; I'm not one more than the other. (M. Weir, interview, March 7, 2003)

In fact, one prominent educator suggested that if ensemble directors are not performing in some manner, they might not have much to offer their singers. Contrary to the old adage, 'Those who can, do; those who can't, teach,' she felt vehemently that those who could not perform had no business attempting to teach.

> To tell you the truth - and I don't mean to sound weird here - but most of the people teaching this music are really not out there, playing it. Is this not true? I won't say everybody, but a lot of them are not playing it. And when they do play, there ain't much happening, because they've strayed away from it. They've gotten too involved in the technical part of the teaching. Go out there and experience what it's like to get blown off the bandstand and fall on your face. That's how I learned. (S. Jordan, interview, March 23, 2003)

Whether literally performing in a commercial venue or not, virtually all master-pedagogues emphasized the importance of directors at least being able to model phrases, articulations, and other stylistic nuances for their students. It was suggested that without

this experience, using any written instructional materials would be of extremely limited value.

> Inspiration is the important thing, through demonstration, being able to do the stuff yourself. I know a lot of teachers can't teach this, because they can't do it. You can go through my book, but it won't matter. You have to demonstrate it. That's all I think I would add. Demonstration and patience, on both the part of the student and the instructor. (B. Stoloff, interview, April 25, 2003)

In general, it appeared that jazz performers considered themselves in a renaissance manner, possessing a multiplicity of skills and laboring at a variety of tasks, even simultaneously. Although artists may operate in one role more than another at a given moment, they felt that all their potential resources of knowledge and experience may be called upon, and that their creative statements were products of all these.

Furthermore, among interviewees associated with institutions, some asserted that the activities of their alumni post-graduation was perhaps as strong as any influence in motivating current or future students. This practice again brought into question who was teaching and who was learning. In some cases, the influence was described in general terms as a record of excellence, manifested through charting the professional growth in performance opportunities and academic appointments of matriculated students (S. Zegree, interview, April 3, 2003). However, in other cases, the role of performing graduates serving as instructors was quite concretely present.

> My lead singer from the past two years graduated this past semester. In the fall, at the first real studio class, she visited to talk to them about employment - how she does what she does and all that - and the Friday beforehand, she had presented the first Jazz Forum, which was a blow-away performance. It was incredible. She made statements to these kids that just opened up eyes and ears, big time. (P. Rutherford, interview, May 18, 2003)

Although survey responses did identify some slight differences in attitudes about the techniques between directors and performers, interviewees largely resisted classifying

their thoughts to one role or the other. It was generally conceded that all musical skills and experiences might be called upon when improvising, in defiance of using a singular approach to music-making (see Figure 16).

Furthermore, it was strongly felt that anyone purporting to teach jazz improvisation should be involved with it from the vantage point of a performer as well, to avoid emphasizing its theoretical aspects to the exclusion of emotional and communicative qualities. In fact, it was suggested that without an instructor's ability to model for students, other teaching strategies might find limited success.

This platform of credibility was held to be so useful that some made reference to graduates from their tutelage, either through a general acknowledgement that many alumni have begun promising musical careers, or through direct contact between past and present students. Drawing upon a standing heritage of success was believed to assist in motivating younger students to apply themselves to their coursework more diligently. In this kind of exchange, performers became teachers, and teachers became performers, erasing boundaries between more traditional educational roles.

Suffice that jazz practitioners tended to consider themselves as multifaceted individuals, drawing upon all their abilities and knowledge in all musical circumstances. The general attitude that emerged was that ultimately, each person's artistic output speaks for itself. Interview participants tended to see themselves in relation to the entire range of their professional activities and were disinclined to entertain confining their thoughts to a single perspective.

> My perspective is not really limited to being one of those two people. In other words, I consider myself to be a jazz musician. Obviously, I direct an ensemble, but I also write and perform. So my perspective might be just a little bit different. (L. Lapin, interview, April 12, 2003)

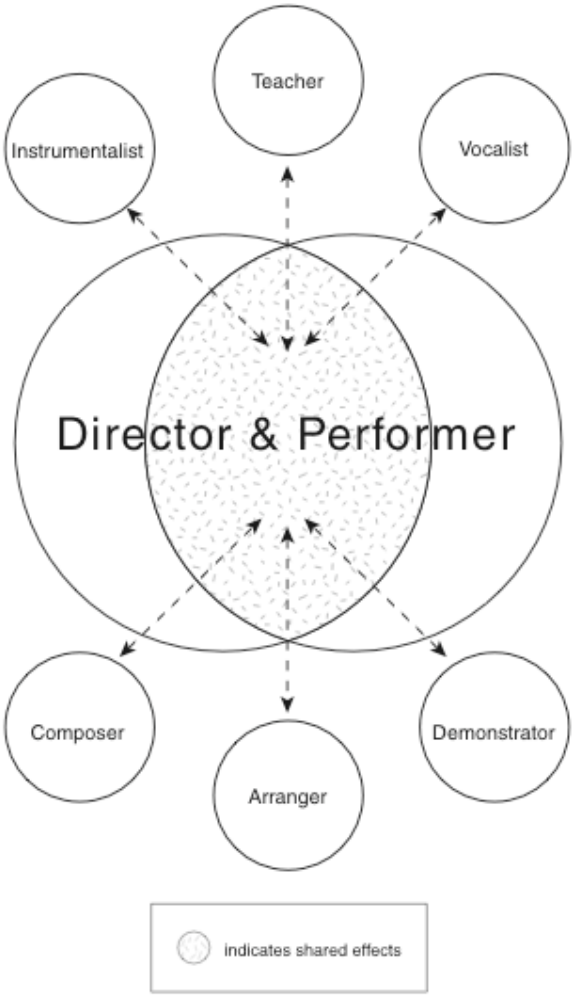


*Figure 16*. Interrelationships of various roles among jazz practitioners.

In truth, his perspective was not different at all. Taken as a body, all interviewees' comments tended to support the finding that there were no important distinctions in attitude between directors and performers toward the pedagogical techniques used for developing skill in vocal jazz improvisation.

### *Gender*

The returned surveys had shown a ratio of almost two-thirds female participants to one-third male participants, although there were no statistically significant differences in attitudes found between the genders. When asked if this proportion was typical of the distribution between genders in their teaching, responses from the master-pedagogues varied. Whereas some felt emphatically that women are predominant in the realm of vocal jazz (S. Jordan, interview, March 23, 2003), one interviewee observed that the initial list used for distribution might have been disproportionately female (M. Weir, interview, March 7, 2003); others theorized that women might be simply more diligent about responding (P. Mattson, interview, February 9, 2003; S. Zegree, interview, April 3, 2003). Yet several of the master-pedagogues agreed that vocal jazz does, indeed, appear to be more populated by females.

> Two-thirds? Boy, sometimes it's like one hundred percent women. Most of my improv classes, of twelve kids, there might be one or two guys. So it's even more decisive here, or at least, it seems to be. Overall, I don't know, but I bet it's an even bigger percentage of women. (B. Stoloff, interview, April 25, 2003)

#### *Female Majority in Vocal Jazz*

While acknowledging a certain historic preponderance of women in the population of famous jazz vocalists, it was suggested that this percentage might be changing. The recent emergence of a few visibly successful male jazz singers was hoped to provide viable models with which aspiring male students could identify.

> I think there are a lot of solo jazz singers emerging and inspiring female vocal jazz soloists in the world, and I think there are fewer men. I have personally observed that. I think there are more men coming up, of course, like Kurt Elling and Kevin Mahogany. Those two may have jumpstarted some other, younger, upcoming male singers. They serve as mentors and role models, perhaps… Because there are some younger guys coming up. I hear their music on the radio sometimes. But I still think there seems to be quite a few more female vocal jazz singers than there are males. I don't know why. (M. Weir, interview, March 7, 2003)

Another colleague agreed that the seeming trend of females disproportionately populating the number of practicing jazz singers was correct. He offered a plausible explanation that perhaps this propensity reflected deep-seated gender roles, perhaps imposed by unwitting parents and society in early childhood.

> It goes back and forth, but the most I've ever had is maybe three-fifths female to two-fifths male, but that's really an ideal situation; that's not normal. The reason, I believe, has to do with self-perception and goal. Why aren't there more women in math-related fields, like engineering? It's probably because they're told, early on, 'Girls don't do that; girls do other stuff.' Hopefully it's changing, but I think that's probably the reason, traditionally. Everybody's little girl is a potential star, in the parents' eyes. Consequently, they're encouraged to do the artistic things and the musical performance things. There are a lot more women in ballet, a lot more females in beginning dance classes than there are boys, don't you think? So there's another example. (L. Lapin, interview, April 12, 2003)

*Gender in Education*

When asked if they had noticed any differences in learning patterns based upon gender, interviewees largely concurred that most distinctions had more to do with individual levels of aptitude and application, rather than gender. One educator suggested that differing levels of achievement might become obvious throughout a program of study, that an individual who attained a high level of mastery in one area might be more inclined to excel in others. However, this observation was not attributed to gender.

> I don't think I've noticed a difference in learning patterns between the genders. I do notice a difference in learning patterns between people who perform well enough to be in the better ensembles and those who are still trying to get there.

> People in the better ensembles learn more quickly - through the whole spectrum - than those who are still struggling with the fundamentals, girls, boys, or whatever. (P. Rutherford, interview, May 18, 2003)

This opinion was echoed widely among the interviewees, stating that they had observed differences being based more upon individual considerations such as native ability or personal dedication. While many master-pedagogues acknowledged that they had not pondered the question at any great length, no prevailing trends related to gender were reported.

> I really feel that it's more individual based than gender. I wish I could be a little more enlightening with that, but I really have not noticed anything specifically related to gender. It's almost always related to individual effort or ability. (L. Lapin, interview, April 12, 2003)

One colleague did suggest, perhaps, that at least at the onset of early adulthood, females might be more acclimated to the traditional academic environment. However, he did not view this as a major division between the genders; more importantly, he suggested that instructors might assist all students in discovering their own learning preferences and how to overcome distractions.

> Only that when the student comes at eighteen or nineteen, I think the men have slightly more difficulty getting their act together, academically. Slightly more. Women are a little better, more prepared to study and guys don't have that together as much. It's always an individual issue and maybe that's our biggest challenge in initially: to figure out what it is that's keeping this particular student from working to their full potential. (P. Mattson, interview, February 9, 2003)

Another master-pedagogue suggested that males in the class environment might appear somewhat more reluctant than females to take the emotional risk of improvising in front of other students. However, whether this was due to their relative minority presence in the classroom or the pressure of maintaining an image sanctioned by societal roles, he was more inclined to offer possibilities, rather than assert convictions (see Figure 17).

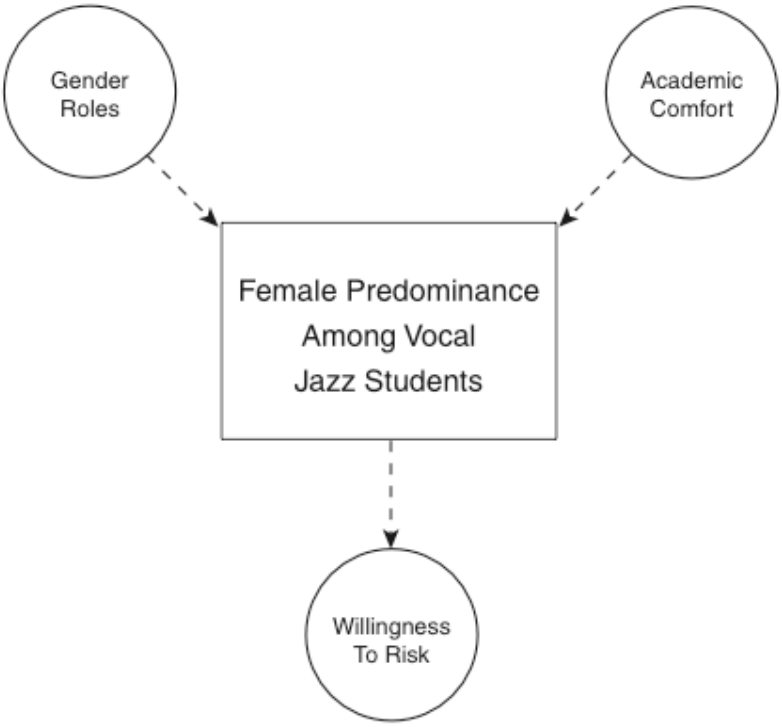


*Figure 17.* Implications and outcomes of female predominance among vocal jazz students.

> I think the women are more open. You know how guys are: I'd say they're a bit more resistant to loosening up. The girls seem to jump into it a bit more. It might be because there are mostly girls in the class. If it were the other way, like ten guys and two girls, I don't think the girls would feel as comfortable. Other than that, no: I haven't noticed any difference. (B. Stoloff, interview, April 25, 2003)

Gender was not felt to be a causal issue for any possible differences in achievement. However, it was suggested that some male students had a better overall education and some instrumental experience. Under those circumstances, males might demonstrate something of an advantage over those who had not participated in those things.

> Of course I do tend to have more women in my classes than men, generally. The only thing I would say in all honesty - and I'm really reflecting upon individuals in my memory now - when I think of people that tended to be the better scatters and the more educated, I can think of a couple of the men, because they've also been players. So I would say for sure that those who are already players and can play improv solos pretty well have had a better sense of vocal improv. (M. Weir, interview, March 7, 2003)

*Gender in Performance Venues*

Regarding what they had observed or experienced as gender-based treatment as performers, few interviewees were willing to comment. One who did, however, indicated quite clearly that female vocalists were more likely to encounter difficulties from their instrumental counterparts than males.

> It's always, 'Oh, another chick singer!' They never do it to the guys, only to the women. It must be that man-woman thing, you know? [laughs] I don't know what it is, but it's a drag. Men don't get that; they can get away with a bit more of 'not knowing' than women. You can have a guy who doesn't sing as well as a female, but she'll get a bit more of the cold shoulder than the guy. But it's not that bad any more; it's getting better. (S. Jordan, interview, March 23, 2003)

Regarding the overall population of jazz musicians, it was noted that jazz practitioners as a whole had been predominantly men throughout the music's history. Therefore, one master-pedagogue stated it was heartening to see more women emerging

as successful artists, vocal or instrumental. In both performance mediums, he felt that women were beginning to gain greater acceptance from both colleagues and audiences.

> At least from my teaching experience, the same standard is placed upon all students, regardless of gender. I am specifically proud of the number of women from this program who are doing really fine things in the jazz world, which - as you probably know - has traditionally been a little more male-populated, especially from an instrumental standpoint. People like Jennifer Shelton Barnes, and April Arabiantini… some of the students who have come through have become really significant educators and are also great performers, and that makes me proud. (S. Zegree, interview, April 3, 2003)

In order for this trend to continue, the need for appropriate professional role models was emphasized strongly. Although gender was not a focal issue when teaching among the master-pedagogues, both musical and personal considerations were believed to have an impact upon students' ability to identify with a role model. Having students pattern themselves after appropriate professionals was felt to directly influence their aspirations and likelihood of success.

> Sunny [Wilkinson] and Diana [Spradling] make great professional role models. They are highly competent musicians and highly competent human beings. So if a student can clue into, 'Oh, here's what Professor Spradling or Professor Wilkinson is doing, and this is how they do it. If I did that, I'd be OK, too.' That's a part of it. The other part is just the fact that if somebody, regardless of gender, plays the game by our rules and meets our expectations, chances are, that person will be successful. (S. Zegree, interview, April 3, 2003)

Not surprisingly, these two women were founding members of the International Association for Jazz Education's "Sisters in Jazz," a program that pairs young women with experienced female artists in mentoring relationships, which began in 1995. However, the fact that they felt the need for such an endeavor suggests that the playing field may not yet be level between the genders.

*Summary of Gender*

As the survey responses implied, most of the master-pedagogues believed that more females than males are presently active in vocal jazz, although an exact proportion was not agreed upon. Some suggested this trend might be undergoing a change, due to the recent emergences of some successful male jazz singers. Additionally, a high emphasis was placed upon students' need for appropriate role models, both male and female.

It was largely felt that there are few, if any, differences in learning patterns based upon gender. This supported the trend of the surveys that there were no statistically significant differences in attitude regarding the pedagogical techniques under examination based upon gender. Rather, variations in achievement were attributed to individual considerations. Furthermore, if males did appear to learn more quickly than females, this was considered the byproduct of having a better overall education and/or playing an instrument in addition to singing. Finally, although some gender bias among jazz musicians was acknowledged, most experts believed that attitudes toward women are improving, as they become more professionally adept and visible.

> I love having female instrumental students. They're a little harder to find in the jazz world. Singers are still the easiest to find. But if you have a singer who's also competent in everything else, that's the best. (S. Zegree, interview, April 3, 2003)

*Ethnicity*

The majority of returned surveys indicated the participants were of Caucasian ethnicity; in fact, there were too few responses indicating any other ethnic heritage to make any sort of credible comparison. However, since jazz began as a blending of musical traditions from West Africa, the Caribbean, and Europe and has now spread

throughout the world, it seemed reasonable to ask the master-pedagogues if the responses reflected a true profile of vocal jazz practitioners. Opinions regarding the accuracy of this portrayal varied, and those who were willing to comment stated clearly that they were offering opinions, rather than conclusions based upon empirical evidence.

> We have fewer African American students than I would like to have, and probably fewer than most. I can count them on one hand, maybe four or five. What's that, a little more than ten percent? So I guess that's pretty accurate. I mean, I've had a kid from Japan and kids from other backgrounds, but these were individuals. We've had some from Iceland, some from Australia, one from Austria, too, but they're still Caucasian. So I don't know what your divisions are, but it sounds to me like maybe that is a standard distribution. (L. Lapin, interview, April 12, 2003)

There was an alternative hypothesis put forth regarding the seemingly disproportionate percentage of minority participation in the survey responses. It was suggested that the organization from which the list was obtained might be out-of-balance with the true population of vocal jazz practitioners. Although this was an excellent point, there was no way to verify the demographic profile of the list. However, even after taking this into consideration, there still seemed to be a greater number of Caucasians involved in vocal jazz, at least within the realm of education.

> If you used a list from an organization such as IAJE [International Association for Jazz Education], perhaps this is most reflective of vocal jazz participation within IAJE. But I can make a side note, and I don't think Greg Carroll [director of education for IAJE] would mind my mentioning it. I know he's been often looking for new people to teach at the TTI [Teachers Training Institute] workshops and he always tries to get a good ethnic diversity among his faculty. He has asked me more than once to recommend someone in vocal jazz, a pedagogue who was a person of color, and there's only a handful of people I can think of. So that's kind of interesting. But I think in the professional realm, perhaps the percentages would be quite different, the numbers would be much more equitable. (M. Weir, interview, March 7, 2003)

*Caucasian Majority in Academic Venues*

Within the population of vocal jazz students, Caucasians were hesitantly but generally agreed to constitute a majority. It was suggested that this might represent a cross-cultural curiosity, an opportunity for individuals to explore a musical heritage other than their own.

> We have a lot of students from Asia who come over, South America, Australia, and just about everywhere. Their comment is, 'I want to learn jazz, and I must have a Black teacher.' So I'm guessing that a lot of Caucasian interest is created by the fact that it's a Black art form: It's really cool, and it belongs to African Americans. They're really interested in it because of that; they want to check it out. That's just a guess - I've never talked to anybody about it - but I do know that the foreign students make that demand. It's really interesting. So just based on that, I would guess that might be it, a kind of curiosity, maybe. (B. Stoloff, interview, April 25, 2003)

Perhaps equally valid in terms of causing the seeming disparity in ethnic composition among vocal jazz students was the physical location of the institution, a reasonable premise that at least one study supports (O'Hagin & Harnish, 2003). This was suggested as one contributing factor to the demographic profile of those who were active in vocal jazz in an academic setting, and perhaps also hinted at the relative strength of familial bonds displayed by various cultures.

> Are there geographical considerations? Here, at the University of Miami, I have a high percentage of Hispanic students. The only reason I do is that there is a trait of not wanting to leave town. (L. Lapin, interview, April 12, 2003)

This concern was echoed by another colleague, who implied that the ethnic profile of a particular academic program might be merely reflective of the demographic composition of its surrounding area, rather than revealing any trend regarding minority participation in vocal jazz.

> We definitely do have few minorities; it's mostly Caucasian. There are probably schools that are largely Afro American. We've had a large number over the

> years, but the percentage would never be more than twenty percent or so. We're in the middle of Iowa and there are just no minorities around here. (P. Mattson, interview, February 9, 2003)

Another consideration when evaluating minority participation in vocal jazz, especially regarding college-level programs, was financial resources. It was suggested that an economic difference between Caucasian and other students might be another contributing factor to the seemingly disproportionate ethnic profile.

> What kind of school is it? Is it a private school that has high tuition and doesn't give a lot of scholarship money? Is it a state school, where the tuition is lower and much more accessible? (L. Lapin, interview, April 12, 2003)

Regretfully, it was also suggested that since vocal jazz often represents an offshoot path from a college program dedicated primarily to continuing the classical, Western European musical traditions, there may be issues of inequity with regard to admission standards and/or distribution of scholarship monies.

> The bottom line is, I think a lot of professional music schools still maintain a cultural bias against a certain amount of African American tradition. I can remember being certain places, hearing a voice audition from an African American kid, and hearing people say, 'I don't know if we can really accept him into our program. It sounds like he has such a gospel influence.' And I would think, 'Well, duh!' You know? So if there are classical voice teachers who are going to carry around that kind of a bias, until they're willing and able to understand that not everybody grew up with Mozart and Hugo Wolf, that's going to be the case. It's particularly a shame in jazz programs, which should hopefully have a greater representation of any and all minorities. (S. Zegree, interview, April 3, 2003)

Of course, it was agreed that monetary issues might play a significant role in determining where individuals choose to study. However, as with questions regarding gender, most interviewees regarded the issue of ethnic background as being rather immaterial to learning improvisation.

> Perhaps that would be the typical profile of people in higher education who are studying vocal jazz. How important that is, I don't know. I don't think that

> necessarily represents the overall issue of vocal improvisation; I think it represents people that can afford to go to school. (P. Rutherford, interview, May 18, 2003)

Although neither gender nor ethnicity was cited as a concern among the master-pedagogues, the need for appropriate role models was emphasized. This was felt to be especially significant among young students who may otherwise lack contact with professional persons of color.

> I'm thinking of a saxophone player right now who's an African American guy. He's a music ed [education] major, and when he graduates, he's going to have an amazing program. He's going to be such a great role model for kids, if he feels so inclined to get a job at an inner city school or a more culturally diverse student population. He's going to be 'the man,' and he's going to have an amazing program. Well, we need ten times that in our music schools. We need greater understanding and greater tolerance of certain peoples' backgrounds. The way they were raised might be different than Wonder Bread, Ohio, or whatever. I think there is an inherent problem in the system. (S. Zegree, interview, April 3, 2003)

*Ethnicity in Performance Venues*

At least one interviewee apparently had given great consideration to the question of cultural diversity in jazz. She was willing to state that, in her opinion, the ethnic composition of audiences as well as performers had changed over the years, and had, indeed, become rather dominated by Caucasians.

> When I was coming up, the audience was all Black; they were all Afro-Americans. There were very few whites in the audience in Detroit, first of all, because of the prejudice. That was uncool. Now, I work a lot, and most of my audience is White. Most of the Black artists, most of their audiences now are White. (S. Jordan, interview, March 23, 2003)

It was suggested that the underlying reasons for this increasing trend of Caucasian participation and decreasing African American involvement might be due to a combination of professional goals and the growing awareness that becoming a jazz artist may not be as lucrative as working in other musical styles.

> The young people coming up, they want to go where the money is. There's this big thing with rap and R & B that's been going on, and these kids are more apt to go into that or even learn that kind of music than they are jazz. That worries me. But at least they're smart enough to listen and think, 'Hey, I'm not going to dedicate myself to something that's not going to pay my bills. There's absolutely no money in jazz; you have to struggle. (S. Jordan, interview, March 23, 2003)

Interestingly, another colleague theorized that students' concern with gaining musical skill to apply to other styles might rather lead them into jazz, rather than away from it. However, he felt that this belief tended to influence more participation from Caucasians than other groups.

> There are so many great African American performers - R & B and contemporary people that have the jazz background, and they're out there, doing both. Students must somehow make the connection that it's going to help them, and it's true: It will. They say, 'I must have an African American teacher, because they know the jazz.' (B. Stoloff, interview, April 25, 2003)

One interviewee voiced a deep concern about the waning knowledge regarding many of the jazz legends among the younger African American generations. In fact, she was sufficiently moved to write about this loss of regard.

> I remember when I was writing lyrics to *Quasimodo*. I was trying to get the bridge of that, and I couldn't find the lyrics that I wanted to use. I just couldn't find a lyric that spoke of what Bird [Charlie Parker] meant to me. So I was talking to this beautiful young Black woman who worked in this office, and I said, 'Do you know Charlie Parker?' And she said, 'No. Who's he?' I said to myself, 'Oh, my god,' and then I told her. There are so many that aren't even aware of his name, and that went into the song. I didn't say, 'Hey! Of his own people, his own race didn't know his name,' so openly; you had to figure it out. But I'm just saying that they're not even aware of who these great people are. I think it's very sad. (S. Jordan, interview, March 23, 2003)

She suggested that the increasing Caucasian population and decreasing African American representation in audiences may have rekindled some of the racial tensions that jazz has experienced at points throughout its history. Ultimately, however, most musicians are hopeful that jazz should be able to transcend all perceived ethnic barriers,

since it is a music that began through the intersection of diverse cultures and has continued to absorb other influences.

> It bothers me that they're just like, 'Well, this is our music.' Yes. I never deny where I got this music from. But if you're not going to go out there and support it and keep it alive, then it's going to go White. And that's too bad, because there should be no color in this music. If we make it our own, then it shouldn't matter. I'm part Native American, and I even brought some of my sounds into the music. But I never, ever disqualify where I learned this music. I know where it came from, and I'm grateful. (S. Jordan, interview, March 23, 2003)

She quickly pointed out, however, that the animosity is not universal. As with virtually all the questions regarded to demographics, she and the other interviewees felt most strongly that the characteristics of particular students was paramount to their learning and success, rather than any genetic or cultural accident of birth.

> I get thrilled when I see young Black kids coming in and wanting to learn, but it's very rare. I got a singer now that's a killer, Maya. She doesn't have the attitude, 'Hey, Whitey, you can't teach me.' You know what I mean? She doesn't have that; she respects me as a human being, and that's the way the music should be. There should be no Black or White. (S. Jordan, interview, March 23, 2003)

*Ethnicity in Education*

It was also pointed out that individuals from some cultures appear to exercise greater dedication to their studies than others. Within the realm of improvisation, however, this was held to have both advantages and disadvantages. Although the discipline of needing to practice might be deeply imbedded, it was suggested that excessive mechanical repetition might produce a stilted approach to improvisation.

> The Asians are - you know, I have a Chinese daughter and a lot of Chinese friends - and that culture, they are really intense. In terms of education, they are very disciplined. They will do anything to get what I'm teaching, and they do. They come in, they get the highest grades, they work the hardest… they're just very responsible and respectful. That aspect makes them great students. They learn the stuff mechanically very well, because they pound it, and they get it. Whatever it is, they'll get it. I think that what happens is, there's an interference, culturally, with that learning-intensive attitude. It's hard to get them to loosen up and use the

> intuitive. It just doesn't translate. It's really hard for them to do that. (B. Stoloff, interview, April 25, 2003)

Among the more concrete examples of cultural difficulties was the suggestion that some students from other backgrounds may be less willing to ask questions when they do not understand the material being presented. Of course, this can occur in any classroom, but it seemed to cause a particular concern among pedagogues who work with large percentages of individuals who do not speak the language of instruction as their primary tongue.

> These people work so hard, even if they don't speak English - a lot of them come in with no English skills - and they don't want to lose face, so they don't tell me they don't understand what I'm talking about. I've learned how to really simplify my lectures and I tell them, 'Tell me, please, if you don't understand.' (B. Stoloff, interview, April 25, 2003)

Differences between languages also seemed to create concerns when choosing appropriate sounds for improvisation. Although scat syllables are not really English, it was reasoned that if singers whose primary language is English experience difficulty in selecting appropriate syllables, the problem must surely seem insurmountable to those who do not speak English and have no comparable style of singing in their heritage. In this case, it was believed that prescribing syllables might be more useful than in a classroom of native English-speaking students.

> I know most of the other people who teach this and a lot of them don't like to teach prescribed syllables. The only reason I started doing that is because our student body has at least eighty countries represented. I have people from at least seven or eight different countries in every Improv class, most of whom would request syllables. They would say, 'I can't think of any syllables.' English isn't their first language, so it's hard to pronounce our vowels, Ls and Rs for the Asian students… So I got into - well, let's call it a little language - these are some basic syllables that work, and go from there. (B. Stoloff, interview, April 25, 2003)

*Summary of Ethnicity*

Although the returned surveys hinted at a predominantly Caucasian ethnicity among vocal jazz participants, the master-pedagogues were reluctant to confirm this trend. Regardless of any seeming discomfort, however, it was generally held that Caucasians might constitute a majority in academic realm of vocal jazz. Several plausible explanations for this finding were put forth, such as the possibility of a biased distribution list, the expense and/or geographical location of many academic vocal jazz programs, and the possibility of a Western art music bias in admission auditions (see Figure 18).

Concerning non-academic participation in vocal jazz, it was stated that the demographic profile of audiences had changed over time, with a larger percentage of Caucasians overshadowing African Americans. Furthermore, the waning of interest in jazz in favor of more profitable musical styles was considered to impact minority involvement. While it was suggested that this trend might contribute to some racial tension, it was not considered pervasive, nor was it felt to create undue problems in mentoring relationships.

Within other minority groups, there appeared to be a preference for African American instructors, perhaps to enhance the cross-cultural elements of jazz. Among non-English speaking students, the conflict between the desire to learn and the embarrassment of having to request clarification was reported to create some difficulty, as well as perhaps necessitating a need for prescribing scat syllables. Furthermore, it was suggested that some cultures' inherent self-discipline might inhibit some of the more intuitive processes needed for improvisation (see Figure 19).

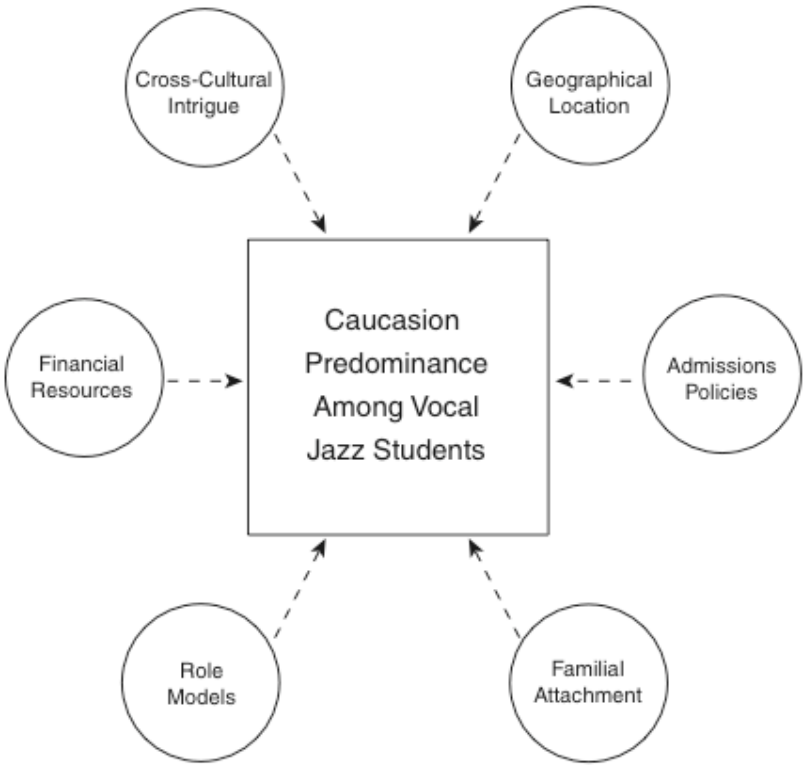


*Figure 18*. Contributing factors to Caucasian predominance among vocal jazz students.

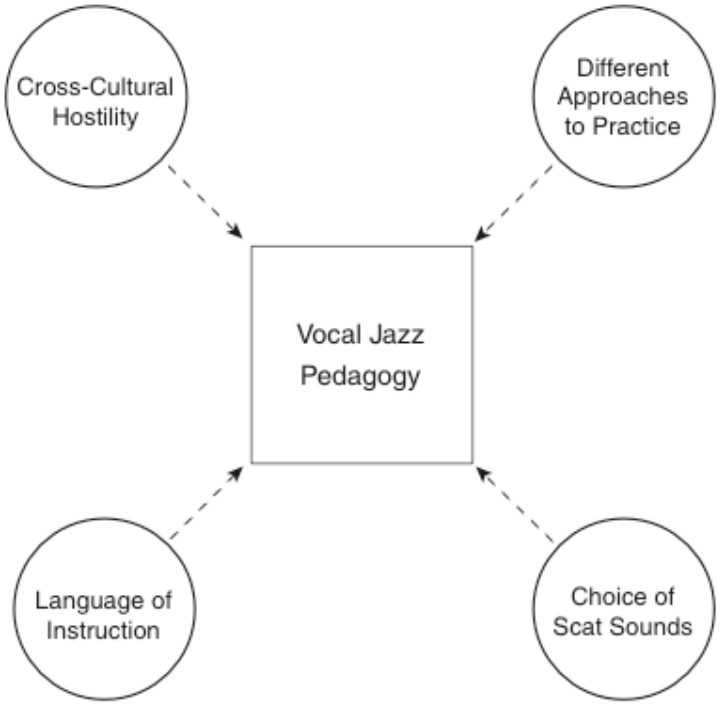


*Figure 19*. Pedagogical implications of cross-cultural teaching in vocal jazz.

However, the majority of master-pedagogues ultimately felt that differences in learning upon the basis of ethnicity were nominal, if present at all. Instead, the consensus held that learning to improvise was more a matter of individual desire and dedication, rather than any genetic happenstance or cultural basis. Unfortunately, minority representation was not large enough to determine any trends in attitude toward the pedagogical techniques under examination. At least within the academic community, the Caucasian predominance among vocal jazz practitioners suggested by the returned surveys appeared to be confirmed

*Primary Instrument*

Analysis of the surveys did not reveal any statistically significant difference in attitude toward the pedagogical techniques based upon whether respondents were primarily instrumentalists or vocalists. Furthermore, playing an instrument other than piano and applied instrumental study consistently ranked low among both survey respondents and master-pedagogues. However, when asked if they perceived any differences between instrumentalists and vocalists with regard to developing skill in improvisation, most interviewees felt that instrumentalists tend to learn more quickly. This was partially credited to the mechanical and conceptual byproducts of the experience of learning an instrument.

> Instrumentalists pick up improvisation much more quickly, because they have the instrument to practice on. They have a language that they develop on their instruments. Their ears - and so therefore, their imagery; and so therefore, their assembling techniques - grow in retrospect. Whereas singers have to develop this [points to ear] before they can do the other. That's why playing the piano becomes so important, so they can do it the same way. (P. Rutherford, interview, May 18, 2003)

Another colleague agreed that instrumentalists learn improvisation more quickly, perhaps due to the mechanics of technique and requisite musical literacy. He felt that the intuitive thinking and reactive habits that accompany learning an instrument give players a distinct edge in all musical endeavors.

> There must be a hundred books there that I've worked out of on all the different instruments. I can't imagine doing what I do, without having done that. So I think it's pure technique, whether it's intervallic jumping from note to note, articulating syllables, knowing where to put accents. Singers come in without that. It just makes a slower process for them to catch up, whereas the piano players or the instrumentalists who come in that play guitar or horn or something, they pick it up so fast. (B. Stoloff, interview, April 25, 2003)

*Benefits of Instrumental Experience*

Among the benefits of having studied an instrument, technique was emphasized most of all, brought about by lengthy hours of practice and the effort of learning to express notes differently in various styles. For vocalists, however, one expert asserted that applied voice study typically did not stress the mechanics of making music sufficiently to ingrain the habits of kinesthetic response and intuitive nuance demanded by improvisation.

> Trumpet players, just by the nature of the instrument… it's like speaking through the horn, anyway. Coordinating the pressing of a valve and matching a pitch, but also expressing it. All that's painful, the long hours of tonguing, all the different types of legato and staccato, you just don't have that stuff for voice, which really opened up the door for me to say, 'That's cool. I'll be the guy that does an instrumental approach to singing.' That's where I came up with the instru-vocal thing, because I thought, 'These singers are nowhere. They have great ears and they can learn fast and they can imitate fast, but technical prowess is gone, because they don't have the training. Of course, from there grew the attitude that makes us say, 'Musicians versus singers.' [laughs] But instrumental training is so comprehensive, while vocal training is so one-dimensional. (B. Stoloff, interview, April 25, 2003)

Perhaps because of the technical proficiency required of an instrumentalist, when asked to describe an ideal environment for vocalists wishing to learn improvisation, again, the importance of having horns to listen to, interact with, and emulate was stressed.

> The best that could happen is that they [vocalists] could have a rhythm section available to them, so they could play and practice. And I should say, a rhythm section with a couple of horn players, so that they have something to bounce off. As much of that experience as we can give the students, on a daily basis, would be wonderful. (L. Lapin, interview, April 12, 2003)

It was also suggested that proficient instrumentalists at the outset of professional training already have developed a history of self-discipline, exhibited through their practice habits. In contrast, many vocalists were felt to begin formal studies somewhat later in life and without a true understanding of their own motives for doing so. Therefore, it was believed that many singers fail to appreciate the need for dedicating personal time and effort to their musical studies.

> If you're talking about a serious pianist or a violinist, these people have been putting in four, five or six hours a day since they were seven, eight, or nine years old. So how are you possibly going to join that club? Even though you come to it late, you can still make some progress, but you can't do it by halfway measures at this point. There is a fact that you must pay an extreme price. If you have a student who comes and says, 'I'd like to do vocal jazz for a lifetime, for a living, or whatever,' do you really? Do you really? Because you're not going to do it well unless you are really internally motivated and you really love the art. Most students are not deeply motivated; they like singing because they got some applause in high school. (P. Mattson, interview, February 9, 2003)

Another interviewee described some of the differences between vocalists and instrumentalists more concretely, in terms of technical capacity. He felt these distinctions manifested themselves specifically regarding speed and articulation. However, he did believe that with advanced vocal production, some of the feats of the great improvising instrumentalists could be approximated.

> The technical possibilities are less on voice. You just cannot do certain things; you can only reach a ceiling, and then that's it. I was interested in achieving a lot. I like being able to articulate things really fast, and that's kind of how I bill myself as a teacher: I can teach you how to articulate anything. I learned that from the instrumentalists, the really fast players like Oscar Peterson or Louis Bellson. The instrumentalists, I think, are technically unlimited, you know? The voice can only estimate pitches when you get into that speed. But I can simulate and I can teach people how to simulate that rapid thirty-second note, sixty-fourth note kind of thing. (B. Stoloff, interview, April 25, 2003)

There was some discrepancy acknowledged between the skills expected of singers and players, with some pedagogues noting that many vocalists do not experience a need for such a level of technical prowess. Regardless, it was felt that vocalists should be prepared as well as instrumentalists, and that the resulting musicianship would enable them to earn a living in a variety of musical pursuits (S. Zegree, interview, April 3, 2003).

> Until the professional demands - and it would probably never happen - but until the professional demands for a singer are somewhat similar to what they are for a professional player, singers are never typically going to be educated to that level because there's no desire. Our goal is to educate them to the same level as a studio saxophone player or trumpet player, so they will be overqualified, in some sense. Those students do quite well, even though all of their musical skills aren't necessarily called upon. The person that studies here and becomes a pretty decent arranger and a pretty decent jazz pianist may not use all that arranging skill very much, but they'll use the musicianship they got from that skill. So that's the idea. (P. Mattson, interview, February 9, 2003)

Similarly, one educator stated vehemently that in his opinion, all musicians should be held to the same standard. At least for the duration of their studies, instrumentalists and vocalists purportedly were held to the same standard.

> If you're a jazz studies major, you're a jazz studies major. You could be a singer or you could be a player - it doesn't matter. There were several of us around at the inception of this program, and philosophically, that was our choice. There are some people who want to coddle singers or think that there should be a valid reason to differentiate, and I just haven't been convinced of that yet. A musician is a musician. (S. Zegree, interview, April 3, 2003)

*Responsibilities*

There was one very practical distinction made between instrumentalists and vocalists studying music. Since the voice requires no physical assembly, it was suggested that the possible locations for practicing multiplied, whereas players must consider where and when to practice, before actually doing so. Furthermore, it was suggested that practicing without harmonic support - for example, practicing while outside - might increase audiation.

> Relating it specifically to improv, for vocalists, to me, it's very easy. They carry their instrument around wherever they go; they don't have to take it out of a case or fasten anything together. So when they're riding in a car, they can practice; if they're walking, unless they think people will think they're weird and they care about that, they can practice. There's really no excuse for a student coming in unprepared, because they have the opportunity to practice and they're told what to practice as well. (L. Lapin, interview, April 12, 2003)

Concern with vocalists learning to be more responsible regarding their own musical activities and development were also evident in the professional realm of jazz. It was observed that either under the guise of gender or indecisiveness, which might be due to a lack of preparation or misconception of politeness, the lack of self-confidence in giving definitive musical directions was felt to be highly detrimental to working relationships between vocalists and instrumentalists.

> When I was coming up, I was well taken care of by the guys. I'm not saying I didn't get the 'singer rap' at times, but that was because when I got up there, they'd ask, 'What do you want to sing?' and I'd say, 'Oh, I guess…' and, 'What key?' and I'd say, 'I don't know…' and, 'What time?' and I'd say, 'I don't know…' Then they'd play the tune in the original key and count the time the way they wanted it, and it's not what I wanted at all. So then you're just struggling through it. If you do that, then you are just a dumb chick singer. (S. Jordan, interview, March 23, 2003)

*Summary of Primary Instrument*

It was generally agreed that individuals who also play an instrument in addition to singing develop vocal jazz improvisation skill more quickly. Among the possible reasons given for this were the learning processes involved in instrumental study, intuitive thinking, musical literacy, and perhaps technique most of all. Furthermore, it was felt that by the time instrumentalists undertake professional studies, they have already developed a regimen of practice and dedication, whereas novice vocalists may not comprehend the regimentation professional musical study requires.

Regardless of any discrepancies between vocalists and instrumentalists at the outset of formal training, interviewees agreed that all musicians should be held to the same standard. Although it was acknowledged that singers might not be called upon to utilize all their knowledge, the musicianship gained from developing their skill and discipline to the same level was felt to increase the probability of professional success. Furthermore, it was suggested that from a basis of equality, players and singers might interact more effectively.

Master-pedagogues endorsed the trend of the surveys, which had indicated that there were no statistically significant differences in attitude toward the pedagogical techniques under examination based upon choice of primary instrument. However, they also reflected a general premise that among jazz artists, instrumentalists seem to understand the demands of the music better and have developed tools for working within it.

With the seeming preference for instrumentalists, at least in terms of technical skill and speed in acquiring vocal jazz improvisation, it might bear repeating that all

interviewees were persons acknowledged by vocal jazz practitioners to be those who have contributed greatly to vocal jazz pedagogy. Also, despite the fact that five of the seven master-pedagogues had primarily instrumental rather than vocal backgrounds (three pianists, one trombonist, one trumpeter/percussionist), almost all have made vocal jazz the focus of their life's work.

> I think that vocal jazz is the most interesting - with the possible exception of opera - is the most interesting part of art music that I know. Big band music is great; vocal jazz is better. Symphonic music I love, but it's so ponderous. Vocal jazz has breath; it has transparency. Only the opera, because of the number of diverse elements… I can remember as if it were yesterday, when that first professional group sang my first vocal jazz arrangement. They were standing in back of me while I was at the piano in a studio and I heard what people could do on that. My life has never been the same. It's amazing. Amazing. Thank you for doing this. (P. Rutherford, interview, May 18, 2003)

*Summary of Research Objectives*

Among the master-pedagogues interviewed, there was a discernible reluctance to categorize themselves, their own musical activities, or those of professional colleagues into being singularly related to directing or performance. Rather, the prevailing philosophy seemed to be that all creative behaviors - arranging, conducting, playing, singing, and so forth - are related to performance in some way. Furthermore, the educators felt that all musical skills and knowledge were resources to be tapped into while improvising. This confirmed the trend of the returned surveys, which had shown little difference in attitudes toward the pedagogical techniques, regardless of placement into subgroups.

The returned surveys had suggested that the present population of vocal jazz artists is predominately female. Although few of the experts were willing to state so decisively, it was generally acknowledged that females currently do constitute a majority

in vocal jazz improvisation classes, perhaps due to societal gender roles. It was suggested that this profile might change with the recent emergence of several young male artists, thus making professional singing appear to be a more viable career choice for future students.

The returned surveys overwhelmingly indicated a Caucasian population of vocal jazz directors and performers. Most interviewees were hesitant to discuss the low level of minority participation, both regarding the survey responses and vocal jazz in general. It was suggested that while the returned surveys might reflect the demographic profile of the distribution list, actual practitioners of vocal jazz might show a very different ethnic membership.

Interestingly, although playing an instrument other than piano and applied instrumental study were not highly prized as pedagogical techniques by survey respondents or interview participants, master-pedagogues generally agreed that instrumentalists do learn vocal jazz improvisation more quickly than vocalists. Possible reasons given for this included the supposition that instrumental study develops technical, conceptual, and musical skills further than vocal pursuits alone, as well as simply the discipline of detailed, painstaking practice. Furthermore, it was felt that the technical demands of playing an instrument created better responsiveness to precise articulations, which in some cases can only be simulated by the voice. In fact, singers were urged to practice regularly with horn players as well as rhythm section players, in order to gain access to more advanced musical ideas to interact with.

Singers were faulted for often failing to grasp the discipline of making music professionally and artistically. It was suggested that instructors might begin by helping them to understand their own motivation to perform.

> Most of all, I want to know what they're interested in. Are they doing it because it's a fad, or are they doing it because they really feel the music? I can tell real quick. Because I don't have time and they don't have time. If they're not interested, I say, 'This is a dedication music. If you're not going to dedicate yourself to it, forget it. Do something else.' (S. Jordan, interview, March 23, 2003)

Finally, it was concurred that all musicians should be trained equally, even knowing that vocalists may not be called upon to utilize all their skills in the professional realm. This was felt to require singers to become more willing to take responsibility for their own education, prepare themselves better for lessons, and become more assertive when working with instrumentalists.

# Chapter 7

## Discussion and Conclusions

### *Introduction*

The number of vocal jazz ensembles in public schools and universities has continued to increase in the past few decades (Cooper, 1992; Milkowski, 2001). Such groups have been typically led by either choral directors with limited experience and training in jazz or by jazz players with limited knowledge and instruction in voice (Weir, 2001). This has created a need for a greater understanding of the particular concerns of how to best assist vocalists in learning to improvise, both with regard to proper use of the voice for a lifetime of singing and to gain a true understanding of the authentic jazz tradition. Therefore, this study has been undertaken to poll individuals involved in vocal jazz as performers and directors about the pedagogical techniques they feel are most useful to developing improvisation skill. Additionally, findings from the survey have been compared and contrasted with recognized master-pedagogues in the field, in hopes that a more effective and better-understood curriculum might be obtained.

### *Discussion of Pedagogical Techniques*

Despite varying levels of reliability, musicians responding to the survey demonstrated remarkable consistency in attitude towards the techniques and felt served important functions in developing overall musicianship. However, when considering the implications of each method for its role in nurturing skill in vocal jazz improvisation, the techniques generally fell into four strata (see Figure 20). Furthermore, these broad categorizations were largely supported by interviews with master-pedagogues in vocal jazz.

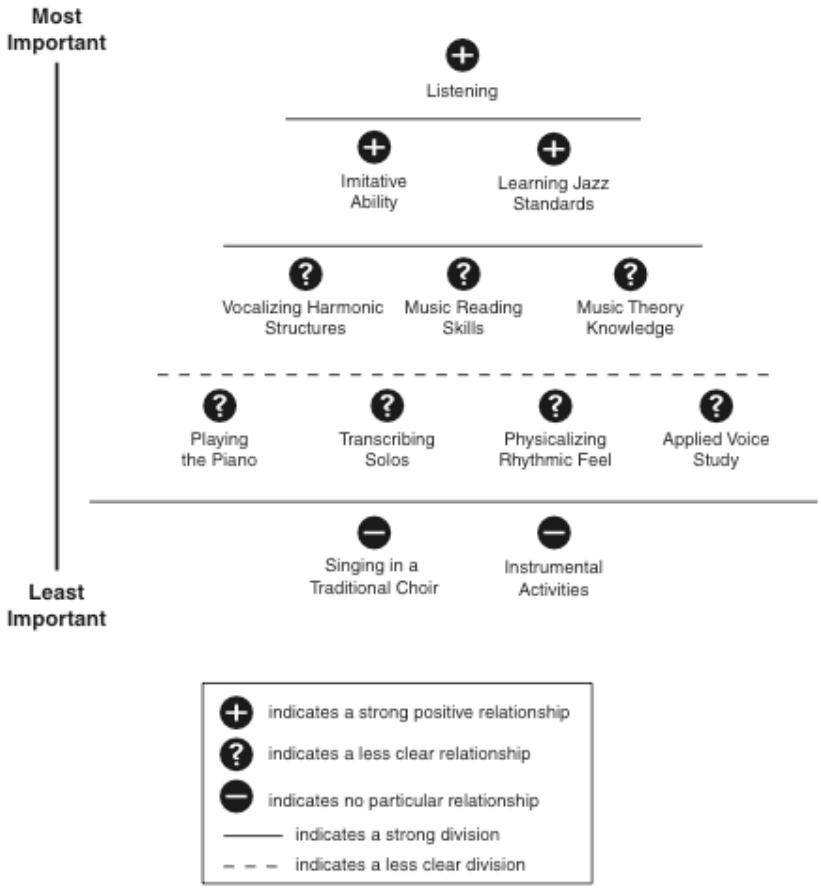


*Figure 20*. Strata of importance regarding pedagogical techniques.

*Jazz Experience: Listening Activities*

Musicians participating in both the survey and interview phases of the study, listening was regarded as the single most important activity to developing vocal jazz improvisation skill. There were clear distinctions made regarding what can be gained from different listening experiences. Listening to instrumental jazz was held to be superior in assisting novice vocalists in choosing more appropriate syllables, phrasing, articulations, and authentic harmonic and rhythmic jazz language. Listening to jazz singers was purported to be beneficial in terms of developing an emotionally powerful delivery, enhancing mood, and choosing repertoire.

There were also concerns regarding what information could be gained from listening in a live setting versus listening to prerecorded media. Listening in live venues was stressed for observing how vocalists interact with the audience, accompanying performers, and other real-time concerns. However, for the specific purpose of developing skill in vocal jazz improvisation, listening to commercial recordings was generally deemed to be most advantageous, since this allowed for multiple experiences with the same musical performance.

In any case, it was noted that to optimize any listening experience, students should understand why they are listening as pointed out in another recent work (Hobgood, 2004). Furthermore, individuals must evaluate what is heard, consciously choosing what material to assimilate and discard. According to the master-pedagogues, having specific objectives for each listening experience was felt to multiply its effectiveness. The premise for this attitude has been supported by a study of

instrumentalists who were found to practice more effectively and demonstrate improvement more quickly when using a recording as a model (Henley, 2001).

*Jazz Experience: Imitative Ability*

Perhaps this emphasis upon intentional assimilation explained why imitative ability was also highly prized by survey respondents, revealing one of the strongest correlations in attitude between directors and performers ($r$= .81). The assumption of its importance in developing vocal jazz improvisation skill was continued throughout the survey, with directors and performers with education through the baccalaureate level indicating less satisfaction with their ensembles' or their own ability to imitate musical ideas.

Master-pedagogues strongly endorsed this as an underlying precept, fundamental to studying jazz. In its most basic form, it was regarded as a natural, expected part of the learning process, valuable for transmitting a great amount of musical material more efficiently than other methods. Furthermore, it was repeatedly emphasized as part of the jazz tradition. After all, it is commonly held that jazz encompasses musical elements from different and diverse cultures, not all of which make distinctions between the acts of composing and performing (Southern, 1983). Whereas Western art music has been typically preserved in and taught via handwritten manuscript, printed music, and theoretical treatises, jazz has often been practiced by performers who might be considered illiterate in the narrow sense of not preserving their original creations in a material form (Galper, 2003).

At a higher level of refinement, imitative ability took the form of a kind of aural transcription through learning an improvised solo well enough to sing along with the

original performance. To enhance learning through imitation, some interviewees described a wide array of call-and-response exercises. The combination of listening, imitating, and reacting was most often employed as a series of progressive steps used toward true spontaneous composition, similar to the practices of several unwritten musical traditions (Miller, 2002). In this manner, it was believed that students might build their repertoire of ideas, but within the relatively safe environment of contextual limitation. Similarly, Kodaly educators also employ sequential semi-improvised activities that lead to greater individual independence (Whitcomb, 2003).

Furthermore, call-and-response exercises were purported to hold the benefits of establishing the instructor's credibility among the students and also alleviate some anxiety as members responded from within a group, rather than the possible intimidation caused by answering individually. These activities were undertaken in both specific musical and conceptual imagery contexts, to nurture motivic organization and build vocabulary for future, more independent improvisation.

Despite some cautions given regarding when it is and is not appropriate to imitate, imitative ability was generally held to be an important ingredient in developing skill in vocal jazz improvisation, a view that has been suggested by studies of instrumental as well as vocal jazz improvisers (Greennagel, 1994; Madura, 1996; May, 2003). It was emphasized that mimicry for its own sake is not the point, and may, in fact, represent a kind of musical immaturity (Miller, 2002). In fact, musicians were advised to guard against becoming dependent upon models, as another educator has cautioned against (Henley, 2001). However, when applied judiciously in a balanced program of intuitive

and intellectual activities, using imitative ability was largely regarded as a viable method for developing vocal jazz improvisation skill.

*Jazz Experience: Transcribing Solos*

Transcribing solos showed a wide variety of attitude within both bodies of participants. Some master-pedagogues reported requiring transcriptions of varying detail, depending upon the purpose; others felt this might encourage excessive imitation and perhaps inhibit original creativity. Most were able to agree upon at least a kind of aural transcription, learning an improvised solo well enough to sing along with the original recording, if not writing it out completely. This, of course represents one of the most advanced manifestations of imitative ability.

A few master-pedagogues discussed the benefits of using published collections of transcribed improvisations to enhance music reading skill and allow for a thorough examination of pitch materials. It was reasoned that the jazz language could be thoroughly absorbed and assimilated through the focused, repeated listening, enhanced imitative ability, music theory knowledge, and kinesthetic reinforcement that aural transcription necessitates. All these capacities had been credited with contributing to the development of vocal jazz improvisation skill at various points through the interviews.

*Jazz Experience: Learning Jazz Standards*

Learning jazz standards was another activity that was highly prized as a pedagogical technique among musicians responding to the survey. This trend was demonstrated both by its consistently high placement in rank among all participants and the fact that satisfaction in having an adequate repertoire of jazz standards revealed significant differences: Directors with education through the baccalaureate level

indicated less satisfaction with their ensembles in this area; performers who had been performance majors indicated greater satisfaction with their own repertoire than music education majors. These differences suggest that this is an area of concern.

Among interviewees, this was prized for its continuation of the jazz heritage and assistance in incorporating the jazz language, especially articulation, relative accentuation, and other nuances that tend to resist communication through traditional notation. Although there was some discussion regarding songs that have been granted the status of being a standard as opposed to songs that are merely old, learning jazz standards was deemed important enough that several of the master-pedagogues described entire classes, typically referred to as styles classes, as well as having repertoire requirements in classes primarily concerned with other aspects of jazz pedagogy devoted to this task.

As with the development of imitative ability, learning jazz standards was considered to be the logical outcome of active, engaged listening. Furthermore, it was repeatedly emphasized that this learning should consist of deep knowledge, fostered through encountering a tune from various perspectives. To this end, it was suggested that vocalists learn to sing the bass lines and guide tones of the standards, accompany themselves at the piano, arrange and reharmonize tunes, and so forth. This depth of familiarity was believed to provide a solid harmonic foundation in which students might try out their improvisational ideas, a finding which has been supported even at the elementary school level (Guilbault, 2004).

*Summary of Jazz Experience*

With the single exception of transcribing solos, the techniques represented in this cluster of five items were obviously considered among the most important to developing

vocal jazz improvisation skill. If the survey had made a distinction between aural and written transcription, this may well have appeared in the top tiers, also (see Figure 20). These findings suggest that these are the teaching strategies that are in most widespread use among jazz musicians.

However, the low reliability in this raises concern that perhaps the application of these techniques is not fully understood. Comparisons among the various subgroups regarding items related to jazz experience and satisfaction revealed the greatest number of statistically significant differences, particularly with regard to the ability to imitate musical ideas and having an adequate repertoire of jazz standards. It seems reasonable to conclude that either these techniques are being used incorrectly or the expectation does not meet the result. This area of inquiry warrants further examination.

*Vocal Experience: Applied Voice Study*

Applied voice lessons were not regarded highly among survey respondents; yet ironically, directors with education through the baccalaureate level and performing vocalists who were primarily instrumentalists indicated significantly less satisfaction in their vocal technique. Not surprisingly, applied voice study found greater status among the interviewees. Although there was some discussion regarding what these lessons might encompass, it generally was held that developing vocal technique would lead to greater pitch acuity and agility. This belief has been upheld in at least one published interview with Mark Murphy, another respected jazz vocalist and educator.

> Jazz singers need some classical technique: breathing, diaphragm support, voice placement… The minute they start bopping, they forget it. For those two things to come together [correct singing in popular styles] takes a long time. Everything in classical music is preconceived, which makes it a little easier. (Pellegrinelli, 2002, p. 55)

Fostering a solid concept of production that could be adapted to a variety of musical settings was deemed important to securing employment as a professional vocalist, according to master-pedagogues. Considering the general preference in jazz for more speaking-range tessituras, it has been pleasant to discover that even classically-trained vocal researchers are beginning to examine that area of the female voice (Allen, 2004) to ensure long-range vocal health.

Another issue that was reported as a concern that might be addressed in the applied lesson was communication with other musicians. A jazz pianist noted primarily for his collaborative work with jazz vocalist Kurt Elling has pointed out some of the concerns between vocalists and players who work with them.

> Just as there are brilliant piano players accompanying poor singers, there are potentially inspiring vocal artists being held back by insensitive and often unimaginative accompaniment . …Really understanding harmony requires a strong sense of the larger, phrase-oriented progression of a set of chords. This is especially important when accompanying because, for the most part, the accompanist is restricted from utilizing melodic information. (Hobgood, 2004)

This becomes a particular issue because many practicing jazz artists work from real books, which necessitates improvising supportive backgrounds. Finding players who complement each other as well as the vocalist was viewed as a particular challenge, since inexperienced singers may not have the vocabulary to express themselves in common jazz terminology (Galper, 2003). Confronting this situation under the supervision a more experienced performer was considered to alleviate difficulty and expedite the process.

Applied voice study might or might not address vocal jazz improvisation, depending upon the literature under examination and the skill of the instructor in this genre, experts reported. Regardless, applied voice study was believed to be highly beneficial to novice vocalists in terms of understanding the mechanics of singing and

maintaining vocal health. Finally, the skill gained through applied voice study was considered paramount to executing improvised musical ideas accurately.

*Vocal Experience: Traditional Choir*

Singing in a traditional choir had not been highly rated among survey respondents, except for among those whose highest degree had been in music education. In fact, it revealed the strongest correlation between directors and performers, indicating significant consistency in this attitude ($r = .90$). Singing in a traditional choir showed a similar trend among the master-pedagogues: It was valued by interviewees for its ability to enhance overall musicianship, but was not felt to contribute directly to developing skill in vocal jazz improvisation.

This attitude prevailed throughout many written comments on the surveys and discussions with the interviewees, suggesting an underlying conviction that the goals of choral and jazz singing are inherently different (Nakasian, 2001). Whereas typical choirs focus upon balance, blend, and other ensemble concerns, jazz has always sought after characteristics that are expressive on an individual level. These considerations have been demonstrated within groups such as the Boswell Sisters, the Four Freshmen, the Hi Lo's, the Dave Lambert Singers, Singers Unlimited, the Manhattan Transfer, Rare Silk, New York Voices, and others (Stoloff, 1996). Notably, the professional groups mentioned here most often used one voice per part, thereby heightening the importance and distinctive quality of each singer's participation. Within most public school ensembles, however, the level of musical capability and economic commitment would seldom allow this luxury. However, at least one recent article has advocated the formation of small

groups within established choral programs as a means of fostering superior musicianship (Stamer, 2002).

Traditional choirs certainly were valued as significant interactive ensemble experiences, which require simultaneous listening and responding to sounds as they unfold. Within the academic realm, however, such groups were accused of having an over-emphasis upon perfection as an ensemble, which allows too little room for creative exploration by individual members. Perhaps that accusation holds some truth: At least one recent article has suggested ways to involve traditional choirs with improvisation with the benefit of enhancing harmonic comprehension (Bell, 2004). In any case, survey respondents' general attitude toward singing in a traditional choir was sustained.

*Vocal Experience: Vocalizing Harmonic Structures*

With the exception of performers with education through the baccalaureate level, most survey respondents appeared to consider vocalizing harmonic structures as secondary in importance among the pedagogical techniques. However, this assumed greater prominence as a teaching strategy with the master-pedagogues. It was considered most effective when encapsulated within an applied context, such as working on a particular jazz standard or chord progression. Although some discussion occurred regarding the relative importance of singing arpeggios and scales to increase vocal agility in an abstract sense, most interviewees saw this chiefly as an activity to enhance harmonic awareness through immediate application to specific tunes. Because singers must audiate notes before producing them, this was considered a significant step in developing pitch acuity. The most important harmonic structures to be sung included the bass line and guide tones of a particular song or progression, supporting the results of a

research project which found that even elementary children can improvise with a greater sense of functional tonality when these structures are present (Guilbault, 2004).

*Summary of Vocal Experience*

Comparisons among the various subgroups showed fairly consistent placement of the three items related to vocal experience. When scores were averaged, vocalizing harmonic structures tended to rank above applied voice and singing in a traditional choir (see Figure 20). However, this area demonstrated a large number of statistically significant differences, especially regarding satisfaction with vocal technique. It appears that the need for applied voice study and its ability to transfer into the vocal jazz style has not yet connected among jazz artists at large.

Master-pedagogues, however, elaborated upon the need for a solid vocal technique to execute improvised ideas. Furthermore, most suggested that all musical pursuits reinforce each other in some manner. Therefore singing in a traditional choir, while perhaps not among the foremost techniques, would be important as it offers experience working with other musicians. After all, even when operating as a solo jazz singer, one must listen to and interact with members of the combo. Again, it may be that this seeming lack of understanding of how to transfer skills between different ensemble experiences is inhibiting the development of vocal jazz.

*Theoretical Experience: Playing the Piano*

Playing the piano, which survey respondents had rated rather high, was also endorsed resoundingly by the interviewees as an important pedagogical technique for developing skill in vocal jazz improvisation. More than any other instrument, including other chord-playing instruments, the piano was valued for its visual and kinesthetic

reinforcement of harmonic concepts. Additionally, the piano was purported to assist in merging the memory of physical sound with the intellect. For these reasons, interviewees took an extremely strong stance with regard to playing the piano. In fact, one reported that he knew of some institutions that were considering requiring vocalists to take beginning improvisation classes on piano in the future, including his own.

Virtually all master-pedagogues advocated that singers should learn to accompany themselves, at least functionally, if not artistically. Additional benefits of playing the piano were reported to include learning melodic lines, composing new material for later use in improvisation, enhancing practice, and preparing lead sheets. Developing these skills was believed to assist vocalists in heightening the effectiveness of their improvisation practice as well as holding the immediate benefit of gaining employment, since singers are often required to provide their own arrangements.

*Theoretical Experience: Music Theory Knowledge*

There was a notable disparity in attitude between survey respondents and interviewees regarding music theory knowledge. Except for ensemble directors having education through the baccalaureate level, who rated music theory knowledge rather high, the surveys had expressed a wide variety of opinion. Master-pedagogues, however, were emphatic that vocalists should have a clear understanding of music theory, especially as it relates to using the jazz harmonic language in improvisation. Additionally, interviewees emphasized that this area of study should be undertaken experientially as well as intellectually.

Interviewees recommended that theoretical constructs be immediately applied in some musical fashion, to deepen comprehension through direct experience. In some

cases, these activities were combined within the same course; in others, there appeared to be a concerted effort toward coordinating theoretical and applied studies across the curriculum. Although it was acknowledged that levels of harmonic awareness might differ, depending upon the intellectual predisposition or capacity of individuals under instruction, it was felt universally that this knowledge was pertinent and useful in creating more coherent improvised solos. Additional instruction and application in this area may prove particularly useful to vocal jazz ensemble directors who were primarily instrumentalists, as they indicated significantly less satisfaction with their ensembles' ability to improvise within a harmonic progression.

Furthermore, many educators drew upon this material to engage students in composing and arranging projects as another method of unifying intellectual and intuitive understanding in a less time-driven environment than improvisation. Ultimately, these too, were believed to enhance improvisation skill, through encouraging the exploration and organization of musical materials.

*Theoretical Experience: Music Reading Skill*

The relative importance of music reading showed clarity among musicians responding to the survey. Of course, when studying jazz from a historical perspective, it must be acknowledged that many of the great improvisers did not read music. Furthermore, inasmuch as jazz represents a culturally diverse music (Southern,1983), it may not lend itself well to written notation, supporting the findings of one researcher who has described the notation-intensive Western approach to musical pedagogy as not necessarily inadequate, but rather, a curious phenomenon that other many cultures do not reflect (Miller, 2002).

Yet music reading skill was generally valued by the master-pedagogues for its ability to establish connections between the intellect and intuition. Music reading skill was cited as one of the most fundamental differences between vocalists and instrumentalists at the outset of professional instruction, with singers lagging noticeably behind players of similar age and experience. Achieving a high level of music reading skill was felt to diminish the time needed to learn a piece of music, therefore allowing it to retain a spark and freshness in performance that rote repetition was believed to reduce, according to interviewees.

*Summary of Theoretical Experience*

The cluster of three items related to theoretical experience gravitated toward the middle of the spectrum among survey respondents (see Figure 20). Comparisons between subgroups revealed only one area of statistical significance: Directors who were primarily instrumentalists reported less satisfaction with their ensembles' ability to improvise within a harmonic progression.

Interview subjects tended to state the importance of theoretical experience to developing improvisers more strongly than survey respondents, especially playing the piano. Of course, this may simply reflect the different levels of students encountered: Master-pedagogues affiliated with academic institutions would naturally gear their teaching toward professional preparation, whereas survey respondents indicated a wide range of student contacts. In any case, these findings suggest that this may number among the better-understood areas of jazz pedagogy.

*Instrumental Experience: Instrumental Activities*

Among both the survey respondents and the master-pedagogues, opinions regarding the benefits of playing another instrument besides piano and applied instrumental study for vocalists were rather mixed. Musicians responding to the survey, in particular, consistently rated applied instrumental low as a pedagogical technique for developing skill in vocal jazz improvisation. Directors and performers revealed a significant consistency in attitude, with a strong correlation ($r = .81$). This clearly indicated a low regard for applied instrumental study among participants in that phase of the project.

However, some interviewees entertained a more holistic view of all musical activities reinforcing each other. One master-pedagogue suggested that having some instrumental experience would enhance the overall performance of a combo vocalist, much in the same way a conductor is expected to understand all the instruments of an orchestra (B. Stoloff, interview, April 25, 2003). Some held that the experience of studying an instrument would be advantageous in terms of developing a discipline for practice or nurturing technical facility, but not directly related to the development of vocal jazz improvisation skill.

It was believed that the potential crossover of knowledge from having some instrumental experience would be strengthened if the instrument under consideration were a jazz instrument, especially if jazz was the musical style under examination. This supported the results of a study that concluded that jazz experience transfers easily across performing media, such as an instrument to voice (May, 2003).

*Summary of Instrumental Experience*

The two techniques related to instrumental experience demonstrated high levels of agreement in attitude throughout the study. Respondents consistently indicated instrumental activities were of relatively low importance, and master-pedagogues largely agreed. With the recent findings suggesting that jazz experience tends to behave as a single construct, this area may require further investigation such as, examining how this transfer occurs between performing media. However, based upon the consensus among both survey participants and interviewees, this need does not seem as urgent as others.

*Item: Physicalizing Rhythmic Feel*

Physicalizing rhythmic feel was rated noticeably higher by directors than performers among musicians responding to the survey. However, among all survey participants, it ranked toward the bottom of the pedagogical techniques, with a significant correlation in attitude ($r$ = .88) between directors and performers. This seeming disinterest regarding how temporal skill develops continued into discussions with the master-pedagogues: Although having a natural feeling for rhythm was greatly valued, it almost seemed to be an unspoken requisite for studying jazz performance.

In fact, this skill appears to have undergone little investigation. Some texts, including those written by interviewees, were found to have sections addressing rhythm and groove, although these tended to be fewer in number and less detailed than those devoted to pitch issues (Weir, 2001), primarily concerned with developing a swing feel through appropriate accentuation and articulation (Zegree, 2002). None of these seemed to discuss rhythmic development as a compositional construct during improvisation in the same depth as vertical or linear tonality.

A single, notable exception to this trend was found among the available writings of one interviewee. While he acknowledged the possibility of his own bias, he appeared to have given great thought to the question of how to internalize rhythm among students. His classroom instruction reportedly includes many physical activities undertaken with the specific intention of enhancing temporal comprehension, some of which are published in his manuals (Stoloff, 2003; Stoloff, 1996). These writings comprise a considerably larger portion of resources devoted to rhythm than other works regarding vocal jazz improvisation.

Furthermore, other recent method books devoted to exploring how to practice have embraced this concept from the classical genre. In this case, it was suggested that musicians playing minuets or other pieces based upon dance forms learn the basic steps, to develop a more natural sense of relative accentuation and phrasing (Miller, 2002). Chanting characteristic rhythmic figures has been advocated as another method of internalizing various temporal concerns (Bruser, 1997). Another article has explored kinesthetic movement as a means to physically instill other musical concepts, such as dynamic change, phrase shapes, and articulations (Peterson, 2000). These findings suggest that many educators do feel that physical involvement may be beneficial in clarifying concepts of sound. There is a great irony that classical music has taken the lead in exploring relationships between movement and rhythm, since the physicality of jazz served as one of the reasons it was not accepted initially in the music education curriculum (Mark, 1996).

Most master-pedagogues, most reported undertaking kinesthetic activities only if students were manifesting difficulty achieving an appropriate groove in their singing.

Under those circumstances, a variety of exercises might be employed, but they were not included as a standard part of the curricula, as other techniques had been. In fact, most of the interviewees appeared to regard physicalizing rhythmic feel in a similar manner to instrumental experiences other than piano: not detrimental, but not specifically beneficial.

This was rather surprising, considering the results of studies that have found that of rhythm, melody, and harmony, people respond most easily and accurately to rhythm (Demorest & Serlin, 1997; Mark, 1996), and movement is believed to enhance that understanding (Mueller & O'Hagin, 2002). Furthermore, at least one vocal jazz text that has been published since the initiation of this study has included a specific section on rhythm and uses physical manifestations to assist in internalizing proper relative accentuation (Nakasian, 2001). More extensive review of these works may be useful to female performers, whose returned surveys indicated significantly less satisfaction with their ability to improvise with appropriate rhythmic feel.

This apparent oversight may simply have reflected the fact that most interviewees are affiliated with established academic institutions. While it is common among American universities to insist upon two years of harmony for undergraduate music majors, rhythm has been seldom examined in such detail. Perhaps, as one scholar has suggested, this disparity unveils a long-standing prejudice against jazz in collegiate music studies.

> … hot rhythm signified the antithesis of civilized artistic practice. It was a dimly lit soundworld of indiscernible dynamism set apart from the harmonic norms of civilized classes. Despite the appeal of hotness, most educated white Americans still believed harmony to represent the high point of Euro-Western civilization and to be the ultimate musical sign of colonial superiority. European harmonic music identified the pinnacle of a natural, evolutionary process, having developed

> according to the outlines of the overtone series. (Radano & Bohlman, 2000, p. 473)

In any event, rhythmic concerns in jazz improvisation have clearly not received the same attention as harmonic and melodic concepts. Whether these should be undertaken from a physical or a cognitive perspective remains open for discussion.

*Summary of Physicalizing Rhythmic Feel*

The fact that directors were inclined to place more value upon physicalizing rhythmic feel than performers is not surprising. After all, directors are concerned with maintaining coherent ensembles that attack and release notes together, and so forth. The general disinterest among master-pedagogues in this area also seemed logical. Jazz is an extremely rhythmic music, and students with unresolved problems in this area would not be likely to choose jazz performance as a career.

However, there are two compelling reasons to examine this in greater detail. First, a statistically significant difference in satisfaction regarding improvising with appropriate rhythmic feel between males and females. Second, research relating movement and rhythm in other musics has uncovered some insights that may be adaptable to jazz. A more thorough analysis of this information is needed.

*Item: Text Study*

Finally, survey respondents had raised an issue regarding lyrics, because vocalists must first deal with learning to deliver a text in an authentic jazz manner. The master-pedagogues agreed that sung texts deserved particular attention, noting that in many instances, presenting the primary melody and words of a song may be the only artistry a singer is permitted to demonstrate. Several interviewees described fostering this ability through a styles class, which was reported to focus upon developing idiomatic

interpretations. According to master-pedagogues, this kind of study was typically undertaken prior to beginning the improvisation sequence.

Learning to work with texts with appropriate jazz nuances was considered to be a chief difference between improvisation as singers and players experience it. Although at least one jazz pianist has commented upon the need for instrumentalists who perform with vocalists to familiarize themselves with the lyrics and adapt their playing accordingly, texts remain primarily a vocal concern, necessitating a different course of study. Specific issues included enunciating the words to create the desired amount of swing in the line and reciting the lyrics with the harmonic progression, to explore new possibilities in phrasing and articulation. Although this kind of singing might not be as easily recognized as scat as a form of improvisation, the experience of learning to do so artfully was felt to contribute to the development of vocal jazz improvisation skill.

*Summary of Text Study*

Since text study was not included in the construction of the survey, there is no way to measure respondents' agreement regarding its importance. However, written comments prompted its addition to the interview questions, where it was discovered that master-pedagogues had strong feelings in this area. Of course, vocalists in other genres must work with texts, and in classical music, often find themselves in a language other than their own. The final schwa vowel in French and German, for example, holds very specific implications regarding rhythmic placement and relative accentuation. Comparing how singers in various styles cope with text issues might yield some interesting insights to novice vocalists.

*Summary of Technique Discussion*

Musicians participating in both the survey and the interview phases of the project demonstrated high levels of agreement in attitude toward most of the pedagogical techniques. This was especially true regarding the jazz experience cluster, with the exception of transcribing solos (see Figure 20). Master-pedagogues were quite detailed in explaining how these techniques should be employed and what might be gained from them. However, the low reliability regarding this cluster and the statistical differences related to both the techniques and areas of satisfaction creates the need for caution in interpreting these results.

Items related to vocal experience demonstrated somewhat greater reliability. Despite this, interviewees' comments seemed to contradict the inclinations of the survey findings in placing more value upon applied voice study and singing in a traditional choir. Furthermore, this area also demonstrated many statistical differences regarding the techniques and areas of satisfaction. It appears that something between applications of these techniques is not fully understood.

The cluster regarding theoretical experience showed a moderately high level of reliability and few statistically significant differences. Statements from the master-pedagogues generally supported survey trends, with a heavier emphasis placed upon playing the piano. Techniques derived from this domain seem to be working as expected.

Instrumental experience demonstrated the highest level of reliability, yet tended to sink to the bottom in importance among survey respondents. With one notable exception, interviewees concurred. Perhaps the most interesting apparent contradiction was found regarding instrumental activity: Although it was not highly regarded by musicians in

either phase of the study, there was a consensus among master-pedagogues that instrumentalists tend to develop improvisation skill more quickly than vocalists.

Additional research is particularly needed in the following areas: (a) the adaptation of techniques traditionally associated with jazz pedagogy specifically addressing the needs of vocalists; (b) the transference of other vocal experiences to jazz improvisation; (c) the possibility that instrumental activity may enhance singers in acquiring the jazz language more quickly; (d) the examination of rhythm as a separate construct in jazz and methods to nurture its development through kinesthetic or other means; (e) the particular needs of dealing with texts in the jazz genre, including articulation and accentuation.

*Discussion of Research Objectives*

Master-pedagogues largely supported the demographic trends of the survey in that they resisted distinguishing themselves as directors or performers. In fact, few differences were noted regarding teaching approach or learning process based upon gender or ethnicity: Rather, these were attributed to individual aptitude or application. Although there were some distinctions made regarding the abilities and tendencies of singers and players at the initiation of professional musical study, it was generally felt to be the responsibility of the novice vocalist to adopt a more instrumental approach to making music. These comments supported the trend of musicians responding to the surveys, in that there were few differences in attitude toward the pedagogical techniques, regardless of subsequent placement into subgroups.

*Directors and Performers*

According to the surveys, there were significant correlations in attitude between directors and performers toward all the pedagogical techniques, indicating a high level of agreement. Furthermore, the highest level of consistency was found among musicians responding from both perspectives. Interviewees continued this trend by declining to categorize themselves or other jazz practitioners as solely directors or performers. Rather, they emphasized the need for faculty modeling through application, both for the purpose of student emulation and to instruct teachers in the psychological, emotional, and cognitive processes of improvisation.

This phenomenon illustrates one of the most fundamental differences between Western European classical music and jazz: Whereas in concert music, the roles of the composer, conductor, performer, and listener are discrete and separate, jazz performance practices often blur these boundaries. In this way, listeners clapping their hands or shouting encouragement becomes part of the performing ensemble; the improvising performer becomes the composer of at least a portion of the work; ensemble members listening and taking musical cues from each other, balancing themselves accordingly, become conductors, and so forth. This harkens back to the West African traditions of community participation (Southern, 1983). Furthermore, some societies do not even have a word to describe printed music: Music only exists at the moment it is played. Understanding the aesthetic differences between these two musical styles makes one more appreciative of the art of improvisation and also more tolerant of jazz practitioners' avoidance of strict categorization into one role or another.

On a more tangible level, it was also felt that those who teach improvisation must be active in the art themselves. As jazz saxophonist Dave Liebman pointed out in a recent interview, applied practice may not make perfect, but it certainly improves the instructor's understanding (Adler, 2004). Although this may have been merely the natural outgrowth of jazz artists' philosophical tendency toward multitasking, the repeated emphasis upon students' need for valid, verifiable role models suggested a deeper commitment to this premise. Why else would several of the manster-pedagogues have reported inviting their successful graduates back to speak with and perform for present students? Why else do college-level jazz programs hire jazz instructors with careers more noted for their contributions to performance than education (Jenkins, 2000)?

Furthermore, it was pointed out that without feedback, guidance, and correction from a more experienced performer/instructor, even modern vocal jazz method books, which typically come with recordings for modeling and harmonic reinforcement as well as notation for reading and cognitive illustration, were of limited value, supporting the results of an earlier study (Vernick, 1990). Therefore, the consensus held that instructors must be prepared to demonstrate proficiency in improvisation, even if that included the embarrassment of faltering, in order to relate to students and their experiences as they learn to improvise. Among jazz artists, roles might blur and exchange at various times, but anyone desiring admittance to the community was expected to demonstrate the willingness to perform its most characteristic trait: improvisation.

Yet despite the solidarity of their self-identification as renaissance people, it is still curious to note that several distinctions were revealed between directors and performers throughout the survey. In general, directors of vocal jazz ensembles showed

greater consistency in attitude toward the pedagogical techniques. Performers, however, indicated greater satisfaction with their skills. These tendencies may reflect nothing more than the natural outcome of each role. After all, it seems perfectly reasonable that the leadership required of directors might cause them to spend more time considering how to present musical ideas effectively. Therefore, directors as a population may hold clearer concepts about teaching and learning. Conversely, performers' apparent contentment with their abilities may indicate nothing more than protection of the ego.

However, the fact that respondents who indicated activity as both directors and performers displayed the highest degree of consistency - in attitude toward the techniques as well as satisfaction - suggests that vocal jazz improvisation may be understood best from a multifaceted vantage point. This premise also supports the idea of jazz artists fulfilling various roles as they interact, and these roles may change in a kaleidoscopic pattern, as suggested by the interviewees. In fact, it is generally felt that ensemble directors who do not perform in some way lose a great deal of credibility among their students and other professional colleagues.

Among jazz practitioners, the old adage, 'Those who can, do; those who can't, teach,' has no place. To the contrary, if those who cannot perform at some level attempt to teach, they may easily find themselves laughed off the podium. More importantly, having ensemble directors who perform ensures that students receive information about vocal jazz improvisation that is based upon applied experience, rather than abstract theorem.

*Gender*

Among musicians responding to the survey, females represented a majority of almost two-thirds. Although the master-pedagogues varied in their willingness to affirm this trend, at least within the academic realm, it was conceded that female students do constitute a disproportionate percentage of the population. One interviewee attributed this to cultural mores (L. Lapin, interview, April 12, 2003), and indeed, ethnomusicologists have identified several trends regarding societal expectations for participation in music, with distinctions made about which members of a culture are required or effectively prohibited from musical pursuits based upon heredity, perceived talent, or familial artistic practices (Rice, 2003). This finding may simply reflect the female dominance in all choral singing beyond the primary school years, yet, given that jazz has connections with popular music and many teen-aged and young adult males are willing to participate in that kind of singing (Harrison, 2004), this inequity seems to invite additional inquiry.

In any case, the prevailing trend of gender being held as relatively unimportant was supported among the master-pedagogues, with few differences in learning patterns noted. Possible disparities included the suggestion that young adult females might acclimate better to the academic environment or that the female majority in improvisation classes might increase their willingness to take risks. Once the decision to enter the field of vocal jazz has been made, however, it is believed that the acquisition of improvisation skill progresses according to individual characteristics. Of these, gender may assume a corollary role, but not a determining one. This attitude was largely substantiated by the fact the surveys revealed no statistically significant differences in attitude toward the

pedagogical techniques or in the areas of satisfaction among directors based upon gender, although female performers indicated less satisfaction in their ability to improvise with appropriate rhythmic feel.

However, it still appears that females tend to have less instrumental experience than males (M. Weir, interview, March 7, 2003), and instrumental experience typically requires and fosters more independent thinking than choral experience. In most vocal ensembles, many singers perform the same part and learn by rote, rather than through reading (P. Mattson, interview, February 9, 2003). Furthermore, much of the instrumental repertoire is more rhythmically complex than its choral counterpart (B. Stoloff, interview, April 25, 2003). These may be important contributing factors to the survey finding that male performers indicated a higher level of satisfaction and agreement in attitude toward their ability to improvise with appropriate rhythmic feel.

Some of the difference in attitude directed toward singers may be based upon merely having made the choice to sing, rather than to play an instrument, and at least one study supports the perception of a difference in academic rigor (Cartwright, 2001). Yet too many incidents have been recorded to ignore the issue of gender in jazz entirely. For example, the account of a conversation on the issue of gender in music between two female graduate students in jazz studies at a major Midwestern university revealed the saxophonist boldly declaring that she wanted to be evaluated upon the basis of her musical output, whereupon the vocalist pointed out that the minute she begins to sing, her gender would be immediately exposed (Wadsworth, 1991). Furthermore, others have noted some discrepancy between how other musicians treat male and female vocalists.

> Sometimes men can get away with a little bit more of 'not knowing' than women, because we're considered chick singers. That thing I talked about before, men

> don't get that. You can have a guy who doesn't sing as well as a female, but she'll get a bit more of the cold shoulder than the guy. I don't know why that is. I don't like it. But it's not as bad as it was; it's getting better. (S. Jordan, interview, March 23, 2003)

With the emergence of more competent and successful women artists (S. Zegree, interview, April 3, 2003), some of the unfortunate stereotyping that has typified the jazz community may wane. However, the fact remains that jazz exists in a two-gender society: Vocalists, players, and audiences are comprised of both males and females. Therefore it may behoove researchers to continue to examine the role gender plays in learning, both in terms of developing skill and interpersonal relations.

Conversely, males were acknowledged to dominate the population of jazz instrumentalists, with the exception of the 'all-girl' bands, whose collective sexuality had been used as a marketing ploy, rather than a testament to any musical prowess (Milkowski, 2002). If men who already played an instrument decided to try to learn to improvise vocally, they were believed to have a distinct advantage over females without any instrumental experience. Despite these few examples, which were almost treated as incidental commentary, it was largely felt that any possible distinctions should be credited to individual attributes, such as natural ability or dedication, rather than gender.

Outside the academic setting, it was suggested that female performers might be more prone to suffer from prejudice from instrumentalists against singers (Feather, 1986). However, this attitude was believed to be due, at least in part, by vocalists' historic deficit in musical knowledge and failure to act assertively when requesting keys, tempos, and so forth. It was felt that as singers become more articulate about communicating with instrumentalists in more precise musical terms, this bias would continue to fade.

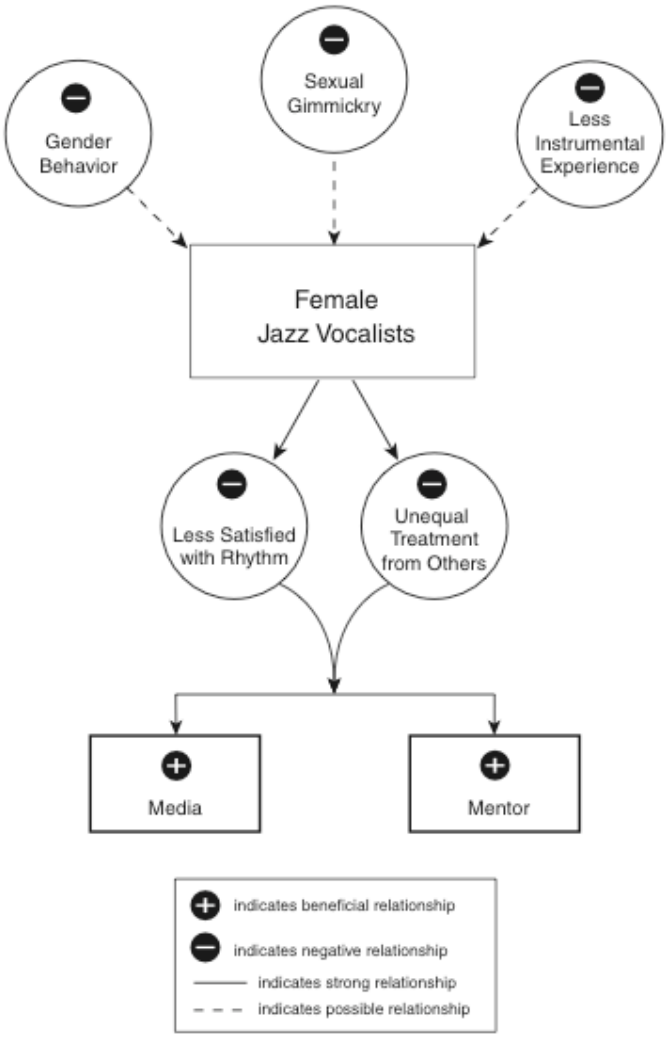


*Figure 21*. Implications and outcomes of gender inequity among jazz practitioners.

If gender is no longer a concern, on the other hand, why does the editor of a jazz magazine with national distribution still feel the need to periodically dedicate an issue to women and defend that decision in an open letter (Pulizzi, 2002)? The publication goes on to offer some detailed opinions about female artists who do and do not ploy their physical attributes as a means to increasing sales and concert attendance (Manning, 2002). A year before, the magazine featured several snapshot interviews asking contemporary female artists, "Do You Think Women's Contributions to Jazz Have Been Fairly Acknowledged?" (Bey, 2001). If male jazz vocalists were the featured artists, would such questions even arise? Why does the International Association for Jazz Education offer a mentoring program, Sisters in Jazz, dedicated specifically to guiding young female jazz artists toward professional success (Goodman, 2000)? These observations suggest that the battle of the sexes may still be under way on the bandstand and in the media (see Figure 21).

*Ethnicity*

Musicians responding to the survey indicated a large Caucasian majority, with too few minority responses to make any statistical comparisons. Master-pedagogues were largely reluctant to address this trend, offering antiseptic possibilities, such as the possibility of having used a disproportionate list for survey distribution. The comments of the interviewees notwithstanding, one curious note of discord arose regarding the apparently low percentage of minority participation in vocal jazz. In returning to the literature, a historical survey of historically black colleges was found, which seem to have led the way for jazz education (Goodrich, 2001). However, it only discussed instrumental jazz, rather than vocal. This may have been the result of the period it

covered, 1920 – 1950, when vocal jazz was not part of any established curriculum. In any case, this omission undoubtedly warrants additional investigation, as does the entire question of what is the true cultural distribution of vocal jazz artists.

While some master-pedagogues acknowledged a relatively small minority presence in their own programs, this seeming disparity was attributed to nonmusical factors such as the geographical location of various institutions and differences in monetary resources. These plausible explanations have been supported in other research (O'Hagin & Harnish, 2003). Furthermore, since vocal jazz ensembles often are attached to colleges with strong traditions in Western art music, a disparity in admissions practices and/or distribution of scholarship monies was also considered as another unfortunate but plausible contributor to the seemingly disproportionate ethnic composition. As with gender, ethnicity was not purported to be an important factor in developing vocal jazz improvisation skill, although some traditions' study habits and language difficulties might impose additional challenges at the outset.

Unfortunately, it cannot be denied that jazz has suffered from racial tensions throughout its existence. Perhaps these have been never expressed so poignantly as in Billie Holiday's heart-wrenching performance of *Strange Fruit*, a haunting musical description of a racially motivated lynching which often induced disturbances from audiences (Margolick, 2001). Incidents regarding this unfortunate reality have been thoroughly documented, as well as others regarding the disparity in financial rewards and treatment between black and white musicians (Feather, 1986). Yet ironically, ethnic differences among respected jazz practitioners have been used occasionally as a marketing ploy. According to one source, at least one episode of the 1958 television

series, “The Subject is Jazz,” featured Japanese pianist Toshiko Akiyoshi in a kimono, playing bebop, with the specific intention of accentuating the difference in her heritage from that of the other performers (Milkowski, 2001).

As a musical style, jazz has long been recognized as encompassing characteristics from several diverse musical traditions, which may enable it to serve an important function in American music education. Because of this trait, it may well become an important bridge in American education: One music project has shown minority parents expressing the desire for children to maintain connected with their native culture (O’Hagin & Harnish, 2003), yet of course, growing adolescents also feel the need to form bonds with their peers. Within the context of jazz, students may be able to affirm these conflicting desires, and create their own identities.

The fact that jazz possesses elements from a variety of musics may hold a particular appeal to vocal music educators, who are often tasked with developing multiculturalism within their curricula. Indeed, efforts toward an inclusive repertoire that reflects the demographic spectrum of the American population have been applauded in recent studies and surely assist in making music education more relevant to public school students. However, as one writer has pointed out, such undertakings must strive to capture the authentic flavor of the culture, rather than merely learning the pitches and rhythms (Goetze, 2000).

Furthermore, the repertoire and signature traits of jazz have often changed in response to racial tensions in American society. Speaking from the perspective of someone who has been active as a jazz vocalist for more than fifty years, it was acknowledged that the ethnic composition of jazz audiences is becoming increasingly

dominated by Caucasians, even for African American jazz artists (S. Jordan, interview, March 23, 2003). What impact this change may have upon the future of jazz is unclear; however, due to its inherent diversity, most musicians participating in the study voiced the hope that the music itself could continue to transcend any animosity.

*Level of Education*

Directors responding to the survey showed no significant differences in attitude toward the pedagogical techniques or in satisfaction based upon the level of education. However, performers with education through the baccalaureate level felt more strongly about vocalizing harmonic structures and music theory knowledge than those with education beyond the baccalaureate. Furthermore, performers with education through the baccalaureate level showed less satisfaction with their ability to imitate musical ideas.

Perhaps these differences simply reflect disparate levels of musical experience: After all, it could reasonably be assumed that performers having some post-baccalaureate education would likely be older, have more musical experience, and perhaps feel more confident in their ability to audiate from chord symbols. Therefore, where less mature musicians might feel the need to employ music theory skill in analyzing materials or vocalizing harmonic structures before beginning to improvise, those with more education or performing experience may be able to forego those preliminary steps. This also may assist in explaining the difference in satisfaction: A performer who must sing arpeggios in order to understand a chord progression is quite likely thinking more mechanically during improvisation than the intuitive response implied by engaging imitative ability.

Although this topic did not specifically arise during the interview phase, a few writings have offered insights that would seem to apply to these tendencies. There seems

to be something of an irony that among undergraduate music programs across the United States music appreciation is reserved for general education courses. Music majors may be exposed to a great deal of music through performing ensembles, applied lessons, history and repertoire classes, but instruction in how to listen and what to listen for is not always included, except as a technical problem to be solved. Indeed, it seems that public school music teachers, who perhaps should possess the most developed listening skills, often have had little instruction in this area. It is not until graduate and postgraduate work begins that students are invited to step back from the responsibilities of administering bands, choirs, and orchestras and to examine music again as a whole. Small wonder, then, that listening ranked as the single most important pedagogical technique among all musicians participating in the project, for without learning to assimilate through concentrated listening, there can be no imitation.

In contrast with the de-emphasis placed upon learning to appreciate music among undergraduate music majors, two years of intensive music theory study is required. Typically, this involves looking at individual musical events, analyzing chords, cadences, and so forth. This creates a classic example of failing to see the forest for the trees, which the master-pedagogues protested vehemently against. Time and time again, they stressed the importance of using a balanced approach of intuitive and cognitive techniques to fuse both intellectual and affective comprehension, and always within some musical context. It seems likely, then, that musicians with more advanced training would be better-equipped to tackle the challenge of subduing their analytical thinking processes when improvising and immersing themselves in the moment (Csikszentmihalyi, 1990). Of course, this requires not only possessing theoretical knowledge, but also believing in

one's own ability to use it wisely. Again, this favors the more mature musicians, holding advanced degrees, which, in most cases, represent additional experience.

*Focus of Education*

Focus of the highest degree revealed one significant area of difference among both directors and performers. That is, survey respondents whose highest degree had been in music education felt more strongly about the importance of singing in a traditional choir than their performance major counterparts. Again, this inclination merely may have reflected diverging streams of pedagogy and personal preference. It seems plausible that performance majors might devote more time to pursuing solo opportunities, whereas music education majors might tend to place higher value on traditional choirs. In each case, the choice reflects the medium of the career field.

Most interviewees entertained a rather holistic view of all performance opportunities contributing to students' overall musicianship, although specific comments regarding traditional choirs revealed a variety of insights. Generally, they suggested that traditional ensembles nurture skills that transfer well to improvisation; however, one opined that improvisation activities foster superior achievement as a choral participant (P. Rutherford, interview, May 18, 2003). Another detailed striking differences in spontaneous creations from individuals having a strong background in ensemble singing from those who have primarily experienced music as soloists (B. Stoloff, interview, April 25, 2003). Although one master-pedagogue expressed concern for the submerging of individuality in ensembles, she acknowledged that this is an inherent characteristic of traditional groups (S. Jordan, interview, March 23, 2003). This supports the findings of

a recent work that reported the goals of traditional and jazz ensembles inherently differ. (Nakasian, 2001).

None of the musicians participating in either phase of the project demonstrated any negativity toward singing in a traditional choir. However, there is obviously much to learn about how participating in vocal jazz groups and other ensemble experiences transfer between each other.

*Primary Instrument*

There were no statistically significant differences regarding the pedagogical techniques discovered among musicians responding to the survey based upon choice of primary instrument. Subjects in both phases of the project considered instrumental activities of nominal value in developing vocal jazz improvisation skill. However, in the areas related to satisfaction, directors who were primarily vocalists reported a higher level of satisfaction with their ensembles' ability to improvise within a harmonic progression; performers who were primarily vocalists reported a higher level of satisfaction with their use of good vocal technique.

Despite this suggested concordance, master-pedagogues often referred to the disparity of skills in music reading and practice habits between instrumentalists and vocalists. These comments suggested support for one study that also has implied differing levels of intensity in professional training between instrumentalists and vocalists (Cartwright, 2001). Furthermore, interviewees also consistently expressed the opinion that players acquire improvisational skill much more quickly than vocalists, whether due to sonic imagery or the intense concentration required by playing an instrument. Some attributed the achievements of the historically great jazz singers at least in part to their

interactions with great jazz instrumentalists. Student vocalists, specifically, were advised to work with single-line players, to increase and expand their vocabulary of ideas.

Perhaps one contributing factor to the difference between players' and singers' abilities may be the fact that instrumentalists tend to acquire critical listening habits earlier in their studies than vocalists. Due to the smaller numbers of persons playing the same part in instrumental ensembles, there is less likelihood that individual parts will be taught by rote, as often happens in choral ensembles. Regardless of whether a student also takes private lessons, this difference in ensemble experience alone naturally fosters greater independence in musical thought, which transfers very well to the spontaneity of improvisation. Developing the ability for discernment may support one study's discovery that self-evaluation among jazz instrumentalists is often a valid indicator of achievement in improvisation (May, 2003).

However, it has been pointed out that vocalists also bring a worthy perspective to spontaneous music-making. Whereas players tend to approach improvisation as a technical problem to be solved, singers are inclined to demonstrate a higher awareness of the affective properties of music. Perhaps an optimal method for improvising lies in acknowledging the respective contributions of each outlook and incorporating those characteristic traits.

> The act of singing is literally organic, visceral, even mysterious. Its nature is not predominantly analytical, whereas modern jazz instrumentalists have a tendency to get enmeshed in the pattern and math of theory and structural logistics. Viewed optimistically, this suggests that the two may benefit from each other's perspective. (Hobgood, 2004)

According to this pianist, players hold the advantage in syntactical correctness, whereas singers have an edge in emotional impact. This view seems to encapsulate one

of the earliest attitudes uncovered during the study: That is, that listening to both jazz vocalists and instrumentalists is important, but for very different reasons. Therefore, to communicate effectively with an audience while improvising, wise musicians will apply a balance of both perspectives.

*Summary of Research Objectives Discussion*

The survey part of the project had indicated significant levels of agreement in attitude toward the pedagogical techniques among directors and performers. This perspective continued into the interview phase, as master-pedagogues declined to categorize their own creative activity as pertaining exclusively to one or the other. Rather, musicians involved in both segments of the study generally voiced the perspective of improvised music-making calling upon all of an individual's musical experiences. Whether this trend reflects the West African perspective of blurring the boundaries between the performer, composer, and listener; the jazz practitioner's quest for individual expressiveness; or the general reluctance among artists to dissect and rationalize their own work remains open for further examination.

Only one difference of opinion between males and females surfaced during the survey regarding satisfaction in the area of rhythmic feel. This tendency to downplay the importance of gender continued throughout the interviews. However, whereas instrumentalists may be able to minimize its impact upon their professional lives, the very act of singing reveals the gender of the performer in most cases. This often has subjected vocalists to different treatment and expectations from audience members and other musicians. Instruction in improvisation may not require consideration upon the basis of gender, but other differences within the jazz community may warrant investigation.

Although level and focus of education did reveal some differences in attitude, success as a director or a performer is based upon musical end products. While it is certainly appropriate to examine the process for achieving those creative results - especially now that jazz is taught within public schools and colleges, rather than among the traveling bands of the past – perhaps it is more important to examine the curricula of persons holding those preferences, rather than making generalizations in this forum. More information is needed to interpret these findings effectively.

Choice of primary instrument showed no significant differences among survey respondents, except in satisfaction, which is rather subjective by nature. Yet comments by interviewees consistently supported the belief that players tend to be better-educated, more disciplined, and therefore develop improvisation skill more quickly than singers. Ironically, instrumental activities were not highly ranked for their transference to vocal jazz. The difficulty in reconciling the various angles of this question invites further inquiry.

*Discussion of Emerging Themes*

Including qualitative as well as quantitative methods throughout the project created patterns of continuous evolution. For example, when graduate students who pilot-tested the survey asked for a distinction to be made between applied instrumental study and playing an instrument as in an ensemble, this accommodation was made. Similarly, when musicians responding to the survey made comments discriminating between live and prerecorded listening experiences, these concerns were added to the interview questions. Drawing comparisons between the various demographic groups that had returned surveys also influenced the interviews, and so on.

Finally, in examining all data gathered throughout both phases of the project, several themes emerged which had not appeared among the pedagogical techniques or the research objectives as originally stated. These included (a) the consistent self-identification among jazz artists as multifaceted practitioners of a single art; (b) the sharply defined list of music teachers' responsibilities toward students reflecting an apprenticeship or a mentoring relationship; (c) the well-articulated slate of students' responsibilities toward their own musical development; (d) the precise set of directives regarding how to practice most effectively; (e) the need for performance venues to apply improvisational learning through applied experience; and (f) the clear preference for an interactive group as the optimal instructional format for developing vocal jazz improvisation skill.

*Self-Identification*

Perhaps the first theme that must be considered and colors all subsequent discussion is that throughout both phases of the study, vocal jazz practitioners consistently held a gestalt view of their activity. This was amply demonstrated by the number of survey respondents who answered from both director's and performer's perspectives, those who indicated working with more than one level of ensemble, and those who indicated more than one instrument or other performing media. Furthermore, this trend was continued among the interviewees, whether discussing themselves or the creative efforts of other artists.

This underlying belief may be simply one manifestation of the ongoing search for a personal voice, a deeply held aesthetic principle among jazz artists. It certainly seems ironic that respondents could simultaneously resist self-categorization and comment so

articulately about their different endeavors. Yet perhaps within this dichotomy lies the reason many survey respondents found it difficult to complete the sections related to identifying preferences with sincerity. Ranking or attaching other numeric values to efforts toward developing originality appears to be viewed as offensive, because that suggests creating a formula or pedagogical strategy that can be replicated. Mass production is something to be feared, because it diminishes individuality.

Instead, jazz practitioners seem to believe that improvisation skill progresses in a circular fashion, rather than linear, as suggested by at least one researcher (May, 2003). As in an applied lesson, an instructor may observe many things that are going well or are blatantly incorrect, but must make choices about which aspects to address and how to address them, depending upon the skill and temperament of the individuals involved. From this view, the many comments from both survey respondents and interviewees about approaching students upon the basis of individual strengths and weaknesses or personal characteristics clearly make sense. This may also explain the overall disinclination to examine or attribute any perceived differences in learning patterns to gender or ethnicity: These merely contribute to the making of the individual and are not isolated issues for concern of themselves.

*Faculty Responsibility*

As with most things in education, teachers can only present material, hopefully with a high degree of accuracy, skill, and enthusiasm. However, the ultimate responsibility of whether or not learning will occur remains with the student.

> Students have a large responsibility for their own education in anything. Not just in improvisation, in anything. I think the instructor's job is to present the materials and try to get the student turned on, interested, and excited about what

> they're doing. That, to me, is what teaching is all about. (L. Lapin, interview, April 12, 2003)

Perhaps the first part of the faculty's responsibility lies in helping students to understand what is expected of them at various levels of development. Goals of achievement in improvisation exist, of course (Baker, 1989). Yet the ability to break that goal into logical, progressive steps requires a master-pedagogue who thoroughly understands the craft, the learning process, and has the ability to diagnose and prescribe differing courses of action, depending upon particular students' strengths, weaknesses, and interests. After all, upon listening to the great jazz artists, many people may wish to improvise, but how many would truly understand how to develop the ability?

This is where the resistance among jazz practitioners to identify distinctions between the roles of artist and instructor may become problematic. For example, many jazz clinicians have voiced the sentiment that if someone approached them for lessons in improvisation, they would simply tell the individual to take the same amount of money, purchase as many great jazz recordings as possible, and listen. Although the statement is usually made lightheartedly and contains some truth, it assumes that the prospective student intuitively understands how to learn from listening. The interviews from this study alone have undermined that assumption: While someone with experience as an arranger, pianist, director, and so on may know how to internalize a listening experience, that is unlikely to be true for the novice. Therefore, it becomes the educator's task to assist in separating a highly complex skill into its components, while maintaining an overall sense of the music (Hooper, 2001), as well as articulating clear criteria for evaluating progress (Asmus, 1999).

> If you're going to study with me, I'm not going to settle for you being average; that won't fly. So what it comes down to, if you don't like that plan, or that sounds too tough, then you don't need to study with me. It doesn't make either of us a bad person; it's just what the expectation is. That, probably as much as anything, contributes to the success of our students when they leave here. (S. Zegree, interview, April 3, 2003)

Sometimes it becomes the instructor's job to assist students in understanding themselves, their level of ability and internal motivation. After all, given the amount of time a musician must spend practicing in isolation, it is surely beneficial, if not requisite, to attain a deep sense of self-awareness (Bruser, 1997). While often this is felt to be a positive responsibility, it also may require an instructor to assist in helping individuals understand when they do not have the will, desire, talent, or other attributes for success.

> If you have a student who comes and says, 'I'd like to do vocal jazz for a lifetime, for a living, or whatever,' do you really? Do you really? Because you're not going to do it well unless you are really internally motivated and you love the thing, you love the art… Most of their motivation is pretty shallow in the beginning and that's part of the teacher's job: to help them see where they're at in terms of motivation. Either you react with kind of 'hair standing on your neck delight or tears to musical sounds occasionally or you don't. The teacher can't make that happen to you. So the student needs to self-understand their motivations for doing what they're trying to do. (P. Mattson, interview, February 9, 2003)

The role of the educator is not only linked to steering students toward understanding their own motivation, but also for providing professional critique. This may include highlighting differences between individuals' work habits as well as musical progress. As with the preference for a group setting when teaching improvisation, which offers feedback from peers as well as the instructor, using other students as models may impose a kind of positive social pressure. With or without direct commentary by the group leader, this may provide conscientious learners the opportunity to compare their habits and behaviors with other persons of similar age and experience.

> People who see another person with different practice habits and different attitudes, or whatever, getting the position that they want in that higher band or whatever, learn something that I can't teach them, which is self-motivation. 'Oh, this is what that jerk has been saying. Now I see. Now I have to do this.' It's my responsibility just to report on what I see and what I don't see, or to point to someone else, like, 'Check out that person. Don't come back without doing this.' (P. Rutherford, interview, May 18, 2003)

It also falls upon the faculty member to establish a timeline of goals and measure progress toward them (Asmus, 1999). Of course, the exact objectives and schedule for obtaining them may vary, depending upon whether an educator is affiliated with an institution, the level of instruction, and other considerations. Not all structures may permit sufficient time for assimilation by an individual. However, for students considering a musical career, learning to work within a fixed schedule may assist them in determining whether they truly are suited for the profession.

> We can be specific and tell them what they need to know how to do by a particular time. Unfortunately, we're locked into a time frame; we're locked into a four-year degree program. It's unfortunate, but that's the way college in the United States is structured. We're also locked into a fourteen-week semester during which time they have to go from point A to point B. So our job is to say, 'By next month, you have to be here, and by the month after that you have to be here, and you have to maintain a reasonable quality level in order to get through this class. (L. Lapin, interview, April 12, 2003)

Finally, as long as students demonstrate the honest desire to learn, most will find that faculty members are likely to give generously of themselves, their time, and their resources. After all, educators are in the business of teaching and want to leave a legacy of accomplished and satisfied students. Still, it is the student who must initiate the contact and come prepared with the questions.

> I have absolutely no objection to a kid knocking on my door, any time, and coming in, saying, 'Can you help me with this?' That's all I need to hear, and they get an hour or more or whatever time they want, as long as I have it to give. I think most teachers are like that, particularly at this level, because they want them to learn. I know I want them to learn. (L. Lapin, interview, April 12, 2003)

It is also helpful to recognize that just as different students are equipped with different combinations of natural talents, developed or not through various musical experiences, teachers also have different skills and beliefs. Although the individual who wishes to study within the academic environment may not have much choice in the matter, those who prefer to contract teachers privately may experience a wider variety of instruction.

> It has a lot to do with the individual teacher and what his/her particular background is. Teachers who play the piano and maybe do some arranging themselves are quite a bit more inclined to want to teach that to their private students. Other teachers I know who are strictly singers by background may be a bit more oriented toward a combination of technique and style and want to teach that. (M. Weir, interview, March 7, 2003)

Perhaps it is also helpful for educators to remember their own backgrounds and come to a level of self-awareness regarding their own skills and opinions (Conkling, 2003). With this consideration, perhaps it becomes partly the student's responsibility to investigate the background of a proposed instructor, to ensure s/he has the skills the student seeks as well as an appropriate delivery system. Still, as the more experienced practitioner, it remains the educator's responsibility to be honest about their knowledge, abilities, and biases.

> Obviously, in interviewing me, all my answers are reflecting my biases. All of us, as educators or performers, are pretty much victims or captives of whatever it is that we've been taught, the things we know. I can't talk to you about the things I don't know. Every answer you're getting is an opinion, and it's full of prejudice. (S. Zegree, interview, April 3, 2003)

With the perception of competition in the performing arts, the inherently personal nature of studying voice, and the mystique surrounding improvisation, the risk of dysfunctional and ultimately harmful relationships between teachers and students

multiplies. Building an environment of trust and respect in which to study improvisation ranks among the most important responsibilities of the pedagogue, in public and private education.

> I know teachers who are on power trips and break students, all the time. These kids come to me and they're dead; they're broken. They're like little pieces of fragile musical notes, broken, and you have to put all those notes back together again. That's from teachers who are on a power trip. [laughs] I know where that attitude comes from. But I don't believe in breaking singers' spirits; I really don't. (S. Jordan, interview, March 23, 2003)

Perhaps the most important function of the instructor is meeting students at whatever level of talent and skill they arrive with and learning to nurture that on an individual basis. This requires a willingness by the educator to be open and receptive to the needs and vulnerabilities, finding the potential in each learner.

> One time I taught a workshop in Edmonton, Canada, and one of the women who came was K. D. Lang. At the time she was really feeling down, but she said I inspired her so much, just by what I said to her. I don't remember what I said, but that's why it's from the heart. You don't memorize it: It comes from how you feel at the time with each individual singer… In fact, I guess she wrote about it in one of her interviews when she was first coming up, about how that had changed her life, whatever it was I said. So I'm just saying that I try to get to where a singer is, to hear them, to hear their individuality. (S. Jordan, interview, March 23, 2003)

The role of the educator in learning is to become as knowledgeable about the subject as possible and to be articulate and enthusiastic about presenting it. Additionally, instructors must understand both the topic as a whole as well as being able to break it into a logical sequence of steps by which to learn it. Objectives must be clearly defined and communicated to students at each level within the progression.

When necessary, pedagogues should be willing to assist students in understanding their own motivation and potential. This may create some discomfort for both the teacher and the individual: After all, no one wants to hear that they may not have the ability to

achieve something they have dreamed about. Still, it would be dishonest and perhaps unethical to continue offering encouragement and accepting payment when someone is obviously lacking in either native talent or discipline for the subject.

It should also be acknowledged that just as each student comes with a unique combination of potential and experience, the same is true of educators. No two persons are created equally, nor do they share identical backgrounds. Although this may not have as much bearing in the public schools, where a single person may be tasked with overseeing all choral activities, students choosing to pursue instruction beyond the classroom should be encouraged to find a mentor whose interests and personalities are compatible with their own. Perhaps the public school music teacher can assist by becoming knowledgeable about private instructors within the area, their areas of expertise and pedagogical methods.

As with the medical oath to do no harm, it must be remembered always that student-teacher relationships are sacred. Although the exchange of money that commonly accompanies private instruction in the United States may obscure the delicate nature of applied lessons, perhaps it is useful to remember that in other cultures, such studies are undertaken with solemn rituals (Miller, 2002). The person seeking expert advice in good faith should not fall victim to another's ego or insecurities. With vocal improvisation, this is a twofold concern, because the voice is a product of the body and improvisation is the expression of personal creative thought. Therefore, anyone proposing to teach in this area must exercise great care and respect for their students' humanity.

*Student Responsibility*

Although highly intertwined in many ways, interviewees felt that faculty responsibility and student responsibility differ in that actual learning begins and ends with the student's desire and ability to assimilate what is being taught. Educators may present material and demonstrate various methods for studying it, but ultimately, individuals choose for themselves whether or not they wish to follow that instruction. This may present a particular concern in public schools, where present methods of standardized testing appears to grade teachers more upon their delivery systems, rather than assess students' ability to absorb and retain knowledge.

> It's only the individual who decides that he/she wants to learn who will learn something. I really believe that. So conceptually, if a teacher can inspire a student's interest - provide them whatever information, materials, and ideas that they can get the student to want to step up to the plate and learn - that's really the best way to go. I really see the teacher's role as being something of a facilitator. Again, each individual is different. Some individuals may work very well with a teacher with very precise practice goals and so on; other students may wish to take a more active role in the design of their own creative practice. Either way, it only works if the student has decided they want to learn something. (M. Weir, interview, March 7, 2003)

The mere desire to learn, however, is not enough. After all, there is a great difference between wanting to do something, having the potential and resources to do it, and putting forth the effort required to learn how to do it. So additionally, students must demonstrate a willingness to undertake the time and activities necessary to develop their musicianship. If the individual is willing to follow directions, carry through on suggestions made, and practicing as instructed, musical progress becomes virtually ensured, assuming a competent teacher with the desired skill has been chosen. When this occurs, perhaps both the student and the instructor may come to value the process of learning.

> As my student, there are a lot of things I can do for you, a lot of records I can point you in the direction of, a lot of music I can help you with, things I can turn you onto. In fact, I can do almost everything for you, except practice. That's ultimately what it comes down to: instilling in the student the realization of the necessity and the responsibility of practicing. High school or secondary school is a little different from college in that if you're a college student, theoretically you have a little more focus, whereas in tenth grade, all you know is it's a lot of fun. Well, at that level, let's figure out a way to still make it fun but also instill that work ethic. (S. Zegree, interview, April 3, 2003)

Furthermore, the student must come to understand that talent alone is an insufficient basis for developing musical skill, including improvisation. Those who achieve success in the arts are those who are willing to turn creative impulse into a dedicated lifestyle (Bruser, 1997). This holds true even at the public school level, where competing interests may force students to make careful choices about which and how many activities they participate in, in addition to academic and social needs. Individuals demonstrate their self-discipline by learning to manage their resources of time and concentration effectively.

> It takes a tremendous amount of control of one's time and life in order to meet your artistic capacity. That's a fact, and the younger you can start to understand that and get some control of your time, the better it's going to be for you. In an artistic sense, when you're trying to do any type of music at a high level, you're trying to do one of the most difficult things in the world. You have to give yourself - and pretty much your whole self - to your art, to music, and its understanding. That price, in terms of self-discipline in giving your time and intelligent sweat to it, is no different if you are one of the most talented or a moderately talented person. Just because you're a little more talented is not going to make it easier for you. You must give the same high percentage of yourself to it. You only get integrity and credibility by paying the price. (P. Mattson, interview, February 9, 2003)

Working to develop one's talent or skill is a concept that seems to contradict the widely held belief that music should be “fun.” Educators who are willing to assign activities beyond the immediate classroom should be prepared to meet some resistance from students, parents, and possibly administrators. This may cause some discomfort and

possible confrontation, as oftentimes, those who only regard music as shallow entertainment may not understand how it can be evaluated. However, as with any academic discipline, to achieve excellence, students must contribute time and effort. In fact, some studies have suggested that the most productive student-teacher relationships are those in which the pedagogue may demand additional tasks of exceptional students (Csikszentmihalyi, 1996). The instructor may initiate this concept, but whether or not it is fulfilled is still the province of the individual.

> Have an expectation that goes beyond what one might find in a typical choir rehearsal. Here, I expect them to do homework; it's a curricular class. The work in this case would be like, 'I just taught you measures one through eight; you come back tomorrow with measures eight through sixteen. That's your homework.' You have math homework; you have history homework. Well then, you have choir homework, too. Not a lot, but just a little bit that gets them thinking in a way that's 'way above and beyond what most people ask them to do or to think about, especially in the musical world. (S. Zegree, interview, April 3, 2003)

Much ado has been made over the fact that many of the early great jazz singers were successful without extensive musical training. In more recent music, however, artists are demonstrating more balance between formal education and natural intuition. This newer trend requires potential performers to assume greater responsibility for their own development.

> Almost all the great singers, you might say, were basically self-taught. Some of them lately have had more study - Bobby McFerrin, for example, is a great combination of self-taught and training as well. But it didn't take any particular type of academic knowledge to be a great jazz singer. (P. Mattson, interview, February 9, 2003)

Whether due to increased technical demands of recording or the fact modern audiences have more constant access to music and are therefore more discriminating, if

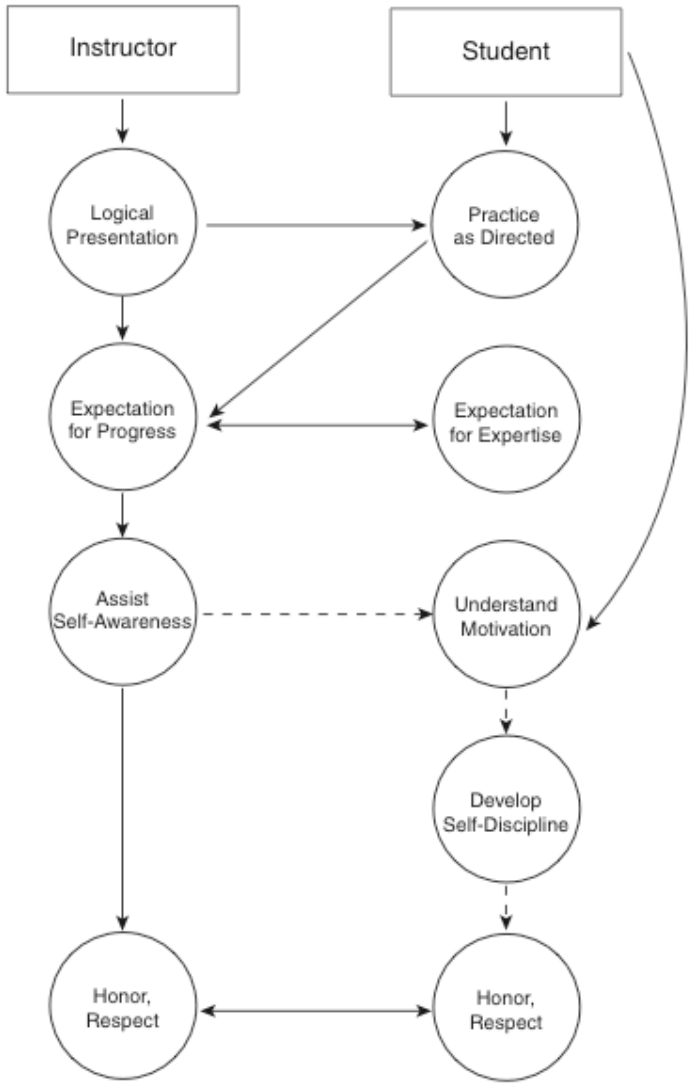


*Figure 22*. Interrelationships among instructor and student responsibility.

one is to make the leap from being a student musician to having a lifelong successful performing career, singers will undoubtedly need to commit to continuing professional development. The earlier this necessity can be recognized, and a reasonable course of action for managing one's time can be implemented, the better.

The relationship between teachers and students are complex and interwoven (see Figure 22). The instructor's responsibility is to present the material in an engaging manner. However, it remains the student's decision whether or not it will be assimilated. Students must realize that their responsibility lies in doing what is required to develop a skill; furthermore, that being more or less talented makes little difference in the effort demanded to obtain it. One manifestation of this understanding is the willingness to work outside of scheduled rehearsal time, when other interests may compete for an individual's attention. For the student who wishes to become a professional musician, this becomes an ongoing commitment.

*Practice*

Of course, music educators at all levels tell their students, 'Go home and practice.' However, teaching students how to practice effectively seems to remain elusive, and resource materials addressing practice habits are few. In this modern age of so many stimuli competing for attention and individuals having to fulfill multiple functions, perhaps more detailed information about how to maximize whatever time can be devoted to practicing should be given. Perhaps this is one of the primary functions of the instructor.

> The teacher's first responsibility is to have a philosophically well thought-out sequence of how learning might progress and then communicate to the students what it is that they need to do. That mostly involves, I think, learning how to practice intelligently. That is something that almost no student who comes to us

> at age eighteen or nineteen has a clue about. Many of them are willing to put in the hours, but you won't progress if you don't do it in an intelligent way. So, how do you go about structuring your three or four hours a day that you're going to spend outside class so that you can get the most out of it and not be repetitive and unthinking in your practice? (P. Mattson, interview, February 9, 2003)

Effective practice involves learning to set goals consistently and persisting until they are achieved. This concept is not unique to jazz; rather, it has been documented that many students experience difficulties transferring ideas between different practice and performance behavior (Galper, 2003). Perhaps the instructor can assist through pointing out differences and similarities between these settings. One of the most basic concepts regarding effective practice that must be mastered is recognizing the amount of repetition is necessary for a skill to become habitual and reliable.

> The first point is, quick repetitions. If you're not somehow singing, you're not really practicing. So quick repetitions, meaning, if it's wrong, stop, and do it again and again, to the point that if you get it right once, that becomes a point of departure. When you can do it with some sense of consistency, like nine times out of ten, then you've really achieved something. One time right doesn't get it at all; two times right doesn't get it at all. So repeat it to some point of consistency, and that's just right now. Then you go away from that for a while and come back in an hour and see if you've retained it. Then come back tomorrow to the same place: Is it still there? So instilling that concept of repetition - at the micro level, meaning right now; at the macro level, meaning an hour, or a day, or a week from now - until it becomes as natural as anything. (S. Zegree, interview, April 3, 2003)

Another important aspect of practice is being honest about the amount of time spent on whatever challenge an individual is experiencing. This recognizes the fact that practice time is not unlimited, so it is beneficial to address problem areas first, later placing them into musical context. Of course, this necessitates becoming disciplined enough to devote the largest part of one's practice time to working on things that one is insecure about, which may have emotional risks.

> There might be a piece - even one measure - that totally kicks your butt, but you can play everything else. Then don't start at the beginning; go right to that place. If everything else is fine, you're wasting your time playing this, which is already great. Let's go there, right now. Rather than take fifteen minutes to do the other thing, let's spend fifteen minutes where you need it, and then at the end, play it one time through, just to review. (S. Zegree, interview, April 3, 2003)

Ultimately, learning the discipline required to practice well pays large dividends in both technical difficulties resolved and efficiency (Bruser, 1997). Although many of the techniques described here are not unique to jazz, perhaps they need special reinforcement, since the idea of spontaneous creation may seem contradictory with the discipline of individual practice. Many people do not realize that there are legitimate, proven techniques for developing skill in improvisation (Galper, 2003; Weir, 2003).

To assist in helping students understand how their time is spent, some educators also require practice journals (Clayton, 2001; M. Weir, interview, March 7, 2003; S. Zegree, interview, April 3, 2003). This is not specific to jazz pedagogy, either; however, it certainly diminishes the aggressive sense of total freedom often associated with improvisation (Hooper, 2001).

> Almost habitually with my students, we keep a notebook. Every lesson, we write down practice goals for the next week. We talk together about what is appropriate and interesting. (M. Weir, interview, March 7, 2003)

Keeping a journal, from which the instructor can draw connections between time spent on various exercises and achievement, can be very helpful in assisting students to see what is required to develop various skills and concepts. Drawing logical correlations between results and causes, both good and bad, is imperative for individuals wishing to develop a method to monitor their progress.

> For my students, I also have them keep practice logs where they indicate how long they practice and specifically how time was spent. Then we can go back and say, 'Look: On this day, you couldn't play this thing, but now you can, and here's

> why. Look: On this day, you did this, and the next day, you did this, and now it's OK. Now this is why this lesson wasn't so good, because you left it alone for five days. Why would you think you could play it?' Then they nod and say, 'I guess you're right.' (S. Zegree, interview, April 3, 2003)

For singers, several interviewees stressed having consistent harmonic reinforcement in their practice, due to the need to develop internal pitch accuracy. Furthermore, according to one study, even the presence of merely root melody harmonic support improves tonal function in improvised melodies (Guilbault, 2004). Ideally, this would be provided through interaction with a live accompanist or rhythm section; however, in the absence of other musicians, prerecorded backgrounds can be employed. Immediate feedback from a neutral, more experienced party also is useful. When operating outside the restrictions of a prescribed curriculum, this is generally how the master-pedagogues report spending their time.

> The next best thing as far as what we do is teach it in the class and hopefully have them practice what they learn in the classes on their own. Perhaps we could have sessions, group sessions, in which everybody could improvise. That's why it's neat when I go to a school or do a clinic - I can have virtually a whole day for doing whatever I want to do. So I may just circle them up and play some changes, or play an Aebersold record, or something like that, and have them all contribute and criticize them on the spot and have them try it again. Practical application, with other people, on a regular basis, would be the most ideal environment for developing improvisation skills to me. (L. Lapin, interview, April 12, 2003)

Harmonic reinforcement combined with critical listening can benefit those working individually. Since the nature of the voice is such that humans can only hear themselves accurately when listening to a recording, perhaps this is the most revealing technique of all for discovering one's own strengths and areas for improvement.

> When I practice, a large part of my time is spent using Aebersold recordings, and I also tape myself practicing and listen back. I learn a lot that way, because I don't have a teacher, someone to give me feedback. And anyway, it's good for

> people to hear things for themselves, to hear what they would like to improve upon. So I always learn by doing that. (M. Weir, interview, March 7, 2003)

One method that may not be readily apparent to aspiring improvisers is to practice as classical musicians do, with painstaking attention to the printed page. This detailed and repeated intimacy with a standard may lead to an almost unconsciously personalized delivery, which is the very goal of improvisation: to make the additional statement by the performer seem like a natural, organic development of the composer's intention.

> They should practice learning the song the way it's written before they even think about improvising on it. When you're ready to improvise, let it happen. Don't work out improvisations. Let it happen, and it will. If you learn the song and you've been listening to the music, sometimes a little note will change without your even knowing it. And I say no forced improv. (S. Jordan, interview, March 23, 2003)

For many master-pedagogues, teaching students how to practice is simply a matter of having a considered plan, rather than allowing individuals to follow the whim of the moment. This strategy allows for some of the preferences and dislikes of the particular learner and can be especially useful if the individual realizes how various musical activities relate to one another.

> When they get up in the morning, they should know how much time they're going to spend on jazz and how much time on classical keyboard; how much time on classical voice and how much on solo jazz voice; how much on arranging and how much on theory. Roughly, they're going to have a plan, and basically, that's it. It's a discipline, but try to make it happy by only spending twenty minutes at a time on this thing and twenty minutes on that other. Ten minutes on this or half an hour on that, but don't go into the practice room without a plan. (P. Mattson, interview, February 9, 2003)

The need to practice is not unique to improvisation. Quite the contrary, virtually every musical skill requires individuals to spend a large amount of time developing their technique. This requires a great amount of time to be spent in solitude, rather than with the interpersonal support of an ensemble or with the admiration of an audience. Simply

put, practicing is not fun. However, learning how to practice effectively surely must rank among the very highest factors for determining whether or not a musician will progress. Instructors can help students maximize their practice time by clarifying some basic concepts (see Figure 23). These include the importance of repetition to the point of consistency, optimizing practice by addressing difficulties first, and using a log to enhance honest self-evaluation of practice habits and demonstrate which behaviors have had successful and unsuccessful results.

For singers, the use of harmonic reinforcement to enhance pitch accuracy remains a critical issue that can be addressed through prerecorded backgrounds, learning to accompany one's self, and working with other players on a regular basis. It may also be useful for vocal improvisers to record themselves, since one cannot truly hear one's own voice while singing, which can be used for personal critique at a later time.

Finally, although there may be as many ways to practice as there are musicians practicing, perhaps the most important concept is simply to have a plan. This should encompass knowing the amount of time available for practice and how it should be spent. When left to the whim of the moment, few people have the self-discipline to practice well. Keeping a journal, working in real time, and measuring results against goals enhances the honest and accurate assessment of one's own work, a valuable attribute of a professional artist.

*Application*

Practicing without performing, however, ultimately becomes drudgery and may even defeat the purpose of learning to improvise in the first place. Unfortunately, aspiring vocalists no longer have the opportunities that allowed the previous generations

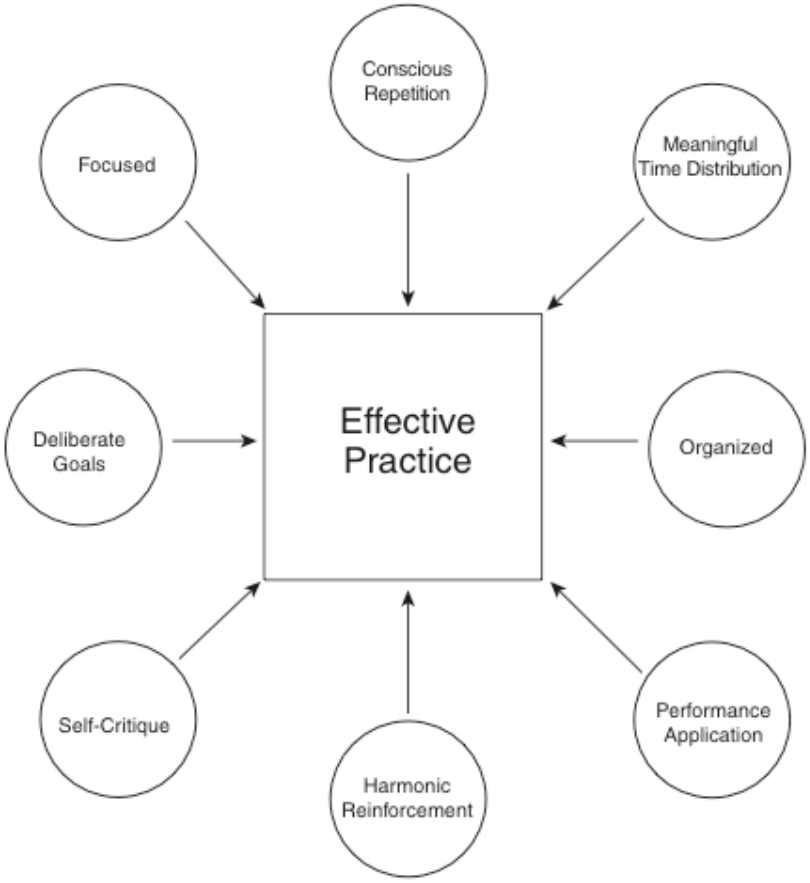


*Figure 23.* Contributing factors to effective practice.

of improvisers to become fluent in the jazz idiom (Milkowski, 2001). It was felt that this lack of applied experience often stagnates a young improviser's growth.

> They need to go out and have cutting sessions. That's what we used to call it , you know? It wasn't done with ego; it was done with fun. 'Oh, this guy! He wasted me!' We'd do it good-naturedly. So then I'm going to go home and learn. I'm going to go home and practice and learn more tunes and listen to some of the great giants, and I'm going to be inspired. (S. Jordan, interview, March 23, 2003)

To overcome this lack of practical experience, many programs have voiced as well as unvoiced expectations for how students find venues in which to begin employing the materials they learn in classes.

> It's one of those things that is not required but everybody understand that - for a host of reasons - they're expected to move into the business of gigging at night. Usually about in their junior year or at the end of the sophomore year, they start looking to purchase their own equipment. The gigging at night is so very, very important, as you know. They find that out. We never require it, of course, but they find out how to make that happen. (P. Rutherford, interview, May 18, 2003)

Others feel that there are adequate opportunities to apply theoretical studies within the context of their programs, through both large and small ensemble participation, instrumental and vocal combo rehearsals, and other prescribed venues.

> I have the kids audition for the solos in my group. In a rehearsal, I might just throw it open and let every one of them try a particular tune. There is ample opportunity here. Plus, we have small groups, plus there is integration of singers with some of the instrumental small groups in which they can apply these skills. So when you ask me, 'How do they get to do this?' the answer is, 'Practical application, in all these different venues.' (L. Lapin, interview, April 12, 2003)

Whether improvising in performance as part of the curriculum or in other outlets, the experience was felt to be invaluable. Furthermore, the benefits of applied interaction with other musicians in various combinations are considered integral to developing skill as an improvising vocalist. In fact, some programs foster additional ensemble activity

through requiring students to create their own groups, which are guided by faculty members, similar to independent studies (S. Zegree, interview, April 3, 2003).

Like most skills, if improvisation is not employed on a regular basis in a supportive setting, it diminishes. Whether students are aware of this fact or not, the old adage of 'Use it or lose it!' comes into play and demands its payment.

> This is one of the things that a lot of my kids don't do. I ask them, 'Are you singing in a band or performing and stuff?' And they say, 'No.' So they become insulated. They're living in a vacuum. Some of them can do this stuff really well, but they never apply it. They never really go out there and use it, so it kind of dies. (B. Stoloff, interview, April 25, 2003)

The importance of the practical experience, then, cannot be underestimated. Preferably, this should also occur in front of a live audience. As most veteran performers know, there is only so far one can develop a piece of music in private rehearsals, then the music must be brought under the microscope of the audience, where wrong mistakes can not be repeated and corrected and where the reaction of the non-musician is equally as important as the reaction those who do understand the difficulty of a particular piece. Perhaps this is something the educator can assist in, making sure that student improvisers have as much time as possible in which to apply what they have practiced, whether within an ensemble rehearsal with the audience consisting of supportive peers or within a larger performing venue. In this way, skills may be deepened through experience and students may make more informed decisions about their level of skill and what direction they wish to take for improvement.

*Instructional Format*

Perhaps the greatest concern to the vocal jazz educator is instructional format. After all, many faculty members at both the public school and collegiate levels are locked

into class schedules and delivery systems that were installed long before improvisation entered the curriculum. Since many faculty members only have the opportunity to work within an ensemble setting, it should be heartening to discover that this experience may be enough to spark a student's interest sufficiently to pursue vocal jazz on an individual basis.

> I think it's good for the kids, because I think they get thrilled. I've had kids come to me, thrilled that they got to know jazz through the fact that they sang in a jazz choir. They got an introduction to the music, and that's great. (S. Jordan, interview, March 23, 2003)

Obviously, educators who oversee and participate large programs at higher academic levels may have the luxury of breaking down time spent on specific skills into discrete classes. In instances like these, there may be very little time taken from the ensemble rehearsal for developing improvisation skill.

> Ensemble rehearsals are definitely not a successful forum. You can't take time away from twelve or fourteen people to work with one person, and that isn't the mission of the ensemble, anyway. The mission of the ensemble is to learn and perform music and read and so forth. As far as coaching improvisation in an ensemble setting goes, yes: That is possible, but I don't think that's the place for learning to occur. Learning should take place in a classroom devoted to that particular skill. (L. Lapin, interview, April12, 2003)

However, to implement this kind of approach in public schools would place even greater impetus upon particular directors and performers, recognizing that primary and secondary schools must offer instruction in subjects other than music. Furthermore, any additional instruction offered by the director would most likely be performed outside of the curriculum, and therefore be uncompensated.

Many master-pedagogues feel that a great deal can be taught within an ensemble setting. Concepts such as colors of chords and typical forms can be addressed easily within a choral rehearsal (Corbin, 2001) and transfer readily to what students need to

understand about vocal jazz improvisation. Exactly what can be taught and learned, of course, is highly dependent upon the skill and knowledge of directors and their ability to assist students in making these correlations. However, this approach to the choral rehearsal is felt to be quite profitable, not only for acquiring fundamental knowledge for improvisation, but also for creating strong, musical ensembles.

> The more knowledge you have, the less you have to repeat something. The more smart the singers are, the less you have to deal at the lowest level. So from the beginning of rehearsals at the beginning of the year, you spend a lot of time building musical understanding, 'This is the kind if chord we're going to sing this is the form of the piece.' You never want to sing anything without them understanding what's going on musically, if you can. This takes some time initially, but it's really well-paid in the end. (P. Mattson, interview, February 9, 2003)

It would be highly improbable to expect public school directors to offer all students individual instruction. However, it may be possible to make referrals to applied voice teachers in the area. Obviously, a single person cannot be a journeyman performer on all instruments. Therefore, many band and orchestra directors establish lists of teachers they can make referrals to. Private lessons and sectionals focusing upon the idiomatic tendencies of particular instruments are generally thought to be quite valuable for the resulting knowledge and musicianship that transfers to the ensemble experience. Choral directors who can make thoughtful recommendations to students regarding instructors who specialize in vocal production or other aspects of singing may find their ensembles similarly enriched.

In examining the applied lesson format as a vehicle for studying vocal jazz improvisation, one advantage cited was the ability to devote more time and attention to an individual vocalist's strengths, weaknesses, needs, and goals for development.

> The one-on-one is a little more intense, because I can devote a little more time to individual solos or individual interpretation. I mean, I do that in workshops, too, but we have more time to cover more material when I go one-on-one. So we can work more on repertoire, work more on trading fours, trading twos, and even ones, you know? We do improvising in workshops, too, but they don't get as much time as they would if it was a private lesson. (S. Jordan, interview, March 23, 2003)

Other concerns that can be more easily addressed according to personal needs and interests in a private lesson include choice of syllables, rhythmic feel, and harmonic awareness. Of these, playing the piano is perhaps the most important, which would be very challenging to undertake in an ensemble setting.

> In a private lesson, even my nonpiano players can sit down at the piano, look at it, and get a general sense about what they're singing. Often, I will have them sing and play at the same time, even if it's just on the white notes of the keyboard, a I - vi - ii - V in C major. Anybody, even a nonpiano player can do that, but it's difficult to do this kind of thing in a class. (M. Weir, interview, March 7, 2003)

However, despite holding the ability to devote more time to individual concerns, applied lessons are not generally held to be the best format for addressing improvisation. The need for peer interaction and feedback, measured through the communicative success of the improvisation are believed to outweigh the comfortable privacy of the applied lesson. Furthermore, at least one study has shown instruction, critique, and support among peers to enhance musical experiences among all students (Sheldon, 2001). This kind of encouragement would occur most naturally in a group setting.

> This is a real interactive thing that requires loosening your boundaries and letting go of the ego and all that. It's a touchy-feely thing. Private lessons are fine, but if there's no interactive component to this, then people kind of compartmentalize it and they are less apt to use it, even though I can give them more attention in a half-hour or so lesson. I do give those lessons, but they're less apt to use the material, because it just becomes this little component and it has no application, because we're in my room, with a shut door. In a classroom, people are just - you know, classes are different - but if the vibe is good, they're just bouncing off each other and having the greatest time. They just get more open and daring; they take more chances. The psychological aspects of teaching improvisation, I find, are

> very interesting. I've had some improv groups who were like group therapy groups, and I wouldn't sacrifice that. A lecture would not work; a private lesson is OK; but the best, I think, is the classroom. (B. Stoloff, interview, April 25, 2003)

Bearing that in mind, it seemed reasonable to ask about optimum size for such a class. The answer, not coincidentally, was approximately the same number as is found in many vocal jazz ensembles, which is around twelve. Of course, some public school vocal jazz ensembles may have more performers than that, but this still would allow for the versatility of performing as a single unit or in quartets, much as directors may employ to ensure the accuracy of part learning, and so on.

> A really good number, for me, is something like eight, nine, or twelve, because sometimes I'll divide into three sets of three or four, even little teams. We'll do team improv, which is another aspect of this. It's not traditional scat singing, but it's taking motifs and layering them. It's assigning parts, then the next level is having each team create their own parts. They have to, of course, interact and make harmonic changes and rhythmic changes as other parts change. I love it, but it has to be twelve or less; any more than that and it gets really crazy. (B. Stoloff, interview, April 25, 2003)

In reality, at both the college and the public school level, improvisation is taught most often within a group setting. This holds tremendous implications that can positively impact the learning experience in terms of both musical and professional behavior, if addressed with sensitivity. Students can listen to and receive feedback from their peers as well as an instructor, which should encourage all parties to participate more fully and with great care.

> The class instruction is feedback from people, not only from the teacher, but also from other people; how to respond to someone else's singing, and how not to, more often. What's the difference between an appropriate response from the teacher and the appropriate response from the student? They are different… They become aware that this is how reputations are built; this is how hiring practices are built. Not only through what you get in private, but when you get in an ensemble, around other people. (P. Rutherford, interview, May 18, 2003)

This may support the results of another study, which found that peers within a small group tend to rate each other's performances more highly than an instructor (Bergee & Cecconi-Roberts, 2002). It seems logical that this kind of friendly encouragement from individuals undergoing similar instruction would appeal to many young improvisers, as they attempt to learn a challenging art.

Even within the format of rehearsing an ensemble, instructional content can often be modified or adapted, according to what the educator is willing to undertake. This may require some forethought, as many individuals may not be prepared to accept the concept of 'homework' in choir. However, at least one educator has suggested that holding discussions and requiring written comments about the music at hand may increase students' sense of ownership and increase their level of involvement in the performance (Corbin, 2001). So if presented carefully, perhaps the benefits in musicianship outweigh the risk of being misconstrued and any resistance encountered from students, parents, and administrators about having performing assignments in an ensemble class.

> It all comes down to what the 'highly paid and under worked' teacher is willing to bring to the table. [laughs] For instance, one of the things I do in 'Gold Company' [a student vocal jazz ensemble at Western Michigan University] is give listening assignments every week, and they have to write their evaluations. There is no substitute for listening, and listening really hard. We do aural transcription assignments, where they sing along with the record.… So they not only develop an appreciation for the vocabulary and for the style, but also for the technique. If it's a great, pitch-accurate solo, then they can develop that as well. It's something you won't find in most curriculums at the secondary level, unless the teacher is willing to do whatever else is involved to make that happen. But if there's music playing as they walk in, then it's creating an environment that is conducive to learning that emphasizes the new and the different. (S. Zegree, interview, April 3, 2003)

It is also worth noting that, as with the development of any skill, instruction in improvisation takes time to process; furthermore, different individuals will process that

information at different rates. With regard to instructional format, this may also register in favor of the ensemble setting, where one student is unlikely to be tasked with doing all the improvising for all the literature. Thus, at least at the pre-professional training level, ensemble members gain the opportunity to hone their skills while observing their peers' progress and receiving support, without having to carry the burden of a great amount of improvised material in a short amount of time.

> Ideally in our sequence - not one, but perhaps even two years later - there will be an advanced improv course. The logic behind that, as you know, if you've ever taken an improv course or though about it as I have… People who teach improv sometimes say, 'Do this, this, this, and this,' and you say, 'Whoa!' In a fifteen-week semester, there's no possible way to absorb and retain all that information. You need to internalize, and then have the time to develop your abilities. (S. Zegree, interview, April 3, 2003)

Most public school directors do not have the luxury of addressing vocal jazz improvisation in a separate forum. For many students, the experience of merely participating in a jazz choir presents an enthusiastic introduction to the literature and its performance practices, which may encourage them to seek additional instruction in the style. In a sense, perhaps this is a goal of education: to inspire students sufficiently that they are willing to devote their own resources in pursuit of something gained under tutelage.

The potential success of the ensemble setting in teaching improvisation has some concerns. It is obviously impossible to devote large amounts of time to something with as many individual issues as improvisation while simultaneously addressing the needs and goals of a performing group. However, it is possible to make great strides in developing overall musicianship, depending upon the skill of the instructor, in fusing

cognitive and aural concepts among members. Ultimately, this results in superior musical performances, which are the objective of all ensembles.

Private lessons allow the entire time spent with the teacher to be focused upon one particular individual, which holds some advantages. Considering the multiplicity of skills encompassed by improvisation, it would be highly unlikely that any student's combination of talent and experience would mirror another's, which means that in a group setting, at any moment, one or more persons are not engaged. Obviously this would not be the case in private instruction. Ensemble directors may wish to become more involved in knowing individuals in their communities who teach vocal jazz improvisation and make that information readily available. Yet the artificiality of the applied environment sometimes fails to provide an appropriate outlet for experimentation, therefore inhibiting the development of the communicative aspect of jazz (see Figure 24).

It should be heartening to educators to realize that classes are the preferred mode for teaching improvisation. These present the opportunity for students to listen the instructor as well as each other, develop professional conduct and etiquette, and interact with others in a supportive venue. The optimum size for classes of this sort typically mirrors the size of a vocal jazz ensemble, which means that if the director is willing, perhaps some rehearsal time can be devoted to instruction in improvisation.

Finally, both students and faculty should be aware that, as with all skills, improvisation needs time for individuals to digest and internalize. This need can be accommodated reasonably within the ensemble setting, where improvised passages can be assigned in accordance with students' abilities. As society continues its quest for rapid

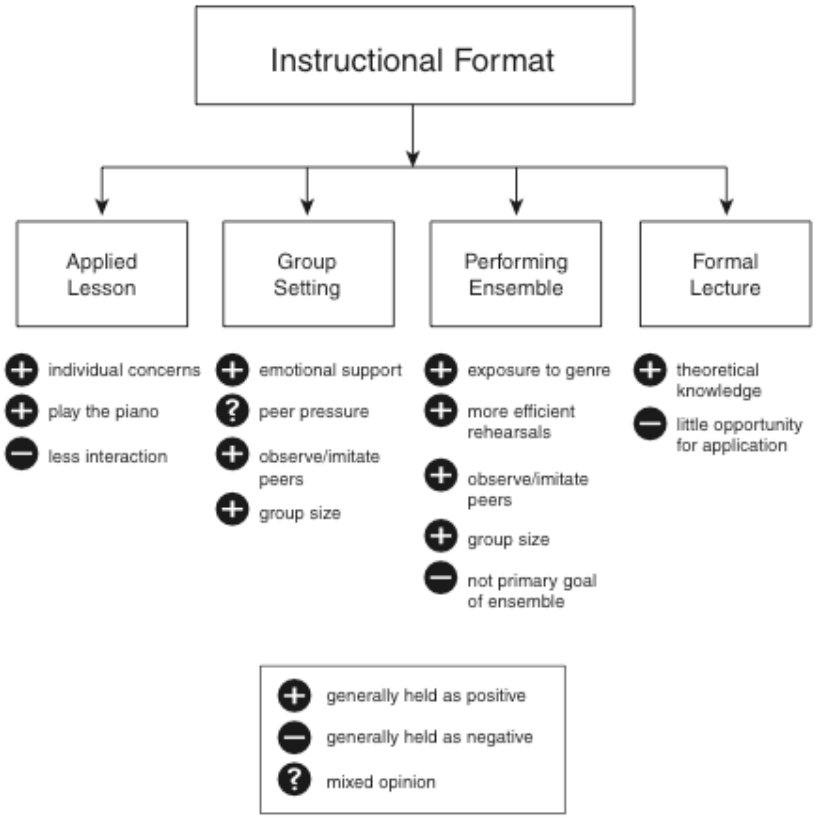


*Figure 24*. Pedagogical implications of various instructional formats.

feedback, instilling the concept of delayed gratification may well become one of education's most important objectives.

*Summary of Emerging Themes*

Throughout both phases of the study, participants showed high levels of agreement toward the pedagogical techniques and resisted categorizing their artistic perspectives as exclusively directors or performers. Whether this kind of self-identification merely sustains the traditional blurring of musical roles demonstrated in West African cultures or reflects newer research suggesting that jazz activities tend to behave as a single construct is unclear. It clearly implies that anyone wishing to teach jazz improvisation should be prepared to demonstrate at least some proficiency as a performer. However, it also encourages jazz educators to become more sensitive to the fact their students do not share the same level of experience. Therefore, when jazz artists function as instructors, they should be aware that additional explanations for prescribed activities might be necessary.

Faculty responsibility for students' progress involves understanding improvisation as a craft well enough to separate it into discrete, logical steps. Educators should be accomplished as artists and articulate as instructors, not only explaining what they ask of students, but also why, and reasonable expectations for achievement. Practicing musicians who teach have a serious obligation to avoid damaging self-esteem, by keeping criticism objective, rather than personal. It is also important not abuse the trust implicit in a mentoring relationship. This may involve assisting students to heightened levels of self-awareness regarding their own motivation and abilities.

Ultimately, students determine whether or not they will assimilate what a pedagogue has to offer. The instructor may prescribe a plan for developing a skill; however, it is the individual who must spend the time laboring under it. Contrary to popular belief, talent alone does not negate the need for self-discipline and effort. Persons wishing to make the transition from prodigies to lifetime achievers must realize that vocal jazz improvisation is an art that requires concentrated effort. Teachers may assist in this dawning awareness; however, it falls to students again to decide whether or not they will embrace the requirements.

While it may seem contradictory to the nature of improvisation, practicing should not be undertaken lightly. Indeed, learning to practice effectively may be among the most significant deciding factors for determining who does and does not succeed in music. Important elements of practice include repetition, efficient use of time, and honest self-critique. Although these concepts are not specific to jazz, there are applications of them that differ from how they are used in other contexts. Astute pedagogues can help their students by pointing out these similarities and distinctions.

Student improvisers need supportive venues in which to apply their skills, without the safety net of starting over. These may be as simple as singing for each other during an ensemble rehearsal or improvisation class or as formal as a public performance within an ensemble or as a soloist. In this manner, the experiences are more thoroughly imbedded, with memories enhanced via the physical sensation of the body, interaction with other musicians, sensitivity to listeners' reactions, and so forth. Vocal jazz improvisation is ultimately about personal, musical communication and requires practical

application to determine whether or not the message was sent effectively or received as intended.

Regardless of the individual attention offered by private lessons or some disagreement about the appropriateness of an ensemble setting, it appears that the small, interactive group is the best format for developing vocal jazz improvisation skill. This setting offers students a balance between peer pressure and support, which allows novice artists multiple role models, as well as some ability to pace how much improvisational responsibility they assume at a time. Fortunately, the optimal size of such groups is comparable to many vocal jazz ensembles, which suggests that the creative educator may facilitate a curriculum that blends solo and ensemble opportunities with additional kinds of instruction. Doing so, of course, provides another viable opportunity for application.

*Future of Vocal Jazz*

Predicting the future of an art form can never be a surety. Although vocal jazz ensembles have increased in numbers throughout the United States in the past decade, the specialized skills such groups require in terms of vocal development, stylistic knowledge, and sound reinforcement combined with the low student-teacher ratio hardly seems economically feasible to continue in these times. Without such student groups, where and how will appreciative listeners be developed? After all, it has been pointed out that a music's survival is determined by economic as well as artistic considerations (Feather, 1986). Therefore, some pedagogues have expressed concern that the drive for commercial success may be obliterating the natural maturation process of musicianship.

> Everybody's so worried about, 'Oh, I got to get a gig! I got to get a recording!' You know what? You're not ready for a gig and you're really not ready for a recording. You've got a lot of miles to cover before you get there. But everybody's running around out there; they've got to make a CD. They forget the

> beauty of learning what the music is about so that when they are ready to make a CD and promote themselves, they got it together. That seems to be a thing today, that you're known by the gigs you get. When I was coming up, we just got together to learn the music, not even thinking about money. So it's changed somewhat, and that's the thing I fear: it's gotten that commercial thing to it. (S. Jordan, interview, March 23, 2003)

Although monetary success may not be a major concern for educators working with younger students, it may be helpful for all musicians to remember that developing a talent into a marketable skill takes a lifetime of dedication and sacrifice. Furthermore, perhaps the value of the experience is not in the end result but rather, in the journey.

> It's interesting to watch this whole development of vocal jazz. To me, at least, over the last twenty-five years, the average competence level of most groups has raised and raised and raised. So the average high school group now - whatever that is - is better, in that they're able to sing more challenging literature. The average professional group is also higher in terms of competence in some way. Not exactly better - I mean, I don't think there's ever been a better group than 'The HiLos', for example - but the 'New York Voices' are as good in their way. In a way, excellence is excellence - nobody writes any 'better' music than Palestrina or Bach ever wrote - and our technical capacity, vocally, has only increased a little bit. So I think in a way, we're coming to a full flowering of what is possible in ensemble and solo jazz singing, and from here on out, it will be more difficult for anybody or any group to chart new ground. It's hard to do anything better than 'Take 6' for that style of singing, or 'The HiLos' for that style of singing or 'The Real Group' for that style of singing. Some attempt at mass or group improvisation: Bobby McFerrin has done that. If you look at jazz as a whole, most of what is selling any more is mostly retro of some sort. We're in a consolidation period, similar to classical music. It will be interesting to see what somebody new can come up with in the way of improvisation and group singing. (P. Mattson, interview, February 9, 2003)

Vocal jazz in the academic setting is gaining some acceptance from its "bastard" status beginning (Milkowski, 2001). However, whether due to inadequate staffing, financial resources, or clinging prejudice, it still does not hold great prestige in many academic programs that base their curricula upon the propagation of classical music.

> In the early 1950s, they had to go off campus, in the basement of a church or something to do jazz music, because it wasn't allowed in the music school. So we've made progress in terms of jazz education. There are still universities that

> don't think there's an appropriate place for jazz in their music curriculum. There are other universities that are doing their very best to catch up. So we're behind, but it's changing. Only time will be able to heal that. (S. Zegree, interview, April 3, 2003)

Perhaps as with all creative disciplines, the most meaningful statements come from those who unselfishly have devoted themselves to their art. Among these individuals, the passion for creation continues the tradition of excellence, a timeless practice among virtually all inventive disciplines. Those who follow this philosophy place their creative desires above economic needs and may not always earn their livings through their artistic efforts. Pursuit of the music provides its own intrinsic motivation.

> The only thing I would say is, if you really love this music, don't give up. If you really love this music, you've got to eat this music, sleep this music, live with this music, when you're wide awake. It's got to be with you, twenty-four hours. That's how I feel about this music, and that's how it was with me when I was coming up. I had this music every day, for everything. It was with me constantly. It never left me. It was the only thing in my life that never let me down in my life so far, and I'm seventy-five. If you love it and you dedicate your life to it, it will never let you down. You might not get the money, but I'll tell you: When you're up there, creating this music with three or four or one other musician, there's this feeling. No money in the world can buy this feeling. None. It's priceless. And that's what this music means to me. If you feel you want the most beautiful feeling in the world, then dedicate your life to it. Otherwise, do something else. (S. Jordan, interview, March 23, 2003)

The future of vocal jazz education remains somewhat unclear. Although the number of ensembles has increased, there is some reason for concern that the style may cede to music that is more popular or perhaps more economically viable. Furthermore, it has been suggested that the jazz language as it is commonly understood is relatively finite and may have exhausted itself, perhaps due to overuse and resistance to change from its own practitioners.

On the other hand, vocal jazz is gaining greater acceptance in many institutions (Milkowski, 2001). Furthermore, the intensely personal nature of relationships between

improvising musicians and their audiences may create an emotional excitement and bond that is impossible to supplant with music produced using greater amounts of technology. With all the historic tensions between singers and players, one recent study shows that both experienced and casual listeners alike indicated the greatest aesthetic enjoyment during a scat solo, compared to other instrumental improvisations of both greater and lesser complexity (Coggiola, 2004). If personal communication is the goal of an effective solo, there can be few things more personal then the human voice.

Quite literally, only time will tell, although it may behoove both jazz educators and performers to become more articulate and outspoken advocates regarding the importance of continuing this integral part of the American musical heritage.

*Conclusion*

Although perhaps raising more questions than it has answered, this study has been useful in several ways. First, it has revealed consistency about the present pedagogical techniques employed for teaching vocal jazz improvisation. Regardless of whether answering from directors' and performers' perspectives, gender, level and focus of education, or choice of primary instrument, respondents have shown a high level of agreement in attitude about which activities are most and least important to developing this skill.

However, the varying levels of reliability and the inconsistency regarding satisfaction suggest that either there is a lack of knowledge about how to apply these techniques effectively, or the survey questions were not understood. Reliability levels during the pilot phase had indicated both jazz and choral pedagogy students were interpreting items consistently (see Table 1). One would intuitively expect professional

musicians to show greater understanding of their own art. Yet ironically, the cluster related to jazz experience showed the lowest reliability, and the cluster related to vocal experience fared only marginally better in the main study, with clusters related to theoretical and instrumental experience showing greater reliability (see Table 2).

Perhaps it is the teaching and learning processes that are not understood. This creates a particularly intriguing question, considering the number of experts who claim that jazz cannot be taught. Many of these individuals take vehement exception to attempts to investigate the teaching of improvisation. "This is dumb. You can't quantify the subtle and deeply personal process of becoming an improviser. What planet do you live on?" (survey respondent, 2002).

While this may reflect the self-identification theme of jazz artists as multifaceted individuals who resist categorization, it raises several concerns. If jazz cannot be taught, why does the number of vocal and instrumental jazz ensembles and degree programs in the United States continue to grow? Furthermore, if jazz cannot be taught, why would a response such as that come from a member of an organization calling itself International Association for Jazz Education?

In truth, it is quite the opposite: Jazz can be taught, is being taught, and if students enrolled in those aforementioned classes, ensembles, and programs are to enjoy meaningful experiences, the process of teaching it must be examined. It behooves all music educators at whatever level and within whatever style to examine their own philosophies, biases, and pedagogical techniques, to ensure appropriate, meaningful instructional relationships with their students (Conkling, 2003). Understanding the goals of the pedagogical techniques currently in use and how to apply them most effectively is

clearly one such topic, which might have an immediate impact upon both directors' and performers' satisfaction. However, that must include an awareness of whether one is operating as a performer, employing a technique for one's own benefit; or as a director, guiding the development of individuals within an ensemble.

Second, the study has begun to probe the social and cultural difficulties that have troubled jazz for years, with an eye to how these constructs may impact music education. Gender and ethnicity may not be central issues in developing vocal jazz improvisation skill. Yet it is equally naïve for music pedagogues to believe that adolescent males and females experience the world in identical terms or that cultural practices and mores hold no influence. Furthermore, a better flow of information is critical to easing the hurtful and sometimes harmful division between singers and players. Rather, all persons claiming to perform jazz must respect its syntax and all persons attempting to instruct vocalists must respect its mechanical operation. Perhaps this is especially true during young adulthood, when both the voice and the ego may be susceptible to damage.

This encapsulates the theme regarding the cyclical nature of teaching improvisation, with the instructor guiding the student's progress according to individual aptitudes and personality traits. It requires teachers to know their students well, accepting that gender and ethnicity are important components of their physical, psychological, and emotional makeup. It may also necessitate mentors taking a closer inventory of themselves and their own motives as they interact with different individuals. There is a certain irony that the same jazz practitioners who are so reluctant to categorize themselves seem unwilling to examine some of the most basic characteristics of their students' unique identities. Responsibilities between teachers and students are indeed

heavily intertwined. Yet as the more experienced party in the relationship, it surely falls upon the instructor to assume the leading role in assisting self-discovery.

Third, this project has confirmed that public school educators wishing to teach vocal jazz improvisation, the ensemble rehearsal is a feasible forum. The relatively small class size and peer interaction can provide a supportive environment for beginning improvisers and the choral opportunity introduces students to the style and literature without the burden of being the sole focus. Additional research in this area could include seeking an optimal balance between student-teacher and peer interaction in the classroom, as well as comparing various proportions of intuitive and intellectual activities. Finally, ensemble rehearsals may provide an important venue for attempting vocal jazz improvisation in a quasi-performance setting, with a sympathetic audience of peers and meaningful feedback from the instructor. The theme of applying improvised material within a musical context arose repeatedly throughout the study.

While the demands of a performing group restrict the amount of time that can be devoted to instruction in improvisation, additional homework assignments in listening and playing the piano may enhance students' development. Perhaps most importantly, directors may begin instilling pride in the discipline required for a superior musical ensemble.

Finally - given the intensely personal nature of applied musical studies and the fact that even in a class setting improvising individuals are putting forth and receiving immediate feedback upon their creations - perhaps the psychological landscape of both the instructor and the student should be explored. At the very least, their pedagogical exchanges should be examined, since so many artists have become mentors, with or

without formal training in education. While it may be true that experience is the best teacher in jazz, certainly those who do teach have a grave responsibility to shape those experiences with care.

In summary, jazz educators should consider the following: (a) adapting a greater willingness to examine current pedagogical practices, not to minimize the contributions of individual creativity, but to become more articulate instructors; (b) recognizing that ethnicity and gender are integral parts of our students' uniqueness, not for the purpose of causing further division or unequal expectations, but to enhance communication; and (c) studying the psychological and emotional relationships between instructors and learners, so that roles are responsibilities can be more clearly understood. Persons in positions of authority and leadership should be willing to reflect upon the impact their words and actions have upon those around them. This concern becomes twofold when considering the vulnerable position of the novice vocal jazz improviser and the beauty of this musical repertoire.

The future of vocal jazz may very well depend upon its teachers. If a quality musical experience is provided, it seems likely that graduates of such a program would desire a similar experience for their children or at least continue to support the arts throughout their own lifetimes. This may require vocal jazz educators to become more articulate about what they are teaching and why, beyond the general public's superficial belief that music is 'fun.' After all, human beings value constructs they have experienced, through devoted time, effort, and understanding. It therefore seems logical that as the quality of teaching improves, vocal jazz ensembles may continue to proliferate. More

importantly, they may improve in musical and educational quality, assuming their rightful place in jazz, America's musical heritage.

REFERENCES


Abeles, H. F., Hoffer, C. R., & Klotman, R. H. (1995). Foundations of music education. (2nd ed.). New York: Schirmer.

Adams, J. (1998). Deep tune knowledge for improvisers. Down Beat, 65, 70.

Adler, D. (2004). The good book. Jazz Education Guide, 42.

Aitken, G. (1991). Into the future: Jazz in a technological age. Jazz Educators Journal, 23, 46.

Allen, S. M. (2004). Female chest register. Journal of Singing, 60, 267.

Anderson, D. (1978). Jazz and show choir handbook. North Carolina: Hinshaw Music.

Anderson, D. (1980). Improvisation for vocal jazz ensembles. Music Educators Journal, 66, 89.

Anderson, R. (1995). Playing and teaching improvisation. Jazz Educators Journal, 27, 33.

Asmus, E. P. (1999). Music assessment concepts. Music Educators Journal, 86, 19.

Azzara, C. D. (1992). The effect of audiation-based techniques on the music achievement of elementary instrumental students. (Doctoral dissertation, Eastman School of Music, 1992). Dissertation Abstracts International, 53, 1088.

Azzara, C. D. (1993). Audiation-based improvisation techniques and elementary students' music achievement. Journal of Research in Music Education, 41, 328.

Azzara, C. D. (1999). An aural approach to improvisation. Music Educators Journal, 8, 21.

Babad, B. (1999). Jazz under construction: Blueprints for building interesting and expressive solos. (Master's thesis, California State University, Long Beach, 1999). Master's Abstracts International, 37,1283.

Baird, R. (2002). Vocal jazz rehearsal considerations. Jazz Education Journal, 35, 56.

Baker, D. N. (1980). Improvisation: A tool for music learning. Music Educators Journal, 66, 42.

Baker, D. N. (1983). Jazz improvisation: A comprehensive method for all musicians. (2nd ed.). California: Alfred Publishing Company.

Baker, D. N. (1989). Jazz pedagogy: A comprehensive method of jazz education for teacher and student. California: Alfred Publishing Company.

Baker, D. N. (1995a). Developing skill with quotation techniques. Down Beat, 62, 54.

Baker, D. N. (1995b). What makes a truly good jazz solo: Chops and vision. Down Beat, 62, 63.

Baker, D. N. (1996). Communicating human emotion through improvisation: A psychological approach. Down Beat, 63, 70.

Baker, D. N. (1997a). Exercising options in improvisation. Down Beat, 64, 62.

Baker, D. N. (1997b). A new approach to ear training for musicians. (Rev. ed.). Florida: Warner Brothers Publications.

Balliett, W. (2000). A journal of collected jazz works. New York: St. Martin's Press.

Bash, L. (1983). The effectiveness of three instructional methods on the acquisition of jazz improvisation skills. (Doctoral dissertation, State University of New York at Buffalo, 1983). Dissertation Abstracts International, 44, 2079.

Bash, L. (1991). Improving improvisation: Watch for the flags. Music Educators Journal, 78, 44.

Bastien, D. T., & Hostager, T. J. (1998). Jazz as a process of organizational innovation. Communication Research, 15, 582.

Bell, C. L. (2004). Harmonizing and improvising in the choral rehearsal: A sequential approach. Music Educators Journal, 90, 31.

Berendt, J. E. (1992). The jazz book. (5th ed.). New York: Lawrence Hill Books.

Bergee, M. J. & Cecconi-Roberts, L. (2002). Effects of small-group peer interaction on self-evaluation of music performance. Journal of Research in Music Education, 50, 256.

Berke, M. K. (2000). The ability of preschool children to recognize chord changes and audiate implied harmony. (Doctoral dissertation, University of Arizona, 2000). Dissertation Abstracts International, 61, 1776.

Berliner, P. F. (1994). Thinking in jazz: Composing in the moment. Jazz Educators Journal, 26, 28.

Bey, J. (2001). In their opinions: Voices seldom heard. Jazziz,18, 42.

Birkett, J. G. (1994). Gaining access to the inner mechanisms of jazz improvisation. (Doctoral dissertation, Open University, United Kingdom, 1994). Dissertation Abstracts International, 56, 0809.

Bitz, M. E. (1998a). A description and investigation of strategies for teaching classroom music improvisation. (Doctoral dissertation, Columbia University, 1998). Dissertation Abstracts International, 59, 3767.

Bitz, M. E. (1998b). Teaching improvisation outside of jazz settings. Music Educators Journal, 84, 21.

Boling, M. (1993). Building jazz improvisation skills with computers. Jazz Educators Journal, 25, 42.

Bowman, W. D. (1988). Doctoral research in jazz improvisation pedagogy. Council for Research in Music Education, 96, 47.

Briggs, N. L. (1986). Creative improvisation: A musical dialogue. (Doctoral dissertation, University of California at San Diego, 1986). Dissertation Abstracts International, 47, 2787.

Brink, E. R. (1980). A cognitive approach to the teaching of aural skills viewed as applied music theory. (Doctoral dissertation, Northwestern University, 1980). Dissertation Abstracts International, 41, 2819.

Brophy, T. S. (2001). Developing improvisation in general music classes. Music Educators Journal, 88, 34.

Brothers, T. (1996). Solo and cycle in African-American jazz. The Musical Quarterly, 78, 509.

Brown, M. (1973). Improvisation and the aural tradition in Afro-American music. Black World, 23, 14.

Bruser, M. (1997). The Art of Practicing. New York: Bell Tower.

Buchter-Romer, U. (1989). New vocal jazz lives and music of four female vocalists. NAJE Research Proceedings, 9, 48.

Buckner, R. (1989). Jazz as a process of organizational innovation: A musician's perspective. NAJE Research Proceedings, 9, 33.

Byrne, C. (1996). The use of pattern and echo in developing the creative abilities of secondary school pupils. British Journal of Music Education, 13, 143.

Campbell, M. R. (1991). Music learning and the development of psychological processes in perception and cognition. Black Music Research, 22, 35.

Campbell, P. S. (1991). Unveiling the mysteries of musical spontaneity. Music Educators Journal,78, 21.

Campbell, P. S., & Scott-Kassner, C. (1995). Music in childhood. New York: Schirmer Books.

Cartwright, K. (1995). If you can't sing it. . .: Oral-aural tradition and the integrated curriculum. Jazz Educators Journal, 28, 27.

Cartwright, K. (2001). Sisters in jazz & beyond: Through mentorship, musicianship, and mobility. Jazz Educators Journal, 36, 70.

Casper, J. S. (1989). Contextual variables in the maintenance of proportionate minority participation in high school vocal jazz ensembles. (Doctoral dissertation, University of Washington, 1989). Dissertation Abstracts International, 51, 0102.

Cherry, C. E. (1981). The measurement of adult learning styles: Perceptual modality. (Doctoral dissertation, University of Tennessee, 1981). Dissertation Abstracts International, 42, 3852.

Choksy, L., Abramson, R., Gillespie, A., & Woods, D. (1986). Teaching music in the twentieth century. New Jersey: Prentice-Hall.

Claire, L. (1993). The social psychology of creativity: The importance of peer social processes for students' academic and artistic creative activity in classroom contexts. Council for Research in Music Education, 119, 21.

Clayton, J. (2001). Sing your story. Austria: Advance Music.

Cleveland, T. F. (1989). Mental imaging and the teaching of voice. The NATS Journal, 45, 41.

Coggiola, J. C. (2004). The effect of conceptual advancement in jazz music selections and jazz experience on musicians' aesthetic response. Journal of Research in Music Education, 52, 29.

Coker, J. (1964). Improvising jazz. New York: Simon & Schuster.

Collier, G. (1989). Possible pictures: Compositions and all that jazz. NAJE Research Proceedings, 9, 54.

Collins, C. B. (1998). Distance education/improvisation: Putting jazz studies online. Jazz Educators Journal, 31, 30.

Colon, A. (1996). In the tradition of jazz improvisation, Alan Colon presents Sherard Van Dyke. The International Review of African American Art, 14,13.

Conkling, S. W. (2003). Envisioning a scholarship of teaching and learning for the music discipline. College Music Symposium. 43, 55.

Cooper, G. A. (1992). A multidimensional approach for the solo jazz singer. (Doctoral dissertation, Columbia University, 1992). Dissertation Abstracts International, 53, 1438.

Corbin, L. A. (2001). Enhancing learning in the choral rehearsal. Music Educators Journal, 88, 34.

Covington, K. (1997). Improvisation in the aural curriculum: An imperative. College Music Symposium, 37, 49.

Coy, D. A. (1989). A multisensory approach to teaching jazz improvisation to middle school band students. (Doctoral dissertation, University of Oregon, 1989). Dissertation Abstracts International, 50, 3508.

Cruse, S. R. (1999). The status of vocal jazz ensembles in Texas high schools and the impact of vocal jazz instruction on the overall choral program. (Doctoral dissertation, University of Houston, 1999). Dissertation Abstracts International, 60, 1383.

Csikszentmihalyi, M. (1990). Flow. New York: Harper and Row.

Csikszentmihalyi, M. (1996). Creativity. New York: Harper Collins Publishers, Inc.

Dalby, B. (1995). Practicing jazz improvisation: The other side. Jazz Educators Journal, 27, 31.

Dalby, B. (1999). Teaching audiation in instrumental classes. Music Educators Journal, 85, 22.

Davis, D. (1995). Vocal ensembles: Repertoire and skill-building. Jazz Educators Journal, 28, 55.

Day, M. D. (1992). An assessment of selected factors contributing to the success of high quality college jazz studies programs. (Doctoral dissertation, University of Arizona, 1992). Dissertation Abstracts International, 53, 2285.

Day, M. (1995). Using guide tones for improvisation. Teaching Music, 3, 31.

Day, W. (2000). Knowing as instancing: Jazz improvisation and moral perfectionism. Journal of Aesthetics and Art Criticism, 58, 99.

Della-Rocca, S. A. (1990). Components and guidelines used in forming a vocal jazz ensemble for a high school curriculum. (Master's thesis, California State University, Fullerton, 1990). Master's Abstracts International, 29, 0018.

Delzell, J. K., Rohwer, D. A., & Ballard, D. E. (1999). Effects of melodic pattern difficulty and performance experience on ability to play by ear. Journal of Research in Music Education, 47, 53.

Demorest, S. M., & Serlin, R. C. (1997). The integration of pitch and rhythm in musical judgment: Testing age-related trends in novice listeners. Journal of Research in Music Education, 45, 67.

DiBlasio, D. (1991a). Connecting with the crowd. The Instrumentalist, 45, 13.

DiBlasio, D. (1991b). Guide for jazz and scat vocalists. Indiana: Jamey Aebersold Jazz.

DiBlasio, D. (1996). Scat singing: Imitating instruments. Jazz Educators Journal, 21, 33.

Dobbins, B. (1988). Jazz and academia: Street music in the ivory tower. Council for Research in Music Education, 96, 30.

Donelian, A. (1996). Hearing chords. Annual Review of Jazz Studies, 8, 227.

Dunscomb, R. (1990). Keys to success in high school jazz education. Band Directors Guide, 33, 2.

Edwin, R. (2004). The singing teacher as advocate. Journal of Singing, 61, 79.

Ellington, E. K. (1973). Music is my mistress. New York: Doubleday & Company.

Elliott, D. J. (1983). Descriptive, philosophical, and practical bases for jazz education: A Canadian perspective. (Doctoral dissertation, Case Western Reserve University, 1983). Dissertation Abstracts International, 44, 3623.

Elliott, D. J. (1993). Musicing, listening, and musical understanding. Contributions to Music Education, 20, 64.

Elliott, D. J. (1995). Music matters. New York: Oxford University Press.

Ephland, J. (1995). A moment's notice. Down Beat, 62, 6.

Estrella, S. G. (1992). Effects of training and practice on advanced measures of music audiation scores. (Doctoral dissertation, Temple University, 1992). Dissertation Abstracts International, 53, 1439.

Feather, L. (1986). The jazz years. New York: Quartet Books.

Fedchock, J., & Schneider, M. (1991). The big band: A creative and unique musical experience. Band Directors Guide, 35, 5.

Fern, J. L. (1995). The effectiveness of a computer-based software program for teaching jazz improvisation. (Doctoral dissertation, University of Southern California, 1995). Dissertation Abstracts International, 57, 0144.

Fischer, L. (1994). Jazz improvisation: A holistic viewpoint. Jazz Educators Journal, 26, 41.

Flora, S. A. (1990). An analytical anthology of improvised solos designed to supplement the formal teaching of jazz improvisation and jazz theory at the university level. (Doctoral dissertation, University of Oklahoma, 1990). Dissertation Abstracts International, 51, 1947.

Frederickson, S. (1989). Pop, jazz, and show choir style and interpretation: Incorporating a business plan. (Doctoral dissertation, University of Northern Colorado, 1989). Dissertation Abstracts International, 51, 0445.

Frederickson, S. (1993). Teaching beginning vocal improvisation. Jazz Educators Journal, 26, 35.

Freundlich, R. (1998). Psyching out improv. demons. Down Beat, 65, 62.

Freytag, M. (2002). Vocal & jazz improvisation. Jazz Education Journal, 34, 47.

Friedwald, W. (1990). Jazz singing: America's voices from Bessie Smith to bebop and beyond. New York: Scribner.

Fullen, D. L. (1993). An investigation of the validity of the advanced measures of music audiation with junior high and senior high school students. (Doctoral dissertation, Temple University, 1993). Dissertation Abstracts International, 54, 0453.

Galper, H. (1991). Melody and embellishment. Down Beat, 58, 54.

Galper, H. (2003). Practice and performance goals. Jazz Education Journal, 35, 60.

Garcia, A. J. (1990). Pedagogical scat. Music Educators Journal,77, 28.

Garcia, A. J. (1991). Thematic dissonance: No wrong notes. Jazz Educators Journal, 23, 28.

Garcia, A. J. (1994). Improve your improv: Not just what you say, but how you say it. Down Beat, 61, 52.

Garcia, A. J. (1999). Improve your groove. School Band and Orchestra, 2, 46.

Gellnick, F. (1994). Demonic progressions. Music Teacher, 73, 10.

Gillespie, J. L. (1996). Difficulty factors in the perception of melody by skilled listeners. (Doctoral dissertation, Indiana University, 1996). Dissertation Abstracts International, 57, 2728.

Gioia, T. (1997). The history of jazz. New York: Oxford University Press.

Goetze, M. (2000). Challenges of performing diverse cultural music. Music Educators Journal, 87, 23.

Goodman, C. T. (2000). Mentoring sisters in jazz. Jazz Education Guide, 50.

Goodrich, A. L. (2001). Jazz in historically black colleges. Jazz Education Journal, 34, 54.

Gordon, D. L. (1999). Harmonic progression to the dominant: An experiment in aural perception. (Doctoral dissertation, Florida State University, 1999). Dissertation Abstracts International, 60, 1820.

Gordon, E. E. (1994). Audiation, the door to musical creativity. Pastoral Music,19, 39.

Gordon, E. E. (1997). Learning sequences in music. Chicago: GIA Publications.

Gordon, E. E. (1999). All about audiation and musical aptitudes. Music Educators Journal, 86, 41.

Gottlieb, R. (1996). Reading jazz. New York: Vintage Books.

Gould, C. S., & Keaton, K. (2000). The essential role of improvisation in musical performance. Journal of Aesthetics and Art Criticism, 58, 143.

Gourse, L. (2001). Louis' children: American jazz singers. New York: First Cooper Square Press.

Grant, B. K. (1994). Purple passages or fiestas in blue: Notes toward an aesthetic of vocalese. Popular Music and Society, 18, 125.

Greennagel, D. J. (1994). A study of selected predictors of jazz vocal improvisation skills. (Doctoral dissertation, University of Miami, 1994). Dissertation Abstracts International, 55, 2201.

Greennagel, D. J. (1995). Jazz vocal improvisation skills: An analysis of selected predictors. IAJE Jazz Research Papers, 69.

Greennagel, D. J. (1996). Vocal jazz in jazz education: A conversation with Larry Lapin. IAJE Jazz Research Papers, 68.

Gromko, J. E., & Poorman, A. S. (1998). Developmental trends and relationships in children's aural perception and symbol use. Journal of Research in Music Education, 46, 16.

Guilbault, D. M. (2004). The effect of harmonic accompaniment on the tonal achievement and tonal improvisations of children in kindergarten and first grade. Journal of Research in Music Education, 52, 64.

Hale, D. J. (1988). A study of recommended techniques and materials for teaching jazz style to the junior high school student. (Doctoral dissertation, California State University, Fullerton, 1988). Dissertation Abstracts International, 27, 0320.

Harrison, S. D. (2004). Engaging boys, overcoming stereotypes. Choral Journal, 45, 25.

Harvey, E. (1992). The art of the possible. Music Teacher, 71, 27.

Hasse, J. E. (1993). Beyond Category: The Life and Genius of Duke Ellington. New York: Da Capo Press.

Hasse, J. E. (2000). Jazz: The first century. New York: William Morrow.

Hayslett, D. J. (1991). The effect of directed focus on the peripheral hearing of undergraduate instrumental music majors. (Doctoral dissertation, Kent State University, 1991). Dissertation Abstracts International, 52, 2454.

Haywood, M. S. (1991). The harmonic role of melody in vertical and horizontal jazz. Annual Review of Jazz Studies, 5, 109.

Hearon, J. (1993). Ensemble improvisation. Sonus, 24, 64.

Helzer, R. A. (2004). Cultivating the art of jazz composition. Jazz Educators Journal, 36, 51.

Henley, P. T. (2001). Effects of modeling and tempo patterns as practice technique s on the performance of high school instrumentalists. Journal of Research in Music Education, 49, 169.

Henthoff, N. (1976). Jazz is. New York: Ridge Press Books.

Henry, R. E. (1993). Improvisation through self-guided study. Music Educators Journal, 79, 33.

Heslop, C. (1993). Making up is not so hard to do. Music Teacher, 72, 16.

Hinz, B. (1995a). Introducing jazz improvisation. Teaching Music, 2, 30.

Hinz, B. (1995b). Transcribing for greater musicality. Music Educators Journal, 82, 25.

Hinz, R. (1995). Helping students master improvisation. Music Educators Journal,82, 32.

Hitchcock, H. W. (1988). Music in the United States: A historical introduction. New Jersey: Prentice Hall.

Hobgood, L. (2004). Two for one. Jazz Education Guide, 55.

Hooper, L. (2001). The spirit of improv. Jazz Educators Journal, 33, 89.

Horan, J. R. (2001). A distinguished jazz program. School Band and Orchestra, 4, 14.

Howard, S. (1998). Speaking up in the music classroom. Teaching Music, 6, 37.

Hynes, T. (2000). Melody and melodicism in the teaching of improvisation, Jazz Educators Journal, 32, 46.

Jarvinen, T. (1995). Tonal hierarchies in jazz improvisation. Musical Perception, 12, 415.

Jarvinen, T. (1997). Tonal dynamics and metrical structures in jazz improvisation. (Doctoral dissertation, Jyvaskylan Yliopisto, Finland, 1997). Dissertation Abstracts International, 59, 0817.

Jarvis, J. (1990). The improvised solo. Jazz Educators Journal, 22, 70.

Jenkins, W. (1994). Jazz sings a new song. Down Beat, 61, 28.

Jenkins, W. (2000). Teaching the teachers. Jazz Education Guide, 56.

Julien, P. (2001). The function of non-functional harmony. Jazz Educators Journal, 34, 52.

Keller, G. (1994). Transcribing and studying jazz solos. Jazz Educators Journal, 26, 27.

Keyes, C. (2002). Teaching improvisation and 20th-century idioms. Music Educators Journal, 86, 17.

Koch, L. O. (1982). Harmonic approaches to the twelve-bar blues form. Annual Review of Jazz Studies, 1, 59.

Kratus, J. (1991). Growing with improvisation. Music Educators Journal, 78, 35.

Kuzmich, J. (1996). An annotated survey of teaching materials for jazz improvisation. (2nd ed.). Kansas: International Association of Jazz Educators.

Kuzmich, J. A. (1980). Improvisation: Teaching materials. Music Educators Journal, 66, 51.

Lake, W. E. (1993). Interval and scale-degree strategies in melodic perception. Journal of Music Theory Pedagogy, 7, 55.

Larson, S. (1995). Integrated music learning and improvisation: Teaching musicianship and theory through menus, maps, and models. College Music Symposium, 35, 76.

LaVerne, A. (1996). Accessing creativity. Down Beat, 63, 62.

Leavell, B. K. (1996). Making the change: Middle school band students' perspective on the learning of musical-technical skills in jazz performance. (Doctoral dissertation, University of North Texas, 1996). Dissertation Abstracts International, 57, 2931.

Lebon, R. L. (1999). The professional vocalist. London: Scarecrow Press.

Liebman, D. (1992). The chromatic approach to jazz melody and harmony: Pedagogical implications. Jazz Educators Journal, 25, 34.

Lord, C. (1993). Harnessing technology to open the mind: Beyond drill and practice for aural skills. Journal of Music Theory Pedagogy, 7, 105.

Lynch, J. H. (1990). Controlling immediate stimuli when improvising jazz. IAJE Jazz Research Papers, 10, 48.

Madura, P. D. (1993). Relationships between aspects of vocal jazz improvisation and selected performer characteristics. IAJE Jazz Research Papers, 57.

Madura, P. D. (1995). An exploratory investigation of vocal jazz improvisation. Psychology of Music and Music Education, 23, 48.

Madura, P. D. (1996). Relationships among vocal jazz achievement, jazz theory knowledge, imitative ability, musical experience, creativity, and gender. Journal of Research in Music Education, 44, 252.

Madura, P. D. (1997). Jazz improvisation for the vocal student. Teaching Music, 4, 26.

Mandel, H. (1991). It can be done: Why aren't more doing it? Ear Magazine, 15, 40.

Manning, K. (2002). Naturally Norah. Jazziz,19, 36.

Margolick, D. (2001). Bitter still. Jazziz,18, 31.

Mark, M. L. (1996). Contemporary Music Education. (3rd ed.). Belmont, CA: Schirmer.

Marmande, F. (1996). The laws of improvisation, or the nuptial destruction of jazz. Yale French Studies, 89, 155.

Martin, H. (1988). Jazz harmony: A syntactic background. Annual Review of Jazz Studies, 4, 9.

Matteson, R. (1980). Improvisation for jazz instrumentalists. Music Educators Journal, 66, 95.

May, L. (2003). Factors and abilities influencing achievement in instrumental jazz improvisation. Journal of Research in Music Education, 51, 245.

Meadows, E. S. (1991). Improvising jazz: A beginner's guide. Music Educators Journal, 78, 41.

Meehan, N. (2004). Using the melody as a basis for improvisation. Jazz Education Journal, 37, 42.

Miceli, J. S. (1998). An investigation of an audiation-based high school general music curriculum and its relationship to music aptitude, music achievement, and student perception of learning. (Doctoral dissertation, Eastman School of Music, 1998). Dissertation Abstracts International, 59, 0441.

Milkowski, B. (1993). Swing, soul, and sincerity: A Bobby McFerrin workshop. Down Beat, 60, 58.

Milkowski, B. (2001). Evolution of jazz education. Jazz Education Guide, 34.

Milkowski, B. (2002). In our dreams. Jazziz,19, 50.

Miller, T. (2002). Learning how to learn: Lessons from diverse traditions in music and dance. College Music Symposium, 42, 76.

Monson, I. (1994). Doubleness and jazz improvisation: Irony, parody, and ethnomusicology. Critical Inquiry, 20, 283.

Moore, J. L. (1990). Strategies for fostering creative thinking. Music Educators Journal, 76, 38.

Moorman, D. L. (1984). Analytic study of jazz improvisation with suggestions for performance. (Doctoral dissertation, New York University, 1984). Dissertation Abstracts International, 45, 2023.

Mosher, B. S. (1976). Teaching jazz improvisation: A model for an extended workshop. Music Educators Journal, 62, 52.

Mueller, A. K. & O'Hagin, I. B. (2002). Music and movement make natural partners. Teaching Music, 10, 56.

Murphy, D. (1994). A beginner blues: Introducing the basics of improvisation, IAJE Jazz Research Papers, 85.

Murphy, D. K. (1990). The development of objectives for a model studio pedagogy component in the undergraduate jazz and contemporary music program. (Doctoral dissertation, University of Northern Colorado, 1990). Dissertation Abstracts International, 51, 3355.

Nakasian, S. (2001). It's not on the page. Greenwood, VA: Nakasian.

Nettl, B., Capwell, C., Bohlman, P., Wong, I. & Turino, T. (1997). Excursions in world music (2nd ed.). New Jersey: Prentice-Hall.

Oldfather, P. & West, J. (1994). Qualitative research as jazz. Educational Research, 8, 22.

O'Hagin, I. B. & Harnish, D. (2003). From "what does it matter" to "heart of the matter:" Recommendations for multicultural education experiences in undergraduate music programs. College Music Symposium, 43, 42.

Orlofsky, D. D. (1997). The musical guess. National Forum, 77, 8.

Paulson, J. C. (1985). The development of an imitative instructional approach to improvising effective melodic statements in jazz solos. (Doctoral dissertation, University of Washington, 1985). Dissertation Abstracts International, 46, 2957.

Paulson, J. C. (1989). Listening directives for teaching jazz improvisation. NAJE Research Proceedings, 9, 196.

Pellegrinelli, L. (2002). Workshops without water wings: Mark Murphy in the classroom. Jazztimes, 54.

Peterson, C. W. (2000). Moving experiences in chorus. Music Educators Journal, 86, 28.

Pfenniger, R. C. (1990). The development and validation of three rating scales for the objective measurement of jazz improvisation achievement. (Doctoral dissertation, Temple University, 1990). Dissertation Abstracts International, 51, 2674.

Pisciotta, E. M. (1992). The history of the jazz choir in the United States. (Doctoral dissertation, University of Missouri - Kansas City, 1992). Dissertation Abstracts International, 53, 3821.

Pulizzi, D. (2002). Editor's letter. Jazziz,19,10.

Radano, R. & Bohlman, P. V. (2000). Music and the racial imagination. Chicago: University of Chicago Press.

Ramsey, D. (1989). Jazz matters. Fayetteville: University of Arkansas Press.

Reed, T. (1996). Progressive steps to syncopation for the modern drummer. Alfred Publishing Company, Inc.

Reimer, B. (1989). A philosophy of music education. (2nd ed.). New Jersey: Prentice Hall.

Rice, T. (2003). The ethnomusicology of music learning and teaching. College Music Symposium, 43, 65.

Rogers, C. L. (1999). The effects of two instructional methods on piano improvisation skills exhibited while performing hymn accompaniments by beginning adult piano improvisers. (Doctoral dissertation, University of North Carolina at Greensboro, 1999). Dissertation Abstracts International, 60, 0154.

Rothenberg, D. (1996). Spontaneous effort: Improvisation and the quest for meaning. Parabola, 21, 6.

Saindon, E. (1999). Vertical improvisation: Tension-release principles. Down Beat, 66, 78.

Sanborn, L. M. (1992). Musicianship for the jazz performer. (Doctoral dissertation, Union Institute, 1992). Dissertation Abstracts International, 53, 3038.

Schael, H. J. (1990). Do you speak jazz? Jazz Podium, 39, 10.

Scheierman, M. (1993). Focus on jazz education in high school. Tempo,187, 32.

Schenkel, S. M. (1980). A guide to the development of improvisational skills in the jazz idiom. (Doctoral dissertation, Washington University, 1980). Dissertation Abstracts International, 41, 0847.

Sheldon, D. A. (2001). Peer and cross-age tutoring in music. Music Educators Journal, 87, 33.

Shetler, D. (1990). Crossing disciplinary lines for music learning. Music Educators Journal, 76, 32.

Simon, G. T. (1981). The big bands. (4th ed.). New York: Schirmer Books.

Sloboda, J. A. (1991). The musical mind. New York: Oxford University Press.

Snyder, D. W. (2004). Getting started: Improvisation for beginning instrumentalists. Jazz Educators Journal, 36, 57.

Southern, E. (1983). The music of Black Americans. (2nd ed.). New York: W. W. Norton.

Spradling, D. R. (2002). Vocal jazz and its credibility in the university curriculum. Jazz Educators Journal, 32, 59.

Spurgeon, D. (2002). The balancing act: Nurture individual voices and get a great group sound. Teaching Music, 10, 36.

Stamer, R. A. (2002). Choral ensembles for independent musicianship. Music Educators Journal, 88, 46.

Stoloff, B. (1996). Scat. New York: Gerard & Sarzin Publishing.

Stoloff, B. (2003). Blues scattitudes. New York: Gerard & Sarzin Publishing.

Suhor, C. (1986). Jazz improvisation and language performance: Parallel competencies. Etc., 43, 133.

Sullivan, J. (1989). How to teach the pop/belt voice. Journal of Research in Singing, 13, 41.

Titon, J. T. (1996). Worlds of music. (3rd ed.). New York: Schirmer Books.

Tumlinson, C. D. (1991). Theoretical constructs of jazz improvisation performance. (Doctoral dissertation, University of North Texas, 1991). Dissertation Abstracts International, 52, 4258.

Velleman, B. L. (1978). Speaking of jazz: Jazz improvisation through linguistic methods. Music Educators Journal, 65, 28.

Vernick, G. J. (1990). The development of a jazz improvisation method utilizing sequenced play-along tracks with variable pitch and tempo control. (Doctoral dissertation, University of Northern Colorado, 1990). Dissertation Abstracts International, 52, 0018.

Vitro, R. (2001). From bebop to Bombay: Incorporating classical Indian vocal techniques into modern vocal jazz. Jazz Educators Journal, 34, 48.

Wadsworth, C. (1991). An open letter to women who would sing. Unpublished manuscript.

Wadsworth-Walker, C. (2000). Teaching improvisation: A case comparison of a successful vocal program with an instrumental model. Unpublished manuscript.

Wadsworth-Walker, C. (2002). Cognition and audiation of the blues among novice vocalists: A descriptive inquiry. IAJE Annual Research Proceedings, 106.

Walker, W. F. (1994). A conversation-based framework for musical improvisation. (Doctoral dissertation, University of Illinois at Urbana - Champaign, 1994). Dissertation Abstracts International, 55, 5438.

Warrick, J. (1989). Giant steps for teaching improvisation. The Instrumentalist, 42, 54.

Washut, R. (1993). Take note: Listening to jazz. Jazz Educators Journal, 25, 38.

Washut, R. (1994). Jazz and the art of storytelling. IAJE Jazz Research Papers, 147.

Webb, J. (1991). Guidelines for implementing creative performance activities into beginning jazz improvisation classes at the secondary and post-secondary school level. IAJE Jazz Research Papers, 23.

Weir, M. (2001). Vocal improvisation. Netherlands: Advance Music.

Weir, M. (2003). Practice concepts for vocal improvisation. Jazz Education Journal, 35, 54.

Whitcomb, R. (2003). Step by step: Using Kodaly to build vocal improvisation. Teaching Music, 10, 34.

White, A. N. (1994). Kinesthetics of the improvising jazz musician. Saxophone Journal, 46, 27.

Wig, J. A. (1980). The effect of instruction in music composition strategies on middle school band students' ability to improvise melodies. (Doctoral dissertation, Pennsylvania State University, 1980). Dissertation Abstracts International, 41, 4324.

Wilson, D. (1992). Jazz education: A responsibility. Jazz Educators Journal, 24, 34.

Wilson, P. (1989). Tailoring the teaching of improvisation. The Instrumentalist, 43, 13.

Wiskirchen, G. C. (1975). If we're going to teach jazz, we must teach improvisation. Music Educators Journal, 62, 68.

Wormhoudt, P. S. (1992). On the psychology of singing and the teaching of singing. Journal of Research of Singing, 16, 1.

Yoder, D. (1994). Melodic concepts for improvisation. Pennsylvania Music Educators Association News, 24, 9.

Zaworski, D. (1998). Carter's listening lesson lets young students sing, Down Beat, 65, 66.

Zegree, S. (2002). The complete guide to teaching vocal jazz. Dayton: Heritage Music Press.

Zentz, L. (1992). Idea bank: Improvisation. Music Educators Journal, 78, 52.

Zwick, R. A. (1987). Jazz improvisation: A recommended sequential format of instruction. (Doctoral dissertation, University of North Texas, 1987). Dissertation Abstracts International, 48, 0592.

# APPENDIX A

Cherilee Wadsworth Walker
2922 West Larchmont Lane
Peoria, IL 61615
(H) 309-681-0871

September 9, 2002

Dear Graduate Student:

Please allow me a moment to introduce myself. I am a doctoral candidate at the University of Oklahoma, about to begin the data collection stage of my dissertation regarding how vocal jazz improvisation is currently being taught. While I realize that this may or may not be your area of expertise, your input regarding the clarity and ease of using this survey is extremely important.

Your instructor has agreed to administer this survey; however, you have the right to refuse to participate if you choose, without any penalty or loss of benefits. Completion of the survey implies your consent to participate in the critique and review of this instrument. No data from this procedure will ever be disseminated or published. Please write your comments regarding the clarity of the instructions, correct use of terminology, and/or the ease of completing this survey in the margins and on the back. Also, please write the amount of time it takes you to complete the survey at the top of the front page. Do not identify yourself in any way.

Your comments will be invaluable as the survey takes its final form. If you have any questions, about my research, please do not hesitate to contact me using the information given above. Thank you for your participation in reviewing this instrument.

Regards,

Cherilee Wadsworth Walker

APPENDIX B

## AN INVESTIGATIVE SURVEY OF PEDAGOGICAL TECHNIQUES IN VOCAL JAZZ

This study examines the pedagogical techniques currently being used to develop skills in vocal jazz improvisation. For the purposes of this study, pedagogical techniques are defined as those techniques practiced by an individual or by an ensemble director, with the specific intention of developing skills in vocal jazz improvisation.

### Section I: Personal Information

1. Gender: (circle number)

   1) female
   2) male

2. Ethnic background: (circle number)

   1) African American
   2) Asian
   3) Caucasian
   4) Hispanic
   5) Pacific Islander
   6) Native American
   7) Other (please specify) _____

3. Primary instrument: (please specify) _____

4. Education: (circle number of highest degree)

   1) high school diploma or equivalency
   2) baccalaureate
   3) master's
   4) doctorate

5. Focus of highest degree:(circle number)

   1) conducting
   2) music education
   3) performance
   4) other (please specify) _____

6. Years of experience as a performer: _____

7. Years of experience as a director: _____

8. Level of ensemble(s) directed: (circle all that apply)
*If you have never directed a vocal jazz ensemble, please leave this item blank.*

1) elementary
2) middle school
3) high school
4) undergraduate
5) graduate
6) professional

**Section II: Pedagogical Techniques**

Please indicate your level of agreement about the importance of each of the following activities to developing skills in vocal jazz improvisation. If you are a *performer*, please circle your response using the column on the *left*. If you are an *ensemble director*, please circle your response using the column on the *right*. If you are both a *performer* and an *ensemble director*, please circle your responses in each role *in each column*.
Key: SA = strongly agree; A = agree; D = disagree; SD = strongly disagree

| | **Performer** | | **Director** |
|---|---|---|---|
| 1. | SA - A - D - SD | Listening to jazz singers. | SA - A - D - SD |
| 2. | SA - A - D - SD | Listening to jazz instrumentalists. | SA - A - D - SD |
| 3. | SA - A - D – SD | Imitative ability (call-and-response, etc.). | SA - A - D - SD |
| 4. | SA - A - D - SD | Playing the piano. | SA - A - D - SD |
| 5. | SA - A - D - SD | Music theory knowledge. (chord symbols, scales, etc.). | SA - A - D –SD |
| 6. | SA - A - D - SD | Applied voice study. | SA - A - D - SD |
| 7. | SA - A - D - SD | Singing in a traditional choir. | SA - A - D - SD |
| 8. | SA - A - D - SD | Transcribing solos. | SA - A - D - SD |
| 9. | SA - A - D - SD | Playing an instrument (besides piano). | SA - A - D - SD |
| 10. | SA - A - D – SD | Learning jazz standards. | SA - A - D - SD |
| 11. | SA - A - D - SD | Music reading skills. | SA - A - D -SD |
| 12. | SA - A - D - SD | Vocalizing harmonic structures. (bass lines, guide tones, etc.). | SA - A - D - SD |
| 13. | SA - A - D - SD | Physicalizing rhythmic feel, (snapping fingers shifting weight, etc.). | SA - A - D - SD |

## Section III: Preferences

A. Please rank each of these techniques discussed in order of importance, with "1" being of most importance, "13" being of least importance to developing skills in vocal jazz improvisation.

1. _____ listening to jazz singers

2. _____ listening to jazz instrumentalists

3. _____ imitative ability (call-and-response, etc.)

4. _____ playing the piano

5. _____ music theory knowledge (chord symbols, etc.)

6. _____ applied voice study

7. _____ singing in traditional choirs

8. _____ transcribing solos

9. _____ playing an instrument (besides piano)

10. _____ learning jazz standards

11. _____ music reading skills

12. _____ vocalizing harmonic structures (singing bass lines, guide tones, etc.)

13. _____ physicalizing rhythmic feel (snapping fingers, shifting weight, etc.)

B. If you are a *performer*, please indicate your response using the column on the *left*. If you are an *ensemble director*, please indicate your response using the column on the *right*. If you are both a *performer* and an *ensemble director*, please indicate your responses in each role *in each column*.

| | **Performer** | | **Director** |
|---|---|---|---|
| 1. | _____ | How many hours do you/your singers practice to develop skills in vocal jazz improvisation each week? | _____ |

Please list your favorite techniques (up to 3) of the choices listed above for developing skills in vocal jazz improvisation, and indicate what percentage of your rehearsal time is devoted to each.

| | Technique | % | | Technique | % |
|---|---|---|---|---|---|
| 1. | _____ | _____ | 1. | _____ | _____ |
| 2. | _____ | _____ | 2. | _____ | _____ |
| 3. | _____ | _____ | 3. | _____ | _____ |

**Section IV: Satisfaction**

If you are a *performer*, please circle your response using the column on the *left*. If you are an *ensemble director*, please circle your response using the column on the *right*. If you are both a *performer* and an *ensemble director*, please circle your responses in each role in *each column*.

Key: A = always; U = usually; O = occasionally; R = rarely; N = never

| | **Performer** | | **Director** |
|---|---|---|---|
| 1. | A - U - O - R – N | I/my singers can fluently imitate musical ideas. | A - U - O - R - N |
| 2. | A - U - O - R - N | I/my singers have good vocal technique. | A - U - O - R - N |
| 3. | A - U - O - R - N | I/my singers have a sufficient repertoire of jazz standards. | A - U - O - R -N |
| 4. | A - U - O - R - N | I/my singers can improvise fluently within a harmonic progression (chord changes). | A - U - O - R - N |
| 5. | A - U - O - R - N | I/my singers can improvise with appropriate rhythmic feel. | A - U - O - R - N |

**Section V: Personal Comments**

1. What is your favorite technique for developing skills in vocal jazz improvisation which has not been previously mentioned? Please describe it, the benefits of using it, and what percentage of your practice time you devote to it.

_____
_____
_____
_____
_____
_____
_____

2. Please list 3 - 5 people you feel have made significant contributions to vocal jazz education. Individuals receiving the greatest number of votes will be contacted for voluntary interviews. Addresses, telephone numbers, and/or e-mail listings would be greatly appreciated.

_____

_____

_____

_____

_____

**THANK YOU FOR YOUR PARTICIPATION!**

APPENDIX C

Cherilee Wadsworth Walker
2922 West Larchmont Lane
Peoria, IL 61615
(H) 309-681-0871
(E) cjw1913@aol.com

November 11, 2002

Dear Jazz Vocalist/Vocal Jazz Educator:

I am presently involved in a study of the techniques used in teaching jazz vocalists to improvise. This research is being conducted under the auspices of the University of Oklahoma-Norman Campus. Results of this study will form the basis of a doctoral dissertation, An Investigative Survey of Pedagogical Techniques in Vocal Jazz.

As an expert in vocal jazz, whether you are active as a performer, as an educator, or both, your assistance in this project would be invaluable. Since vocal jazz is so new to the music curriculum, the enclosed questionnaire is my own design, with assistance from experts in jazz methods, music education, and educational research. For the purposes of this study, pedagogical practices are defined as any techniques undertaken by you and/or your students, with the specific intent of improving skills in improvisation.

The survey will take about 15 minutes to complete. By doing so, you are agreeing to participate in this study. You may be assured of complete confidentiality. Please do not include any information that might identify you on the survey. The return envelope contains an identification number, enabling me to remove your name from my mailing list when the questionnaire is returned. The envelope will then be shredded and discarded. Your name will never be placed on the questionnaire. If you feel another person at your institution might answer the questions more easily, please forward the survey to him/her. A stamped, self-addressed envelope has been included for your convenience. Please return the questionnaire to me postmarked no later than December 1, 2002.

The results of this study will be useful to vocalists and choral directors who wish to develop skills in improvisation, as well as to individuals interested in writing textbooks and other materials for studying vocal jazz improvisation. If you are interested in receiving a report on the results of this study or have any questions, please call me or e-mail me at the address shown above, or Dr. Nancy H. Barry at 405-325-4146. If you have any questions about your rights as a participant, please contact the Office of Research Administration at 405-325-4757.

Your consideration is deeply appreciated.

Respectfully,

Cherilee Wadsworth Walker

APPENDIX D

## AN INVESTIGATIVE SURVEY OF PEDAGOGICAL TECHNIQUES IN VOCAL JAZZ

This study examines the pedagogical techniques currently being used to develop skills in vocal jazz improvisation. For the purposes of this study, pedagogical techniques are defined as those techniques practiced by an individual or by an ensemble director, with the specific intention of developing skills in vocal jazz improvisation.

### Section I: Personal Information

1. Gender: (circle number)

   1) female
   2) male

2. Ethnic background: (circle number)

   1) African American
   2) Asian
   3) Caucasian
   4) Hispanic
   5) Pacific Islander
   6) Native American
   7) Other (please specify) _____

3. Primary instrument: (please specify) _____

4. Education: (circle number of highest degree)

   1) high school diploma or equivalency
   2) baccalaureate
   3) master's
   4) doctorate

5. Focus of highest degree:(circle number)

   1) conducting
   2) music education
   3) performance
   4) other (please specify) _____

6. Years of experience as a performer: _____

7. Years of experience as a director: _____

8. Level of ensemble(s) directed: (circle all that apply)
*If you have never directed a vocal jazz ensemble, please leave this item blank.*

1) elementary
2) middle school
3) high school
4) undergraduate
5) graduate
6) professional

**Section II: Pedagogical Techniques**

Please indicate your level of agreement about the importance of each of the following activities to developing skills in vocal jazz improvisation. If you are a *performer*, please circle your response using the column on the *left*. If you are an *ensemble director*, please circle your response using the column on the *right*. If you are both a *performer* and an *ensemble director*, please circle your responses in each role *in each column*.
Key: SA = strongly agree; A = agree; D = disagree; SD = strongly disagree

| | **Performer** | | **Director** |
|---|---|---|---|
| 1. | SA - A - D - SD | Listening to jazz singers. | SA - A - D - SD |
| 2. | SA - A - D - SD | Listening to jazz instrumentalists. | SA - A - D - SD |
| 3. | SA - A - D – SD | Imitative ability (call-and-response, etc.). | SA - A - D - SD |
| 4. | SA - A - D - SD | Playing the piano. | SA - A - D - SD |
| 5. | SA - A - D - SD | Music theory knowledge. (chord symbols, scales, etc.). | SA - A - D –SD |
| 6. | SA - A - D - SD | Applied voice study. | SA - A - D - SD |
| 7. | SA - A - D - SD | Singing in a traditional choir. | SA - A - D - SD |
| 8. | SA - A - D - SD | Transcribing solos. | SA - A - D - SD |
| 9. | SA - A - D - SD | Playing an instrument (besides piano). | SA - A - D - SD |
| 10. | SA - A - D – SD | Learning jazz standards. | SA - A - D - SD |
| 11. | SA - A - D - SD | Music reading skills. | SA - A - D -SD |
| 12. | SA - A - D - SD | Vocalizing harmonic structures. (bass lines, guide tones, etc.). | SA - A - D - SD |
| 13. | SA - A - D - SD | Physicalizing rhythmic feel, (snapping fingers shifting weight, etc.). | SA - A - D - SD |
| 14. | SA - A - D - SD | Applied instrumental study. | SA - A - D - SD |

## Section III: Preferences

A. Please rank each of these techniques discussed in order of importance, with "1" being of most importance, "14" being of least importance to developing skills in vocal jazz improvisation.

1. _____ listening to jazz singers

2. _____ listening to jazz instrumentalists

3. _____ imitative ability (call-and-response, etc.)

4. _____ playing the piano

5. _____ music theory knowledge (chord symbols, etc.)

6. _____ applied voice study

7. _____ singing in traditional choirs

8. _____ transcribing solos

9. _____ playing an instrument (besides piano)

10. _____ learning jazz standards

11. _____ music reading skills

12. _____ vocalizing harmonic structures (singing bass lines, guide tones, etc.)

13. _____ physicalizing rhythmic feel (snapping fingers, shifting weight, etc.)

14. _____ applied instrumental study

B. If you are a *performer*, please indicate your response using the column on the *left*. If you are an *ensemble director*, please indicate your response using the column on the *right*. If you are both a *performer* and an *ensemble director*, please indicate your responses in each role *in each column*.

| | **Performer** | | **Director** |
|---|---|---|---|
| 1. | _____ | How many hours do you/your singers practice to develop skills in vocal jazz improvisation each week? | _____ |

Please list your favorite techniques (up to 3) of the choices listed above for developing skills in vocal jazz improvisation, and indicate what percentage of your rehearsal time is devoted to each.

| | Technique | % | | Technique | % |
|---|---|---|---|---|---|
| 1. | _____ | _____ | 1. | _____ | _____ |
| 2. | _____ | _____ | 2. | _____ | _____ |
| 3. | _____ | _____ | 3. | _____ | _____ |

**Section IV: Satisfaction**

If you are a *performer*, please circle your response using the column on the *left*. If you are an *ensemble director*, please circle your response using the column on the *right*. If you are both a *performer* and an *ensemble director*, please circle your responses in each role in *each column*.

Key: A = always; U = usually; O = occasionally; R = rarely; N = never

| | **Performer** | | **Director** |
|---|---|---|---|
| 1. | A - U - O - R – N | I/my singers can fluently imitate musical ideas. | A - U - O - R - N |
| 2. | A - U - O - R - N | I/my singers have good vocal technique. | A - U - O - R - N |
| 3. | A - U - O - R - N | I/my singers have a sufficient repertoire of jazz standards. | A - U - O - R -N |
| 4. | A - U - O - R - N | I/my singers can improvise fluently within a harmonic progression (chord changes). | A - U - O - R - N |
| 5. | A - U - O - R - N | I/my singers can improvise with appropriate rhythmic feel. | A - U - O - R - N |

**Section V: Personal Comments**

1. What is your favorite technique for developing skills in vocal jazz improvisation which has not been previously mentioned? Please describe it, the benefits of using it, and what percentage of your practice time you devote to it.

_____
_____
_____
_____
_____
_____
_____

2. Please list 3 - 5 people you feel have made significant contributions to vocal jazz education. Individuals receiving the greatest number of votes will be contacted for voluntary interviews. Addresses, telephone numbers, and/or e-mail listings would be greatly appreciated.

_____

_____

_____

_____

_____

**THANK YOU FOR YOUR PARTICIPATION!**

APPENDIX E

Cherilee Wadsworth Walker
2922 West Larchmont Lane
Peoria, IL 61615
(H) 309-681-0871
(E) cjw1913@aol.com

November 18, 2002

Dear Jazz Vocalist/Vocal Jazz Educator:

About a week ago, a questionnaire requesting information about techniques for developing skills in vocal jazz improvisation was mailed to you. If you have already completed and returned it to me, please accept my sincerest appreciation. If you have not yet had an opportunity to answer and return this form, please take the time to do so now. Your response is important to the study, regardless of your level of teaching or performing experience. This research is being conducted under the auspices of the University of Oklahoma-Norman Campus. Results of this study will form the basis of a doctoral dissertation, An Investigative Survey of Pedagogical Techniques in Vocal Jazz

If you feel another person at your institution might answer the questions more easily, please forward the survey to him/her. If you did not receive or have misplaced the questionnaire, please email me at <cjw1913@aol.com>, and I will send you another copy immediately. If you have any questions about the study, please contact me at 309-681-0871 or Dr. Nancy H. Barry at 405-325-4146. If you have any questions about your rights as a participant, please contact the Office of Research Administration at 405-325-4757.

Your consideration is deeply appreciated.

Respectfully,

Cherilee Wadsworth Walker

APPENDIX F

| | |
|---|---|
| Aebersold | a commercially available set of prerecorded backgrounds of jazz standards, blues, and etudes, used for teaching improvisation |
| Close voicing | in a harmonized arrangement where the melody occurs in the uppermost voice, each subsequent voice part takes the next available chord tone |
| Combo | a small group of instrumental musicians whose musical function is to accompany a soloist |
| Coming up | a period of musical development before a jazz artist is well-established but is already showing significant promise |
| Comp | to play the harmonic progression of a jazz standard, improvising rhythms and voicings, usually on the piano; may be conjugated as a verb, 'comping,' etc. |
| Cutting session | a jazz tradition in which soloists attempt to outperform each other in a public setting; to 'cut' someone is to play better than that person; may also be referred to as a cutting contest |
| Dorian | a scale which divides the octave into seven unequal intervals, with half steps occurring between two and three and six and seven; typically used with minor seventh chords in jazz |
| Ears | a term for evaluating a jazz performer's ability to audiate; to say someone has 'big ears' implies that person has great harmonic understanding |

| | |
|---|---|
| Hot | a term used to described innovative jazz; may refer to rhythmic energy and syncopation or to highly dissonant harmonies |
| Improv | an abbreviated, less formal version of improvisation; may be used as a verb or a noun |
| Jam | a jazz tradition in which musicians gather to play who do not typically practice or work together; may occur in public or private settings |
| Jazz Choir | a medium-sized choir (16 - 32 singers) that performs vocal jazz literature |
| Locrian | a scale which divides the octave into seven unequal intervals, with half steps occurring between scale degrees one and two and four and five; typically used with half-diminished seventh chords in jazz |
| Lydian | a scale which divides the octave into seven unequal intervals, with half steps occurring between three and four and seven and eight; typically used with major chords with raised elevenths in jazz |
| Lydian dominant | a synthetic scale which divides the octave into seven unequal intervals, with half steps occurring between scale degrees tree and four and six and seven; typically used with dominant seventh chords in jazz |
| Mixolydian | a scale which divides the octave into seven unequal intervals, with half steps occurring between three and four and six and seven; typically used with dominant seventh chords in jazz |

| | |
|---|---|
| Open voicing | in a harmonization where the top voice part has the melody, rather than having each subsequent voice part take the next available chord tone as in closed vocings, the second voice ‘drops’ to a lower chord tone, etc. |
| Out of time | an extremely rubato performance of all or part of a jazz standard |
| Quotation | the technique of making reference to another musical work while improvising a solo; may also appear as 'quote;' may be used as a verb or a noun |
| 'Rhythm' changes | the harmonic progression drawn from the A section of Gershwin's 'I Got Rhythm,' based upon descending fifth root movement |
| Stiff | a critical term for a jazz performance lacking in appropriate rhythmic feel |
| Super locrian | a synthetic scale which divides the octave into seven unequal intervals with an augmented second occurring between degrees one and two; typically used with half-diminished seventh chords having one or more extended partials |
| Trading | a musical exchange between jazz performers; while progressing through the harmonic form, one soloist will improvise for a few measures, then another soloist, etc. often performed in four-measure segments, as in 'trading fours' |

| | |
|---|---|
| Tritone substitution | in the jazz harmonic language, a dominant seventh chord may be replaced at any time by the dominant seventh chord is a tritone away; most often done so that the bass line may progress by stepwise motion |
| Turn-around | a short series of chords performed at the end of a musical form which prepare the form to be repeated, serving a similar function to a first ending in classical music; may be improvised by the rhythm section |
| ii - V - I | a harmonic progression based upon descending fifth root movement, so commonly used in jazz, it is studied separately, as part of learning the language |
| Vocal jazz ensemble | a chamber choir (6-16 singers) that performs vocal jazz literature |
| Voice | to assign and play the notes of a chord as derived from its symbol |
| Voicing | the particular manner in which the notes of a chord are realized from its symbol |