THE COMMUNICATION OF MUSICAL EXPRESSION
AS EXEMPLIFIED IN JAZZ PERFORMANCE

by

CHRISTOPHER K. WHITE

B.M., California State University, Northridge, 1984
M.M., University of Southwestern Louisiana, 1986

AN ABSTRACT OF A DISSERTATION

submitted in partial fulfillment of the requirements for the degree

DOCTOR OF PHILOSOPHY

Department of Curriculum and Instruction
College of Education

KANSAS STATE UNIVERSITY
Manhattan, Kansas

2010

Abstract

This qualitative study sought to inquire into, identify and examine elements of musical expression as exemplified in jazz performance from a phenomenological approach. The purpose was to identify the various elements utilized by expert performers and listeners in perceiving musical expression, to determine whether or not these elements are held in common between performer and listener, and to explore the relation of personal experiences of the phenomenon with aesthetic philosophy and educational practice. Aesthetic concepts were drawn from the writings of Stephen Davies and Peter Kivy while jazz principles and foundations were drawn from Ted Gioia and Gunther Schuller. Ten subjects, five world-class jazz artists and five nationally recognized jazz critics, were selected based upon reputation and professional standing and interviewed in naturalistic settings of their own choosing (home, office, studio). Each subject listened to six recordings of the jazz standard *My Funny Valentine* as recorded by established jazz icons: Miles Davis, Paul Desmond, Gerry Mulligan, Bill Evans with Jim Hall, Sarah Vaughan, and Keith Jarrett. All were encouraged to comment in a stream-of-consciousness manner while listening to the examples. Additionally, fifteen statements drawn from the literature were read for subjects to rate on a five-point Lykert scale ranging from "totally agree" to "totally disagree".   Interviews were transcribed and coded into themes. Lykert responses were analyzed within group using means and ranges and between groups utilizing difference of means. Results, as interpreted by this researcher, reflect seven themes identified by performers (*Sound, Individuality, Virtuosity and Intellect, Communication, Specific Musical Elements*, *Mood or Character*, and *Originality and Innovation*) and six themes enumerated by critics *Individuality, Virtuosity and Intellect, Communication, Specific Musical Elements, Mood*

or Character, and *Originality and Innovation)*. No attempt was made at stratification of themes, as this was exploratory research. While both groups used the concept of sound, context placed it under the concept of *individuality* for critics while performers used it more specifically towards the establishment of *mood*. Lykert responses confirmed strong similarity of thought between the two groups.

THE COMMUNICATION OF MUSICAL EXPRESSION
AS EXEMPLIFIED IN JAZZ PERFORMANCE

by

CHRISTOPHER K. WHITE

B.M., California State University, Northridge, 1984
M.M., University of Southwestern Louisiana, 1986

A DISSERTATION

submitted in partial fulfillment of the requirements for the degree

DOCTOR OF PHILOSOPHY

Department of Curriculum and Instruction
College of Education

KANSAS STATE UNIVERSITY
Manhattan, Kansas

2010

Approved by:

Major Professor
Dr. Jana Fallin

Copyright

Christopher White

2010

Abstract

This qualitative study sought to inquire into, identify and examine elements of musical expression as exemplified in jazz performance from a phenomenological approach. The purpose was to identify the various elements utilized by expert performers and listeners in perceiving musical expression, to determine whether or not these elements are held in common between performer and listener, and to explore the relation of personal experiences of the phenomenon with aesthetic philosophy and educational practice. Aesthetic concepts were drawn from the writings of Stephen Davies and Peter Kivy while jazz principles and foundations were drawn from Ted Gioia and Gunther Schuller. Ten subjects, five world-class jazz artists and five nationally recognized jazz critics, were selected based upon reputation and professional standing and interviewed in naturalistic settings of their own choosing (home, office, studio). Each subject listened to six recordings of the jazz standard *My Funny Valentine* as recorded by established jazz icons: Miles Davis, Paul Desmond, Gerry Mulligan, Bill Evans with Jim Hall, Sarah Vaughan, and Keith Jarrett. All were encouraged to comment in a stream-of-consciousness manner while listening to the examples. Additionally, fifteen statements drawn from the literature were read for subjects to rate on a five-point Lykert scale ranging from "totally agree" to "totally disagree". Interviews were transcribed and coded into themes. Lykert responses were analyzed within group using means and ranges and between groups utilizing difference of means. Results, as interpreted by this researcher, reflect seven themes identified by performers (*Sound, Individuality, Virtuosity and Intellect, Communication, Specific Musical Elements, Mood or Character*, and *Originality and Innovation*) and six themes enumerated by critics *Individuality, Virtuosity and Intellect, Communication, Specific Musical Elements, Mood*

or Character, and *Originality and Innovation)*. No attempt was made at stratification of themes, as this was exploratory research. While both groups used the concept of sound, context placed it under the concept of *individuality* for critics while performers used it more specifically towards the establishment of *mood*. Lykert responses confirmed strong similarity of thought between the two groups.

Table of Contents

List of Tables

Acknowledgements

A work of this type cannot be done without a lot of help, guidance and patience on the part of those around you. It is with much gratitude that I thank the members of my committee, Dr. Chuck Oaklief, Dr. Frank Tracz, Dr. Fred Burrack and most importantly my committee chair, Jana Fallin (mentor, friend, and guardian angel) for all they have done to see me through this task. I couldn't ask for finer people with which to work and study under.

I offer my thanks to my colleagues and students at both Dodge City Community College and Radford University for their encouragement and support. I have been blessed with wonderful people around me.

Lastly, I offer my love and gratitude to my parents, my wife and my children – they have put up with a lot and never vacillated in their support of my goals. I am truly a lucky man.

Dedication

This work is dedicated to Ashley Morgan White – who didn't get to see her Daddy finish.

We miss you!

CHAPTER 1 - Problem Statement

Introduction

This qualitative study sought to inquire into, identify and examine elements of musical expression as exemplified in jazz performance from a phenomenological approach. The purpose was to identify the various elements utilized by expert performers and listeners in perceiving musical expression, to determine whether or not these elements are held in common between performer and listener, and to explore the relation of personal experiences of the phenomenon with aesthetic philosophy and educational practice. In the chapter to follow, thoughts will be presented leading to study questions regarding the nature of the communicative link between performer and listener (responder) and the perception of the desired goal of musical expression. First, an overview of the issue will present the general nature of musical expression and the emphasis that is placed upon it in both aesthetic philosophy and music education practice. Briefly discussed will be the intangible nature of expression. The purpose of the study to follow will be presented, including research questions and implications for instruction and further study. Limitations of the proposed study will be presented. Finally, a conclusion will outline the concepts discussed.

Why Jazz?

Inherent in its nature, jazz allows for multiple modes of expressivity. The intent of jazz performance is intimate by design. Performers in this genre are encouraged to engage in the free exchange of musical ideas and to respond and react in the immediacy of real-time. Most performances in this milieu take place in close settings where boundaries between performer and audience are somewhat blurred. The individual musicians will not only interact with each other

but also respond to an audience that has been conditioned to take active involvement in the musical event. In such a setting, the audience responds to the artist's performance and, conversely, the performer draws energy and inspiration from audience reactions. In the case of studio recordings, musicians are recorded together to allow the immediate and free flow of musical ideas among ensemble members. The nature of Jazz allows for, in fact prefers, immediate reaction to inspiration. Players respond musically to one another; audiences display pleasure or displeasure through accepted norms of communication (applause, shouts, etc.) during performance; musicians react to the positive, negative or lack of listener encouragement and are prompted to respond. Much of the performance takes the form of dialogue or conversation in which audience not only eavesdrop, but participate in the event through reaction and in-time encouragement. The Jazz aesthetic encourages flexibility, adaptation and risk-taking. As such, jazz provides a unique opportunity to examine the communicative link among performers as well as between performer and audience.

Jazz performance encompasses two distinct opportunities for personal expression. In standard form, players assume a great deal of freedom within prescribed conventions. Musical introductions are optional and usually free. Within the confines of the selected work's form, players are allowed to "phrase" the melody to their own liking. Many musical devices are employed in this personal choice making. Melodic modification takes place as simple melodies are ornamented, simplified, decorated and shaped. Rhythmic modification takes place in the form of metric displacements, repeated notes, deleted notes and syncopations. Various tonal and timbral shadings can be made to further personalize the melody. In short, the player is free to alter the musical content at will, within the loose confines of the jazz tradition. Lastly, one of the defining elements of jazz is the inclusion of improvisation – even more extended and prevalent

in small ensemble settings. Performers make constantly shifting choices from a repertoire of

scales or modes that apply to the convention of a given work in order to create a unique artistic

event enlivened in the moment. Though they build upon a repertoire of musical patterns and

ideas (a *lick* in jazz verbiage) spontaneity is encouraged and repetitious performance is

eschewed. This freedom of choice allowed for deeper scrutiny by the researcher examining

musical choices for meaning and expression.

Schmid (1996) suggests that jazz musicians may have a unique perspective on

implementing the national standards, especially standard 3 (improvising), standard 4 (composing

and arranging) and standard 9 (Understanding music in relation to history and culture). "We

should look to experts, such as composers, arrangers, jazz and blues performers, and others who

may not be licensed teachers, to help us in this endeavor."

Palisca (1964) in summarizing the discussions and finding of the Yale Symposium

writes:

> Jazz, which some are reluctant to admit as an integral part of the
> curriculum, is one of the finest vehicles for the improvising-
> composing-performing complex. The student must learn that each
> kind of music can have value esthetically, but that each requires a
> different approach, both for the listener and the participant. (p. 10)

As a contributor to the Tanglewood Symposium, bandleader/composer Stan Kenton

commented,

> I really do believe that the music that meets the needs of modern
> man and man in the future will not anywhere satisfy him
> aesthetically unless it has the jazz ingredient. The traditional
> world of music is so cold to modern man. There's a certain
> excitement, there's something that you get from jazz music that
> has never been known in music before. (Kenton 1968, p. 100)

Schuller (1986), in his discussion "What Makes Jazz Jazz?" talks about the sadness he feels over the "confusions and prejudices surrounding jazz". He describes it as a "national disgrace".

> Embedded in these large confusions and misunderstandings are such further and only slightly smaller confusions regarding the true nature of jazz, as the basic fact that jazz is an inherently creative music, *not* primarily commercially oriented (however much the commercial musics may steal and borrow from it); that is essentially an improvised music, that improvisation is and has been always the heart and soul of jazz; that it is generally couched in a rhythmic language based on a regular beat, modified by free rhythmic , often syncopated, inflections, all with a specific feeling and linear conception we call "swing"; and finally that jazz is, unlike many other musical traditions, both European and ethnic/non-western, a music based on the free unfettered expression of the *individual*. This last is perhaps the most radical and most important aspect of jazz, and that which differentiates it so dramatically from most other forms of music making on the face of the globe. (p. 27)

Finally, as Jazz transitions from a popular genre to serious art-music and a definer of American culture, it seems only natural that research that includes this specific genre be investigated in the same manner as other art-musics. This point is made ever stronger by the 1987 vote of the U.S. Congress (full text in Appendix C) declaring Jazz to be "a rare and valuable national American treasure"

The Phenomenon of "Musical Expression"

In order to delve into the "lived experience" of musical expression, a highly personal and subjective concept as will be shown, it is logical to approach it from a "personal" vantage point. Phenomenological methodology allows the researcher to explore the personal meaning of "expression" as experienced, in this case, by both performers and listeners. Van Manen (1990) suggests:

Phenomenology aims at gaining a deeper understanding of the nature or meaning of our everyday experiences. Phenomenology asks, "What is this or that kind of experience like?" It differs from almost every other science in that it attempts to gain insightful descriptions of the way we experience the world pre-reflexively, without taxonomizing, classifying, or abstracting it. So phenomenology does not offer us the possibility of effective theory with which we can now explain or control the world, but rather it offers us the possibility of plausible insights that bring us in more direct contact with the world." (p. 9)

It is in this spirit that this study was designed – to create a window into the phenomenon of "musical expression" as experienced by those at the highest level of achievement as performers and listeners. It is hoped that through this exploration, insights may be gained to guide others towards this valued experience.

Overview of the Issue

"Music is a tonal analogue of emotive life." Susannah K. Langer
(Reimer and Wright, 1992, p. 88)

That music is a means of human expression is a common consensus among music educators, aestheticians, performers and listeners. From ancient times to the present musicians and scholars have discussed music's role as a communicator of emotion and a unique insight into both culture and individual human experience. Though often distracted or diverted by extrinsic rationales for inclusion of music in every child's curriculum, it is clear that when discussing the intrinsic value of music, expression jumps high to the list of values.

When considering music as educated performers and listeners we look to and exalt those performers and performances that have that little something special - that something extra that sets those musicians and experiences apart from the average or ordinary. Performers endeavor to achieve the levels of technical mastery and personal artistry that will place them among the musical elite. Listeners seek out and cherish performers that attain this most elusive of traits. As

5

educators, we focus upon the development of sets of *knowings* and *doings* that will prepare our students to seek this highest level of musicianship. Yet in our quest for virtuosity little is done to prepare our students to play expressively. We see students who have the *magical it* that we label as possessing natural talent. But is this special something indefinable and unteachable? Mozart referred to this magical, musical quality as "playing with taste." Writers and critics refer to "the gift" of communicating great passion or emotionality. Jazz musicians, when hearing a colleague perform with this intangible element use phrases such as "I hear ya talkin'!" or encourage each other to "tell a story." As a discipline we exalt the concept of musical expression yet become timid and non-descript when asked to specifically define what makes a performer or given performance "expressive".

John Dewey, the father of progressive education, was a strong proponent of the importance of artistic study – including music – to the development of children.   He believed that, along with communication, conversation, and inquiry, artistic expression was one of the basic "natural resources" (1916). Dewey (1938) states,   "Without emotion, there may be craftsmanship, but not art…" (p. 72). Later in his writings he expressed what has become a cornerstone in the understanding of music's essential purpose:

> If all meanings could be adequately expressed by words, the arts of painting and music would not exist. There are values and meanings that can be expressed only by immediately visible and audible qualities, and to ask what they mean in the sense of something that can be put into words is to deny their distinctive existence. (Dewey, 1958, p. 74)

He brings the thought to a succinct statement with, "Science states meanings, art expresses them."

Reimer (1970) states that, "Any success at all in capturing and presenting a sense of 'expressiveness', that is, of 'feelingfulness,' is artistic success to that degree." Langer (1953) proffers,

> "The tonal structures we call "music" bear a close logical similarity
> to the forms of human feeling - forms of growth and attenuation,
> flowing and stowing, conflict and resolution, speed, arrest, terrific
> excitement, calm, or subtle activation and dreamy lapses-not joy
> and sorrow perhaps, but the poignancy of either and both-the
> greatness and brevity and eternal passing of everything vitally felt.
> Such is the pattern, or logical form, of sentience; and the pattern of
> music is that same form worked out in pure, measured sound and
> silence. Music is a tonal analogue of emotive life." (p. 27)

 Elliot (1995) stresses, "An essential task of music teaching and learning is to develop student musicianship in regard to musical expressiveness." (p. 156)

> The emphasis on the expressive nature of music as seen by
> aesthetic philosophers will be discussed further in Chapter 2;
> however, the importance of this concept of musical expression as it
> is viewed in American education can be seen by looking to several
> pivotal events in the history of music education from the last half-
> century: The Yale Symposium, The Tanglewood Symposium, The
> National Standards movement as part of the Goals 2000 act, and
> the development of state curriculum standards.

The Yale Seminar on Music Education

In 1963, the Yale Symposium on Music Education brought together thirty-one musicians, scholars and teachers in an effort to identify areas of concern with current educational practice and make suggestions for improvement. Throughout the discussion much mention was made of uplifting the level of "musicianship" and "connoisseurship" through three central problem areas: (1) development of musicality through playing, singing, and creating music, (2) criteria for selecting repertories for performing listening, and, (3) the development of understanding of musical literature (Palisca, 1963). It should be noted that only sparingly in the final document is the concept of music's expressive nature mentioned. In discussing the teaching of listening,

eight general principals are outlined: "Singing, playing, clapping, dancing, and other movements

may be encouraged, but intellectual response and analysis must be insisted on as a necessary

compliment to physical and emotional response." (p. 18) "Musicality" is described in terms of

accepted performance and compositional skills such as reading notation, theoretical analysis and

technical achievement on an instrument or voice. The concept of connoisseurship, or expert

listening, is approached as the technical skills associated with musical dictation and aural

analysis –no attempt is made towards aesthetic or feelingful judgments. Further,

> It is important to draw the distinction early, and to continue to
> draw it, between music that is "about" something other than music-
> in short, program music-and music that conveys only musical
> ideas. There is no reason to neglect the latter kind in the early
> grades. It is the more effective kind for teaching active listening.
> (p. 18)

Supported by a governmental grant to look at the state of school music programs and

propose improvements, the seminar was attended by musicologists, composers and performers

who knew little or nothing about school music –though music educators were in attendance as

both participants and observers. Criticism after the fact centered in part upon the shortage of

music educators participating in the 12-day seminar (Abeles, Hoffer and Klotman 1984);

however, Palisca (1963) describes the participants thusly:

> Their experience, far from being limited to education, includes
> distinguished achievement in composition, music scholarship,
> performance, improvisation, criticism and administration. Hardly
> 1 of the 31, however, has not been involved in teaching at one or
> several levels.
> (p. 1)

The Yale Symposium's end document displays a remarkable bias towards contemporary

music, absolute music (music without program) and opportunities for both modern music and

those that compose and perform it. The skills offered as essential in the final report are those

equated with professional musicians yet limited to performance proficiency. One might take the leap to believe this suggests an approach to artistry of the finest musicians; however, this is not explicitly stated in the final document.

> The student should be guided to think of music in the way the
> finest musicians do. Within the limitations of his skills-and to the
> highest degree practical-the student then operates on all fronts as if
> he were a totally experienced, all-round musician. The child
> should experience, in a microcosm, all the preoccupations of a
> professional musician. (p. 9)

Two direct and tangible results of the Yale Symposium were the Julliard Repertory Project and the Conference on Educational Media (Mark and Gray, 1999) both of which have been criticized for the same biases and omissions.

The Tanglewood Symposium: Music in American Society

The Music Educators National Conference (MENC), along with the Boston University School of Fine and Applied Arts sponsored the Tanglewood Symposium in 1967, partially in response to the Yale Symposium (Mark 1999). Participants, including music educators and representatives from business and industry, as well as governmental agencies, drafted the "Tanglewood Declaration" (Choate 1968, p. 139), which began in part

- The intensive evaluation of the role of music in *American* society and education provided by the Tanglewood Symposium of philosophers, educators, scientists, labour leaders, philanthropists, social scientists, theologians, industrialists, representatives of government and foundations, music educators arid other musicians led to this declaration:

- We believe that education must have as major goals the art of living, the building of personal identity, and nurturing creativity. Since the study of music can contribute much of these ends, we now call for music to be placed in the core of

the school curriculum.

- The arts afford a continuity with the aesthetic tradition in man's history. Music and other fine arts, largely nonverbal in nature, reach close to the social, psychological, and physiological roots of man in his search for identity and self-realization.

- Educators must accept the responsibility for developing opportunities which meet man's individual needs and the needs of a society plagued by the consequences of changing values, alienation, hostility between generations, racial and international tensions, and the challenges of a new leisure.

The event consisted of presentations and discussions on a variety of topics that included, among other topics, concepts of music's expressive nature. Papers and speeches from scholars and practitioners such as Harry Broudy, Ole Sand, Abraham Maslow, and Stan Kenton all embraced the need for teaching music in a more feelingful methodology. Broudy (1968, p. 11) in discussing what he calls Aesthetic Sensitivity describes four dimensions: sensory, formal, technical and expressiveness. "By expressiveness I mean that elusive quality by virtue of which some works of art display import, albeit never literally or discursively." Broudy goes on to question whether or not sensitivity to expressiveness can be cultivated – invoking his own term of "enlightened cherishing". Gaston (1968) quotes Mazzerman in saying, "All mankind has need for aesthetic expression and experience." He continues, "…all organisms are actuated by their physiologic needs, including those leading to aesthetic expression." (p. 76)

Much of the Tanglewood discussion focused quite generally on the role of the arts in society and the societal developments of that time. Some participants drew connections between the roles of performer and audience in relation to what must be taught.

Music in our society, and music education in particular, entails two quite distinct and interrelated problems. We want to prepare professionals of high quality, to be sure: performers, conductors, composers, scholars, teachers, critics. Yet, at the same time, we want to nurture and encourage amateurs in music who will constitute the sensitive and appreciative audiences of the future and who are bound to have greater and greater spans of leisure time. (Eurich, 1968, p. 48)

Additionally, extensive commentary was spread throughout the resultant document with reference to training listeners to perceive the aesthetic (expressive) quality of music. This can best be summed up with commentary from the *Nature and Nurture of Creativity* subcommittee in its contribution on providing an environment for creative expression in music. "Living life to the fullest suggests providing an environment for acquiring the skills needed for creative living." (Choate 1968, p.129) It is interesting to note that, through all of its consideration of aesthetics and the nature of music, the final Tanglewood Declaration contains no mention of music's feelingful or expressive nature.

The National Standards Movement

As part of a long-term effort to improve the quality of secondary education, the College Board Educational Quality Project identified what should be considered the basic subjects. In discussing " Why Arts?"

They provide means of expression that go beyond ordinary speaking and writing. They can express intimate thoughts and feelings. They are a unique record of diverse cultures and how these cultures have developed over time. They provide distinctive ways of understanding human beings and nature. The arts are creative modes by which all people can enrich their lives by self-expression and response to the expressions of others…more specifically, when presenting what knowledge and skills every student should possess, the list includes, "To know how to express themselves by playing an instrument, singing in a group, or composing music…" (Mark 2002, p. 253)

With the focus of today's educator placed firmly within the constructs and constraints of the *No Child Left Behind* initiative, an overt emphasis and immense attention has been placed on achievement and assessment in the areas of Math and Reading. Often overlooked is the inclusion of the Arts in the *Goals 2000: Educate America Act* of 1994, acknowledging into federal law the placement of the arts as core subjects and accountable to the same scrutiny as Math, Science, Social Studies or any other academic subject. As part of Title II of that act, a commission was established to address and develop voluntary content standards for achievement. In 1994, the Consortium of National Arts Education Associations, through governmental grants from the Department of Education, National Endowment for the Arts and National Endowment for the Humanities, published content and achievement standards in Dance, Music, Theatre and the Visual Arts. In discussing the nature of music, the writers state,

> All peoples, everywhere, have an abiding need for meaning- to
> connect time and space, experience and event, body and spirit,
> intellect and emotion. People create art to make these connections,
> to express the otherwise inexpressible.

The National Standards for Arts Education: *What Every Young American Should Know and Be Able to Do in the Arts* (MENC 1994*)* is broken up into four different grade levels of achievement standards: Grades K-4, Grades 5-8, Grades 9-12 Proficient and, Grades 9-12, Advanced.

The Nine Content Standards in Music are:

1. Singing, alone and with others, a varied repertoire of music
2. Performing on instruments, alone and with others, a varied repertoire of music
3. Improvising melodies, variations, and accompaniments
4. Composing and arranging music within specified guidelines
5. Reading and notating music
6. Listening to, analyzing, and describing music

7. Evaluating music and music performances
8. Understanding relationships between music, the other arts, and disciplines outside the arts
9. Understanding music in relation to history and culture

It is of no little consequence to note that among these content standards, references to singing or playing "with expression" or "expressively" can be seen at *all* grade levels in Content Standards 1 (Singing) and 2, (Performing on instruments) on even the most basic level. Further, Content Standard 3 (Reading and notating music) states that students should be able to "sight-read, accurately and expressively". Content Standard 6 (Listening to, analyzing and describing music) purports that all students should be able to "analyze aural examples…by describing the uses of elements of music and expressive devices" beginning in Grades 9-12 at both the proficient and advanced levels. Further, at the advanced level they should be able to, " analyze and describe the uses of elements of music in a given work that make it unique, interesting, and expressive. Finally, at the advanced level, content standard 7 (Evaluating music and music performances) purports that students should, "evaluate a given musical work in terms of its aesthetics qualities and explain the musical means it uses to evoke feelings and emotions". Clearly, in a document that purports "…what a student should know and be able to do." a definitive importance is placed upon the concept of "expression".

> To a very high degree, music educators have agreed that the nine content areas in the Standards should be the basis for all curricula in music, balanced to reflect various program emphases but with due attention to all of them. The profession has generally agreed that these nine content areas represent the fundamental ways in which music should be encountered and understood if it is to be incorporated into people's lives as comprehensively and meaningfully as possible. These areas constitute the knowledge base necessary for optimal musical experiencing. (Reimer 1999, p. 40)

Since these goals were written in response to congressional mandate, many state

departments of education have established identical or similar standards as part of their own

reform efforts. Ambach (1996) reported that

> …surveys done by the Council of Chief State School Officers
> (CCSSO) and other associations make it clear that in forty to forty-
> three states there is substantial use of standards. They are not
> adopted lock, stock, and barrel. There are many variations in use
> by the states, but there is extensive reference to these standards
> and, in some instances, explicit adoption of various sections has
> occurred. (p. 7)

Though many have worked to align their specific outcomes with the national standards,

they still lack a specificity of either achievement standard or benchmark as to what constitutes

expressiveness or musical expression. Few states have established benchmarks towards either

expressive performance or expressive response. Some states (Hawaii, North Dakota, Nevada,

South Carolina, West Virginia) have elected to follow the national standards almost verbatim -

often paraphrasing, combining or re-ordering the standards (Appendix A).   Of those states that

particularly address the concept of expression, a large number do so only within the context of

performing or creating. The Northeastern states, West Coast states, and Industrial states tend to

include standards for both perceiving and responding to music aesthetically or expressively.

Most rural and southern states, when including the concept of expression, do so in a performance

context only, with the exceptions of Kansas, Louisiana and Colorado. Appendix B shows an

overview of those states that have restructured and/or completed their music standards after the

release of the national standards, how (if at all) the concept of expression is included in their

standards, and at what grade level the standard is expected.

A corollary movement with the development of the Standards has been the National

Assessment of Educational Progress (NAEP). In developing a "unified filed theory" in the arts

researchers the artistic process as a way of "unifying the standards in the four arts disciplines."

(Schuler 1996) These processes are *creating* new art, *performing* existing art, and *responding* to

art as a member of the audience. In the *Creating* process - under *Rehearsing, Evaluating,*

Refining - reference is made to "applying knowledge and skills/technique to bring idea(s) to life

through artistic work".   As part of *Performing* students are assessed on "developing a personal

interpretation of work (an idea of its expressive intent or potential)". Finally, under *Responding,*

two descriptors are appropriate to this discussion: under *Interpreting* – "developing a personal

response to the ideas of both the creator and performer", and, *Evaluating* – "evaluating quality of

artistic work and its performance".

Statement of the Problem

Many elements and aspects of music are easily expressed in words, allowing for an

extensive vocabulary available to performer and responder, teacher and student, with which to

analyze, describe and critique these elements. The historical, theoretical, cultural, formal or

technical aspects of music are easily accessible and available for scholarly study. These areas

are explored, explained and codified into curriculums that are coherent, cohesive and cogent.

Research, tradition and practice have done an excellent job of identifying the skills and

knowledge that are necessary for mastering the formal and technical needs of musical

performance - but has great difficulty in defining or describing the precise nature of musical

expression. Schuler (1996) in discussing problems with assessing progress on the national

standards states,

> Using words to write Standards for the arts is inherently
> problematic, because it is impossible for words to describe with
> precision such important nonverbal artistic behaviors as quality
> performance and improvisation. For example, the Standards say
> that students should "sing with expression and technical accuracy."

15

How "expressive" must the performance be, and how technically correct? (p. 82)

As the nature of music defies codification by language, for it is accepted that music communicates thoughts and feelings that cannot be communicated verbally or visually, then exploring the personal experience of musical expression, whether as listener or performer, is highly problematic. Since the phenomenon of this connection is so personal, a more humanistic method of inquiry should provide insight for further study.

Purpose of the Study

The purpose of this phenomenological case(s) study is to identify the elements and factors utilized by expert performers and listeners in perceiving musical expression, to discover what skills and training are necessary for both performer and responder to establish a communication of that expression, to determine whether or not those elements are held in common between performer and responder, and to explore the relation of personal experiences of the phenomenon with aesthetic philosophy and educational practice. One problem with three sub-problems is to be explored.

Problem: What are the specific elements of music that, upon performing or hearing, lead to the perception of a specific musical experience or event as being "expressive"?

Sub-problem #1: What are the musical elements that performers perceive as expressive?

Sub-problem #2: What are the musical elements that expert musical connoisseurs (critics) perceive as expressive?

16

Sub-problem #3: Are the musical elements different based upon the

background role of the responder; i.e. do performers perceive

different elements of expression than do trained critics?

Significance of the Study

> For this reason the power of the mind ought to be directed toward
> fully understanding by knowledge what is inherent in us through
> nature. Thus just as erudite scholars are not satisfied by merely
> seeing colors and forms without also investigating their properties,
> so musicians should not be satisfied by merely finding pleasure in
> music without knowing by what musical proportions these sounds
> are put together… Boethius, De Institutione Musica, Book I.
> (Mark 2002, p. 27)

As one of the primary goals of musical study appears to be the development of

"expressive" musicians, it seems imperative that research be guided towards a more concrete

definition or concept of what it means to be musically expressive. Further, it is essential to the

training of both performer and listener (responder) to be fully aware of the ways in which the

expressive quality of a given performer or performance is communicated. As this is a highly

personal and individual experience, a naturalistic or humanistic method of inquiry is appropriate.

As will be seen in the next chapter, current research in this area consists of two types:

extensive philosophical and theoretical writings on this subject – with the expected variety of

viewpoints, and quantitative studies exploring single or limited elements or expressive devices.

It is as though many of the broader themes have been overlooked or ignored due to the difficulty

of research design and accessibility of communicativity. As music is a nonverbal medium at its

root, research into the deepest meanings often defies study. As a discipline we rely upon the idea

of, "We know it when we hear it" far too dependently.

Despite the difficulties in defining and prescribing expressive performance, there is

evidence that experts can agree about whether a given performance was expressive after the fact

(Broomhead 2001). As such, exploratory research to identify broader themes and essential qualities that make up this desired result is essential. Once these themes are established, future grounded theory research can be undertaken to codify details and influence instructional practice. Further, after having established exemplars from experts, more studies may be undertaken to explore how universally recognized and/or trainable the elements may be with regard to levels of experience and achievement of both performer and responder. Without these first steps, teaching and learning are subject to the stagnation of a limited and elitist tradition.

By exploring the link between performer and responder in this most desired of traits, future teachers can guide students towards enrichment and fulfillment in both areas.   The student-musician can be led through experiences and studies that not only enable her to recognize her own expressive qualities, but to enhance them as well. Responders can undergo experiences that will lead them towards higher degrees of connoisseurship. Within the general music classes of all levels, students can be guided to not only recognize musical expression, but to value this music and eschew performers and performances that fail to achieve this most cherished and foremost of musical qualities.

Limitations of the Study

1. By its very nature musical expression is a highly personal experience. Abeles (1990) sets forth six criteria for an aesthetic experience, one of which is that such experiences cannot be shared. They are unique to each person and must be personally experienced. The question arises as to the generalization of the experiences of one individual, or group of individuals, no matter how expert, to any other individual or group.

2. One of the omnipresent problems of researching this topic, and the resultant need for this study, is the limits of language to describe the phenomenon of musical expression. Is it possible to verbally describe that which by definition defies language?

3. As the means of data collection is to be primarily open-ended interview, consistency in prompt from subject to subject is problematic. Further, as interview relies upon honest and open self-disclosure on the subject, objectivity is difficult.

4. Subjects are to be world-class performers and critics. As such, questions arise as to the transferability of their ideas and experiences to a much larger and less trained general populace. The subjects of this study are all "expert" or "extreme case" samples.

5. As this is exploratory research with a limited number of subjects (ten), with two sub-groupings of five subjects each, methods of subject selection, triangulation and confirmation may be suspect. Efforts at triangulations and compensation will be described in Chapter 3, as will criteria for subject inclusion.

6. As phenomenological inquiry requires the partitioning of the researchers biases and preconceptions, data analysis must be cautious, clear and to whatever degree possible - confirmed.

7. As the research medium is specifically jazz, one may question the ability to generalize any findings to other styles and genres.

Conclusion

As has been demonstrated and discussed musical expression is a desirable and elusive concept in music. That music has a uniquely expressive quality is something upon which philosophers and musicians have long agreed. Many tout the importance of expressive performance but few are able to describe what constitutes achievement short of "I know it when I

hear it." Even among educators – those responsible for guiding performers and listeners – clarity on this issue is difficult. Some choose to omit it almost entirely while others give it comment without explanation. As will be seen in Chapter 2, the very notions of what constitutes expression differ among musicians. Current research has left a void in this understanding that can perhaps be filled by a more humanistic approach to a very human question.

The study at hand will address the specific question of the specific elements of music that, upon performing or hearing, lead to the perception of a specific musical experience or event as being "expressive"? Sub-questions will deal with identifying the thoughts of musical performers and responders (critics) on this subject. Lastly, the two groups will be compared to see if music creators perceive and/or intend the same elements of expression as do the responders. As one of the primary goals of musical study is to produce "expressive" musicians, it seems imperative that research be guided towards a more concrete definition or concept of what it means to be musically expressive.

It is hoped and intended that the results of this study would impact the manner in which we train our future jazz performers and listeners; that upon identifying and codifying the perceptions of each group further research can begin to bridge the gap and deepen the musical experience for both constituencies.

CHAPTER 2 - Review of the Literature

Introduction

The concept of musical expression is elusive in the literature - most of it falling into two categories: philosophical explorations on the nature of musical expression and research studies exploring singular elements of expression. Of the former, there exist a variety of viewpoints far too diverse to discuss comprehensively within the confines of a single chapter. These range from the view of Hanslick (1854) and Stravinsky (1942) that music expresses no beauty other than what is contained within the notes themselves, to the theories of Cooke (1959) and Meyer (1956) that would describe music as being so descriptive as to constitute its own, uniquely communicative language –albeit a language of emotions. Of the experimental studies, two distinct groupings of practice arise: in-depth case studies of particular individuals and larger sample experimental studies, many utilizing computers, that measure very specific details – such as micro timing – of specific musical examples. As the present study is a qualitative exploration into the phenomenon of the human experience of musical expression, this chapter will focus on the literature most directly related to the phenomenon. Presented first will be an overview of aesthetic theories of musical expression with emphasis upon the work of Stephen Davies and Peter Kivy. The application of these ideas will then be presented within the context of the jazz idiom through the writings of Gunther Schuller and Ted Gioia. Lastly, an overview of the experimental studies will be presented with emphasis placed upon those that focus upon jazz as the research medium.

Stephen Davies

Davies (2003) poses the question, "Is music a language of the emotions?" (p. 121) - a question years before he explored at length. (Davies 1994) In the earlier work, Davies states clearly, "I do not believe that all music is expressive. Neither do I believe that expressiveness is always the most important feature of music that is expressive." In this same work, he outlines many important questions:

- Given that music is nonsentient, how could emotions be expressed in it?
- Are musical phrases understood as utterances about emotions?
- Or as pictures of emotions and the context in which they arise?
- Or as symbols referring us to the world of human feeling?
- Or are they interpreted as gestures betraying the composer or performer's emotions?
- Or are they expressive insofar as they move the listener?
- And if the listener is moved, how could it be that the listener is moved by the music, which lacks life, thought, and sensations?
- Moreover, why would the listener seek out works that lead her to feelings she herself describes as ones of sadness?
- How is it we hear movement in music when nothing goes from place to place?
- Are descriptions of music usefully classified as metaphoric?
- Are the expressive elements of musical natural or arbitrary, universal or merely cultural, in their significance?

Beyond all of these questions Davies suggests, "It is music's expressive power that has proved to be philosophically intriguing." (1994, p. x)

Davies discusses many ways in which music are analogous to language, an idea echoed by Bernstein (1976). First, there is the terminology used in both: phrase, question and answer, statements, quotations, conversations and dialogues between players. We speak of music having syntax, the syntax varying somewhat when we change styles or genres, and that the syntax is

culturally bound. Just as sentences combine to create paragraphs, which further combine to

make stories, themes unite to become expositions, movements and entire works. Davies is quick

to dismiss the notion of music as language, citing Lerdahl and Jackendoff's (1983) assertions

about the inability to draw further comparisons of function such as noun, verb, adjective and

elements such as phonemes and other physicalities of language.

Then how does he explain music as expressive? Davies argues that the expressiveness of

music consists in part by presenting emotion characteristics in its appearance." (p. 228) His

explanation follows the line of argument that emotions, or references to emotions, are familiar to

us as a secondary usage of that emotion's label. He is want to borrow Kivy's description of

Basset Hounds and St. Bernards as appearing "sad"; that is, possessing facial elements (drooping

eyes, ears and jowls) that create a persona of "sadness". This is certainly no commentary on the

actual state of the animal's emotion or character for we have no idea if it is indeed sad, or happy,

or tired. "These expressive appearances are not occurrent emotions at all. They are emergent

properties of the things to which they are attributed." (p. 223) The same properties are observed

in a piece of music that is perceived as being sad. "The sadness is presented in the musical work.

There need be no describing, or representing, or symbolizing, or other kinds of denoting that

connect the musical expressiveness to occurrent emotions, for the expressive character of music

resides in its own nature." He concludes (2003),

> ...that (a) there is secondary use of emotion words in descriptions
> of human behavior and that (b) the use of emotion words in
> descriptions of music is significantly analogous to their use in (a).
> Thus it (can) be shown that although the use of emotion terms in
> describing music is secondary, it is a use that also finds application
> in the description of human behavior… a connection can be
> established between the emotions expressed in the music and the
> emotions felt by sentient beings. (p. 135)

Another aspect of Davies theory is the comparison of the movement of music and that of human life. He states that musical movement "invites attention to expressiveness because, like human action and behavior (and unlike random process), it displays purposiveness. It is in this constructing and shaping of music through time that suggests to us feelings and emotions." Davies is clear to describe this movement as one not of a physical order but through "aural" space. The movement is not from place to place in geographic terms but through a different spatial perspective…that of time. Most importantly, these elements are not denotive or representational of any specific emotion, but instead are suggestive. These suggestions lack the depth of language – we cannot decipher such varying degrees in music as guilt, shame, etc. – but we can draw a sense directly from the musical elements of feelings expressed. Davies cites many examples of agreement in the literature to his point on music's dynamic movement: Pratt (1931), Dewey (1934), Langer (1942), Epperson (1967) and Kivy (1980) among others. He suggests that melody, rhythm, meter and tempo generate the experience of motion in the sound. Additionally, textures (analyzed as a "simultaneity" of sound) provide depth and volume. From these two elements, we get many descriptors of music that are movement related. He further relates these comments to the physical manner in which the notes are sounded. One example is the description of a pianist "moving up the keyboard" when the pitches rise. In truth, no part of the keyboard is higher than any other part. In the case of a cellist, moving up the fingerboard actually requires the player to move his hand closer to the ground. Yet, since the pitch gets higher (an arbitrary, culturally based descriptor) we again think of moving up. Although he disagrees with Meyer's (1956) theories on expectation, Davies agrees that music creates the perception of direction and destination.

The question of the "meaning" that is expressed is philosophically difficult, especially for those that wish to analyze music linguistically. Perhaps the biggest difference is in the requirement or specificity of the creator's (in this case performer's or composer's) intent. Whereas in language the key to a successful communication is the clear transference of thought - with success dependent upon the precision of the expression from maker to receiver - the case for music's expressiveness in not so dependent. Davies (2003) posits that it is not important that creator and responder agree on the exact nature of the emotion or meaning expressed, only that there is a perception of something expressed. In his words,

> In the case of musical expressiveness, the composer's intentions
> are essentially irrelevant. Though it may be the case that most
> music that is expressive presents the appearance of emotions that
> the composer intended to present, the absence of such an intention
> does not affect the expressiveness heard in a musical work. Either
> the music presents the appearance of some emotion or it does not,
> independently of its being intended or not to present the
> appearance of this emotion. (p. 128)

To this end, Davies argues that music is naturally expressive of emotions. However, he (like Kivy) does allow for certain aspects of music to be culturally bound. Within styles of music there are "conventions" that are learned through exposure, education and repetition. The teasing sound of a child surrounding the falling minor 3rd of the "ninner, ninner, ninner" is not something universally understood throughout the world. However, within any given culture's music there are standard devices that are accepted as reflective of a given emotion. These conventions are "formal and stylistic rather than semantic". (p. 128) His argument is that if we have come to associate certain sounds or techniques as evocative of a given emotion it is because that sound is naturally evocative of that emotion, not that audiences have become used to it and therefore recognize it as such. The cultural differences will then lie in the differences of the musical tools accepted within a given culture; the major tonality of western music leaves us ill-

prepared to understand the micro-tonality of some eastern cultures. Further, many philosophers have difficulty in transferring their theories of aesthetics into atonal or avant-garde music. Davies has no such difficulties when allowing for stylistic understanding. One is able to recognize the expressive qualities of a given music when one is versed in the conventions of that music. Yet, in some cases music can transcend even this barrier.

> The expressiveness of music can be powerfully moving. It moves us not only to admire the composer's achievement but also, sometimes, to feel the emotions it expresses. Expressive appearances are highly evocative, even where one does not believe that they relate to someone's occurrent emotion. We value these experiences for the knowledge of the emotions they provide, for the therapeutic value (if there is such) they provide, and because we take pleasure in being stimulated to feeling. Moreover, though we do not take the music to be a primary expression of the composer's feelings, there are occasions on which we might reasonably take it to be a tertiary expression of emotions she has experienced. As a result, we feel contact with the emotional life of another. (1994, p. 272-273)

Peter Kivy

Throughout his major works – *The Corded Shell* (1980), *Osmin's Rage* (1988), *Music Alone* (1990), *and Introduction to a Philosophy of Music* (2002) – Kivy presents discussions leading to his conclusion that he is both a "cognitivist" and an "Enhanced Formalist". He shapes the debate between the cognitivists and the "emotivists" as being polar opposites of one another; emotivists attribute emotional reaction to a piece of music as arousal in nature, i.e. that listening to a given work actually makes us experience the emotion inherent in the work. A "sad" piece of music actually makes us feel sad. To the contrary, though, musical cognitivists feel it appropriate to recognize emotion as an expressive property of the music itself, the listener does not, therefore, experience the emotion personally in that moment. In calling himself a cognitivist and formalist he is careful not to place himself in a category of responding to music coldly and analytically. His view that music can "move" us emotionally yet not cause us to actually

26

experience the specific emotion is not necessarily incongruous with emotivists. Kivy, as with Davies, allows for bits and pieces of Meyer's theory to be true yet flawed, and sharply disputes the thoughts of Hanslick who he oddly enough holds up as the epitome of a formalist.

Kivy (1990, 2002) is careful to delineate the difference between music's ability to "express" an emotion and its inability to be "expressive" of that emotion. He cites Meyer (1956) as a good start. "A clear distinction must be made between the emotions felt by the composer, listener, or critic – the emotional response itself – and the emotional states denoted by different aspects of the musical stimulus…. And it may well be that when a listener reports that he felt this or that emotion, he is describing the emotion which he believes the passage is supposed to indicate, not anything he himself has experienced." (p. 8) However, it is at this point that they part their ways, as Kivy finds great flaw with Meyer's theory; the "central thesis" suggesting that "emotion or affect is aroused when a tendency to respond is arrested or inhibited". (Meyer 1956, p. 14/Kivy 1990, p. 155)

"There has been a growing consensus that music can be, and often is, expressive of the garden-variety emotions, such as sorrow, joy, fear, hope, and a few other basic emotions like these". (2002, p. 31) He contrasts this with Moravcsik's (1982) "Platonic attitudes" (such as pride and respect) that have far greater levels of specificity than do those of the former group. These Platonic attitudes must be linked to a specific object or action – one must be proud "of " something or someone or one must place their respect "upon" another. Because of their object orientation, it is not possible for music to express these qualities. With the garden-variety emotions, one can experience their general state and as such that general state can exist within the music.

Kivy (1990) is careful to allow for the possibility that people of different training – all with equal appropriateness, can describe music on different levels. His example of a fugue (p. 181-182) whose subject and counter subject can be described in three different ways, all of which are accurate to the appropriate audience, clarifies his point. On a formal level, the work is a contrast of two themes of musically opposite character. The first description has the observer noticing a descending chromatic theme in longer note values contrasted by an ascending theme in shorter note values. A second viewpoint might describe the work as a tranquil, languid theme contrasted by a vigorous and more-lively melody. Finally, one can describe a melancholy theme combined and contrasted with a sprightly, happy tune. All descriptions are accurate depending upon the level of sophistication of the observer. Further, each of these descriptions is absent of any known intent of the composer; the themes themselves possessing the qualities that lead to the perception of them as happy or melancholy.

Kivy's *Contour Theory* (1980) shares a common aspect of Davies movement theory – that the musical gestures "bear analogy to the expression behavior, bodily, gestural, vocal, linguistic, of human beings". (Davies 2002, p. 43) He describes three features:

- There are the features of music that might be claimed to 'sound like' the sounds human beings make in expressing their emotions.

- There are the features of music that are said to resemble, in their sound, visible aspects of human expression behavior.

- There are certain musical features that have, for most people, emotive tones of cheerfulness, melancholy, and anguish, respectively, but because they are simple perceptual qualities, do not resemble either the sound of human expression, or its visible aspect. (2002, p. 38)

Though Kivy is quick to point out flaws in his contour theory he is also strong in his belief that no other theory is any more successful in explaining the musically expressive

28

phenomenon. Finally, he suggests that we should treat music in the same manner as what scientists call the black box. We are well aware of both what goes in and the final product coming out; however, regarding how music expresses emotions as perceptual qualities is unknown – the black box.

Gunther Schuller

Composer, conductor, critic, historian, educator and performer whose career has encompassed all styles of art music – from classical to jazz, from main stream to his own aptly-named "third stream" - Gunther Schuller brings a unique perspective into the expressive quality of music in general, and jazz in particular. His experience directing symphonic musicians when coupled with performing in historical events such as the recording of jazz icon Miles Davis' pivotal album *The Birth of the Cool* allow him to speak with great authority when comparing what it takes to be expressive across both styles.

"While everyone seems to agree that music is a powerful communicative phenomenon, there is disagreement as to how and why music communicates thus, and from there – one step further – what therefore music's function is or should be." (From a speech given in 1960 as part of a symposium on the arts, cited in Schuller 1986). He continues with two dichotomous sets of questions: Is music basically a reflection of life (or more accurately, man's view of life) – or is it a domain unto itself. Should the composer direct his music at the feelings and emotions of man, at his soul-as the philosophers would have it-or should he preserve the purity of music by rejecting al extra-musical elements, constructing autonomous structures of "organized musical sounds"? (p. 272-273) In this way Schuller echoes the explanations of Davies and Kivy, in this case describing the ancient debate as "the Dionysian versus the Apollonian ideal, as emotionalism versus intellectualism, the "expressive" versus the "formal", as "absolute" versus

"program" music, and so on." (p. 273) Schuller will state his own view as lying somewhere in between these two extremes. He cites Schopenhauer as supporting a "middle-of-the-road" view when he quotes,

> "Music cannot express a specific sorrow or specific state of happiness, but sorrow in general and happiness in general, i.e., these feelings in their essence without any specifics and without any specific motivations or mundane relatedness to life." (p. 274)

Schuller is careful to note that our Western concept of "art" music is an exception within the context of the world's musics – most cultures having a far more functional view and usage of music. He presents the paradox that though the sounds of music literally represent nothing, and which must be performed before it can have any impact or effect (unlike other arts), it is a limitable, perceivable mode of expression and communication. (p. 276)

In describing the jazz idiom, Schuller states, "Although jazz is often notated (in compositions or arrangements), its quintessential means of expression is improvisation, an inevitable consequence of it origins as an Afro-American folk music." (p. 3) He traces jazz' roots back to the earlier folk musics of "blues" and "ragtime" and references the notion that all were an amalgam of European forms, harmonies and symmetric rhythms (meters) with African asymmetrical rhythmic patterns. As exemplified in its foremost composer- Scott Joplin – ragtime, the process of making well-known hymn tunes and marches "ragged", fully notated and non-improvised, combined with the American tradition of the brass band. He offers that this "ragging" was only "one step removed from loosening them up even further through improvisation and melodic development (p. 4). The result was syncopated music where the jazz inflection is based upon (1) the simultaneous feeling of both antipodal rhythmic levels, and (2) maintaining a perfect equilibrium between the horizontal and vertical relationships of musical

sounds. The "swing" comes from "a seemingly contradictory ambivalence – perceived and

applied simultaneously-of tension laden rhythmic control and the utmost *spontaneity*….it is

where rhythmic precision is expressed in terms of natural and relaxed rhythmic impulse that the

essence of swing is likely to be achieved. Schuller continues his description of the complexities

of music drawn from the time frame of this study; with the innovation coming from "blacks", the

new music was a "protest against the white bureaucracy and its exploitation of Afro-American

music." All elements were explored and affected, including melody, harmony, rhythm, structure

and form.   Advanced harmonies, bitonality, atonality were superimposed on standard tunes.

Even the African tradition of syncopation was expanded beyond the confinement of the 4/4

measure. The development of the long-playing (LP) record opened up jazz to larger scale works

and less confined improvisations. As forms expanded, composers were able to craft and

integrate more elements into their creations. Some musicians felt it too inhibiting, limiting their

"freedom of expression" with each new codification. Schuller argues that such a supposition,

that restrictions were placed upon intuitive creativity, is not tenable. "A great masterpiece, for

example, grows out of the interacting stimulus of the constant friction between freedom and

constraint, between emotion and intellect." (p. 23)

In summing up the confusions and misconceptions regarding the true nature of jazz,

Schuller holds to a linear set of descriptors:

- Jazz is an inherently creative music, not primarily commercially oriented.

- It is essentially an improvised music.

- Improvisation is and has been always the heart and soul of jazz.

- It is generally couched in a rhythmic language based on a regular beat, modified free rhythmic, often syncopated, inflections, all with a specific feeling and linear conception we call "swing".

- That jazz is, unlike many other musical traditions, both European and ethnic/non-Western, music based on the free unfettered expression of the *individual*.

This final point is perhaps the single most defining element of jazz when differentiated from other musics. (p. 27)

In classical music the concept of a "beautiful" sound varies dependent upon time and place and change every few generations. Jazz, on the other hand, does not hold to any such concept as a singularly beautiful sound. "It is up to the individual to create *his* sound – if it is within his creative capacity to do so – one that will best serve his musical concepts and style. (p. 32) Schuller offers a list of musically self-expressive elements in jazz: sound, timbre, sonority, articulation, phrasing, tonguing, slurring, and other such stylistic modifiers and definers. Schuller (1997) adds,

> "There is no true masterpiece in which these elements-these composers' intellectual or intuitive choices and decisions - do not symbiotically interrelate and ultimately correlate into a into a vast and complex musical network. (p. 12)

Additionally he adds,

> "a mechanically, technically accurate performance may be clinically interesting, but unless its accuracy also translates into an emotional, experience – for the listener, the musicians – it will be an incomplete realization, one that will not – indeed cannot – adequately represent the work." (p. 13)

In discussing the concept of the conductor's "ear", Schuller's descriptors could also be extrapolated to the role of the listener. He suggests that there are seven hearings (p. 17-18),

directed by the mind that are required to be a "compleat" conductor – which we apply, for our

purposes here, to the role of the expert listener. These are:

1. Harmony

2. Pitch and intonation

3. Dynamics

4. Timbre

5. Rhythm and articulation

6. Balance and orchestrational aspects

7. Line and continuity

He sums up the role of the conductor (we read in this case "performer") thusly (p. 24),

> Conducting/performing without feeling, without expression,
> without imagination, without illumination of the score, is a
> completely pointless musical activity. The ideal conductor is one
> who combines feeling and intellect in a symbiotic unity: when he
> thinks he feels, and when he feels he thinks.

Ted Gioia's *The Imperfect Art* (1988)

> The mystery of art lies not so much in its beauty or hideousness
> but in the fact that it should communicate with us at all. It is
> something approaching a miracle that a piece of canvas covered
> with paint or a succession of musical tomes of set duration can
> communicate emotions and sensations of immense poser, even
> when continents or centuries-or both-separate artist and audience.
> (p. 95)

Jazz historian Ted Gioia - *History of Jazz* (1997), *West Coast Jazz* (1998), *Work Songs*

(2006) – sets out to discuss his favored music from socio-cultural and aesthetically philosophical

contexts in his work, *The Imperfect Art: Reflections on Jazz and Modern Culture*. He describes

the uniqueness of post- (Louis) Armstrong jazz',

> …every aspect of jazz thrusts the human element into the
> forefront: its emphasis on the individual soloist rather than, as in

earlier jazz or in traditional classical music, on the collective sound
of the ensemble…and perhaps most of all, its defiance of Western
music's traditional distinction between composition and
performance, in fact, its personal disdain for any musical division
of labor, the jazz musician being both creator and interpreter,
soloist and accompanist, artist and entertainer. (p. 15-16)

As jazz developed, Gioia notes, it developed an increasingly romantic sensibility, far
closer to that of the 19th century in classical music though following the experimental trends of
20th century art music. The emphasis was on individual virtuosity – it was, and is – a soloist's art
form.

Though not unique to jazz, improvisation is certainly one element that defines the style.
Due to its development as an oral/aural tradition, it carries a discipline different from music of a
written tradition. Gioia defends jazz' place as an art music arguing that the mental processes
involved are no less rigorous than "composed" music. "Improvisation merely changes the time
frame of what takes place: it is spontaneous composition." Alternatively, as pianist Erroll Garner
once said, "No one can hear you read music." (p. 33) It is the improvisational element that will
lead Gioia to describe the value of imperfection.

One of the difficulties of jazz criticism is what Gioia calls the "primitivist myth" that is
pervasive throughout its history. Early writers would assume that, since much of the music was
improvised, early practitioners were not well trained or were musically illiterate. Part of the
mystique was observing the musician's assume a trance-like state when playing a particularly
"hot" solo. This has set the a critical standard that defines the art form – that musicians "should
aspire to states of inspiration that 'transcend' or 'stop short' of mental processes." (p. 47) This is
of course not the case as improvisation is a highly intellectual creative process requiring intense
focus and concentration. "Put simply, the creation of jazz requires more than visceral energy."
(p. 48)

As perhaps the singular most defining aspect of jazz, improvisation has become primary measure of a musician's prowess. While works such as Gershwin's *Rhapsody in Blue* may sound "jazzy", the purist will comment that it is not jazz until the spontaneous element of improvisation is added. "Jazz demands that the artist create something new and different at every performance; musicians who 'cheat' by playing the same or similar solos over and over again are looked down upon by colleagues and fans." (p. 51-52) As such, Gioia queries into jazz' ability to craft masterworks of a quality equal to the great composers – noting that most of the most gifted composers (Bach, Mozart, Beethoven) were themselves gifted improvisers. He states the problem, "If jazz music is to be accepted and studied with any degree of sophistication, we must develop an aesthetic that can cope both with the music's flaws as well as its virtues." (p. 54) Gioia suggests that we must develop"aesthetics of imperfection".

In discussing such a philosophy, Gioia posits that it would almost be a type of anti-aesthetic. He defines aesthetics as "focusing attention on those attributes of a work of art which reveal the craftsmanship and careful planning of the artist." However, jazz is necessarily spontaneous and therefore not premeditated – it is an act of impulsive creation. He compares these musicians to great chess players who must plan and adapt to many moves ahead and be prepared to abandon that plan in reaction to the moment. As such, the medium attracts those that are impatient and could not necessarily succeed in a forum of tightly controlled written music. With unpredictability as a virtue, Gioia finds no surprise in the number of mentally unstable geniuses in the jazz medium – Parker, Mingus, Monk, and Young- going as far back as Buddy Bolden, the "elusive father of jazz". (1997)

Gioia describes the two different ways of negotiating the musical concept of "form" in the jazz medium: the blueprint method and the retrospective method. (P. 60) In the former the

artist plans in advance his thoughts and ideas for the upcoming composition. This entails the

artist approaching the work with an idea, opening line, or musical motif (in jazz terms, a "lick")

from which he can build a comprehensive piece. The *blueprint* analogy quite justifiably leads to

comparisons with architecture and the concept of constructing a building. In the *retrospective*

method the improviser may be unable to plan in advance what he might do, but he is able to look

back at what he has already played – shaping what is to come out of what came before. Gioia

draws the comparison between Charlie Parker's solo work and Jack Kerouac's novel *On the*

Road written in this same fashion - on a continuous roll of paper - also noting that Kerouac was a

great Parker enthusiast. As opposed to the premeditated and deliberate "blueprint" method of

creation, where the skills required are sharply differentiated from the spontaneous demands of

improvisation, this second model is a fitting version for the jazz idiom. Gioia cites the reliance

upon spontaneity as unique to jazz, though other mediums such as theater and dance have

explored the concept with far less success and have left improvisation to the periphery. (p. 62)

With all of this in consideration, Gioia sets out to tackle the difficult concept of setting

aesthetic standards for the evaluation of jazz. Because of the spontaneity of the style, errors will

be present; "the improviser, if he sincerely attempts to be creative, will push himself into areas of

expression which his technique may be unable to handle." The question arises as to the ability of

jazz to stand next to other crafted arts in the "realm of aesthetic beauty". Gioia suggests criterion

for aesthetically evaluating a particular jazz performance. This aesthetic model:

- ...looks not at the art in isolation but in relation to the artist who created it.
- It asks whether that work is expressive of the artist who created it;
- whether it reflects his own unique and incommensurable perspective on his art;
- whether it makes a statement without which the world would be in some small way, a lesser place. (p .66)

36

"We enjoy improvisation because we take enormous satisfaction in seeing what a great musical mind can create spontaneously… jazz has perhaps the most firm emphasis on individualism of all the arts." (p. 68)

Regarding jazz and aesthetics, Gioia struggles with their specialized relationship. He refers to the work of art serving as a mediator between artist and audience; however, he is troubled as to the nature of the relationship. While he is quick to allow for the communication of "something" he is want to define what that "something" might be. (p. 96-97) Jazz and its unique properties, Gioia suggests, may "serve as a sort of testing ground for principles that may later be applied to art in general." He questions art's definition as an object or an activity, that as an "object of contemplation" jazz may fail. If judged as an activity, jazz can serve as a well-tested model. "The vitality and intensity of the jazz performance can become almost hypnotic, captivating both musician and audience in a fleeting and unique performance." (p. 98) The difficulties lie in its existence as a temporal art form – a feature of all musics, not just jazz. Gioia differs from Hanslick and Goodman (as did both Davies and Kivy) in the view that music is troublesome as it is missing the element of reflection and contemplation. Jazz suffers beyond other styles and genres in that it lacks a musical score for reference, for the examination of structures, for evidence of premeditated craft.

Also troubling to Gioia is his perceived preoccupation of aesthetic philosophy with the art object – the finished product. Pointing to the movement towards deconstructionism, he bemoans the movements that remove the art object from the artist - discarding his thoughts and intentions in the process. In this model, jazz is clearly out of place.

> Our interest in jazz, it would seem, is less a matter of our interest
> in the perfection of the music, and more a result of our interest in

the expressiveness of the musician. The jazz performance, perhaps more than any other kind of artistic event, allows the audience to confront the creative act. The opportunity to watch brilliant musical minds try to create something *ex nihilo* is obviously what draws the audience to the art form. (p. 101)

Instead it is the human element, and its success or failure, finding expression, that is the basic aesthetic fact. (p. 102)

The successful artist is not so much a victor over others as he is a victor over himself, mastering his often fragmented feelings and impressions and expressing them in a work which is uniquely his own. (p. 103)

Its unpolished beauty may, in fact, stand as a compelling argument for viewing art as a spiritual and expressive communication between artist and audience and not as a class of perfected objects. (p. 107)

Experimental Studies in Jazz and Expression

The articles and reports below are intended to represent the types of studies extant in the literature on musical expression and studies using jazz as the idiom for expressive exploration. As suggested by LeCompte (1993) and Polkinghorne (1983), since the current study is exploratory in purpose, the list is not intended to be exhaustive.

To start, it is important to identify in the literature those elements that define jazz in general, and improvisation in particular. Rose (1985) defines improvisation as the salient feature of jazz performance, and as such, it concerns the "spontaneous creation of melody". (Coker 1964) In order to analyze and/or evaluate these spontaneous creations, Rose sets out to explain "some physical, musical, and emotional factors" prevalent in the medium. These eight elements are:

1. Transition - Rose describes this as the smooth movement from and subsequent return to an expected melody or improvisation. It requires a thorough knowledge of the style of the particular piece.

2. Scales, modes, and nonharmonic tones - Evaluation considers the degree to which the improviser manipulates these melodic elements into a cohesive musical statement.

3. Response - The performer must be able to interact with the other members of the ensemble and function in the moment.

4. Expressiveness - Rose refers to the coveted expressiveness as the manipulation of basic elements such dynamics, phrasing, articulation, tone, and tension and release.

5. Continuity - This relates to a sense of direction that must be prevalent in a solo. The solo must not ramble.

6. Technical skill - "The improviser must possess the technical skills to accomplish his musical goal, must test this skill, but never allowed the technical elements to inhibit or detract from the solo.

7. Accuracy - Mistakes happen. Rose suggests that the soloist must aptly handle his own mistakes and the mistakes of others.

8. Exploration - The soloist must take risks and explore his own musical being.

Ashley (2002) in studying the nature of expressive "timing" in three jazz solos provides a direct parallel to the study offered here. The performance examples are of the same tune used in this study – "My Funny Valentine", with the Miles Davis example presented in both studies. In Ashley's study, micro-timings of rhythms were measured by computer and compared with the original version of the tune written by Lorenz Hart. The expressive device of delay-accelerate regarding the performance of the melody was recognized as having three characteristics:

1. The rhythmic motives were nominally modified to retain their identity while more expressive freedom was allowed beneath this level,

2. There is a strong tendency for melodies to align at cadential locations serving to clarify hierarchic phrase structure, and

3. Harmonic tones tend to be rhythmically displaced more often then non-harmonic tones.

Similar results were found in a second study conducted with two recordings of an original tune by the same performer.

Isley (2002) describes the cognitive process of music as having several key factors: embodiment, situatedness, embodied music perception, ecological perception, kinesthetics, and timing. The latter he chooses to pursue in the cited study involving originally prepared drumming sound clips and professional recordings by African-American "jazz" artists. Isley concludes that, in addition to the traditional expressive concepts like rubato, ritardando, and accelerando, he observed asynchronous unisons, subtle separation of rapid consecutive notes, asymmetric subdivisions of a pulse, and microscopic delays. He further finds the manipulation of fine-scale rhythmic materials in the famous "professional" recordings.

Larson (2002) moves away from the element of rhythm to address the relation between melodic expectation and the jazz melody. Again, professional recordings of master jazz musicians are used and analyzed; this time against the theories of cognitive science regarding melodic expectation – drawing heavily on the work of Heinrich Schenker. Larson outlines the current emphasis of jazz research upon the linguistic characteristics of the idiom. He draws upon the jazz tradition of "chord-scale theory" to help create a hierarchy of melodic materials available to the jazz performer. He offers his own theory that melodic "leaps" tend to leave "traces" and that melodic steps tend to displace those traces. Larson performs an Schenkerian meta-analysis of all the extant analyses of jazz works, both part of this study and outside. He develops an empirical connection between specific dissonances and their resolutions and he applies quantitative techniques to analyze these relationships. Finally, he is able to develop a formula that explains the statistical pitch hierarchies and the interaction of "constantly acting but

contextually determined musical forces. Larson confirms the notion that we experience musical motions metaphorically in terms of our physical motions.

McMillan (1997) sought to explore and extend the understanding of a personal "voice" in improvisation. Ten students from the Victorian College of the Arts were followed through three years of their undergraduate program in music performance. Various issues explored were influence of instructors, stylistic preferences, and relationships between the performing musicians. Verbal protocol analysis was employed in analyzing musician's responses to their own improvisations. "Voice", in the context of this study, refers to individual style (timbre, note choice, motive development, etc.). As the emphasis of the Victorian College was upon the development of individual voice, this study sought to identify the characteristics of that voice. "Thus, the main factors which appeared to characterize the development of a personal voice were stylistic influences, risk-taking, and relationships." (p. 25) "The major finding was that all students of improvisation are capable of beginning the development of a personal voice if they so desire." (p. 27)

Using vocal jazz at the center of the research, Madura (1996) was a continuation of her 1991 study looking into achievement in vocal jazz improvisation. While achievement is not a direct factor explored in this study, the descriptors that Madura uses to define achievement bear direct relation. To measure this achievement, three dimensions were divided into 18 items: (a) tonal (correct notes, appropriate tonal language, variety, originality, motivic development, unity, and intonation), (b) rhythm (rhythmic feel, appropriate rhythmic figures, variety, originality motivic development and unity), and (c) expression (appropriate scat syllables, appropriate vocal sound, variety of sound, variety of range, and variety of dynamics), the measures of these three dimensions coming directly from David Baker's (1989) *Jazz Pedagogy*. Three judges received

41

training in the evaluation of these dimensions. Results of the study demonstrated significant correlation between vocal improvisation achievement and the factors of jazz theory knowledge, imitative ability, and jazz experience with all other factors (general creativity and gender) demonstrated as non-significant.

Investigating the modes of communication used by jazz musicians in both rehearsal and performance, Seddon (2005) observed six student jazz musicians as they prepared for and presented a public performance in the student union bar at the university where both subjects and researcher were in residence. Six rehearsals of one-hour each and one forty-minute performance were videotaped. The tapes were analyzed using the "constant comparative" method as outlined in Glaser & Strauss (1967), Lincoln and Guba (1985) and McLeod (1994). These steps are:

Stage 1: Immersion (transcription)

Stage 2: Categorization (assigning data to categories)

Stage 3: Phenomenological reduction (identifying emergent themes)

Stage 4: Triangulation (examples played for subjects as "member checks")

Stage 5: Interpretation (making sense of data and constructing model)

Analysis revealed six types of communication formed into two main categories (verbal and non-verbal) and three modes (instruction, cooperation and collaboration). Transcript examples of each type and mode are included in the results. The author uses his results to offer his own theories of sympathetic and empathetic attunement.

In a study that has implications for examination of the jazz listener, Orr and Ohlsson (2001) explored the relationship between a musical object's perceived complexity and the listener's "liking" of that music. Of particular interest in this case is their use of Jazz and Bluegrass, both musics that are based in improvisation, as the focal styles. Orr and Ohlsson

hypothesize that in both styles the relationship between liking and complexity will result in an inverted-U shape. The hypothesis that a different result from the two different styles is contrary to accepted arousal theory. Two experiments were undertaken: the first where improvisation was blocked by musical style, the second with an interleaved presentation. Results confirmed the relationship but only mildly; and a difference existed between the two styles. Conclusions are suggested that perhaps the inverted-U relationship is not consistent (and therefore not generalizable) across musical styles – even though the styles in question share a primary element of improvisation.

Goins (2001) provides an entry in to the concept of jazz and musical expressiveness. In this study, Goins sought to measure emotional response of listeners regarding the stimulus of guitarist Pat Metheny's CD *Secret Story*. Goins provides a thorough review of the experimental literature and attends to an in-depth discussion on Metheny's compositional/performance processes. He also provides a detailed overview of Metheny's career to date.

Two distinct measuring devices were employed: Hevner's adjective wheel and the Continuous Response Digital Interface (CRDI). Over the course of this research, several treatments took place – each with a specific goal to examine:

- to test the efficacy of these tools;
- to examine the degree to which music is capable of altering pre-existing mood states;
- to examine the relationship between emotional response and mood state;
- to construct a general inference regarding the degree to which the composer's intent was correctly perceived by the listener;
- and to examine the effectiveness using non-Western music, in regard to its ability to elicit mood states and emotional responses from the listener as compared to the use of traditional Western music for the same purpose.

One hundred forty-four subjects were used (88 music majors and 56 non-majors) with participants divided into three groups. Three pilot studies took place. The first tested listener's abilities to perceive similar moods across the eight works in question. This was affirmative. The second pilot study duplicated Hevner's 1936 study and agreement was found supporting the tool's veracity over time. Lastly, the third study combined elements of the first two in order to test the effectiveness of the two tools (Hevner's wheel and the CRDI) and to test for communication of emotional program as well as the lasting "altered" affects of the musical experience. The latter produced no significant difference pre and post-treatment.

The main study confirmed the results of the pilot studies – that mood states remained unaltered pre and post-test but these mood states were significantly changed post-treatment. Subjects were found to have significant correlation of adjective use to describe the various works.

In a study of interest to his particular research regarding subject and methodology, Harris, Jr. (2001) sought "to explore how a conductor develops feelings for a piece of music and communicates those feelings to an ensemble (p. vi). What types of experiences or activities may enhance a conductor's ability to communicate musical feeling? Can these experiences be taught? Interviewing twelve conductors established as "preeminent figures in their respective fields and have been recognized nationally and/or internationally for their achievements". Their experience included work with orchestra, wind ensemble, chorus, jazz ensemble and chamber groups and all levels; grade school to professional. Ten questions were asked of each participant (p. 2):

1. When you conduct an ensemble, what are the qualities or characteristics that make the experience musical?
2. What role does feeling play in the process for and the musicians?

44

3. How do you develop feelings about a particular piece of music that you choose to conduct? (What kinds of activities help you to develop musical feeling?)

4. Is there a particular point at which you feel you are ready to transfer musical feeling through conducting?

5. How do you approach the sharing of musical feeling, thus enabling the musicians to connect emotionally to the music in their own way?

6. In your opinion, how well do collegiate conducting programs educate future conductors?

7. How could conducting programs nurture the development of a student's ability to communicate musical feeling effectively?) What kinds of educational experiences may contribute to this development?)

8. Could you define some key aspects of a basic curriculum for undergraduate conducting students?

9. Could you identify some key aspects of a basic curriculum for graduate conducting students?

10. As lifelong students of music, how do conductors continue to grow and mature? What challenges and obstacles do they face?

With question 1, the qualities or characteristics that make the experience musical, Harris summarized the responses as (p. 22):

- All basic music performance fundamentals such as accurate rhythm, tone quality, intonation, etc. must be achieved

- An emotional connection and collaborative spirit must exist between the performers and the music they are performing.

- High-quality music that provides opportunities for expressing depths of feeling is essential.

- A musical performance contains elements of spontaneity and feeling of fellowship among all musicians.

- A musical experience involves a momentary transcendental feeling that creates a lasting memory for all of the performers.

- Multiple performances of the same piece provide enhanced opportunities for a musical experience to occur.

Regarding the development of feeling (question 2), comments were summarized as (p. 34-35):

- The score is the primary source for the development of musical feeling and all aspects of it must be comprehended cognitively and emotionally.
- A conductor develops musical feeling through the use of imagination.
- Every work of art that a conductor absorbs – literature, recordings, live performances, musical experiences (performing or listening) contributes to musical feeling.
- All life experiences, ranging from childhood to the present, influence a conductor's musical feeling.
- Mentors play a profound role in the development of a conductor's musical feeling and ideas.
- Reading composer biographies, scholarly musical literature, and analyses can affect a conductor's musical feeling.

Finally, in response to the question regarding the communication of feeling (p. 49):

- Before conductors can communicate musical feeling, they must create an environment that is open, honest, and inviting to all members of the ensemble.
- The conductor must demonstrate a passion about music and music-making through the intensity and sense of purpose by which he or she rehearses and performs.
- Engaging musicians' imaginations is an essential means to communicating musical feeling and enables them to connect emotionally to the music in their own way.
- Ascribing emotions or attaching narrative to a piece of music without an existing text is an important tool for sharing musical feeling.

- Musical feelings may be more easily shared or experienced in chamber music and/or solo opportunities, or in small sectional rehearsals.
- The attachment of physical motion to emotional content of a piece of music, using dance or basic movement exercises, may enhance musicians' perceptions of musical feeling.
- Certain moments or sections in a piece of music may provide special opportunities for musicians to connect emotionally.
- The conductor's physical movements, gestures and facial expressions, (particularly the use of the eyes) are primary in nonverbal communication of musical feeling and they must properly reflect the character and mood of the music.
- Conductors must continually expand and develop their ability to detect nuances of feeling in all aspects of art and life so that they are able to effectively communicate musical feeling.
- Musical feeling can be enhanced by altering the musician's spatial perspective within an ensemble so that they can experience the totality of music.

A common trend in the study of musical expression is the use of computers to analyze elements in extreme detail. Juslin, et al (2006) is an excellent example of how these studies function. This study presents and evaluates a computer program that automatically analyzes performances for specific elements of expression and provides immediate feed back for the performer. The study is predicated upon selected theories (Juslin 2005: Thompson and Robitaille, 1992) describing musician's ability to encode emotions into their performances, and that listeners are able to decode these same emotions. Though they have their detractors (Budd, 1989; Serafine, 1980), the authors cite 45 studies that provide "compelling evidence that professional performers are able to communicate discreet emotions to listeners by using acoustic features, such as tempo, sound level, articulation, and timbre", and the accuracy of these communications approaches those of facial and/or vocal expressions. (p. 79) Most of these

studies take the shape of recorded performances of short pieces in which the performer has been instructed to express different emotions (i.e. sadness). Many of these studies delve deeper, analyzing the features that conveyed these emotions. Further evidence comes from questionnaire studies and interviews with performers and listeners. Interviews with professional musicians (Minassian, Gaford, and Sloboda, 2003) revealed the desired conditions for an optimal performance as one where the performer (a) had a clear intention to communicate (usually and emotional message), (b) was emotionally engaged with the music, and (c) believed the message had been received by the audience.

Juslin, et al, argue that since expressive skills are highly valued in music, then music education should focus upon the enhancement of this skill. They express their disappointment that this is not the case – that education stresses the development of technique rather than expression. They describe the chief methods of teaching expression as modeling and metaphors. The researchers are critical of both methods. Other teachers focused on "felt" emotions in the hope that by actually feeling the emotion the performer will convey that feeling – a communication that is in no manner guaranteed. This study recommends the application of Brunswick's *Lens Model* as a model for proper interaction. This model contains several key indices for the communicative process.

> *Achievement* refers to the relationship between the performer's expressive intention and the listener's judgment.

> *Cue weight* refers to the strength of the relationship between an individual cue and a performer's intentions or listener's judgment.

> *Matching* refers to the degree of similarity between the performers and the listeners' use of acoustic cues, respectively.

48

Consistency refers to the degree of consistency with which the performer and listeners are able to use the cues.

The purpose of this particular study was to evaluate the efficacy of a computer program to provide *cognitive feedback* (CFB). Thirty-six jazz/rock guitarists were assigned to three groups: (1) CFB group, (2) Teacher feedback group, and (3) contrast group (no feedback). The CFB focused on four acoustics cues: tempo, sound level, articulation and timbre. Both musically trained and untrained listeners were used. Results bore out the researchers hypotheses – that the CFB group and the Teacher Feedback group both showed greater gains than the control group, and that the CFB group demonstrated greater gains than the Teacher group. Cause was theorized to be the inclusion of extraneous, or distracting, comments made by the teachers.

The previous study and the one to follow were both part of a project intending to develop new methods, mostly computer based, for teaching musical expressivity: the *Feedback Learning of Musical Expression*, or Feel-ME project. In a study titled "Instrumental music teachers' views on expressivity: a report from music conservatories", Laukka (2004) explores a series of primary questions:

- How is musical expression defined?
- What does it mean to play expressively?
- What can music express?
- Can music express emotions?
- Do expressive skills reflect mainly innate abilities ("talent") or training?
- Is it necessary to feel an emotion in order to express it?

After positing these questions, Laukka sought answers to a second set of questions exploring how expressivity is taught in music conservatories.

- To what extent are different strategies used and preferred by music teachers?
- What are the reasons for using a particular strategy?
- When should one start teaching expressive skills?
- How much time is devoted to expressive skills as compared to technical skills?

A third aim of the study regarded the attitudes of teachers towards new or novel methods of instructing for expression – especially computer-based methods. The questions here were:

- Would the teachers be willing to try novel strategies aimed at teaching expressive skills?
- Do the teachers think computers can be helpful for teaching expressive skills?

The research took the form of a questionnaire sent to five European music conservatories to which 51 instructors responded (42 male, 9 female). Questions containing force-choice items, quantitative ratings and open-ended responses were designed to proceed from conceptualizing expressivity to teaching expressivity to novel teaching strategies. Questions also went from general to specific. Open-ended questions were transcribed, analyzed, and placed into post-hoc categories. Results from all questions revealed significant agreement in many areas and clear themes were developed.

Playing expressively was described as *communicating emotions* (59%), *a focus on the music itself* (31%), and *personal expression* (uniqueness) (10%). Similar results were found with the concept of "making an interpretation" which was again described as *focus on the music itself* (40%), *personal expression* (47%) and *communication of emotion* (13%). Desirable characteristics were ranked with significant results found (in order) for *expressivity* (64%), *personal style* (12%), *stage presence* and *swing/groove* (10% each), *technical skill* (4%) and *theoretical knowledge* (0%). One difference was found between teachers of jazz and popular music versus teacher of classical music with the former ranking swing/groove higher than the

latter. Regarding what music can express, a checklist of possible answers revealed selections of: emotions (98%), *beauty* (94%), *sound patterns and physical aspects* (92% each), *psychological tension and relaxation* (90%), *ineffable experiences* (88%), *personality characteristics* (86%), *events* and *objects* (82%), *religiosity* (71%), *musical conventions* (67%), and *social conditions* (55%). Emotions that were thought could be expressed were mostly limited to simple concepts (*anger, fear, joy, sadness*) with complex emotions ranked low. Write-in answers included 'all emotions', '*sex*', '*freedom*' and '*threat*'.

The second area of the questionnaire – how expressivity is taught – revealed that teachers felt that such teaching was important, should begin early and that (unfortunately) was not valued by the students themselves. Regarding techniques for teaching expressivity, responses were: *modeling* (39%), *felt emotion* (37%), and *metaphor* (24%). Verbal instruction was favored over model-based instruction. When asked to preference for methods a controversy arose over modeling. Proponents of metaphor and emotion expressed that modeling would lead to mere imitation; whereas, proponents of aural modeling felt that the teacher, being of superior skill and knowledge would be able to guide their students. Respondents felt, 'learning through imitation is the premium means regardless of the genre, this does not mean that the student is cast in a mould, on the contrary she will find her own way quicker'. 73% of all teachers said they had experience teaching all three methods.

Regarding novel teaching methods, teachers responded overwhelmingly positive. "However, when specifically asked about whether computer-based instruction could contribute to learning expressivity in music performance, only 28% responded 'yes' and 72% responded negatively.

Currently in progress as of this writing, Mahin and Hildreth (2009) posit an excellent

example of the use of computers in the analysis of a specific expressive element: in this case, articulation. Presenting at a conference entitled "Anatomy of Listening" sponsored by the Network for Interdisciplinary Studies in Science, Technology and Music at the University of Glasgow, the authors describe research involving Chopin's 24 Preludes, Op. 28 as source material. The study purports to "…combine data drawn from a traditional music analysis of these works with audio analysis of well known recordings of these works. Audio analysis will extract amplitude levels for each individual note in the musical texture." Data from both types of analysis are to be graphically reproduced using digital overlays to facilitate comparison of note amplitudes from note-to-note and performer-to-performer. "The result of this project will be a digitally reproduced critical score providing access to amplitude and analysis data using standard search engine techniques."

> While not trivial from an engineering perspective, the analysis of
> attack amplitudes may not be the most challenging aspect of this
> project. Rather, answering questions posed by the analysis of
> attack
> amplitude gathered from different "expert" performances will be a
> formidable challenge if one is determined to define, with any
> credibility, a valid explanation of why one performance sounds
> more
> "satisfying" than another. (p.2)

Summary

As can be seen, the literature germane to this study divides itself into two categories: philosophical explorations on the nature of musical expression and research studies exploring singular elements of expression. Philosophic writings consist of the full range of concepts; ranging from the view of Hanslick (1854) and Stravinsky (1942) that music expresses no beauty other than what is contained within the notes themselves, to the theories of Cooke (1959) and Meyer (1956) that would describe music as being so descriptive as to constitute its own, uniquely communicative language - a language of emotions. Of particular interest to this study are the

works of Stephen Davies (2003, 1994) and Peter Kivy (1980, 1988, 1990, 2002) describing the expressive quality of music as emergent rather than occurrent - that they "bear analogy to the expression behavior, bodily, gestural, vocal, linguistic, of human beings" (Davies 2002, p. 43). In analyzing these concepts as they relate to Jazz specifically, Gunther Schuller (1986, 1997) and Ted Gioia (1987, 1997, 1998) reinforce and cite the work of Davies and Kivy.

In examining the experimental studies, the literature reflects work in identifying some of the basic elements of expression (Rose 1985, Ashley 2002, Isley 2002, Larson 2002, McMillan 1997, Madura 1996) while others focus on the communicative link and reactions of listeners (Orr and Ohlsson 200, Seddon 2005, Goins 2001). Some studies utilize questionnaire and interview formats to seek the opinions of experts (Laukka 2004, Harris, Jr. 2001). Lastly, technological advancements allow for the discreet and precise analysis of specific elements perceived as expressive (Juslin, et al 2006, Mahin and Hildreth 2009.

CHAPTER 3 - Methodology

Problem: What are the specific elements of music that, upon performing or hearing, lead to the perception of a specific musical experience or event as being "expressive"?

> *Sub-problem #1*: What are the musical elements that performers perceive as expressive?

> *Sub-problem #2*: What are the musical elements that expert musical connoisseurs (critics) perceive as expressive?

> *Sub-problem #3*: Are the musical elements different based upon the background role of the responder; i.e. do performers perceive different elements of expression than do trained critics?

As this was exploratory research intended to discover the themes perceived by each sub-group (performers and responders), the speculation of any type of hypothesis(es) seemed inappropriate according to methodological practice. Eisner (1991) writes of the special difficulty the qualitative researcher has in meeting such requirements as in studies of a more empirical nature. "…it is often difficult to know if the aims or intentions formulated in advance will remain relevant, interesting, or important later on." Moustakis (1994) gives five criteria for such a research question:

1. It seeks to reveal more fully the essences and meanings of human experience;
2. It seeks to uncover the qualitative rather than the quantitative factors in behavior and experience;

3. It engages the total self of the research participant, and sustains personal and passionate involvement;

4. *It does not seek to predict or to determine causal relationships;* (italics added)

5. It is illuminated through careful, comprehensive descriptions, vivid and accurate renderings of the experience, rather than measurements, ratings, or scores.

Patton (2002) sums up the approach with a description of the contrast between experimental, deductive, hypothesis testing strategies and naturalistic (qualitative) designs. "Naturalistic inquiry, in contrast, permits the researcher to enter the field with relatively little advance conceptualization, allowing the inquirer to be open to whatever becomes salient to pursue. The design is emergent and flexible."

Interview Process – stimulus selection

In order to provide a common basis for comment, and to have a basis for discussion of what the literature review revealed to be a difficult topic, two options for unanimity were considered: the use of recordings by like instruments on different songs (i.e. trumpet, piano, saxophone, voice) or recordings of the same work by different performers in different mediums. The use of exclusively vocal recordings was ruled out due to the denotative nature of lyrics (Langer 1942). It was conjectured that the use of such recordings would result in a focus upon the lyrics and their interpretation rather than the subjects delving deeply into musical expressive devices and that to continue in this manner would be limiting to the study. Similar considerations of a model using like instruments were dismissed, as the limitation of stimulus could potentially be narrowed by the specific nature of the selected instrument. Further, questions developed regarding the biases of listeners towards certain instruments and the

selection of subjects, especially performers, with expertise in a specific performance medium, i.e. utilizing pianists only to comment upon pianists. The development of criteria for song selection proved to be cumbersome and arbitrary with too many variables to be considered adequately. Lastly, with different material utilized it was posited that the choices made by the original performers would be inconsistent and therefore yield incomparable results. This model was rejected due to its potential limitations in both available subjects and inconsistencies in stimulus.

The choice of a singular musical work was considered based upon the criterion that: (1) the original performers were all working from the same framework and stimulus, (2) that by comparing multiple performance media there would be a richness and depth of descriptive opportunities for the subjects, (3) subjects would have a direct comparison of the expressive choices made by the performers, and (4) exemplar performers and performances were easily found and established within the jazz tradition and literature. It was determined that this model provided the best opportunity for richness of material and consistency of comment.

The criteria for the selection of the specific song to be used consisted of (1) It must have been extensively recorded across time periods and by a wide variety of artists within the jazz idiom, (2) It should be from the standard jazz repertoire, (3) It should be well known to audiences of different ages and generations, and (4) It should be accessible to listeners of all levels so that the study could be repeated and replicated using subjects of different experiential backgrounds. *My Funny Valentine* was selected based upon these criteria and discussions in the literature on exemplar performances by Sarah Vaughan (Schuller 1986) and Miles Davis (Gioia 1997).

Originally from the musical Babes in Arms (1937), *My Funny Valentine* is a staple of the jazz repertoire. Several sources (Wilder 1972, Crow 1991) share the anecdote that at one point the tune, having become so popular a torch song performed by cabaret singers and jazz artists alike, prompted one club owner to place a clause into performer's contracts forbidding the performance of the work. The piece was not an immediate "hit", but gained popularity among jazz musicians in the 1950's. Wilder (1972) describes the piece as follows:

> This song must have meant a great deal to both writers. The lyrics show Hart's ability to keep his detachment and sympathy in perfect balance. The structure is new for Rodgers (though one should always keep in mind that these departures from conventional form may have been the result of the lyric, in the event that it is written before the music). The form is A-A1-B-A2-tag, and what I have called the tag is a repetition of measures nine and ten.
>
> The principal idea is extremely simple. It is a phrase of six notes, each a step away from the next. It is then repeated. The harmony is basically C minor for four measures, shifting slightly to each measure due to an essential chromatic whole note descending line which I've never known any good pianist or arranger to ignore.
>
> In the second four measures the idea is elaborated. Then the idea is stated a minor third higher with the same chromatic line as at the beginning (all variants of C minor), with further elaboration. Finally a new idea is introduced with major rather than minor harmony.
>
> The first idea returns and builds to a remarkable climax which is the same idea an octave higher. With fuller harmony and fitting the climax of the lyric: "stay, little Valentine, stay!" It then drops down to the same notes of measure nine and ten and resolves in E-flat major. This is as finely a distilled theater song as I have ever heard. (pp. 205-207)

The recordings were selected based upon providing the subjects with a variety of performance media (trumpet, alto sax, baritone sax, piano, guitar, and voice) and a variety of settings (soloist with rhythm section, soloist with orchestra, soloist with big band, duo, trio, and soloist with piano). The recordings used for the study were (in order of presentation):

Miles Davis (1956), Cookin' with the Miles Davis Quintet (Prestige/OJC 128)

Miles Davis is arguably the most influential jazz musician in the post-World War II

period, being at the forefront of changes in the music for more than 40 years (NEA 2004). After

the innovation of his *Birth of the Cool* album and his time with Charlie Parker, Davis formed

what has been called the first "classic quintet" consisting of Davis (trumpet), John Coltrane

(tenor saxophone), Red Garland (piano), Paul Chambers (bass) and Philly Joe Jones (drums) in

1955. Prior to leaving Prestige records to join Columbia, this group went into the studio to finish

their contractual obligations with a series of studio recordings of works that were well rehearsed

from six months on the road: John Coltrane does not perform on this particular track. In his

autobiography, Davis describes the session:

> I took Trane, Red, Philly Joe and Paul back into the studio to do
> my last sessions for Prestige. As usual, we went out to Rudy Van
> Gelder's recording studio in Hackensack. This was the time when
> we recorded – all in one long session – "My Funny Valentine." "If
> I Were a Bell," and all those other tunes that appeared on those
> Prestige albums called *Steamin', Cookin', Workin',* and *Relaxin'.*
> All of those albums came out at the end of October 1956. That
> was some great music we made at both sessions and I'm real proud
> of it today. But this ended my contract with Prestige. I was ready
> to move on. (Davis and Troupe1989, p. 205)

Paul Desmond (1961), Desmond Blue (RCA Victor SP-2438)

Paul Desmond (alto saxophone) was known primarily for his long time relationship with

pianist Dave Brubeck and as an exemplar of the "Cool" or "West Coast" school of playing.

Surrounded by players well versed in the modern classical traditions of the time, Desmond

emphasized melody and lyricism in creating a sound that he likened to "a dry martini". Gioia

(1998) writes:

> Even in his choice of sidemen, especially in his hiring of
> saxophonist Paul Desmond, Brubeck seemed determined to go off
> the beaten path by selecting the most unhip, unmodern player on
> either coast. Why, one wondered, was he emulating Milhaud and
> Hindemith on the piano, while at the same time featuring a

saxophonist who seemed completely out of touch with musical modernism, who was in fact – heaven forbid – as lyrical as Johnny Hodges or Benny Carter. (p. 69)

Of this album, Ramsey (2005) writes,

> George Avakian's first project for Desmond at RCA got underway two months after they signed the contract. It gave Paul an opportunity many jazz soloists dream of, the ability to soar in improvisation over the lushness of violins, viols and cellos. For *Desmond Blue*, at Desmond's request, Avakian assigned the arranging and conducting to Bob Prince, the young composer who wrote the music for the Jerome Robbins ballets *New York Export*, *Opus Jazz* and *Events*. Avakian's idea of recording Miles Davis at Columbia with a 19-piece orchestra arranged and conducted by Gil Evans had propelled Davis past the small-group jazz scene into general public consciousness. He was eager to do something outside the combo format with Desmond, perhaps in hopes that lightening would strike again. (p. 219)

Gerry Mulligan (1960), Concert Jazz Band – Live at the Olympia, Paris 1960 (Verve 69249_2)

Baritone Saxophonist Gerry Mulligan became known for his arranging and performance work with the Claude Thornhill Band, the Miles Davis Nonet that recorded the classic *Kind of Blue* album, his own "piano-less" quartet, and the Concert Jazz Band featured on this recording. Klinkowitz (1991) describes the track.

> "My Funny Valentine" resurrects the quartet's original Chet Baker arrangement and proves that its melodic effects are transcribable for a baritone sax lead and orchestral support, another classical music effect akin to rescoring a violin piece for flute, or vice versa, a process that often reveals new facets of a supposedly familiar number. As in "Manoir des mes Reves," Mulligan's horn plays throughout, the background alternately swelling and receding and toward the end sustaining pretty notes that Mulligan encircles at the top of his register, using those side-key high notes that sound especially emotional on the big horn. (p. 130)

Bill Evans and Jim Hall (1962), Undercurrent (Blue Note 90583)

Miles Davis speaks of Bill Evans talent:

Bill brought a great knowledge of classical music, people like Rachmaninoff and Ravel. He was the one who told me to listen to the Italian pianist Arturo Michelangeli, so I did and fell in love with his playing. Bill had this quiet fire that I loved on the piano. The way he approached it, the sound he got was like crystal notes or sparkling water cascading down from some waterfall. I had to change the way the band sounded again for Bill's style by playing different tunes, softer ones at first. Bill played underneath the rhythm and I liked that, the way he played scales with the band. Red's playing had carried the rhythm but Bill underplayed it and for what I was doing now with the modal thing, I liked what Bill was doing better. (Davis and Troupe, 1989, p. 226)

Pettinger (1998) describes the connection between Evans and guitarist Jim Hall on

Undercurrent:

One of the mysteries of music that defies analysis is the ability of two musicians to play especially well together, to feel and instinctively adapt to what the other is doing. The duet recording made by Evans and Hall, *Undercurrent*, exemplified this secret. In this sublime meeting, the artists shared a common ground of musical values, Hall confessing to long having been influenced by Evans. Both, too, had a strong feeling for chamber music; the interactive trio was the pianist's aspiration, and Jim Hall's small-group pedigree was high, especially within the small group settings of the Jimmy Giuffre 3. Quality of sound encompasses a blending of timbres, in this case, lovingly conjured; singing tone shines from every note. (p. 123)

The two takes of "My Funny Valentine" (one fairly romping) are remarkable; the tapes reportedly were left running while the musicians enjoyed an excursion beyond the United Artists all-ballad brief. On the livelier take, originally issued, the two-man band swung like mad, the guitarist providing batterie effects in abundance. Leaving the harmony to his colleague, Evans created long lines with his right hand only, at one point slipping a guitarlike (cross-string) up-and-down arpeggio idea in the line – Billy the Kid was back in town. (p. 124)

Sarah Vaughan (1973), *Live in Tokyo, Vol. 1 (Mainstream 701)*

Gunther Schuller, in a talk preceding a concert given by Sarah Vaughan in the Hall of

Flags at the Smithsonian Museum of Natural History on November 5, 1980 described her talent

and musicianship prior to playing this selected recording. (Schuller 1986).

60

What I am about to do really can't be done at all, that is to do justice to Sarah Vaughan in words. Her art is so remarkable, so unique that it, sui generis, is self-fulfilling and speaks best on its own musical artistic terms. It is – like the work of any other singer – self-justifying and needs neither my nor anyone else's defense or approval. (p. 102)

Lastly, I must speak of the quality of Sarah's expressiveness, the humanism, if you will, of her art. Sarah has a couple of nicknames, as some of you know. The earliest one was Sassy. Next, around the early 1950s, she came to be called "the Divine Sarah", and more recently simply "the Divine One". Now that's a lovely thing to say about anyone, and I would not argue about Sarah's musical divinity, except in one somewhat semantic respect. What I love so in her singing is its humanness, its realness of expression, its integrity. It is nice to call her singing divine, but it's more accurate to call it human. Under all the brilliance of technique and invention, there is a human spirit, a touching soul, and a gutsy integrity that moves us as listeners. (p. 107)

One modern reviewer has described the recording in this manner:

This remarkable version of "My Funny Valentine" was recorded live, and there is a concentrated intensity by both performer and audience as Vaughan completely reconstructs the classic song. Her interpretation goes far beyond basic variations and represents an aesthetic towards her material that was different from any other singer now or then. While it's possible to point out specific harmonic and melodic risks she takes (and there are many), it is more important to hear Vaughan's statement as a whole. Almost more Vaughan than Rodgers & Hart, it is unparalleled in the history of vocal jazz. (Cunliffe, www.jazz.com)

Carl Shroeder, heard accompanying her on this track, remembered:

"I liked her. I loved her. As a singer, she was once in a lifetime. In my life, there will never be another singer at the level of Sarah Vaughan. Many singers know little about music and think they knew everything. I decided long ago that arrogance and stupidity are a deadly combination. But Sass knew about music, and she was a pro as soon as she hit the stage and stunned you with the power of her voice. As a person, once you got past her shyness, it was like talking to the person next door. She liked people who treated her that way. She was uncomfortable with people fawning over her. (Gourse 1994, p. 167)

61

Keith Jarrett, Gary Peacock, Jack DeJohnette (1986), Still Live (ECM 835008-2)

Keith Jarrett began playing the piano and drums at age three and studied composition and improvisation. He abandoned formal training, (and a scholarship to study in Paris with famed instructor Nadia Boulanger) first seeking work as a drummer but gaining recognition as a solo jazz pianist while still in his teens. He would go onto play with Art Blakey, Miles Davis, Rashaan Roland Kirk as well as fronting his own trios. Known as a rhapsodic solo pianist, performing lengthy improvisations and his compositions in both the classical and jazz idioms, Jarrett embraced the jazz trio format in the 1980's and limited himself to the performance of jazz standards, albeit with his own eclectic influences. (Strickland, 1991)

> Once Keith Jarrett gets into a concept, he likes to keep those tapes rolling. This two-disc live outpouring from a Standards Trio gig at Munich's Philharmonic Hall was the biggest offering from this group up to that time (it wouldn't hold that distinction for long) -- and once again, Jarrett treats his brace of pop and jazz standards with unpredictable, often eloquently melodic and structural originality. To cite a pair of highlights: "Autumn Leaves" always seems to bring out an endless flow of invention from Jarrett, and "The Song Is You" gets off to a rollicking start and maintains a nearly relentless energy level for 17 minutes, closing with a Spanish vamp. Again, the rapport with his onetime jazz-rock associate, drummer Jack DeJohnette, and bassist Gary Peacock is total; DeJohnette's mastery of shifting cymbal patterns while maintaining the pulse acts on the trio like a loose tether made of carbon steel. There is a considerable amount of Jarrett vocalizing, though; sometimes he sounds like a tortured animal. ~ (Ginelli, www.allmusic.com)

It should be noted that within the jazz world, each of these players is connected in some way to the others. Miles Davis performed and recorded with Gerry Mulligan (*Birth of the Cool*), Bill Evans (*Kind of Blue*) Sarah Vaughan (*Sarah Vaughan and Miles Davis at the Howard Theatre*) and Keith Jarrett (*Miles Davis/Keith Jarrett – the 1971 Berlin Concert*). Paul Desmond never performed with Miles Davis, but the connection remains through Gerry Mulligan who performed and recorded with Paul Desmond (*Two of a Mind*). Desmond performed extensively

with Jim Hall (five albums for RCA Victor, including *Desmond Blue*), heard in this set with Bill Evans.

Interview process – subject selection

The population studied consisted of people who have experienced musical expressiveness as either performer or listener. As the phenomenon of musical expression is a uniquely personal experience, it was necessary to employ a humanistic approach to broaden the scope of consideration. In this case, expert, world-class jazz performers and critics were identified and studied as exemplars of the two populations of concern. By seeking players (performers) that are considered "artist" level by critics and the jazz media, it was believed that they possessed a wealth of personal experience with the phenomenon of expressive playing. Although they were primarily being included for their perspective as performers, it was also assumed that due to the interactive nature of the jazz medium they would also have experience in the role of responder. This was also true of several of the critics as some were active as performers, either professional or amateur enthusiast, and as such would have some experiences blended between the role of listener and player. In each case subjects were requested to respond through the specific lens through which they were selected for the study. As the selection group – expert performers and critics of national/international standing – was an extremely exclusive and limited pool, the identification of a requisite number of subjects of either specific sub-group with a pure and uncompromised perspective was impractical and not feasible. In the case of performers, as explained above, it was impossible.

Sample or study group size is always a problem in qualitative research. Very few texts or researchers are willing to give guidance as to appropriate numbers to include in any study except

to posit some version of "it depends". LeCompte and Preissle (1993) suggest the term "selection" to be more appropriate in qualitative studies.

> Selection refers to a more general process of focusing and choosing what to study: sampling is a more specialized and restricted form. Selection requires only that the researcher delineate precisely the relevant population or phenomenon for investigation, using criteria based on theoretical or conceptual considerations, personal curiosity, empirical characteristics, or some other considerations. Once the population has been defined and identified, a researcher may or may not decide to sample from that population.

In this study, the particular phenomenon of expression was being explored. Ten participants were given six examples each upon which to react in a "stream-of-consciousness" manner. Additionally subjects were prompted to discuss their personal views and experiences with the phenomenon. At the end of data collection the researcher had 60 distinct data points of experience to analyze: ten subjects reacting to six stimuli.

Patton (2002) suggests that the logic and power of purposeful sampling lie in selecting *information-rich* cases for study in depth, and so it is in this study. He goes on to define *extreme or deviant case sampling* as a strategy that involves "selecting cases that are information rich because they are unusual or special in some way, such as outstanding successes or notable failures". (pp. 230-231) His line of reasoning suggests that lessons learned from these extreme cases have relevance to affecting or improving more average or "typical" cases. "In many instances, more can be learned from intensely studying exemplary cases than can be learned from statistical depictions of what the average case is like." (p. 234) This does, to a certain degree, provide some insight into the possibility of generalizability of results. Again, as this is exploratory research by definition, the issue of application and transfer to a less experienced and

wider spread populace is not of primacy. The foundations of the information gained, however, should set the stage for further grounded-theory and paradigm building study.

Since this study sought to examine the experience of performers and listeners at the most expert level, the establishment of criteria for selection necessitated a limited pool from which to draw and thusly a small sample group. Patton (2002) suggests that the logic and power of purposeful sampling lie in selecting *information-rich* cases for study in depth, and so it is in this study. He goes on to define *extreme or deviant case sampling* as a strategy that involves "selecting cases that are information rich because they are unusual or special in some way, such as outstanding successes or notable failures." (pp. 230-231) His line of reasoning suggests that lessons learned from these extreme cases have relevance to affecting or improving more average or "typical" cases. "In many instances, more can be learned from intensely studying exemplary cases than can be learned from statistical depictions of what the average case is like." (p. 234) Kvale (1996) suggests the number of subjects interviewed should normally be 15 +/- 10 as dictated by the considerations of time and resources available. In this case the low number of living subjects that would meet the necessary qualifications for what he calls "intensive case studies" - people who have experienced musical expressiveness as either listener or performer and have achieved significantly in their field as to be recognized as an expert or extreme case - made it necessary to select a limited number of subjects based upon their professional awards and recognition of peers. Kvale further posits that to increase this sample size would lead to "diminishing returns" in regard to the information yielded. It should be noted that the primary consideration selection was that of expert, either performer or listener, thereby creating an overall subject class of n = 10, with two sub groups of five performers and five critics. This,

balanced with six aural examples for stimuli, would provide a significant wealth of information

for inquiry – sixty opportunities to encounter and discuss the phenomenon of interest

For performers, the criteria consisted of one or more of the following: (1) election to the

National Endowment for the Arts (NEA) Jazz Masters, (2) selection as a MacArthur Fellow, a

juried creative award granted by the John D. and Catherine T. MacArthur Foundation, (3)

awarding of a Guggenheim Fellowship by the John Simon Guggenheim Memorial Foundation,

(4) National Academy of Recording Arts and Sciences (NARAS) Grammy award winner and/or

nominee, and (5) established performance and recording career among jazz legends. In the case

of the critics, the selection was based upon: (1) election to the National Endowment for the Arts

Jazz Masters, (2) recipient of the Jazz Journalism Lifetime Award or other Jazz Journalism

Association writing award, (3) National Academy of Recording Arts and Sciences (NARAS)

Grammy award winner and/or nominee in a writing category, (4) publication in juried and/or

scholarly books or journals, and (5) jazz critic for a national media outlet or major metropolitan

area supporting an active Jazz "scene".

Once a pool of potential subjects was identified, inquiry was made via two primary

contact sources; (1) email/phone contact through professional websites, and (2) personal contact

at the International Association of Jazz Educators (IAJE) 2008 International Conference in

Toronto, Canada. In two cases, one subject that had already agreed to participate but had not as

yet been interviewed provided contact information and referral for another interviewee. The

response rate in agreeing to participate was high, especially for performers. Of the ten

performers approached for interview, eight agreed to participate. Two did not respond to

multiple email and phone messages. Five were selected based upon geographic location and

availability within the research timeframe. In the case of critics, of nine that were approached,

seven accepted with two of those unable to meet within the given timeframe. Nine of the ten subjects were based out of three major jazz markets: New York City, Boston and Kansas City.

Normally in survey research the anonymity of subjects would be protected. In this study, however, anonymity could not be preserved as the validity and trustworthiness of the study relied upon the establishment of these subjects as "intensive cases". All subjects were informed of this fact and all consented to continue. Methods employed to protect the identity of the subjects regarding comments made will be discussed later.

The interview subjects, with individual criteria for selection, are listed below.

Performers

David Baker (trombone, cello, composer, director)
- Conductor/Artistic Director – Smithsonian Jazz Masterworks Orchestra
- Chair, Jazz Department, Indiana University
- NEA Jazz Master (2000)
- Emmy Award (2003), musical score for the PBS documentary "For Gold and Glory".
- James Smithson Medal, Smithsonian Institution (2002)
- Grammy Award Nominee (1979)
- Pulitzer Prize Nominee (1973)
- Downbeat Magazine Lifetime Achievement Award and Jazz Education Hall of Fame
- Performances/recordings with Ornette Coleman and George Russell

Ran Blake (piano, composer)
- Co-founder (with Gunther Schuller) and first Chairman, Third Stream Department, New England Conservatory
- MacArthur Fellowship (1988)
- Guggenheim Fellowship (1982, 1988)
- National Endowment for the Arts Fellowship (1982)

- Academie du Jazz: Prix Billie Holiday

Curtis Fuller (trombone)
- NEA Jazz Master (2007)
- Member, Art Blakey's Jazz Messengers
- Member, Dizzy Gillespie's Big Band
- Member, Count Basie Orchestra
- Co-leader (with Kai Winding) Giant Bones
- Performances with Miles Davis, Cannonball Adderley, John Coltrane, Wayne Shorter, Lee Morgan, Joe Henderson
- Only trombonist to have recorded with John Coltrane, Bud Powell and Jimmy Smith

Branford Marsalis (saxophone)
- NARAS Grammy Award (2000) Best Jazz Instrumental Album, Individual or Group
- NARAS Grammy Award (1993) Best Pop Instrumental Performance
- NARAS Grammy Award (1992) Best Jazz Instrumental Performance, Individual Or Group
- NARAS Grammy Award nominations – *Bragtown*, *Eternal, Coltrane's A Love Supreme*
- Member, Art Blakey's Jazz Messengers
- Member, Wynton Marsalis Quintet
- Performances and recordings with Miles Davis, Dizzy Gillespie, Herbie Hancock and Sonny Rollins

Bobby Watson (saxophone)
- William D. and Mary Grant/Missouri Distinguished Professorship in Jazz Studies, University of Missouri, Kansas City Conservatory of Music
- Musical Director – Art Blakey's Jazz Messengers
- Founder and Director - Horizon

- NARAS Grammy Award (1983) Best R&B Performance By A Duo Or Group With Vocal
- NARAS Grammy Award (1974) Best R&B Vocal Performance By A Duo, Group Or Chorus
- Recording, "Love Remains" (Red) core collection by the *Penguin Guide to Jazz*

Critics

Bob Blumenthal, Permanent Consultant, Marsalis Music
- Jazz Journalism Lifetime Achievement Award
- NARAS Grammy Award (2000) Best Album Notes
- NARAS Grammy Award (1999) Best Album Notes
- Critic, Boston After Dark (Boston Phoenix)
- Critic, Boston Globe
- Contributing writer: *Jazz: The First Hundred Years* (ed. Haase) and *The Oxford Companion to Jazz* (ed. Kirchner)
- Contributing writer: *The Atlantic Monthly, Rolling Stone, The Village Voice, Down Beat* and *JazzTimes*

Steve Greenlee, The Boston Globe
- Editor and Jazz Writer, The Boston Globe
- Former Features Editor, The Portland Press Herald

Dan Morgenstern, Director, Institute of Jazz Studies, Rutgers University
- NEA Jazz Master (2008)
- Jazz Journalism Lifetime Achievement Award
- Jazz Journalism Award (2005) Best Book about Jazz
- Chief Editor, *Downbeat* Magazine, 1967-1973
- 6 NARAS Grammy Award, Best Album Notes (2006, 2005, 1994, 1990, 1981, 1976, 1974, 1973)
- ASCAP Deems Taylor Award, *Jazz People* (1977) and *Living in Jazz* (2005)

Loren Schoenberg, Executive Director, The Jazz Museum in Harlem

- NARAS Grammy Award (2004) Best Album Notes
- NARAS Grammy Award (1994) Best Album Notes, with Dan Morgenstern
- Author, The NPR Curious Listener's Guide to Jazz
- Curator, Benny Goodman Archives
- Host, weekly jazz show, WKCR (NY) 1982-1990
- Contributing writer: *The New York Times, The Lester Young Reader, The Oxford Companion to Jazz*, and *Masters of the Jazz Saxophone*
- Past Director, Benny Goodman Orchestra
- Past Director, American Jazz Orchestra
- Past Director Smithsonian Jazz Masterworks Orchestra

Kevin Whitehead, Lecturer, American Studies and English, University of Kansas

- Jazz Critic, National Public Radio's *Fresh Air*
- Author; *Jazz: The First Century*
- Editorial Advisor and Contributor; *The New Grove Dictionary of Jazz*
- Contributing writer: *Mixtery: a Festschrift for Anthony Braxton*
- Contributing writer: *Down Beat: 60 Years of Jazz*
- Contributing writer: *Village Voice, Chicago Sun-Times, Chicago Reader*

Interview process – setting and procedure.

All interviews were conducted over a three-month period from June to August 2008. All locations were at the convenience and choice of the subject. The tone of the interviews was such as to place each subject in their own comfort zone. Six of the ten interviews took place in the subjects' home; three at the kitchen table, one in the living room, one in the dining room and one at a picnic table outside beside a lake. The other four interviews were conducted at the subjects' office. All interviews were relaxed with little constraint on time, ranging from approximately 1 hour and 20 minutes to 2 hours and 5 minutes in length. The recordings were played directly

from the researcher's laptop computer utilizing external speakers. Interviews were recorded

digitally using either a Zoom H4 Digital Recorder or a Sony ICD UX71 Digital Voice Recorder,

both recording directly to mp3 format. A Panasonic hand held cassette tape recorder (analog)

was used as a back up in case of technical difficulties. Failure of the digital equipment occurred

in two interviews, once for only the final few minutes of an interview and once for an entire

interview. The former interview transcript was completed using the analog back up. In the latter

case, partial failures of the analog recording also occurred encompassing one audio example and

part three of the fifteen Lykert questions. The decision was made to include the interview

findings, as there had been sufficient flexibility and variability in the other interviews to allow

the comments obtained to be considered.

The following statement was made at the beginning of each interview:

> You are participating in a research project on the communication
> of musical expression. I will play six recordings of *My Funny*
> *Valentine* performed by famous jazz artists: Miles Davis with the
> classic quintet, Sarah Vaughan, Bill Evans with Jim Hall, Paul
> Desmond, Gerry Mulligan and Keith Jarrett live with Gary
> Peacock and Jack DeJohnette. Please comment about anything
> that comes to mind about this each performer or performance that
> strikes you especially in terms of musical expression. Feel free to
> let your mind wander and be influenced by the recordings as you
> listen.

In all cases, the subjects were encouraged to speak over the audio examples in a stream-

of-consciousness manner to obtain immediate reactions to the stimuli. Some elected to listen to

the each example in its entirety before commenting or provided limited feedback during the

playback. Others chose to talk over the audio sample, elaborating as ideas came to mind. One

subject, feeling confident in his familiarity with most of the examples, chose to have the

playback cease and commented directly. In several cases strong references were made to other

recordings, most often with the Miles Davis example evoking discussion of his later, iconic,

1964 live recording. Whenever possible, those additional recordings were played in part to further that particular line of inquiry or point of emphasis. Two participants (both from the critic sub-group) chose to add to the process by playing examples of their own choosing to help clarify a particular point. Due note was taken by the researcher to consider those points in the analysis of those particular interviews, the ideas emphasized being of particular importance to that subject. Care was taken not to interrupt the subject's flow of thought. The interviewer for further inquiry wrote down strong statements and incomplete thoughts. Follow up questions took the form of, "What did you mean by…?" or, "When you referred to such and such…?". With statements lacking clarity, the interviewer would paraphrase the statement back to the subject to confirm both content and intent.

At the end of each interview, fifteen statements drawn from the literature review were read requesting the subjects to rate their response to each statement based upon a Lykert scale of 1 (strongly disagree) to 5 (strongly agree). Subjects were encouraged to comment upon their ratings as well. The statements were as follows:

1. Music is a means of human expression.
2. Musical expressiveness is a greatly valued ability.
3. Musical expression is a natural gift. You either have it or you don't.
4. Musical expression can be taught.
5. Being musically expressive means conveying a precise thought or emotion.
6. Music has no meaning other than the notes themselves.
7. Music can express intimate thoughts and feelings.
8. Music provides a distinctive way of understanding human beings and nature.
9. An essential task of music teaching and learning is to develop student musicianship in regard to musical expressiveness.
10. Musical expression is not perceivable by listeners without specific training.
11. All music is expressive.

12. Music is a language of emotions.

13. Music can move us emotionally.

14. Music can cause us to experience emotions.

15. Music cannot express a specific sorrow or specific state of happiness, but sorrow in general and happiness in general.

Method of Analysis

As outlined by Kvale (1996),

> The purpose of the qualitative research interview is to understand themes of the lived daily world from the subjects' own perspective. The structure of the research interview comes close to an everyday conversation, but as a professional interview it involves a specific approach and technique of questioning. Technically, the qualitative research interview is semi-structured: It is conducted according to an interview guide that focuses on certain themes and than may include suggested questions. The interview is usually transcribed, and the written text, together with the tape recording are the material for the subsequent interpretation of meaning. (p. 27)
> The qualitative research interview is focused on themes in the interviewee's life world. It is neither strictly structured with standardized questions, nor entirely "nondirective," but is focused on certain themes. (p. 34)

In this study the researcher inquired into the personal, lived experience of expert performers specifically on the theme of musical expression. Conversational questioning engaged the subjects to explore a phenomenon previously only tacitly considered. The structure of the inquiry came from the six aural examples provided as stimuli for discussion. In some cases, the act of discussion led subjects to new understanding of their own attitudes and experiences of the phenomenon. During the interview, specific statements were "sent back" to the subjects for clarification and verification – what Kvale (1996) calls a "self-correcting interview". Finally, specific statements from the literature were read to delve into participants' attitudes toward current theory. The interviews were recorded and transcribed.

After transcription, the text was *structured* for analysis. The language was edited to eliminate stutters, incomplete thoughts, and conversational idioms that do not translate into written text. Next, the text was *clarified* by eliminating superfluous material such as digressions and repetition. Key statements and essential themes to the point of the study were identified. As discussed above, anonymity of subjects was not possible due to the nature of the study. However, subjects were informed that there would be no link provided between subject and comment; therefore personal anecdotes and other commentary that would have made identification possible were removed. In the informed consent subjects had been advised that should any such identifying comment need be used, formal permission would be requested – no such incidents took place.

The formal analysis began with a reading and listening of the individual interviews in their entirety to get a sense of the subject's flow, thought processes and experiences. Second, key statements and themes were divided into "natural meaning units" where the complete thought of the subject was encapsulated into its clearest unaltered statement. These statements were placed into the left hand column of analysis tables, one table for each subject (included below). Third, themes expressed by the statements were paraphrased and condensed by the researcher in the right hand column. These paraphrased ideas were extracted from all of the interview tables for analysis. Common thoughts were categorized into main themes and sub-themes. Thematic ideas were analyzed through the research lens of "musical expression" as defined in the literature review. Essential elements that developed from this analysis were grouped together into larger categories. Finally, the central themes were re-examined for commonality of language and clarity of categorization with appropriate editing to the right columns of the tables. In order to confirm and validate the researchers analysis of the interviews,

the individual tables were returned to the subjects in their entirety, soliciting comments and corrections. All corrections suggested by the subjects were subsequently entered into the tables and reconsidered in the overall analysis utilizing the same process as outlined above.

Bresler (2002) states that interviews are not intended to determine how people feel, but instead to obtain their observations (presumably that the researcher cannot make directly) and secondarily to "capture multiple realities or perceptions of any given situation and finally, to assist in interpreting what is happening. The interviews proposed here fall in the literature as either "semi-structured" or "unstructured" in that there is only a vague reference to an agenda; in this case, subjects were informed that the topic of exploration was "musical expression". Denzin and Lincoln (2003) suggest that this type of research "can provide a greater breadth of data than the other types, given its qualitative nature." (p. 74) Kvale (1996) outlines seven stages to interview research: Thematizing, Designing, Interviewing, Transcribing, Analyzing, Verifying, and Reporting. (p. 88) The first four categories are apropos for inclusion at this point.

Kvale describes *thematizing* as to "formulate the purpose of an investigation and describe the concept to be investigated before the interviews start." In this study the purpose was set forth in the problem statement, *What are the specific elements of music that, upon performing or hearing, lead to the perception of a specific musical experience or event as being "expressive"?* We identified the "what" as the elements of musical expression. The "why" was explained as an attempt to understand the elusive concept of expressiveness in order to shed potential light on teaching methodology. *Designing*, as described by Kvale, was planned in consideration of the knowledge to be obtained and the moral implications of the study. The knowledge of this particular study is outlined above – seeking the specific and personal experience of the phenomenon "musical expression". The moral considerations, as described by Kvale, have to do

75

with treatment of subjects. Informed consent is important in any study and even more so in this particular research. Due to the nature of the research at hand, interviewing expert, or "information-rich" subjects (discussed below), does not allow for the usual degrees of confidentiality. As these were all extreme cases, and they were asked to draw upon and talk about their own life experiences, and as all had been interviewed or have been read many times in the public eye, deliberate care was taken to protect professional standing and reputation. It is the recognition of the participants as experts that lends validity to the study and, as such, subjects have been identified.   In presentation, the researcher omitted all commentary that would identify a particular respondent and no quoted comment was linked to the individual subject making that comment. Subjects were informed that, in the case of identifying comments that were deemed essential to the study, they would be contacted for specific permission to use the quote. No such case occurred. The interview followed the loosest of guides with interaction from the researcher dependant upon the depth, clarity and verbosity of the individual subjects. The researcher and independent third parties transcribed the interviews, with all third party transcripts verified by the researcher.

The goals of this study were primarily exploratory – to develop a list of terms and elements that may be more deeply probed in future studies. In order to identify the elements and factors utilized by expert performers and listeners in perceiving musical expression, a qualitative method of inquiry was employed. Specifically, the study took the form of phenomenological inquiry directly comparing the results of the ten individual case studies. The primary objective was to achieve a "thick" personal narrative of the lived experience (musical expressivity) from subjects who have had numerous and repeated opportunities to partake in the experience as both performer and responder. The genre of choice was Jazz; specifically small ensemble (combo)

Jazz that features one or two performers, with rhythm section (piano or guitar, bass and drums) in a primarily soloistic or featured role accompanied by a large ensemble. The format of such a work allows for multiple modes of expressivity. Two of the works featured a solo performer accompanied by a large ensemble: one with orchestra and the other with a large jazz ensemble (big band). Four of the six performances were recorded live – the other two were "studio" takes – both completed in a single attempt.

Means of Data Collection

The "standard tune" *My Funny Valentine* by Richard Rodgers and Lorenz Hart was selected based upon several criterion: simplicity of melodic structure, clarity of form, popularity of the work by Jazz performers and availability of outstanding recorded performances by Jazz legends. These performers were:

- Miles Davis, trumpet, with the first classic quintet - (1956)
- Paul Desmond, alto saxophone, with orchestra (1961)
- Gerry Mulligan, baritone saxophone, with the Concert Jazz Band (1960)
- Bill Evans, piano, and Jim Hall, guitar (1963)
- Sarah Vaughn, vocal, with Carl Schroeder, piano (1973)
- Keith Jarrett , piano, with Gary Peacock, bass and Jack DeJohnette, drums (1986)

All performers are considered to be exemplars among expressive, creative, unique and/or innovative performers in jazz history. All recordings were familiar to the subjects as standard repertoire though not all subjects were familiar with every recording. The order of performance (as listed above) was standardized cross all interviews and designed to stimulate different mental connections. Playback and interview recording were done digitally on the same equipment in all cases.

Subjects were informed that the focus of the study was musical expression and were encouraged to speak freely in a "stream-of-consciousness" manner during playback. The researcher did not question during the playback except to encourage depth of comment with time given between recordings to allow for additional commentary and to follow-up on any themes that arise during this commentary.

Repetition of example was left to the choosing of the participants. After all examples were heard, additional time was allowed for the subjects to complete their thoughts and speak generally about the topic and the experience of the pieces. All were asked to relate personal narratives of times they experienced outstanding moments of musical expression. At various points throughout the interview subjects received the following prompts to help focus statements they had made, assist in gathering information not as yet commented upon and to follow-up on statements made:

- Do you think of this/these performer(s) as being (a) good example(s) of (an) "expressive" performer(s)?
- Do you think the performance is a good exemplar of expressive playing?
- What did you hear or have you experienced before that leads you to think so?
- What choices did the performer make in this performance that, in your view, are expressive?
- What specifics elements of music did the performer use to make this performance expressive?
- Based upon these recordings and your personal experience, what do you think makes a particular performer and performance expressive?

Finally, subjects were given a list of fifteen statements to rate as to their level of agreement/disagreement. All statements were drawn directly from the literature review and were selected for either clarification of topic or dichotomy of expert opinion.

Upon completion, all interviews were transcribed into written form for analysis.

Means of Data Analysis

Another concern related to credibility is researcher bias. In qualitative studies,

researchers view bias as unavoidable and they are more likely to state their biases openly. As

Brody (1992) states,

> Since the naturalistic investigator is him- or herself the research
> "instrument," naturalistic inquiry cannot avoid observer bias by
> using the instrument to insulate the experiment from the
> preconceptions of the investigator. Instead, open disclosure of
> preconceptions and assumptions that may have influenced data
> gathering and processing becomes an inherent part of the conduct
> of the inquiry. (p. 179)

Qualitative researchers are more likely to see bias not as something to avoid, but rather as

a researcher's greatest asset. As Greene (1994) explains, "it is precisely the individual qualities of

the human inquirer that are valued as indispensable to meaning construction" (p. 539).

Prior to interviews, the researcher created a narrative, a modification of the Stevick-

Colaizzi-Keen Method, parceling out his own preconceptions and biases regarding the topic as

suggested in Creswell (1998), Moustakis (1994) and Polkinghorne 1983). A synopsis of this

process as performed by this researcher reads as follows.

> Musical expression, both on the part of the performer and the
> listener (responder) is highly personalized and unique. Yet all who
> choose to engage need to bring their personal experiences, their
> own unique perspective, to the process. It is incumbent upon the
> performer to "be themselves", to be unique and to offer a new
> perspective to the listener; otherwise, why would the listener
> choose to listen. There has already been a Charlie Parker, a Miles
> Davis, and an Ella Fitzgerald. While it is important to imitate these
> masters in order to learn, we must choose that which suits us and
> eschew that, though a wonder for the greats, just doesn't seem to
> work for us. Technical mastery and intellectual achievement are
> necessary but cannot be put forth at the sacrifice of taste and
> beauty. All music should be beautiful in its own way. No music is
> unexpressive except for bad music. Music without feeling is
> organized noise. Performer and listener both must approach with

both mind and emotion; the cognitive and the affective. Every
connection should be unique and meaningful.

Upon completion of interview transcription, each subject's narrative was analyzed for statements about how individuals experienced the phenomenon of expressiveness. Significant statements were isolated – called horizontilazation of the data. All statements had equal worth and effort and were used to develop the list into non-repetitive, non-overlapping themes (Cresswell 1998). The steps are as follows:

1) Create and organize files for data.
2) Read though text and make margin notes for initial codes.
3) Describe the meaning of the experience for the researcher
4) Find and list statements of meaning for the individuals
5) Group statements into meaning units
6) Develop a textural description, "What happened".
7) Develop a structural description, "How" the phenomenon was experienced.
8) Develop an overall description of the experience, the "essence".
9) Present narration of the "essence" of experience; using tables or figures of statements and meaning units.

After all interviews have been coded, key segments were selected and, in the form of a synopsis of the individual narrative, sent to the subjects for verification and confirmation of coding. Lincoln and Guba (1985) consider these "member checks" to be the most critical technique for establishing credibility. Eisner (1991) refers to this concept as "consensual validation". Moustakas' procedure (steps 4 and 5 above) was utilized to compare subjects within the two groups of performers and critics to create intra-group analysis. Finally, the process was repeated utilizing all of the interviews, creating intra-group and inter-group analysis of the

"essence" of the experience. Though computer programs are available for the coding of themes,

they were considered by the researcher to be inappropriate for this sample size.

Reliability and Validity

Howe and Eisenhardt (1990) suggest that only broad, abstract standards for reliability and

validity are possible in qualitative research. They elaborate further, suggesting that five

standards be applied:

- Study is assessed in terms of whether the research questions drive the data collection and analysis rather than the reverse.

- Examine the extent to which the data collection and analysis techniques are competently applied in a technical sense.

- Ask whether the researcher's assumptions are made explicit, such as the researchers own subjectivity.

- Does the study have overall warrant, such as whether it is robust, uses respected theoretical explanations, and discusses disconfirmed theoretical explanations?

- Does the study have value both in informing and improving practice and in protecting confidentiality, privacy, and truth telling of participants?

It is important to note that, as explained previously, this last criterion of confidentiality is not

possible as the identity of the subjects is essential to the validity of the study.

Polkinghorne (1983) suggests that validity is evident in the material itself and acceptance

by the reader rests entirely in the communication skills of the researcher.

> The final criterion for the validity of research is the clarity and insight of the phenomenon's essence, for the insight is self-validating. The results of the research are then written up to be shared with the community of scholars. If the insight is communicated well, the others will recognize the description as a statement of the essence of the phenomenon for themselves. (p. 45)

He goes on to site Keen's four criteria for the descriptive statement: vividness (a feeling of genuiness), accuracy (the dimension that makes the writing believable), richness (deepens the description through colorful use of language, graphic depiction or shades of meaning, and detail, relaying something of the sensual-aesthetic tones) and elegance (disclosing the essence through simple expressions that unify and give grace and poignancy) (p. 46).

Following Eisner (1991), "We seek a confluence of evidence that breeds credibility, that allows us to feel confident about our observations, interpretations, and conclusions." (p. 110) – Published interviews and articles, where available, both by and about the subjects, were consulted to look for corroboration of thoughts and consistency within each subject. In the cases of the critics, their writings were consulted to look for both consistencies and inconsistencies in their commentary. Any information germane to the analysis, whether supportive or contrary, was considered but not reported as it could potentially have lead to subject identification. Lastly, "thick description (Moustakis 1994) was used to allow the reader the deepest understanding of the researchers choices and conclusions. This thick description enables the researcher to compare results and conclusions to the body of theoretical and philosophical literature on musical expressiveness.

CHAPTER 4 - Results

This study was a phenomenological/case(s) study inquiry into the elements of musical expression as exemplified in jazz performance. The purpose was to identify the elements and factors utilized by expert performers and listeners (responders) in perceiving musical expression, to determine whether or not these elements are held in common between performer and responder, to discover what elements are necessary to establish a communication of that expression, and to explore the relation of personal experiences of the phenomenon with aesthetic philosophy and educational practice. One problem with three sub-problems was considered.

This study sought to inquire into, identify and examine elements of musical expression as exemplified in jazz performance from a phenomenological approach. The purpose was to identify elements and factors utilized by expert performers and listeners (responders) in perceiving musical expression, to determine whether or not these elements are held in common between performer and responder, to discover what elements are necessary to establish a communication of that expression, and to explore the relation of personal experiences of the phenomenon with aesthetic philosophy and educational practice. One problem with three sub-problems was explored.

Problem: What are the specific elements of music that, upon performing or hearing, lead to the perception of a specific musical experience or event as being "expressive"?

Sub-problem #1: What are the musical elements that performers (players) perceive as expressive?

Sub-problem #2: What are the musical elements that expert musical
connoisseurs (critics) perceive as expressive?

Sub-problem #3: Are the musical elements different based upon the
background role of the responder; i.e. do performers perceive
different elements of expression than do trained critics?

To explore this topic, ten participants were selected from two categories – expert
performers and expert critics – based upon professional standing and recognition within their
fields. In one-on-one settings each was interviewed in open-ended fashion using loose
guidelines and six recordings of the Rodgers and Hart song *My Funny Valentine* as stimulus for
conversations. At the end of each interview, fifteen statements drawn from the literature review
were read requesting the subjects to rate their response to each statement based upon a Lykert
scale of 1 (totally disagree) to 5 (totally agree). At all times subjects were allowed to think freely
and comment in a stream-of-conscious manner with follow up questions from the researcher to
delve deeper into strong statements, common themes and specific points of interest.

This chapter reports the findings from these interviews and has been organized into the
following sections:

I. Summary of study design
II. Summary of analysis methodology
III. Summaries of responses
    A. Performers
    B. Critics
IV. Analysis of responses
    A. Performers
    B. Critics

V. Comparison between groups

VI. Analysis of Lykert responses

VII. Conclusions

Study Design

Ten subjects were selected and placed into two balanced sub-groups: five performers and five critics. In order to provide a common basis for comment, and to have a basis for discussion of what the literature review revealed to be a difficult topic, a singular musical work was selected. Criteria for selection included (1) It must have been extensively recorded across time periods and by a wide variety of artists within the jazz idiom, (2) It should be from the standard jazz repertoire, (3) It should be well known to audiences of different ages and generations, and (4) It should be accessible to listeners of all levels so that the study could be repeated and replicated using subjects of different experiential backgrounds. The jazz standard *My Funny Valentine* was selected based upon these criteria and discussions in the literature on exemplar performances by Sarah Vaughan (Schuller 1986) and Miles Davis (Gioia 1997). The recordings used for the study were (in order of presentation):

- Miles Davis (1956), *Cookin' with the Miles Davis Quintet* (Prestige/OJC 128)
- Paul Desmond (1961), *Desmond Blue* (RCA Victor SP-2438)
- Gerry Mulligan (1960), Concert Jazz Band – Live at the Olympia, Paris 1960 (Verve 69249_2)
- Bill Evans and Jim Hall (1962), Undercurrent (Blue Note 90583)
- Sarah Vaughan (1973), *Live in Tokyo, Vol. 1* (Mainstream 701)
- Keith Jarrett, Gary Peacock, Jack DeJohnette (1986), *Still Live* (ECM 835008-2)

Since this study sought to examine the experience of performers and listeners at the most expert level, the establishment of criteria for selection necessitated a limited pool from which to

draw and thusly a small sample group. For performers, the criteria consisted of one or more of the following:

- Election to the National Endowment for the Arts (NEA) Jazz Masters
- Selection as a MacArthur Fellow, a juried creative award granted by the John D. and Catherine T. MacArthur Foundation
- Awarding of a Guggenheim Fellowship by the John Simon Guggenheim Memorial Foundation
- National Academy of Recording Arts and Sciences (NARAS) Grammy award winner and/or nominee
- Established performance and recording career among jazz legends

For critics, the criteria consisted of one or more of the following:

- Election to the National Endowment for the Arts (NEA) Jazz Masters
- Recipient of the Jazz Journalism Lifetime Award or other Jazz Journalism Association writing award
- National Academy of Recording Arts and Sciences (NARAS) Grammy award winner and/or nominee in a writing category
- Publication in juried and/or scholarly books or journals
- Jazz critic for a national media outlet or major metropolitan area supporting an active Jazz "scene"

In this study anonymity of the subject could not be preserved as the validity and trustworthiness of the study relied upon the establishment of these subjects as "intensive cases". All subjects were instructed to this fact and all consented to continue. Subjects were informed that there would be no link provided between subject and comment; therefore personal anecdotes and other commentary that would have made identification possible were removed. In the informed consent subjects had been advised that should any such identifying comment need be

used, formal permission would be requested – no such incidents took place. The subjects

interviewed in this study were:

Performers:
- David Baker – NEA Jazz Master
- Ran Blake – MacArthur and Guggenheim Fellowship recipient
- Curtis Fuller – NEA Jazz Master
- Branford Marsalis – multiple recipient, NARAS Grammy Award
- Bobby Watson – multiple recipient, NARAS Grammy Award

Critics:
- Bob Blumenthal – Jazz Journalism Lifetime Achievement Award
- Steve Greenlee – Jazz Critic, *The Boston Globe*
- Dan Morgenstern – NEA Jazz Master, Jazz Journalism Lifetime Achievement Award
- Loren Schoenberg – multiple recipient, NARAS Grammy Award for Album Notes
- Kevin Whitehead – Jazz Critic, National Public Radio's *Fresh Air*

Listeners, while speaking into a recording devise, were encouraged to describe the

expressive elements and devices heard while the work was played. After each example, time

was allotted for open-ended exposition by the subject, as well as follow-up inquiry by the

researcher.   After all examples were played, the researcher allowed each subject to comment to

their own satisfaction on the recordings presented and the overarching theme of musical

expression.   Lastly, subjects were given a series of statements upon which to respond in terms of

agreement or disagreement. Performers were encouraged to describe their own experiences with

the topic. Interviews were conducted individually in settings selected by and comfortable to the

listener.

Method of Analysis

All interviews were transcribed verbatim. After transcription, the text was *structured* for analysis. The language was edited to eliminate stutters, incomplete thoughts, and conversational idioms that do not translate into written text. Next, the text was *clarified* by eliminating superfluous material such as digressions and repetition. Key statements and essential themes to the point of the study were identified. In order to confirm and validate the researchers analysis of the interviews, the individual summaries (tables below) were returned to the subjects in their entirety, soliciting comments and corrections. These "member checks", as outlined in Glaser & Strauss (1967), Lincoln and Guba (1985) and McLeod (1994) were used as the primary means of triangulation. All corrections suggested by the subjects were subsequently entered into the tables and reconsidered in the overall analysis utilizing the same process as outlined above. Finally, each interview was summarized for its intra-subject analysis prior to all interviews being compared and summarized for inter-subject analysis and inter-group comparisons.

Summary of Responses - performers

Table 4.1 – Performer 1

Comment	Central Theme or Element
It's real obvious he knows the words. And even when he goes away he is not going too far.	Displays deep understanding of the work
That's kind of where it goes the way Red Garland set the whole thing up. Set a mood. It's a like an act in a play. They have a scene and the scene is a song.	Conveys a sense of concept or vision – portrays a character or emotion
We're talking about jazz now. It's the ability to interpret what's on the paper. They all are strong individuals so they are going to be playing the way they hear it. They're all on the same page in terms of the drama of the situation and how far to take the song. They all know what the song is talking about.	Expresses a personal style Interaction and communication between ensemble members

The word that comes to mind and probably be repeated a lot is imagination. That's a grey area you can't really teach but you can encourage. I think that …they're just looking at a set of chord changes or maybe not –they probably all know this song and may have had a discussion about their going to go into this type of feel here or there.	Conveys a sense of innovation and creativity Expresses a personal style Commonality of vision
Miles knows the words and is maintaining the mood of the song. Like being and actor playing a scene. Its like that too - acting I think how you going to remember the lines is understanding the story and then you can say the lines in the right way and that overrides once you get past the technique then its how you want to tell the story.	Conveys a sense of concept or vision – portrays a character or emotion Technique serves to enhance expression
If you had somebody transcribe it note for note and give everybody the parts – every note that the bass played, every voicing and everything that the piano played and miles it wouldn't give it the same flavor because that's something different in terms of making something your own. That takes a lot of trust. It wasn't just Miles. It was all the guys that he assembled. He had a trust for each of them and they trusted Miles to let them create.	Expresses a personal vision for a particular work Trusts fellow musicians and allows them to contribute and be featured
(On fresh) I just know that they are living in the moment and creating in the moment (and it) is an exciting thing.	Artist is engaged in the process.
This type of recording is perfect for that moment. I think when you put something out there, being able to walk away, to tell yourself that I can live with that, I think people can feel that too when you're in the moment. Even if they don't know anything about music they should be able to feel it.	Artist is engaged in the process.
As a musician I think that you have to respect anybody that gets to a certain level so that…I think people can hear and feel sincerity. Its in the touch its in the physical commitment to producing a note. They look at your physical – they can tell if you are physically committed to the time, the tone, to the rhythm. That's what excites me. When I feel this physical commitment to break a little sweat. Or as your playing a song like this you might get a little melancholy or sighed and somehow that comes out instead of striving for perfection.	Artist is engaged in the process. Conveys a sense of emotion or personal experience

I think that the instrument is capable of expressing that in terms of tone, soft tone, loud, harsh, sweet. All of those types of things can come out of an instrument. To attack. I think that when you are improvising you are sort of using the same tools to manipulate people. You're really kind of playing with their minds. Because the attack and the tone all effect people subconsciously – they don't know it. Melodies that go down give you kind of a melancholy feeling. Melodies that go up give you more optimism. So if you have these at your control then your thinking past – once you get past hearing a chord and being able to react to it.	Sensuality and individuality of timbre/tone Importance of contrast and shape Conveys a sense of emotion or mood
I hear plus elevens, I hear flat nines, flat thirteens and like this and plus nines, flat nines, minor and majors, half-diminished and Phrygians and sus(*pended)* chords. You get past being able to spell but then if you hear it and also having the connection with your instrument then you are able to respond in some way. Some chords give you – its like a chain reaction – certain chord will speak certain things – their are darker chords and brighter chords – if your like that to its sort of a chain reaction to the audience they can tell if your honest.	Technical knowledge and virtuosity serve to create greater expressiveness. Artist must personally engage and connect with the work. Performance must be sincere, not false.
I think that people who are really expressive listen a lot. He's obviously well listened to all types of music –classical and folk and things. We probably don't even know unless we talk to him. Things he grew up with. His heart was probably full and inspired to have this sound in such a glorious manner.	Performer must have a range of both life and aural experience upon which to draw.
Although Paul, he never really went over the top but I've heard him on records where he would blow and bend notes more than he did on here. He was playing it very straight, but very beautiful. So he had to find some kind of way to still be himself, but yet be free.	Expresses a personal style Imposing of self-editing and limits
There are some players I hear that can only play one way and it's on a high level. But unless they are set in their particular backdrop that they've discovered, that they're comfortable in, if they get outside of that and they try to play the same thing, its not going to work.	Performance is limited by setting/surroundings
I think that's the first sign of someone who has the capability of expression is that if you can just give them a melody and see if they can weave around the melody. I think this whole thing about the changes and the modes and all that stuff that came later.	Importance of melody and stylization.
His tone, his tone fit what was going on.	Appropriateness of timbre/tone

I know a lot of students they don't know how to get into the mood of a tune. Everybody wants to be hot and look scary and play fast and burn the yard down. That's a good thing to do. Sometimes it's necessary. These tunes here we are talking about expression. This is at a high level to take a song like this. Its like, use your imagination, that's my thing.	Conveys a sense of concept or vision – portrays a character or emotion Creates a sense of originality and/or innovation
They are all hitting home runs with the interpretation. He set himself up to succeed and Miles and Paul knew what was going to make him sound really nice and how he would enjoy it. So far each one has something in common in that they are all in their comfort zone. That's Gerry's world right there.	Conveys a sense of concept or vision – portrays a character or emotion Expresses sense of fun or joy
Again he would be in the space. It was drama. Suspense. Like his cadenza; there was enough suspense there. He left enough space to keep you hanging on. He gave a chance to digest what he just played then he would move on. His cadenza went right down. In his cadenza he didn't take that moment to go out of context and show everyone what a technician he is. I'm the great Gerry Mulligan watch what I'm going to do now. I'm going to wow you. No, that cadenza was an extension of the arrangement. When he wrote it I think he knew how he was going to end it. It's really tight the way he played in there. It's like everything is part of the picture.	Technical knowledge and virtuosity serve to create greater expressiveness. Virtuosity and technique at the expense of musicality or expression.
Knowing your limitations, knowing your strengths and turning your limitations into your strength.	As stated – personal style
He has a beautiful mellow sound. His sound is intimate. So with the bass and him, with a duo it is intimate in itself. So he puts himself into intimate situations that pull you in – that's his strength. He knows that I can pull people in like this so he keeps it there and get that piano out of the way because it's a clutter.	Sensuality and individuality of timbre/tone Interaction and communication between ensemble members
Vibrato is important to. Paul had none. Gerry had a little bit. Miles; I think vibrato is a very important part of a person's style.	Individuality of timbre/tone quality
This is a once in a lifetime groove they are in. They can never do that again. A lot of consideration for each other… You can still feel the motion – forward motion.	Naturalistic sense of rhythm Coveys a sense of spontaneity

It was like the spaces where he wasn't playing are just as strong as when he was playing. Again he had the suspense, the drama, the anticipation, it was all there; and they were considerate of each other. When Bill really started rolling, he started playing that rhythm guitar thing. He was such a master he was doing the chords and the bass line at the same time – that's not easy. They had all the elements on that one. That was risk. Their time is great. Those guys time was supreme. That was just strong time.	Interaction and communication between ensemble members Effective use of contrasts and space
When they first appeared it was like suspense –whoa. Once it started there were moments there where Jim started his solo was like yeah – it came out of nowhere. The minute it started there was going to be and answer. Bill was right with him. And they would come together on these rhythms together. They were able to bounce off each other and not lose the balance. Nobody turned the time around.	Interaction and communication between ensemble members Musicians trust each other to enhance interaction
She didn't even worry about what he was going to do because she knows that he's got her back.	Musicians trust each other to enhance interaction
What's interesting though, what most singers would have done, that last "stay little valentine" would have been the loudest, the most powerful one. And that's like, kind of obvious, you know. She hit her "stay", the loudest one was in the middle, which set me up for the answer to know that now soft must be where she's ready to go.	Provides new insight into familiar material Expresses a personal vision for a particular work
If you look at like she did, the tempo, range, repetition, direction – all those things that as a student learning how to play, if they work on being able to control their direction, their tone, their volume, space…I mean we always talk about space but I think the great players know to leave a space so that someone can say amen. It's like a speaker, you pause to let someone answer or confirm.	Technical knowledge and virtuosity serve to create greater expressiveness. Effective use of contrasts Works to engage audience
She's not Billie Holliday. She's not Ella Fitzgerald. Ella would have done something totally different you know.	Expresses a personal vision for a particular work
And so with good musicians, each one of these people are manipulating. It's good to them but as they're doing it part of them is – they're observing what they're doing. They're above the fray. She did all that stuff on purpose. All these musicians knew exactly what they were doing and they knew exactly what kind of affect they were going to get. And they're enjoying the hell out of manipulating. I don't mean manipulating in a negative way. I mean, like a comic to get a laugh. It's always nice when you see a comic get to a point where he cracks himself up.	Intentionality and purpose of interpretive choices Technical knowledge and virtuosity serve to create greater expressiveness. Works to engage audience

All these people are master manipulators. That's where the great thing is. You're leaving space. You're controlling the space, you re controlling the touch. You're controlling the volume. You're controlling everything and you know the effect it's going to have on people. You just know.	Importance of self-editing and limits Intentionality and purpose of interpretive choices
I think that the effect - lets talk about effect, about what are we going after. What effect we want? Are we looking for a big applause or are we looking for, are we trying to make someone sentimental? Those are the type of things I mean. With these ballads she was trying to make – she was obviously trying to give people goose bumps on that. Bill Evans they were trying to get you going. They were trying to get you on the edge of your feet a little bit. They wanted you to be on the edge of your seat. If you don't get the effect you're going for, what do you do then? I think with me the only effect you really want is maybe I touched somebody.	Conveys a sense of concept or vision – portrays a character or emotion
I think you are intentionally trying to take people on a journey; if you can make people forget about time. It's like we just did; here it is now, I got caught up in these songs. I'm not looking at my watch. I think that's what all of them have in common	Conveys a sense of concept or vision – portrays a character or emotion
Notes are secondary with all these guys. Even with Sarah the notes were secondary. She really gets off on her voice. She can go low and she was exploiting that. She can go high and she exploited that. She's like this, when she started out (imitating the beginning) she was milking it, man. I mean in a good way. That gets her off right there. It got me off because I could tell she liked it. It didn't seem like an obligation.	Sensuality, and individuality of timbre/tone quality Technical knowledge and virtuosity serve to create greater expressiveness.
I think that if you enjoy – first I think you got to love yourself, you got to love your sound, and you got to enjoy your sound. You know once you enjoy it then the rhythm takes over. Rhythm is overpowering everything.	Expresses sense of fun or joy Naturalistic sense of rhythm

Table 4.2 – Performer 2

Comment	Central Theme or Element
This isn't really one of – this isn't one of my favorite jazz bands even though I know that is sacrilegious to most people. It's a band full of great soloists. But they tend to kind of adhere to the form in a very rote way not really paying attention to the other musicians in the group. It's kind of like the standard jazz narrative where a quartet isn't a team – four people working together or a quintet isn't five people working together. It's just five guys on stage all playing the right changes and so on at the right time but you don't get that sense of cohesion that you got with the subsequent Miles Davis bands. The one with Jimmy Cobb, Wynton Kelly, Bill Evans, Paul Chambers and especially the one with Herbie Hancock, Ron Carter Wayne Shorter and Tony Williams. The thing that was really clear was that they were really engaged. They changed how Miles approached those songs.	Interaction and communication between ensemble members Preconceived or formulaic – lacking original statement Creates a sense of originality and personal engagement with familiar material.
Like this one it starts out the solo is (sings) then he got to the bridge then he got to the two feel. And everything it was an adherence to a certain kind of form. Whereas if you listen to the Miles Davis' *My Funny Valentine* on the record **My Funny Valentine**, the intro is *rubato* and then the song kind of takes shape from there. As a matter of fact the lines aren't so clearly delineated you know. Like their playing the melody in time but not in time - the drums aren't there – and Miles goes (sings) it's like you have all these surprises. It's not so predictable and that's the thing I like about those bands. This was a band full of great soloists. But you never got the sense that they changed how they played to accommodate what was going on in the environment why I never got that sense.	Preconceived or formulaic – lacking original statement Surprise, defying the expected Performance fails to provide a new take on something familiar Creates a sense of originality and personal engagement with familiar material
Because the solos are superb and the sounds are superb, I mean that's Philly Joe, right? Philly Joe's a great drummer man. Philly Joe is great. Paul Chambers is great. Its just with Paul Chambers as opposed to a guy like Israel Crosby who was around at that time – he was the bassist with Ahmad Jamal – because Paul was such an excellent soloist I always got the impression that he was kind of like keeping time waiting around for his solo which I kind of - to me is the equivalent of wide receiver on a football team who only runs hard when the ball is coming to him.	Virtuosity and technique at the expense of musicality or expression. Artists are not fully engaged all of the time. Intentionality and purpose of interpretive choices
And that's another one of those things that jazz really, really suffers from I think. You know, its like the individuality thing gets in the way.	Interaction between musicians fails to achieve a unified whole

(Speaking of modern players) …because they didn't grow up listening to traditional performers where three people could play at the same time and not get in each others way. They're just bumping into each other at the end of a song. It's just cacophonous.	Interaction between musicians fails to achieve a unified whole Lack of aural reference for necessary knowledge or skills
I would even argue that people who think individually; I would argue as to whether they are musically expressive at all. I think that often times we confuse instrumentalism for musicianship – technical virtuosity. If you have a guy that plays a bunch of changes and holds one note that cuts through all the changes or two notes it brings a yawn he plays (singing) and everyone yells "woo-woo", The funny thing is if you are in an audience of musicians and lay people, which in Jazz is decreasing in greater and greater numbers, because there are no lay people coming anymore because we have lost them, often times the things that the musicians react to the lay people just sit there like "Am I supposed to applaud at that crap?"	Virtuosity and technique at the expense of musicality or expression. Preferences are affected based upon background in music
Its one of those things, its that Miles Davis and Charlie Parker and all those understood how to play the music with a sound that lay people could identify with in addition to the musicians where it wasn't just this raw mathematical data being fired in a fashion that leaves people who aren't on the inside of it cold.	Displays individuality of tone Performance accessibility defies experiential background of listener
But I think that that was an era, the 50's, the late 40's-50's was an era where soloing became more important than the group sound. Soloing became the thing. It ran to its logical conclusion .we have what we have now – a million great soloists that can't play together.	Displays priority of individual virtuosity over group cohesion and expressive content
I was talking to this student and you know. Since we're on the subject you can pick *My Funny Valentine*. I said, "What is the song about" and he started reading out chords. (Laughs). What is the song about and he says it goes from this chord to that chord. I said, "No man. It's a bittersweet song. It's a song about a very wonderful, very strange person who the other person is madly in love with and wants them to stay and not go after one of their big fights," and that's what you have to convey.	Demonstrates depth understanding of the work Displays knowledge of lyrics and intent of composer. Intentionality and purpose of interpretive choices
If you are 19 year old kid playing in a jury and you have four people sitting in front of you with scores then clearly the most important thing is to play all the notes right. So then you suddenly find yourself in front of 500 people with programs; they want to be moved by some music and you're trying to make the notes right. It's a disconnect, and it takes some kids years to figure it out and unfortunately some never figure it out.	Intentionality and purpose of interpretive choices Performance is influenced by setting/surroundings

They understand the power of sound. Whether it is they have actually figured it out or natural. I mean for me, I've always had a natural relationship to sound simply because where I grew up. There were musicians who were great musicians and they can't read.	Sensuality and individuality of timbre/tone
So, I've always had a preference for people with large sounds on their instruments. I think that traditionally the better jazz musicians had larger sounds on their instruments. There were ones that had a small sound, like Joe Henderson had a small sound. But if you think about musicians who are often in the popular consciousness of lay people, they all had very, very large sounds and they were very, very charismatic and their charisma came from the stage.	Sensuality, and individuality of timbre/tone quality
Art Blakey was interviewed by Ben Sidran and he said, "What's the one word you would use to describe Jazz?" and he said, "Intensity. Intensity. Intensity. Even on the ballads". So I always liked guys who even when they are playing cool its kind of hot the way they, you know, like of the Cool School players, like Getz and Art Pepper and especially Warren. (Marsh).	Player is perceived as investing higher degree of focus and energy, are more personally engaged in the performance.
I prefer, you know, throaty music because it gives you – you have more options. If you already start soft – where do you go? Whereas if you have a lot of power you can create more dynamic tension if you use it judiciously. Start soft and get louder or start loud and get soft.	Importance of contrast and shape
And that's one of those great things about jazz is that the music allowed for a lot of technical deficiencies where musicians lacked certain things they made up for it with personal expression. But that's also one of the liabilities of jazz. Often times personal expression was given a higher value than certain kinds of playing that would be completely unacceptable on the higher end of classical playing.	Expressive regardless of technical limitations Individuality is valued more in jazz than classical music.
See how he uses the rhythmic variety to break things up instead of just streams of eighth notes? Look at that. I like that.	Effective use of contrasts
See, a lot of the arrangement and the direction of the piece went is like you forget about what the theme of the song is. Yeah – it's supposed to be a melancholy song a wistful song. It basically becomes what jazz tunes become – it becomes a pile of chords that you negotiate. You kind of erase the emotional intent of the song. You make it a song that is a bunch of chord changes you need to crack.	Lacks emotional connection, performance is more intellectual than feelingful

The popular jazz narrative where everything is about chords and chords and chords. No, it's the melody stupid. It's about the melody. The melody makes all things possible. So an arrangement like that its clear the focus is more -we got the chord changes lets try to have variety in the chord changes. I think the arrangement would have been more – if he could have just found a way to keep the emotional intent of the song. That wistful kind of melancholy.	Lacks emotional connection, performance is more intellectual than feelingful Importance of melody
No I think its different for different people but its clear to me that there things you can do but it is mostly sound related. Its mostly sound related.	Sensuality of timbre/tone quality
I think that with music its sound and you have to…it has to be a group thing. It can't be one person. One person can't do it. An entire group has to be committed to it.	Importance of tone. Importance of ensemble
Empathy is the key. It's empathy. Empathy is the ticket.	Relationship between ensemble members
Bill Evans figured it out real quick. He stopped using his left hand took him 30 seconds to get through the first chorus because up until then they were just banging heads. They're just using it like its some chord changes and that's one of those things that I just don't like. I don't like when there's an overemphasis on the chord changes. Yeah lets play *My Funny Valentine*. Let's not do it like everyone else, man. Hey lets do it like this. They didn't even think about it its not lets portray the melody they just never thought about it.	Conveys a sense of spontaneity Interaction and communication between ensemble members Performance is more intellectual than feelingful
Bill Evans plays like that. He plays with a certain kind of quiet passion and emotion that I love. It's this particular – its like a jam session record. They got in there and said lets make a record –probably in a day. I just think that the music has to have more thought process.	Expresses a personal style Performance is more intellectual than feelingful
Sarah. I've never felt it. She has a fantastic voice. Loud, soft, control, But I don't get the sense that when she's singing she's thinking about melody. More so, she's just – she has these things that Sarah Vaughn can do on every song and they're powerful things.	Virtuosity and technique at the expense of musicality or expression.
If you think about the fact she had a voice that – and amongst lay people Ella Fitzgerald was far more known, far more appreciated than someone like Sarah Vaughan. Because Ella Fitzgerald had a great voice too and when she sang, there was exuberance and a joy from it that people could resonate with even if they didn't understand how difficult it was to do the stuff that she did.	Expresses sense of fun or joy on the part of the performer Technical virtuosity enhances expressive potential.

It's back to that same philosophy. Its just negotiating chord changes. And that's the great thing about opera when it's done well. Its because you are assuming a character…first of all the music's hard as hell technically to sing but then you have to assume a character and convince people that you're a different person than you are. And the ones that are the most successful are the ones not necessarily that have the best voices but the ones who can do both the best – can sing and act.	Performance is more intellectual than feelingful Conveys a sense of concept or vision Expressive regardless of technical limitations
That's what I mean you can't expect anything. It gets rid of the predictability. And of course people are comfortable in predictability, because it's happening for the musicians as well. They don't know where it's going either. And that creates an excitement that when you hear bands play and you can tell that the thing is rehearsed?	Displays elements of surprise Conveys a sense of spontaneity
To me, a classical piece is like oratory. Great jazz is like a cool conversation. We're doing this thing where I'm playing a solo and ----- starts working up and working up almost the way you're telling a story and someone interjects in the story and you give them space to say and then everyone laughs and after them you go back to the story.	Conveys a sense of concept or vision – portrays a character or emotion
That's where jazz is at its best, when things are just happening. When it gets to the thing where it's like a stump speech, God it's boring to listen to. And there's just too many stump speeches out there.	Conveys a sense of spontaneity
That's not fair to say its on cruise control – they're not phoning it in. It just sits there. Jack's cranking it up – but with Gary's sound its not like he can pull the strings any harder he can just turn it up. Its not like he can start pulling and its going to get bigger. At this point you can't even hear him. He's just gone. Jack just cranks it up.	Artists are personally engaged with the work Importance of sound to the overall effect
The new modern movement in Jazz is to sacrifice sound for technique. I've never been a fan of having musicians around me that would sacrifice sound for technical purposes.	As stated

Comment	Central Theme or Element
Swing is a social concept. It's a social construct. That's what it is. For convenience sake you talk about it as being African or black American – and it is in its inception. But if you have a black kid and he plays saxophone and he was raised in Barrow, Alaska? There is not a DNA switch where he is going to show up in Mississippi and just start swingin'. Given that fact, I think that what swing really is, is available to anybody that wants to embrace the culture that created it. – Anybody! But in America where race is such a complex thing, we have people who want to play jazz and somehow avoid that culture – seek to redefine what swing is. If that's what they want to do, it's fine with me. But us, we swing. Let them do whatever.	Anybody can perform jazz, regardless of race, if they embrace the culture and traditions under which it developed.
Now you start hearing qualifiers like "jazz doesn't have to swing. Yeah it does. It kind of does. Music in general has to swing. Mahler swings. I don't want to hear classical music that doesn't swing – that doesn't have a pulse, that doesn't have a life. I don't want to hear any music where all it is, is hard information with nothing else.	Conveys a sense of rhythmic interest and inspiration.
I hear good music it makes me want to yell, it makes me want to scream. That's what I want. I want to be inspired by it. I don't want to be awed by how much somebody practiced. That's not something that I want. I don't seek that. To me that's what swing is. But it doesn't seem as mysterious to me as it does to other people.	Inspires a visceral reaction to music Virtuosity and technique at the expense of musicality or expression.

Table 4.3 – Performer 3

Comment	Central Theme or Element
The unique thing about whatever we're doing here is that each of these artists brings something to the table themselves.	Importance of self-editing and limits
Miles has a very pensive way of playing. It's very influential type music. Pensive – puts you in the mood. That's why a lot of people like that type of music. Miles wasn't the only one that could do that but he was certainly in the forerunners of people that could grab your spirit and get your attention.	Conveys a sense of concept or vision – portrays a character or emotion
It's him, the way he talks, the way he is, his personality, a soft-spoken person has a way of grasping your attention. Its what's not said that's what's said	Expresses a personal style Importance of self-editing and limits

People used to always talk about Miles choice of notes. He's playing on the same scale that they play on, same key he's playing. I mean, how many notes are in that key? But the variations, the way he – his leading tones are impeccable.	Provides new insight into familiar material
I always like Paul Desmond subdued playing. In his own way he is fiery but in another way, you know? It's like a comedian. Some guys have a sense of humor that's ferocious, fierce. Others have that laid-back kind of humor.	Musical style corresponds with player's personality
I particularly notice the different style of presenting the melody. The way he was playing it was almost like rushed (singing) like off meter as opposed to (singing). Its just different texture and style.	Expresses a personal style Importance of contrast
He just has his own way of presentation. That's why I say everybody brings something to the table. That's not comparing saying good, best or better. It's just showing you the difference in texture.	Expresses a personal vision for a particular work
I like singers to really pronounce their words – to have good diction. One comes to mind like Carmen McRae or Tony Bennett, even Sinatra, of the jazz singers per se. My favorites for me would be like Billy Eckstein or people from the old school or Billie Holiday. I like the way Carmen, just the way she sounded San-Fran-Cis-Co…every syllable. Tony's the same way and Billie holiday, you know, the people that pronounce like that. As opposed	Displays clarity in presentation
Well to the instrumentalists it's the personality inside that comes through. This is the way the person is and this is the way he translates that. He couldn't very well be somebody else. He is himself and he plays it that way and this is the way he expresses himself. " Its two different things and you have to respect the man and his candor for his way of projecting himself. He is himself so who else is he going to be. That's his demeanor. That's the way he comes across.	Performer remains true to his own personality. Musical style corresponds with player's personality
Well they don't know who the "me" is yet. The more the mature the player, you learn what not to play. The unspoken word. Everything you don't have to bang on the table.	Importance of self-editing and limits
I'm a lyrical player. As Paul Desmond, Miles Davis and Gerry Mulligan, they're all lyrical players. That's opposed to creating your solo specifically off of playing arpeggios off the written chord. Improvisation means to change, alter. What a better way to do that then to be lyrical.	Melodic variation and lyrical content valued over technical or intellectual prowess

The form, the shape, the way he handles it. He did a lot of things a lot of players don't do nowadays. He kept it a ballad. He didn't double the time the second time around. There was actually no second time around. What he did was put a cadenza right in the heart of the turnaround and he took it out, which was beautifully done that way.	Expresses a personal vision for a particular work Intentionality and purpose of interpretive choices
Lyrical, you draw on music, not just the chord progression of the music. You play it lyrically. You make a melody of a melody.	Melodic variation and lyrical content valued over technical or intellectual prowess
That was very good, very good. He had so many excerpts from – he drew on a lot of people and that's good when you play. I don't know – my age is showing…have you ever heard Nat King Cole? It's very unique. Bill – it's beautiful the way he never lost his touch for comping. He has changed a lot of piano players around because he had a broad spectrum. He never quite went into the Oscar Peterson thing or Art Tatum but he didn't have to because his was more like Lennie Tristano where he leaned toward colors.	Displays range of influence in development of personal style Performer is iconic due to originality and/or achievement in a given area.
It was interesting, another way of playing the same song, giving off yet another vibe. I call them vibes for another expression, another way of expressing yourself. A person could have a broad range of emotions just listening to what I've listened to so far from the same song. It goes to show you the power of Jazz, just how powerful it is.	Provides new insight into familiar material
(About seeing Willie Nelson) My point is that a musician always has the knack of getting that attention. He can draw you to him. I think he was just playing for himself. He wasn't trying to play for the audience. He may have gotten a few (claps) after he finished. But then he just sat down and felt like that for a minute and got up and nonchalantly walked away - just to think of what a complete musician he was. He turned out obviously to be a well-studied person, well-rounded musician with a vast amount of musical interpretations at his fingertips. I'm drawn to people like that.	Intentionality and purpose of interpretive choices Displays technical proficiency and depth of musical knowledge
This is yet another version that you could listen to, not specifically – it depends on my mood. If I just want to see Bill, of which I would go to see him, and he played that song, I would consider my night complete. But on a show with Coltrane and this and that and the other, I would rather hear a breakaway Funny Valentine". Like, just get away from this.	Performance is affected by setting/surroundings and occasion

Music is like literature, yes it is. It has the same composition; sentence, subjects, predicates, adverbs, verbs, exclamation points. Use all of that: express that thought, that passage. That's what a soloist has at their disposal. You can change things rhythmically, harmonically. You can express the difference if you know the words to the song – you can express it like that. Stay Funny Valentine, STAY – nobody will space. Once again, how loud space is.	Importance of contrast Importance of self-editing and limits Displays depth of knowledge of expressive devices
There's where Miles got a lot of his style. She got hers from Billie Holiday and Billy Eckstein. She was the pianist in that band.	Displays range of influence in development of personal style
Billie Holiday told me once years ago, when you play you're talking to people. Learn to edit what you play and you can't do that unless you know the words to the song. Can you imagine (sings words too fast)? I don't think so.	Displays understanding of work Importance of self-editing and limits
Sometimes you embellish too much and it becomes just that if you embellish everything. It's like seeing Santa Claus with a black beard – great - Santa the pirate. It's a twist and it works. But then you take something from the people who like it most –children.	Importance of self-editing and limits
Well, I keep going back to something Billie Holiday said. Sometimes the people clap and it's an appreciation clap and sometimes they don't really understand what you're doing and they've had enough. They figure if they clap maybe you'll get the message – just a warm textured clap –maybe you get the message and move on. So you can have the audience right in the palm of your hand and lose them.	Great musicians are aware of the audience reaction and adapt.

Table 4.4 – Performer 4

Comments	Central Theme or Element
Beautiful choice of notes, a wholly composed new melody and no obvious scale pattern.	Provides new insight into familiar material
So beautiful to hear Miles and piano. Cut right off – beautiful use of silence. Miles and particularly Thelonius knew how to use silence.	Importance of silence (contrast)
I felt the fingers had done everything…it is certainly well done.	Technically proficient but lacks original content

Certainly Red is very tasty. I didn't know if he had reached the passion of nightmare demons. It just seemed very well contained, very well done. But it eludes me.	Technically proficient but lacks emotional intensity
The first part, not the first phrase, the first 2/3 of the solo where he has totally revised the piece, the semi-interruption, still today is so incredible, the results so nuanced, the feeling his use of the horn	Provides new insight into familiar material
It's certainly amazing to hear Philly Joe Jones and to be reminded that he can play so sparsely. For a second or two I didn't know he was even playing. I felt Paul was a good anchor. I didn't get a Mingus frenzy. I think he was a good grounding.	Interaction and communication between ensemble members
It's just sort of in a delicate time capsule, but Miles transcends this.	Performer is iconic due to originality and/or achievement in a given area.
To me it is beautiful and because of Miles it is certainly a well-oiled group. I think that everyone knew the piece.	Interaction and communication between ensemble members
I liked Paul's entrance very much. Sort of mid way between Miles and Red – a very solo in a box, good feeling, good sound. Not terribly original I admit. So I am sort of unsatisfied.	Fails to create a sense of originality or personal engagement
I think there's some musicians that sometimes subtly is very important and I now wish there was a little Paul Desmond in some of the free music that I hear where there's no door, everything is open, you can knock on the table and that's music.	Importance of self-editing and limits
Because Desmond doesn't immediately hit me maybe I need a bit more melodrama. It's so nice to have somebody contained but I feel it's too much within a box. And when I feel that – I know there is a lot there that I have not heard.	Fails to display elements of risk
At a fast tempo my tongue hangs out in jealousy at what Red Garland can do but I don't like the slick block chords. I know there is something I am missing. I'm missing something in Red Allen. I know Sonny Clarke's another wonderful musician that I haven't heard enough of because he doesn't paint in a sort of abstract gray like Herbie Nichols. I feel I just haven't given Sonny his due and I think Paul Desmond, because he doesn't have the gigantic steps of Coltrane -who didn't play alto - and there isn't the Parker and the Johnny Hodges.	Virtuosic performance lacks emotional variety and expressive range

I also don't think this is the best Paul. I just felt it was like a very nice cup of fruit without the special Yugoslavian plum wine. It just didn't have anything special.	Technically proficient but lacks original content – unsatisfying
Nothing new in orchestral harmony. About 30 seconds in on the second chorus, the orchestra gave one hint of superficial Gil Evans. There's no surprise. But the arrangement is tailor made so he can solo. So he can feel easily in control.	Fails to create a sense of originality or personal engagement Intentionality and purpose of interpretive choices
Well I thought there would be much more imagination. He really hasn't evolved since the early 50's. Unlike Desmond I don't feel that I am missing much. I thought there would be something more special and it looks like he got an ovation, which I don't get in Paris so he must be doing something right. I just find it very light and obvious.	Preconceived or formulaic – lacks original statement
It's a very perfect, very well oiled machine, two great artists; but I need my peppermill. There are no surprises – very perfect.	Interaction and communication between ensemble members Fails to display elements of risk
I don't get a real sardonic thing. They're just doing jazz over the changes. I don't get a scenario of - I really do want some more climate change and maybe that's why I don't consider myself a well-oiled jazz player	Displays virtuosity without expression. Fails to convey a sense of concept, character or emotion
I get, it's so well done and the clichés are at such a high level. They both have such integrity. It's not grandstanding. I usually regard the lyrics as very important, but it's so well done and Bill's a great genius.	Displays technically proficiency, depth of musical knowledge and originality Importance of self-editing and limits
It's like the lyrics have gone. What about *My Funny Valentine* and the feeling of rejection? Only Miles has gotten the sadness. On the other hand, are they being sardonic? Maybe they're describing a perfect marriage of husband and wife.	Conveys a sense of concept or vision – portrays a character or emotion
It's so well done, they can think at that level. They're no awkwardness. They're both very comfortable. . I wish I could think that quickly and fit in. They are both wonderful with each other.	Displays technical proficiency and depth of musical knowledge Interaction and communication between ensemble members

Maybe, I would have a liked a hesitation. I also may have my emotional limitations. I want the gray, the dark and not the pure joy. I guess I would have liked a little silence. It swings like hell and if you have too many unpredictable chords or silences that gets to be a cliché.	Importance of contrast Importance of self-editing and limits
I just have heard Bill Evans play so beautifully and greatly, even the stuff with (Scott) LaFarro, which I like a little less. I guess I just don't hear that side here and I am wondering why. It seems awfully conventional.	Lacks originality or spontaneity. Preconceived or formulaic – lacking original statement
Vibrato is in control. Its not just pitch control, the color of her voice.	Sensuality and individuality of timbre/tone quality
She's really close in that she has kept the lyrics and I think this is harder to do than scat. Ooh, what a surprise! This is so glorious. Now here it's a little conventional but how beautiful!	Displays deep understanding of the work Displays elements of surprise
What a masterpiece. I haven't heard for a few years. I still get goose pimples. I often don't like such a well-oiled pianist quite because maybe I'm not scalar but they do fit together.	Interaction and communication between ensemble members
She's not shy about her technique but it served such great artistic purpose here. So one can talk about the range, the high note and the dark the contralto ending, which is not tenore dark.	Technical virtuosity enhances expressive potential.
Those notes in between, moments of conventionality mixed with the surprise pitches, rhythmical upheaval and then being just where she should be. This is sad but not maybe quite as introspective as Chet Baker would make it.	Conveys a sense of concept or vision – portraying a character or emotion
I keep going back to Sarah because she could have filled it up with a lot more speed, scatting and there are a couple of bravura moments in Sarah that you know its calculated the effect of the audience, the effect I would have expected the applause to be going, screams with the hearing of flowers decking the stage in Japan.	Importance of self-editing and limits
A couple of those licks he played seem predetermined	Preconceived or formulaic – lacking original statement

Comments	Central Theme or Element
He's awfully good. Again, I get prepared for that one little harmonization that occurs. This is not your actual real obvious bridge in this form. I would have loved – I think he did 3 or 4 choruses double-time. I would have liked him to build up to that and then get more laconic at the end.	Importance of shape and contrast
He had very nice feeling but sometimes he's been overly careful.	Fails to display elements of risk
Keith does a wonderful job. I feel it's a rather long solo and again one can envy it so much – that kind of thinking where it's really translated in the chords. Its not just speed running up and down the keyboard. I think he does it effortlessly.	Displays technical proficiency and depth of musical knowledge
He obviously loves the piece and the blowing is awfully good and that's a great talent he has.	Expresses sense of fun or joy on the part of the performer
I miss more of the emotional, but on the other hand I don't' want to call it cocktail, or (say that) there's no feeling. The craft is not – I've really heard some people be hammy up and down the piano – it's at an awfully high level. I mean its not classic bebop but its really moving in and out of the chords.	Displays technical proficiency and depth of musical knowledge Lacks emotional conveyance, performance is more intellectual than feelingful

Table 4.5 – Performer 5

Comments	Central Theme or Element
The first thing that happens of course is his signature, the microphone stuck in the harmon mute. I think everyone tries to emulate him, particularly on a ballad probably uses that as the first shtick to get a job and it gets a kind of intimacy and Miles used it extremely well.	Displays individuality of timbre/tone
I think with this album and the ones from the period, he really provided a paradigm for how to play a ballad and sound contemporary without sounding saccharin.	Performer is iconic due to originality and/or achievement in a given area.

And also, being less concerned with preparation because once he picked the piece these people almost had extrasensory perception with how they with him, they played with him so much. PC was one of his favorite players obviously as were the other people to. I think we all profited from the fact that when we went to play a ballad we had a model. There are moments, kind of things like half-time, pedal point, double time are all things that went into that niche of how to play a tune like this or *Stella by Starlight* or *I Could Write a Book* or all the things that he did because of his turn.	Conveys a sense of spontaneity Performer is iconic due to originality and/or achievement in a given area. Displays technical proficiency and depth of musical knowledge
Always interesting to compare this version with five or six other versions of the same piece which Miles played to see how much material that Miles would recycle, how much the music awakened in a way that makes you use certain material more than once; once you found something that's successful. Miles was a chance taker most of the time but there would be half a dozen things in any such performance like this that he would use more than once in places that he would quote.	Expresses a personal style Displays elements of risk Demonstrates continuity of style
That wonderful two beat. I think always with Miles the thing that's so impressive is that rarely does he ever resort to those kind of Rococo that would happen or might come out of a cocktail piano environment where you were being virtuosic to be virtuosic.	Displays virtuosity and technique at the expense of musicality or expression.
You know that's not the bravura sound of Dizzy or Clifford or even when they play ballads there's still that bravura that's still up in their playing. Dizzy would play something like "Can't Get Started" which is on the other side of "Good Bait", but it's very, very extroverted. Miles looked like he was playing to a person in a small club. He could create that intimacy immediately by the use of the harmon mute and then and everything else would be very quiet which is what it would lead to, something that you really can't do if you chose to do it the way Freddie Hubbard might of did it or the way that Woody Shaw or any of the other players. But then the people who are the Miles Davis emulators recognized immediately how he got the intimacy. But Miles really is the prime user of that way of creating intimacy.	Displays individuality of timbre/tone Conveys a sense of concept or vision – portrays a character or emotion Musical style corresponds with player's personality
It's an intimacy that is immediately recognizable that that's what he's trying to do. With Dizzy, man, it would be the choice of notes, it would be the scales that he used it would be, it would be how they used the rhythm section. Miles was good with rhythm section, but here this is already Miles.	Expresses a personal style Provides new insight into familiar material

Miles' book of things to do and he didn't have to tell anybody in that rhythm section what to do. They all knew that this is how you achieve that. And you notice that even when they went to the little double time thing, they didn't start off with sudden bashing and walking but like brushes behind him. The bass player's playing back and forth between a two and a four and choosing much more conservatively the notes and things that they would choose then if all of a sudden they were put into a situation where they had Bill Evans or somebody would be playing substitutions.	Interaction and communication between ensemble members Intentionality and purpose of interpretive choices
This was straight ahead. I don't think there was a single change or single choice as far as chord voicing that wasn't predictable. No I won't say predictable. It's inevitable rather than predictable. Sometimes that's the word that follows - inevitability. I'm always listening for that which is unpredictable or is inevitable and here everything seems like it had to be. If he'd gone another place I probably would have thought it really had to go there. He's able to create that in a way that only somebody of his maturity even in that point of his career.	Provides new insight into familiar material Creates a sense of rightness of musical choices
I think they're mutually exclusive for one thing. I'm not sure that there is any inimitable relationship between the two. I think you can have a situation where a person who, like for instance, oh let me just say Freddie, I think Freddie's able to do that with all of his force, with all of his gargantuan playing which he had before he started having the problems. He certainly does it when he plays something like – I can't remember now. But no I don't think that there's necessarily a relation between those.	Relationship between dynamic and mood
But in this particular instance, now for instance when he plays *Half Nelson* or *Oleo* and he plays it as he did with a harmon mute he's not looking for intimacy. I think he's looking for that particular sound he gets with the mute. People use these devices, I think, for different reasons in different pieces.	Intentionality and purpose of interpretive choices
I know some people who have to hide it because they don't have chops and they'll use that. It's more a forgiving device then, say, the open trumpet. I know other people who will play flugelhorn rather than trumpet because flugelhorn is much more forgiving, you know. It's easier to play in the upper register. It has a much more expressible sound, not nearly as abrasive. So I don't think Miles used it for those reasons but I'm saying that's his range of reasons one might choose to use it. Miles, I think it is because he wants that sound and that feeling.	Intentionality and purpose of interpretive choices Expressive choices are made in deference to technical limitations
If I were to have put that on I would have taken it off after the first two measures. First of all everything is – it's too obvious. There's no subtlety to this at all because he's using everything but the kitchen sink, everything: harp to oboe to strings and all of it very poorly written.	Importance of self-editing and limits Fails to display elements of surprise

You know, it's so obvious when all of a sudden the writer decides I'm going to keep telling you that I know how to develop ideas. I'm going to keep using this fragment. I'm going to keep using this fragment. I think that the transitions are miserable.	Preconceived or formulaic – lacking original statement
I think it was very inhibiting for Desmond to play with this. And going to add insult to injury then all of a sudden to go into this really stayed business with the bass player walking while they play brushes and while nothing is going on. To me that's – I don't really believe that Desmond would ever made these choices for it to go. This is somebody else has made the choices.	Performance is limited by setting and/or surroundings Interaction and communication between ensemble and soloist
I can't even imagine that given how prescient Desmond was that Desmond would have been very pleased with this. I know that he would get into like get into reading someone like William Blake and all this kind of stuff and it might have been that he approved it. But again, I just don't think that this was a good performance or a good arrangement and I think they affected each other. I think that Desmond probably played as well as he could given that backdrop.	Performance is limited by setting/surroundings Interaction and communication between ensemble and soloist
Very, very much. He was not a risk taker, but he was somebody who was so eloquent not only in his playing but also in his speech and his dress – sardonic sense of humor and the perfect foil for Dave Brubeck when they played together. But no, I liked Desmond very much. I just think that this one did not do him justice.	Expresses a personal style Musical style corresponds with player's personality
Basically, he was somebody who was adaptable, flexible. But in this particular instance they put a thousand pounds of handcuffs on him and I'm not sure what else he could have done with the piece. I tell you what it sounds like. It sounds like somebody made a play-along and sent it to him and said, "Put your part in".	Performance is limited by setting/surroundings Fails to express connectedness or engagement
See now in this one the writing is very, very, very good. It's not obvious. It also has surprise, almost sounded like it surprised Gerry when all of a sudden he found himself a half step away from where the changes were.	Displays elements of surprise
But here, the orchestra is very, very tastefully done, in and out and even the orchestration is according to where they are in the tune. You can also tell that its beginning to approach the ending because he's thickening the texture now, changing the colors so we can get the apex of the piece. . No, that's a very, very beautiful arrangement and you can only do it in a small theater or club. You wouldn't do that at a proper theater or a festival simply because the solo piece would be lost.	Effective use of contrasts Intentionality and purpose of interpretive choices

He draws you in and then the return to just him and the bass player which is more convincing because that's the group he has when he has a group that say, doesn't have piano. . But I think he played very, very well. He's very restrained. He could play. If he wanted to bop he could do that to but this was much more introspective.	Effective use of contrasts Importance of self-editing and limits
When he quoted Charlie Parker. (Sings) He quotes that. It was not offensive. It flowed out of the music when somebody uses a quote and it's at the beginning of a phrase or the end of the phrase it always sound prepared. Here, that's a part of what the line was. I think it was not offensive; in fact it was quite appropriate.	Conveys a sense of spontaneity
Ok, but that would have still been right within the realm of what he was doing at the time. That's a tune he played very often with the quartet. I think he was drawn, as many people are, to the asymmetry of the tune, the fact that *Moonlight in Vermont* is only four measures or six measures instead of eight measures long and they took advantage of the fact that it is truncated.	Creates a sense of originality and personal engagement with familiar material. Explores multiple possibilities for a single work
All of them, they achieve it in different ways. There are people, and I've heard the comment is that Desmond's playing is so vanilla because he rarely, he achieves his affect in a different way because he's such a melodist. The problem is most of the time when a person is a melodist there has to be something to keep it from falling into the area of being saccharin and being too sweet.	Expresses a personal style Importance of contrast
Thad Jones once said that when he writes an arrangement he writes the arrangement and then he goes back and puts a wrong note in every chord because then it gives it sinew, it gives it muscle. In the Desmond thing there was not that sinew and that muscle. It worked because Desmond has such a beautiful sound. It's not a thing that would bear repeated listening but basically you used up all of your aural recognition the first time through. This one by Mulligan definitely would be much more recent because there are surprises.	Sensuality and individuality of timbre/tone quality Fails to display elements of risk
As Whitney Baillet said, Jazz is the sound of surprise. No surprise, no jazz.	As stated
To connect with an audience – the ability to connect with the people you work with. When I hear John Coltrane there are some things that make him magical and make him such a great communicator is the fact that he goes on parallel paths with somebody like Elvin. He rarely is ever – what happens with them, their moving along and there are benchmarks in the piece; the end of an eight, the end of a twelve and they don't worry about what's going on with each other. Rarely are they playing off each other. But inevitably there will those places where they arrive at the same place and it creates a nice surprise.	Interaction and communication between ensemble members Conveying spontaneity Displays elements of surprise

I think that Trane could play where he played often with the person but I think most of the time Elvin's thing that was exciting was you had two soloists who were playing independently and whenever they did meet it was a happenstance. And that happenstance is the time that it would all of a sudden rise above the mundane and become something fun to listen to.	Conveying spontaneity Displays elements of surprise Expresses sense of fun or joy
(On Bill Evans and Jim Hall) These are two people whose primary reputation was built primarily on their ability to interact, particularly with the people who are their intimate friends. I mean these guys are really tight. They're both intellectual. They're both wonderful sense of humor. They're both people who I don't think they know how to be anything other than honest in what they do as players.	Interaction and communication between ensemble members Matching musical and personal styles
But its one of those things when I'm teaching arranging I have to eschew teaching anything that has to do with Bill Evans because if Bill Evans is playing with a trio it's not like Oscar Petersen. It's not like Nat King Cole. It's not like Teddy Wilson. It's not like people who have an arrangement set in their mind and you can teach somebody how to make an arrangement like here's what you do when you have a good arrangement.	Expresses a personal style Conveys a sense of spontaneity
When he's playing *Someday My Prince Will Come* and the unexpected is what I hear even though I know the piece, it still comes unexpected when I hear it.	Displays elements of surprise
And you can bet your life that 's not worked out. And so you're going to get some slashes – some places where you feel awkward a bit. If it isn't happening on the harmonic level it will be happening on the rhythmic level. If it's not on the rhythmic level sometimes it is the result of the clash of the two and that's exciting.	Conveys a sense of spontaneity Displays technical proficiency and depth of musical knowledge
And of course, its' very effective they chose to do it at an up-tempo rather than a ballad tempo.	Provides new insight into familiar material
The thing I liked about it is that even though it was completely improvised is that there was a beginning, a middle and it didn't stop – it completed, it finished itself and they slowed the motion of the tune by playing a pedal point at the end to tell you that it was going to be the end of the tune coming up - a little lame with the choice of chord at the end. I would have loved something a little more – with a little dissonance in it. I'm not sure that after all that they had been doing that it was needed to reaffirm the tonic chord at the end.	Conveys a sense of concept or vision – portrays a character or emotion Preconceived or formulaic – lacking original statement
Sarah is one of my favorite singers but I thought that was dreadful. I thought it was too theatrical.	Importance of self-editing and limits

This is one that could have born having him work some things out ahead of time. It rambled. It was all over the place. She didn't make up her mind what it is she wanted – play it straight, do you want to show off? What do you want to do? The poor piano player is caught in between. He doesn't know what he should do.	Fails to convey a sense of concept or continuity. Intentionality and purpose of interpretive choices
I don't think Sarah came off well. I hear her three or four octaves. I hear her down on that low F. I hear her way up there. I know she does these things and I don't need her to keep telling me that this is the way to do that - basically she's showing off.	Virtuosity and technique at the expense of musicality or expression
She's playing to the audience but not in a way where you are first true to yourself; then you're true to the audience.	Intentionality and purpose of interpretive choices
They've got to bring you a faithful rendition of the words, some kind of a vision about what I want to say with this piece. She got all the way to the end of this piece and she had no notion how she was going to end that piece.	Conveys a sense of concept or vision – portrays a character or emotion
Basically, some people have to show off to catch me. Here, the technique was not in the interest of the presenting the material in a more effective way. It was to show off that she could do that. And there are people who play fast because they can play fast. It's not because that's the best way to make music.	Virtuosity and technique at the expense of musicality or expression.
I would much rather hear, say, Tony Bennett sing that, or for that matter Sinatra. Because first of all neither of them has all of that technique and all of that range. So they cannot resort to that as the means they are going to use to communicate.	Virtuosity and technique at the expense of musicality or expression.
They've got to bring you a faithful rendition of the words, some kind of a vision about what I want to say with this piece.	Fails to convey a sense of concept or vision – portray a character or emotion
With Sarah, she doesn't really have to show the voice off because it's there and if she just sings, if she had just sung that melody straight through, I mean just sing it without much embellishment I would have been very, very impressed because her voice is so gorgeous once you adjust to that vibrato, which was the vibrato of the time, it was the way that people that come out of that particular period use the vibrato and it would have been effective enough.	Sensuality and individuality of timbre/tone quality Virtuosity and technique at the expense of musicality or expression.
I just felt she was showing off. She probably would disagree with me and a few others would enjoy this but still.	Virtuosity and technique at the expense of musicality or expression.

Comment	Central Theme or Element
I bet you the first review said, " She's got three octaves. Boy oh boy does she have…she could have been an opera singer if she wanted to", and that theatricality did nothing to dissuade me from thinking that that's where she was going. Because (singing) hey come on Sarah, you don't need that; she didn't need that. She's got all the other equipment she needs to do whatever she wants to do.	Virtuosity and technique at the expense of musicality or expression.

Summary of Responses –Critics

Table 4.6 – Critic 1

Comment	Central Theme or Element
It sounds fresh. It doesn't sound like a tune that's already been recorded a zillion times. I don't actually know how many recordings were made before this time.	Creates a sense of originality and personal engagement with familiar material.
The way he goes back and forth between adhering to the melody pretty close and getting those little grace notes, those little runs up to the melody notes – things like that.	Importance of melody - continuity of performance
So it is not quite exactly the iconic Miles Davis harmon mute sound but it has a really beautiful presence and all that to it.	Sensuality and individuality of timbre/tone
Philly Joe – on the opening melody, the way he goes into swing time on the bridge a little bit and then just before the end of the bridge if I remember right kind of lets up on it. Very nice in the way this particular chorus how he goes into that nice firm timekeeping behind just to give it a little bit of a push.	Importance of contrast and shape Propulsive sense of rhythm
The way he can crack a note and make it work, that's like your classic Miles Davis thing. He can make it work. (Why?) I'll guess it's the feeling he puts behind it some kind of way. It's hard to objectify for me. Is it speaking to his intention? No, that's not it. I don't know. He makes that fragility, that vulnerable quality work for him. It's like he creates this persona that from what I understand is completely unlike the man himself. He's a good actor.	Expresses a personal vision for a particular work Developing a personal style – creates an artistic personae consistent from piece to piece
Yeah, It's a beautiful reading of the melody. The improvising is really good. The mood of the piece is quite consistent except for Philly Joe kind of bumps it up a little bit even though there he is like a model of discretion because certainly he is capable of kind of "putting the pots" on more than that.	Importance of melody - continuity of performance Importance of self-editing and limits
It's certainly not by the numbers or phoned in.	Creates a sense of originality and personal engagement

113

It's sort of gone now, but that kind of definition that Philly Joe gives to that kind of brush work where you can really, its not just that kind of swirling on the head but you can really hear the beat here. And that sort of rhythmic discontinuity, that's the wrong term for it, Chambers-wise. He's not overplaying it at all. He's kind of stalking his way through the melody in the first chorus in particular.	Developing a personal style – creates an artistic personae consistent from piece to piece Importance of self-editing and limits, not overplaying the moment
Not really double time more of a relaxed walking deal. This has become a real mainstream jazz cliché'. I want to say that it built up to a leisurely walking section in the middle. Chambers hears the difference right a way because now its – he's still not playing a lot of notes but its easier to hear it as a continuity of the line. And its that kind of mesh of drummer that I know from talking to bass players is one of the things that they love the most in the world is that particular kind of hook up – that kind of time feeling.	Naturalistic sense of rhythm Interaction and communication between ensemble members
I'm trying to figure out if he is keying into one of them in particular. I guess its Chambers. It's sort of like he's kind of floating over it a bit. That's kind of what they're there for I think. There's none of the really obvious sort of dialogue between the soloist and a member of the rhythm section. It's not like playing with Al Foster where he is going to grab some phrase that you played and then starts playing it back to you – for a very long time!	Interaction and communication between ensemble members Importance of self-editing and limits: Ideas are subtle.
That's beautiful, not particularly wide-ranging, but really beautiful kind of sound that he gets from the alto. And he can really play a melody, just kind of dickering with the time value of the thing – really make it his own. Lovely phrase	Sensuality of timbre/tone quality Importance of melody Expresses a personal vision for a particular work
They're trampling all over him there on that transition to where the rhythm section comes in	Lack of connection between ensemble members
He's not neglecting the melody by any means but its like he's really thinking through the progression in an audible way.	Importance of melody – performance is thoughtful and skillful
But I don't hear much connection between what he is doing and what they're doing. I can't tell if he's listening to them or tuning them out the way I want him to be tuning them out.	Interaction and communication between ensemble members
As far as expressiveness goes you've got to give Paul Desmond absolute high marks for such a - a pretty short performance – what was it? Take a tune, which he's probably played a lot and (he is) still able to wind his way through it and still find something fresh to say.	Creates a sense of originality and personal engagement with familiar material.

Just the way he's able to take those little liberties with it. I mean we don't really know if it's truly fresh. It has the illusion of freshness, which is just as good for our purposes. The way he kind of paraphrases the melody a little bit to kind of make you see it from a slightly different angle. Maybe and the way he improvises through it as I was mentioning before the way he winds his way through chords and everything just manages to come up with an interpretation that doesn't feel hackneyed or routine.	Importance of melody - continuity of tune Creates a sense of originality and personal engagement with familiar material.
But it's a beautiful, beautiful tone and it even worked as that kind of counterpoint to Brubeck. It worked really well. It's a lovely sound but this is not my favorite setting for him certainly.	Sensuality, and individuality of timbre/tone quality
I mean he is clearly like a thinking improviser – not that other people –I'm not saying that Miles isn't a thinking improviser but you can really hear his kind of engagement with the tune and with the direction and all that.	Performance is thoughtful and skillful Creates a sense of originality and personal engagement
I really like Mulligan's sound. I don't know this version. The beginning is very, very effective – him coming in with the baritone sound really exposed. You can really hear his overtones and really that kind of dark quality that's not always the first thing I think of.	Individuality of timbre/tone
This is super-subjective but the minor variations he plays in the melody are the kind played for people who already know how the tune goes.	Draws upon previous experience and knowledge of audience for innovation
(Asked, *Too Shocking*)*?* No, too conventional somehow.	Preconceived or formulaic – lacking original statement
The way the focus stays on him is very effective I think. The band at moments like this kind of threatens to get in his ways and then they kind of subside. It defeats expectations a bit. I would have thought once the band started coming in the spotlight would move on to other soloists.	Interaction and communication between ensemble members Effective use of contrasts
I think he's got a really, really lovely tone on the baritone. So it's "cooler" than what Harry Carney would get or Cecil Payne would get. It's really, really effective and its very consistent. I think a lot similar to things said about Desmond in that it is pretty recognizable. When you hear it, it is either going to be him or someone who has heard him a lot.	Beauty of timbre/tone Displays individuality of timbre/tone

It's a very effective performance in terms of showcasing his horn in that way but it's also feels very much like, I don't want to use this word in a pejorative way, but a contrivance. It's designed specifically to do that particular thing. So in that respect it seems there's this kind of preconceived element to it that makes it seem a little less fresh to me even though obviously the Paul Desmond thing is very preconceived and the Miles thing also because they've been playing on the road so much there's a lot of preconception.	Expresses a personal vision for a particular work Preconceived or formulaic – lacking original statement Provides new insight into familiar material
Real artistic. The lingering baroque influence there. Clearly, this is another performance that capitalizes on the song being known. It is supposed to surprise and delight with its contrapuntal strategy.	Displays elements of surprise
That little section –that was quite nice. What they played around each other and left a lot of space in it was very effective. Those rests in weird places work really well.	Displays elements of surprise Effective use of contrast: space
The parts I liked I mentioned. The parts I didn't like I mostly shut up. It seems the more conventional it gets the less I respond to it.	Preconceived or formulaic – lacking original statement
(She) [alters] the intervals right away. You make – breath – smiles. I think we're supposed to be wowed by that long note even though it's not that particularly long. That little descent in half steps – that line there – I found that a little corny. I think its great that she knows piano harmony as well as she does, but it's not necessary to trot it out all the time.	Virtuosity and technique at the expense of musicality or expression. Importance of self-editing and limits
Oh please! Overwrought is the word that comes to mind. I appreciate it could be "overwroughter" by a long shot, but still…	Virtuosity and technique at the expense of musicality or expression.
Technically its fantastic. She has a fantastic sense of pitch. She really understands harmony. She knows how to alter the chords like someone who used to audition people for Dizzy Gillespie and wondering why she didn't get hired as the band's piano player.	Importance of self-editing Displays technical proficiency and depth of musical knowledge.
Again, technically it's fantastic, but it doesn't really do it for me.	Virtuosity and technique without connection to audience.

Comment	Central Theme or Element
But here it's like, "Look what a great singer I am. Look how long I can hold a note and how much I can vary my vibrato. Isn't it fantastic when I hold this note for a really long time and then the terminal vibrato gets greater and greater!" It's like, yes, yes, yes its very impressive but do it like you did in 1954, please.	Virtuosity and technique at the expense of musicality or expression.
Certainly its virtuosity but its also intimate for me in some way that should work for me but it somehow doesn't. She never gets really loud with it. I assume she was doing the concert with a trio? And sometimes at the end of a set you get the audience whipped up in such a way that the most effective way to keep yourself from doing four or five encores or whatever is to do one that's really quiet after which it just becomes superfluous to bring it back to that level that you had earlier.	Intentionality and purpose of interpretive choices. Importance of contrasts.
Now some merely pretty playing, and that tentative stepping in by the rhythm section that's so familiar in this trio. They're following him? I couldn't quite figure what he was doing to the timing of the chords there, if they were a little early or a little late. It didn't move me but I recognize what was happening.	Interaction and communication between ensemble members
No, it's kind of typical Jarrett trio in its middle –mediocre is too harsh a word. It's not brilliant. It's not awful. It's just in that punching the clock it just doesn't grab me. It's not really like any of the choices anybody made dazzled me. I don't know, it's kind of hard to describe and absence of something. It just seemed to meander along without peaks.	Lack of emotional/intellectual engagement of performers Importance of contrast Conveys a sense of concept or vision – portrays a character or emotion

Table 4.7 – Critic 2

Comment	Central Theme or Element
Where he didn't play a lot of notes, he wasn't fancy but he conveyed a lot of emotion with very few notes, with unadorned phrases.	Importance of self-editing and limits Portrays a character or emotion
He was more about emotion than technical wizardry.	Intentionality and purpose of interpretive choices
I also hear him reacting to the bass here, I think. I think I hear him letting the bass lay down a few notes and then pause, and then he steps in, and then the bass again.	Interaction and communication between ensemble members

It's because of stuff like this where he strayed enough from the melody but he didn't really get away from the harmony of the composition. He was respectful of the written form but he gave himself and his other musicians a freedom to do what they wanted to do with it.	Displays deep understanding of the work Interaction and communication between ensemble members
It's what gives it its energy, its life, it's why we turn it on today and it just it sounds so great and in the moment. Its not dated. It doesn't sound stiff and formal, it's like these four albums to me are like being in a jazz club.	Creates a sense of originality and personal engagement with familiar material.
I think it's that you know he feels what he's playing in the same way that you know when Billy Holiday, what did she have an octave and a half of range. My two favorite vocalists are the two big ones, Billy and Ella, but they're completely different. Ella was technically incredible with a huge range and Billy had this tiny little range. But her voice is full of the heart break and you know, down on her luck emotion	Expresses a personal style Technique serves to enhance expression Expressive regardless of technical limitations
I pick on from time to time Roy Hargrove. I think he's technically, he can play his instrument and well as anyone, but I don't hear a lot of feeling in what he does. And I don't hear him having a lot of you know, fresh things to say, and a lot of fresh ideas. I think he can play his instrument as well as anyone, but he doesn't for me, I don't feel anything when I hear a lot of what he does.	Displays virtuosity without expression. Lacks originality Lacks emotional conveyance
With Miles you know, I just sense that he's got these emotions he's getting out, some of them are anger, some of them are melancholy, and you know it's hard to put your finger on exactly what about his sound makes you think he's conveying some emotion.	Sensuality of timbre/tone Conveys a sense of concept or vision – portrays a character or emotion
I hear things like regret in they're sound. I hear you know, I hear sadness, I hear you know, I hear people who are not quite happy with their lives who are not quite happy with the way things are, generally, the way things are in the world, in their own life. How do you describe what it is about their sound that makes you think that's what they're trying to get across? It's hard to say. Billy's voice cracks a little now and again. She bends her notes. Miles doesn't often really bend his notes. What am I hearing in his sound? I don't know. Is it the length of time he holds his notes? Is it the intervals, or the way he skips to one note to another? I play the piano and my music sounds different when I'm in a happy mood than when I'm feeling crappy. And that's part of why I play, I play to get out these things. I'm not an emotional person; I'm not an overly emotional person in person. But when I play I convey emotion. Its not just tempo, there are other things going on.	Portrays a character or emotion (sound) Displays virtuosity without expression. Expresses a personal style Conveys a sense of concept or vision – portrays a character or emotion

118

That's a beautiful interaction between instruments. This feels like a dance, it feels like a ballet going on. It feels like people regarding one another.	Interaction and communication between ensemble members
I often have a hard time buying into the idea that this is a lot of emotion behind here when you get so much rigidness of composition and arrangement and you have someone trying to improvise over that.	Performance is limited by setting and surroundings.
For me emotion is important in jazz and believing in some feeling behind the playing.	As stated
I hear Desmond trying to fit into the aesthetic, I don't hear emotion. I don't hear a lot of emotion in his playing.	Lacks emotional conveyance, performance is more intellectual than feelingful
When I don't hear any emotion in the playing, I don't know, I guess I wonder what they're doing and why they're doing it because I've heard this song and any standard you've heard a million times, so why are they doing it again if they're just going through the motions or are they throwing in a new solo, but at the same time you could hear any number of rock or pop songs that contain no emotion and still enjoy them.	Preconceived or formulaic – lacking original statement Fails to create a sense of originality or personal engagement
Now this feels already dark and mysterious, it's drawing me in.	Portrays a character or emotion
I feel like he's sketched out a plan here but he's given himself plenty of leeway to do what he wants to do. I don't feel that with Desmond, I felt like he knew what notes he was going to play before he started playing. But here I feel like he's creating this, to me, he's creating, I don't know why, its because each phrase is different than the phrase its proceeded.	Preconceived or formulaic – lacking original statement Conveys a sense of spontaneity
I feel like he's telling a story too. This is a thought that started a few minutes ago and he's going to take it somewhere and going along with it, and he'll wrap it up. He's figuring out where the conclusion is. But he's telling a story. He's got little climaxes along the way. A mini climax and let it settle back down again, go on and tell the story again, and there's the end of a chapter.	Conveys a sense of concept or vision – portrays a character or emotion Effective use of contrasts
I don't think we know or we're ever supposed to know what they're telling us. A novelist will tell a story with words and a musician tells a story with notes and phrases, you know you've seen films and you didn't quite know what they were about when they were over. And I think it's the same way with music, they're telling you a story and you can hear it but you don't quite know what its all about, You can get a glimpse of it and the feeling but I don't know -I can't.	Conveys a sense of concept or vision – portrays a character or emotion

Its way more upbeat than I was expecting. It's a shock almost. I don't expect either of them to play at that speed. That's too guys having a lot of fun with their playing with us in a way too because you don't expect this song to be played like that.	Conveys a sense of spontaneity Expresses sense of fun or joy on the part of the performer.
They know each other really well to, I hear that as they go, they are predicting what the other player is going to be doing. I also hear trust, they are really trusting each other, to let each other go, and to counter respond to, I'm going to do something weird in the upper register here, go with me. That's nice. And they come back together right away. As a performer that must be the most exciting thing to experience to have a musical partner that you could spar with like that.	Interaction and communication between ensemble members Displays elements of surprise
This is a different emotion entirely. This is just fun. We're enjoying ourselves here with a song you're not going to hear often played this way.	Provides a new take on familiar material Expresses sense of fun or joy on the part of the performer
Oh it will always enhance for me, that somebody's surprising me, surprise is one of the key elements of jazz that I'm not going to play this song the way you heard it last week. All things being equal, surprise will enhance the experience for me. That's what jazz is all about.	Displays elements of surprise Creates a sense of originality and personal engagement with familiar material.
I think I hear the piano, pianist reacting to her, comping behind her in a way that's not just root. Yeah I do. He's reacting to her singing. You can hear it in that last part.	Interaction and communication between ensemble members
One of the reasons this song works so well is the interaction between the voice and the piano. I don't think that song would have been nearly as powerful if the piano player wasn't paying attention or wasn't reacting to what she was doing.	Interaction and communication between ensemble members
There's a lot of expression, but she's a very expressive vocalist. While I was listening to it, I was trying to think about whether (what) I heard is her emotion in that. That's a case where it doesn't really matter. I guess there is. But she's making that song her own. She's expressing herself. She's shown you what a range and facility she has. No one else is going to sing the song that way so that's enough expression for me right there.	Conveys a sense of concept or vision – portrays a character or emotion Displays technical proficiency and depth of musical knowledge

An actor sort of feels like they have to get into the emotion, get inside the head of the character they're playing to accurately and appropriately convey the, to become that character. So maybe a musician has to do the same thing when they're on stage to make you believe that they're feeling what they're saying or what they're singing. Then there's the question is they're just trying to make you believe. Is it valid emotion or are they just acting? I don't care. I'm enjoying what they're doing.	Conveys a sense of concept or vision – portrays a character or emotion
I also love the sound, I don't know if it the sounds he gets out of the piano, or the kinds of pianos he chooses to play on, they just sound so big. Every recording's done on a different piano.	Sensuality and individuality of timbre/tone
To me nobody, no group out there interacts with one another better than these 3 guys today. There's been no greater example than this in the past, I'll say, 20 years. They definitely, they spend every moment listening to the other 2 guys. In fact they are looking at each other when they're performing.	Interaction and communication between ensemble members
He says ok, it's a standard and a song you've heard a million times but I'm going play it in a way you've never heard it before and a way that makes it completely my own. I can do it with anything. I don't have to make my own piece of music to express myself. I can take a song you've heard 500 times and create something new with it. This isn't *My Funny Valentine*. This is Keith Jarrett doing what he does with *My Funny Valentine*.	Creates a sense of originality and personal engagement with familiar material. Provides a new take on familiar material
This is all expression to me. This is just 3 guys responding to one another and creating something, this song is 2% My Funny Valentine, 98% Keith and Jack.	Interaction and communication between ensemble members
I also think there's nobody, few people who are playing with more looseness and confidence at the same time, as him. He knows that whatever he's playing is right, is valid.	Performer is confident. Displays technical proficiency and depth of musical knowledge
I don't think you have to know what exact feeling you have inside you that you're trying to get out. I mean sometimes I'll come home from work and I'll be really annoyed and I don't really know what it is. I don't know if I'm angry or mildly upset or dissatisfied with something. But I still might have some emotion I want to get out. I don't think it's important to know exactly what emotion you're trying to convey. I also think the listener can take away different ideas than what you're trying to convey and I think that's fine.	Emotional communication need not be specific to either performer or listener. Music can express emotions in the abstract.

Table 4.8 – Critic 3

Comment	Central Theme or Element
I guess one of the first major comments would just be how free Davis is with his melodic embellishment. Really refreshing.	Provides new insight into familiar material
I guess in the world of 1956 you could almost assume that everyone knows *My Funny Valentine*. This is something that really poses an interesting question for the jazz interpreter of today where you have a musician who is trying to imitate this – and you can, but what happens to the relationship between the improviser and the listener where in 1956 everybody knows *My Funny Valentine*.	Draws upon previous experience and knowledge of audience for innovation
I'm at the point now hopefully where my intellectual knowledge I can divorce from it in some sense in terms of my purely physical and emotional enjoyment of a performance.	Listener separates intellect from affect
Another thing that just comes to mind, and this is something in all art, is how fresh this would have sounded – I mean it sounds fresh now 52 years later – but at the time when it was recorded, absolutely fresh and innovative and new it was.	Creates a sense of originality and personal engagement with familiar material.
Philly Joe had something special. They all had something special, but he had a certain snap, crack and pop that was really unique to him	Expresses a personal style
One is just hearing people like Paul Chambers and Philly Joe for instance establishing their reputations before they became famous for do this or became famous for doing that; and its really kind of fresh –like the young Lester Young records or the early records by any artists, before it becomes codified and before it becomes something that other people are doing.	Performer is iconic due to originality and/or achievement in a given area.
Now the difference between a Philly Joe Jones and Miles Davis would be that Miles is a protean figure who, if he's going to do anything, he's not going to do what he did before, so he keeps evolving right up to the end of his life. [Philly Joe] and the rest of the mortals and most jazz players come to one personality and that's pretty much it and they're lucky to have done that.	Performer is iconic due to originality and/or achievement in a given area.
This was the Miles Davis who first made an international impression as a stylist. Somehow his music was accessible, not to just the jazz people, but this sound and that mute and that rhythm section and the way that he played was accessible.	Artist continues to change and develop his personal style Importance of melody. Displays individuality of timbre/tone

Let's say that you look at a Chaplin film or you look at anything like that; anything that is so iconic and created an idiom. In many ways it's the imitations of it that become dated because they don't contain the same insight into humanity and the freshness and sense of discovery and sometimes just the genius of the person who did it.	Performer is iconic due to originality and/or achievement in a given area.
Let's say Lester Young has imitators or John Coltrane has imitators or Matisse and his imitators, X" and their imitators – and in that sense, this kind of performance of Miles Davis he's that kind of artist that he brings to it such a perception and such a…it's funny how on projects on one thought…such a window into humanity that I can't see how it can ever not be fresh. Also its remarkably cliché free.	Provides new insight into familiar material Creates a sense of originality and personal engagement with familiar material.
I mean his melodic invention is so wonderful.	Displays elements of surprise
His sound is so wonderful.	Sensuality and individuality of timbre/tone
One has the feeling of spontaneity within the recording although it's within a totally defined mode. They knew when they went into record it that this is how Miles likes a ballad and we're going to do this, we're going to do that. But one doesn't have the feeling of them doing it by rote.	Provides a new take on familiar material Performance is limited by setting and/or surroundings
And that really raises a whole other issue which is the act of creation; the act of recreation and reinvention. You know as a musician and I know that most of the best music I have ever participated in, or been around even, has been in rehearsal. What happens in performance that's another category. But the real sense of discovery and the real sense of "Oh, Wow! This is fresh!" that happens in rehearsal. That hardly ever happens in the jazz club or the concert stage or the recording studio. So here we're given with the form of recreation but never the less it's very fresh.	Displays elements of surprise Conveys a sense of concept or vision – portrays a character or emotion Creates a sense of originality and personal engagement
Interesting just to begin with how this introduction really is in – has a minor-ish tinge to it and sets up the minor, which is kind of interesting because it means that when it modulates to the major key later it's going to come more as a surprise.	Conveys a sense of concept or vision – portrays a character or emotion
On the one hand the arrangement eschews a lot of the harmonic clichés of jazz in a sense.	Creates a sense of originality and personal engagement with familiar material.

But again with Desmond on the one hand one is immediately struck by Desmond's wonderful way of melodic paraphrase and elegance and the way he plays and all this kind of stuff. And on the other hand, after a while I just always felt that – the use of the word polite when I said mannered – there may be something there in terms of – it's almost like a great character actor. Its very limited what Paul Desmond does. Now, within that limitation he's wonderful	Importance of melody. Lacking elements of risk. Limitation of expressive range.
Some of those jazz at college and some like that, where he really blows – however one defines the word "blows". He really, really takes a lot more chance and all that kind of stuff and uses a much wider range of the saxophone and its expressive capabilities. Now on the other hand, not to be forever equivocating but he's making a pretty album here obviously. So one plays one way on a pretty album, you know what I mean? Or maybe one doesn't.	Displays elements of risk. Performance is limited by setting/surroundings.
Gerry had arrived, like Miles Davis, at a commercially identifiable sound and concept.	Displays individuality of timbre/tone
But Gerry, like Miles, had a way to remain creative and fresh and spontaneous within an idiom that had become commercially quantified; and that's very important to me.	Creates a sense of originality and personal engagement with familiar material.
At no point here does anything ring false in terms of the arrangement and the setting. You may say what do I mean by "false", so I'll take the word false out and I'll say to me it's more cohesive than the abrupt thing that we encountered in the Desmond version. The accompaniment here never calls attention to itself.	Demonstrates continuity of style Interaction and communication between soloist and ensemble
The point is he did play the baritone. But his expression, of course, is inextricably bound to the register and the tone.	Sensuality and individuality of timbre/tone
Then you have like Miles Davis and Gil Evans, the perfect example of two people who respected each other, learned from each other and influenced each other and then created an oeuvre – a body of work that was really mutual. Ralph Burns and some of those Woody Herman records might be the same. So I guess that's what I'm talking about. With the Bob Prince/Desmond thing, see now you helped me figure it out. I sensed something that wasn't protean, that wasn't endemic to the way that Desmond was expressing himself with the way that the arrangement went.	Interaction and communication between performer and arranger Performance is limited by setting/surroundings.
Of all the recordings that we have heard so far this is the first one that's closer to walking on that precipice of a high wire with the arms drawn -Earl Hines high wire act of a duet. I sense the Danger of their high wire act their doing right now. Their taking great chances – great chances and that's part of what makes it so exciting. This is the first one that we've heard that has that element to it, that's not a set piece.	Displays elements of risk

As far as things that just strike me, incredible time they both have and how Evans, and I know that Jim Hall also, eschews any traditional kind of accompaniment thing.	Provides new insight into familiar material.
What I love about this record, the tremendous amount of variety. I didn't hear any variety in the previous records. There was variety on top of a stayed quality or a set quality. That's part of the joy of a great arrangement. But this is just "go for broke"!	Importance of contrast Displays elements of risk
Now that's really interesting. They take it at that tempo and again because it is so devoid of cliché and so spontaneous sounding, I didn't for a moment say, "What are they doing to *My Funny Valentine?"* I still felt at the end of the performance that I had heard *My Funny Valentine* and that what I heard wasn't dissonant with the intent of the tune or with the original version of the tune. That's quite an accomplishment I guess. What a wonderful record that is. It's fun.	Provides new insight into familiar material Displays elements of risk Displays deep understanding of the work
In a way this is a quintessential jazz performance. How do I define quintessential? This is a definitive performance of a definitive artist - definitive in so many ways. In many ways that is a definitive jazz recording because she really recomposed the piece melodically while at the same time keeping in perfect step with the original composition.	Performance provides new insight into something familiar Displays deep understanding of the work
She took a theme and created her own variations on it.	Expresses a personal vision for a particular work
It's self-evident about the performance: tremendous virtuosity, range, timbre, swing, references. With Sarah, more than any other jazz singer up to her time, I think, we really do negotiate the disparity in the closeness and the distance between the church and the roots of jazz, which are in the church, idiomatic African-American expression, and opera,	Virtuosity and experience allow for greater range of expression
So in that sense she did it. She did it right there where some of those inflections are so idiomatically African-American and on the other hand some of the things are just so intensely Italian opera. So I guess what we are really saying is that this is what bore fruit in New Orleans. So yeah, what a phenomenal record - a wonderful performance.	Performer must have a range of both life and aural experience upon which to draw.
They're expressive of different emotions, but within the limitation of what they set out to do, and not using the word limitation as a pejorative, I think that they're both equally successful. This '64 version expresses a much wider range of emotions, but that's not what he intended to do in '56. He could have done that in '56 if he wanted to I guess but that's not what they were doing.	Conveys a sense of concept or emotion Intentionality and purpose of interpretive choices

Comment	Central Theme or Element
At this point, if this is going to go where I think it is going to go based upon my other experiences with Keith Jarrett, I'm going to feel the feeling of indulgence and the feeling of too much and he just needs to learn to edit. But, I like it. After a while it's like enough already. I don't know why so many of the tunes they're all so long, so relatively long. Now I'm losing interest.	Importance of self-editing and limits
I don't mean to take anything away from this. It's just in that mode of rubato piano introduction, brilliant piano into tempo, rhythm section becoming more active, now the bass solo. I get really bored with this kind of stuff.	Preconceived or formulaic – lacking original statement
In my judgment there's an element to Keith Jarrett that can be self-indulgent and I will say that it finds its expression sometimes in the way he looks when he plays it. To me, it's kind of like at what point does an artist say "enough!"	Importance of self-editing and limits
This kind of rhythm section playing I love. I keep using the word protean, but it was. They followed him. The way they introduced themselves was really interesting and the way that they increased the intensity. It was just perfect playing by great players – wonderfully tasteful, just wonderful – wow. Really great, man – that's as good as it gets for that idiom. And these are people who have helped define the idiom.	Interaction and communication between ensemble members Performer is iconic due to originality and/or achievement in a given area.

Table 4.9 – Critic 4

Comment	Central Theme or Element
It's the way Miles just introduces the tune, he respects the melody but at the same time almost instantly puts his personal stamp on it. It almost instantly sets a mood. That was what was so great about that stage of Miles and the mute he was using. It's a very intimate statement. Of course this group was so in tune to each other.	Displays deep understanding of the work Expresses a personal style and vision for the work
Miles, whatever he is doing, it sounds completely fresh and he makes a beautiful sound. I think that's important because with music – music of course is sound, what else. It's other things but for foremost…and making a beautiful sound like he does it adds a lot of weight to the statement.	Sensuality and individuality of timbre/tone
Miles –he's one of the great, especially at this stage, improvisers. He's one of the great interpreters of a ballad and it's on a different level. You would have to be very strong to equal that.	Displays deep understanding of the work Provides new insight into familiar material

It sets a mood and it pulls you right in. It's very hard to resist. It's not sentimental. There's nothing tawdry about it. It's aesthetically very pure but it has a lot of feeling, a lot of feeling.	Conveys a sense of concept or vision – portrays a character or emotion
It's the way he phrases. It's the way he interprets the melody. He departs from it rather quickly yet he doesn't go – it's not too abstract, it's there. But it's what he does with it. There were a lot of people at the time and you could look for what people were saying about Miles at this time, especially his ballad playing, that its clear that it moved people. As I said before it is a very intimate quality to that. The sound he got with that harmon mute and softly yet, it's rangy. There's a lot of range but it's never piercing. It's within an emotional and tonal compass that – it just pulls you in. It's perfectly balanced.	Expresses a personal style Conveys a sense of emotion Sensuality and individuality of timbre/tone
Paul, like all great musicians, he had his own distinctive sound. You can tell right away after a few bars that it's him. I think his opening of the melody which he sticks closer to than Miles did, is very beautiful. He has a very pure sound. It's high up in the air. Sometimes when he plays longish notes he almost sounds like a violin.	Importance of self-editing and limits Displays individuality of timbre/tone
But I think in a way except for that opening statement of the melody, you know, playing a melody and sticking to it but putting your own personal stamp on it, it's not the easiest thing in the world and he does that beautifully. But the opening statement of the melody is really beautiful and he does that very well.	Displays sensuality of timbre/tone
He was very bright. He was basically one of the few jazz musicians I've known whom I would call intellectual –he was, although he often downplayed that. It would come out especially if you responded to it. He doesn't, so to speak, "wear his heart on his sleeve" yet what he does there's a lot of feeling in it and he really expressed himself when he played and he expressed himself though his humor came out as I said before but there was also a lot of emotion involved.	Expresses a personal style Importance of self-editing and limits Musical style corresponds with player's personality
But Paul was very expressive. I think Paul, especially in some of his later work, is really gorgeous. He was very imaginative. He loved melody. He could really do something with that. There's a lot of feeling to what he (did), not in the sense of any kind of bravura or anything like that, but still, a lot of emotion – the beautiful sound that he made.	Provides new insight into familiar material Sensuality and individuality of timbre/tone
When you're playing for a live audience there its good that everybody knew the quartet record. It's considerably later.	Draws upon previous experience and knowledge of audience for innovation
I think I got more in the beginning, it's what affected me most emotionally: the opening, the first chorus. Then as it goes on I became more involved in what he's doing musically rather than the standpoint of responding to it from the heart. That's when he goes into, he's improvising more and it's more what's gone on in his head which is interesting and I'm not saying that it left me cold in any way but it just involved me in a different way.	Performance becomes more intellectual rather than feelingful Displays technical proficiency and depth of musical knowledge

127

But anyway, this was beautiful. Again, I have to get back to the idea of a musician's sound. Gerry's sound improved over time and its very good there. In his early work he was always an interesting player, really kind of a dry sound if you know what I mean. We're going back to (that). Serge Chaloff used to win all the polls (over Gerry), which frustrated him. Serge had a bigger sound. But his sound is beautiful there and it projects very well.	Sensuality and individuality of timbre/tone
There is an aspect of, what do you call it, not necessarily reminiscing but, nostalgia is the word I am looking for. There is a nostalgic aspect to that performance because clearly that was a landmark in his career but it also was a difficult time. He was going through all kinds of problems. What goes through his mind I don't know since it's more than just a spontaneous performance since he sat down and did an arrangement for himself of that. So there was much more I think of a conscious involvement with what he would have to be thinking about.	Conveys a sense of concept or vision – portrays a character or emotion Conveys a sense of emotion and personal experience
I don't know if you're asking if there's anything preconceived, contrived, I don't know. Contrived? I really don't think so. I don't think he's doing stuff that is rote. But of course the way this thing is structured with the first melody and the improv and then the cadenza it is a framework that remains the same every time you perform it and there is a tendency to get maybe locked into certain things. I didn't feel that there. I think he probably hadn't done it often enough for it to have become a rote thing.	Conveys a sense of spontaneity
Gerry was someone who always thought about what he was doing; whether it was just constructing a solo or his group was a big band, a sextet, or a quartet or whatever it was, there's always a strong, structural element there and with this it's his arrangement so of course he knows exactly what's going to happen…He always was a very self-conscious player. He was. Gerry always knew exactly what he wanted to do and what he was doing. He's not generally somebody who gets carried away and so is very – he's a thinking man.	Displays depth of musical knowledge and originality Conveys a sense of concept or vision Intentionality and purpose of interpretive choices
It's just so wonderful the way the two of them relate to each other and guitar and piano are not necessarily the most ideal in that their both chordal instruments although you can play single lines with them. You know what I mean. The way they compliment each other, they never bet into each other's way. The completely symbiotic relationship is just gorgeous - and it's happy	Interaction and communication between ensemble members Expresses sense of fun or joy on the part of the performer
It's really sublime. It's wonderful. It's like a trip. Naturally it involves you emotionally. It's just something that pulls you in and you go along with it and you just want to hear how all the interplay, the little counterpoint, fugal thing in the beginning and just the way they compliment each other and never get into each other's way. They almost intuitively hear what the other one is going to do. It's great. That's a real jazz thing; something that I would hope you would play. It's very accessible to. It's something you can play for people who could never figure out what jazz was all about. It's great.	Displays technical proficiency and depth of musical knowledge Interaction and communication between ensemble members
Sarah's a vocal acrobat. She just had the most amazing voice and range.	Displays technical proficiency

We get into a thing here which has to do with singers and the interpretation of song lyrics and what does the song mean; it's different than what an instrumentalist can do with the song whatever he or she pleases. The lyrics are another matter. In the case of Miles that we've been listening to I think Miles had lyrics in mind. He retains more than others the real, the essence of the song so to speak as a song, as it was conceived by Rodgers and Hart. Sarah is a problem, singers that I know, there are singers that take great liberties, jazz singing especially post Betty Carter has become a thing where you can take all kinds of liberties scatting and everything. But there are other people who feel that the lyric is very important when you are dealing with a pretty great lyric like Hart's in this case; that you should retain some semblance of what the meaning of that song is, and you can debate about that.	Displays deep understanding of the work Performance is faithful to the composer's intent.
This is an incredible performance and it is emotionally affecting; not because of how she interprets the lyric because if you're not familiar with it you're not going to catch much of it. If you know it of course (you will), because she definitely expresses. There was an emotional affect to what she's doing there.	Conveys a sense of emotion
First of all it's the voice. Most jazz singers don't have the kind of vocal equipment that Sarah had in just her range. I mean, Billie Holiday, what did Billie have an octave and a half? Of course she could do amazing things with it but there's a great difference. Ella has a much lighter voice. It's a much lighter voice. It's a lovely but obviously not of Sarah's magnitude. Also, Sarah, it's her bottom, I guess she would be a contralto but she also gets into soprano range so that's the instrument. And then it's also her musical ability.	Sensuality, and individuality of timbre/tone quality
But she really knew music. She knew harmony and it's her imagination. So she is more of a, her conception is more like that of an instrumentalist really than of a singer.	Displays technical proficiency and depth of musical knowledge
That's why I think she is one of a kind and there hasn't been anyone else who has equaled that vocal equipment and that ear. And she had a great sense of humor to. There are moments in this Valentine where she is having fun; like at the end (singing downward, chromatic ending) like that. But most of the time before that she is serious and again, it's a live performance and again its one of the remarkable things about musicians is that they can do such expressive things in front of masses of people and in the spotlight and everything.	Displays technical proficiency and depth of musical knowledge
There is a lot of playfulness in Sarah even though she is demonstrating her range; I think there are moments where she is serious, where she is into an emotional aspect of what she is doing. There were often swings like that.	Expresses sense of fun or joy on the part of the performer Conveys a sense of concept or vision – portrays a character or emotion
On the other hand somebody who is a total technical wizard like Art Tatum always had a lot of content there and beautiful harmony and the feeling there is just incredible –time is just so. But there are people who are sort of exhibitionist where there isn't much emotional affect to what they do.	Virtuosity and technique at the expense of musicality or expression.

Comment	Central Theme or Element
But Art (Hodes) had a lot of feeling in what he did and he was musically knowledgeable, but he didn't have chops. He got a nice sound out of the piano. But he knew exactly what he could do so within his technical limitations he knew what to do and expressed himself very well.	Conveys expression within technical limitations
I just think that Johnny Dodds was a beautiful player but he didn't have a lot of technique and sometimes he played wrong notes. But he certainly had a message. So it becomes a matter of what your own aesthetics are. If you can appreciate somebody who is technically limited but has a story to tell and at the same time the opposite is just people who run a lot of notes and have a great deal of facility but there really is nothing there that you can latch on to, that you can remember after they stop playing. It's not going to mean anything except what the technical razzle-dazzle is. I would much rather listen to the first kind than the second kind.	Expressive regardless of technical limitations Virtuosity and technique at the expense of musicality or expression.
Keith is, needless to say he's a terrific musician. I've never really responded that well to him. There is something about him that I consider sort of precious and I think he's one of those people consider more interesting than he really is but obviously a lot of people would disagree with that.	Expressiveness is subjective on the part of the listener as well as the performer.
I can handle him better when he doesn't take too much time.	Importance of self-editing and limits
You're bound to come from somewhere. They are very few and far between people who are total originals. It's referential. But when you get to be your own player that's when you longer have to say those kinds of things.	Artists begin with imitating that which came before them prior to developing personal style.

Table 4.10 – Critic 5

Comment	Central Theme or Element
What I'm thinking of now is I remember Steve Kuhn talking about studying with Madam Margaret Chaloff the piano teacher and how famous pianists coming into town would go to seek her help and she said the only person she couldn't help was Garland because she was all about sound and she thought he had a perfect sound and he came to see her and she said, "Go away, I can't help you."	Sensuality and individuality of timbre/tone quality
This is really the point at which Miles Davis established his sound with the harmon mute and it's a great example of just how expressive the sound of an instrument can be and talking about Red Garland's sound too. It's the first thing that really strikes any listener I think, is how a sound communicates. I think it really allowed Miles Davis here to get, he doesn't play much of the melody, he pretty much is improvising from the get go, which would often put off a lot of people who aren't die hard jazz folks. But I think they're linked to the whole mood and tone of the performance.	Displays individuality of timbre/tone Expresses a personal style Importance of self-editing and limits

Well, very trademark of this Miles Davis band was using the cut time and going into 4/4, is a version of tension and release and they probably did it as well as anybody. And also, the way the arrangement is very central to how they present it. That they'll be a bass lines, then Chambers will play at the bridge, its kind of carried through from the theme chorus through this, and it's a great piece to do that on, I mean the piece is kind of structured in a very dramatic way with its own tension and release points.	Expresses a personal style Importance of contrast and shape
It's an example of Ahmad Jamal's influence on Miles Davis.	Displays range of influence
They knew how to play together, what else can you say? But beyond the individual skill of the musicians in a band, the synergy is something, it's kind of like talking about rhythm, you can't always diagram it on a blackboard as clearly or in the same kind of shorthand you can when you talk about harmony. So it becomes ineffable in a sense.	Interaction and communication between ensemble members Naturalistic sense of rhythm
It always strikes me how abstract Miles Davis was in his melodic invention. And yet how broad his appeal was. And I guess it's an illustration of what I was saying before about sound being the first factor in communication.	Expresses a personal style Displays individuality of timbre/tone
So, he could play fairly complex melodic lines, very unique to him, I think, not just really taken from Dizzy Gillespie or whoever.	Displays range of influence in development of personal style
I mean everybody in that band had a very distinctive sound including Philly Joe Jones when he played this way quietly with brushes and a ballad mood. People don't think of him this kind of music, isn't what they identity with Philly Joe Jones but he was as brilliant with that as anything else.	Developing a personal style Performer is iconic due to originality and/or achievement in a given area.
And the intimacy of it is what really comes across to people I think.	Portraying a character or emotion
One of my personal clichés is that Frank Sinatra and Miles Davis taught people how to listen to recorded music at length because they, to me, were the two artists when the twelve inch long playing album came out really got people to sit down and listen to an entire side of an album or maybe both sides of an album and I think it had to do with that sound and that intimacy	Sensuality and individuality of timbre/tone Creates a character or emotion
But again there's the contrast that makes it work, this was a great band for each soloist kind of creating its own mood.	Effective use of contrasts
I find Miles Davis much more moving, interesting, substantial, call it what you want than Ahmad Jamal's, so to me he transcended the influence.	Blends diverse personal styles

Where things about Ahmad Jamal's approach impressed Davis, he applies it in a different context, so there I'd say I give him credit for transforming the influence. Its great if you have a musician you love and they are no longer around and somebody can duplicate but this is not an issue of duplication, this is an issue of transformation.	Developing a personal style beyond imitation
...although I suspect Miles Davis was never accused of sounding like anybody but himself.	Developing a personal sound and style
… it took me a while to appreciate the true creators from those who just took the creations and made something else of the them and its not to belittle either Stitt or Getz, so I think that that has something to with that whole imitator-originator experience.	Developing a personal style beyond imitation Appreciation for innovation
Desmond to me is an example of what I'm going to call a pure melody player. Everything he plays you feel could have lyrics attached to it, not in a Lambert, Hendricks and Ross kind of way.	Deep understanding of the work Importance of melody
But I never get the sense he's falling into a spell of technical display.	Virtuosity and technique at the expense of musicality or expression.
And again this sound, that's a key to his success and the Dave Brubeck Quartet's success. It was also Desmond's sound. In fact he and Dave Brubeck are another great example that contrast I was talking about with Davis. I wrote recently that Desmond always said he wanted to sound like a dry martini but that is the basis you could call Dave Brubeck's and boilermaker.	Sensuality and individuality of timbre/tone Importance of contrast
…but then the musicians have to go and realize that, in a more spontaneous manner, where here the thought required Desmond to say, all right I'm going to be surrounded by something more fixed than Miles was. How am I going to make my statement blend into that? I thought he did it very effectively.	Performance is influenced by setting/surroundings or purpose
But the lyricism definitely is, and again the sound.	Sensuality of timbre/tone
It's kind of like quoting to me. Some people hate quotes. I like them especially when they're not done in the typical way.	Provides new insight into familiar material
I think everybody plays their licks; it's a question of how to deploy in a way that will surprise the listener. Everybody's got identifiable phrases and ideas.	Displays elements of surprise

Another guy with a sound all his own. Never mistook him for any other baritone player.	Displays individuality of timbre/tone
I think his writing is pretty identifiable in terms of getting a sound out of an ensemble.	Expresses a personal style
I mean he just does a great job of using the conventional trumpets, trombones, saxes, to get a sound that isn't the traditional sound.	Provides new insight into familiar material
It crosses my mind, gee how many times did Gerry Mulligan play *My Funny Valentine* at this point, and how much of a challenge was it for him to improvise or in fact, and I guess we need to hear some more performances of the time, to know if he had settled into pattern, if that tends to happen even with the greatest of musicians. But it sounds like he's inventing here.	Conveys a sense of spontaneity
Rhythmically, its closer in mood to the Miles Davis performance. Yet, it has a more settled and meditative quality that's closer to the Desmond I guess I would say. Maybe it's a matter of their tonal personalities.	Conveys a sense of concept or vision – portrays a character or emotion
He just had a very good upper register and knew when to apply it. He applied it very suddenly and dramatically there at a few spots where you get kind of an emotionally release with it, without hitting you over the head.	Sensuality, and individuality of timbre/tone quality

Effective use of contrasts |
| …but because so many musicians will find themselves basically playing the same solo, because you have to play the same piece night after night, and it's really a challenge to make it fresh every time, whether you really make it fresh or not, or make it appear to be fresh or not that's a skill all on its own. I thought he did very well there. | Conveys a sense of spontaneity |
| Well, they're clearly interested with the whole different part of *My Funny Valentine*; they're interested with the harmonic structure and how it's going to inspire them in more rapid changes than a ballad. Obviously the lyricism of the piece still comes through, but the other version you could say, they're trying to express emotions that are closer to the lyric content of the piece. This is about blowing. (Toward end of piece…) They kind of work their way down to the mood you would more normally associate with *My Funny Valentine*. | Provides new insight into familiar material

Intentionality and purpose of interpretive choices

Deep understanding of the work |
| Only two guys, so it's going to be more spontaneous, more back and forth. I suspect that they didn't really do much to set it up; they didn't talk a lot about it. Lets just go blow on *My Funny Valentine*. | Conveys a sense of spontaneity

Interaction and communication between ensemble members |

Because they're playing chordal instruments, they can use density as a structural device, play single lines, and work your way up to intervals and chords.	Effective use of contrasts
There are obviously very well paired, the two musicians. You sense that they have a lot in common aesthetically even though they're playing different instruments and they're not necessarily playing the same ideas, but just the way they approach it in terms of the expressiveness and size of their sound.	Interaction and communication between ensemble members Displays individuality of timbre/tone
Its almost like you listen and they say wow, there's some good blowing changes in that song, we never realized it, it was more like a mood setter, put it on with the lights dimmed, and the romantic atmosphere.	Provides a new take on familiar material
Question: "I hear you talking" – what does that mean to you? Well, they're I think they're expressing themselves not just playing the instrument, they're finding a way to put their personality into the performance in a way that it's at least implying a story, if not articulating a story in a way that you can say, oh he was depressed there, and oh his lover walked in the room at that point or something like that, or sometimes its some with sound, and sometimes its some with melodic invention. But I think it's that injection of personality, I would say.	Player is perceived as investing higher degree of focus and energy, is more personally engaged in the performance. Conveys a sense of concept or vision – portrays a character or emotion
Great dramatic build up more complexity on both their parts. The dynamics controlled beautifully.	Effective use of contrasts and shape
She has a different challenge than the other performers heard. She's dealing with lyrics, and the interpretation has to be coherent in a way that the others didn't.	Deep understanding of the work Performance is influenced by setting/surroundings
She made you wait for that last word till the very end of the performance. And found a way to deliver it that was both effective and unexpected.	Creates a sense of suspense Displays elements of surprise
I suspect that certain things she did where that second bridge where she went down in her lower register and went up, that a lot of that was fairly common from night to night. But they made it feel spontaneous, which is as I've said, a great talent in and of itself.	Conveys a sense of spontaneity

As great an artist she was, she didn't always take the lyrical content of the song as seriously as she might. And that she often approached more as a musician who had a piece of music to work with rather than music and lyrics to work with. But here I didn't get that feeling at all. I felt like she had bought into the story and was telling a story and it wasn't just going to be I'm going to get out there and show everybody what I can do. As much as she could do, she could do a lot more. It was a good example of somebody who really had all the technique in the world, using a good amount, not too much. And the piano playing was great as well.	Conveys a sense of concept or vision – portraying a character or emotion Displays deep understanding of the work Technique serves to enhance expression Importance of self-editing and limits
Miles did this as an example as somebody who really let his band lead him. I think that was part of his genius and what makes him, to me, closer to Ellington, than anybody else in jazz, was its sense if I bring the right people around me, they're going to inspire me to do something interesting, rather than me just tell them to do it a certain way. I'll let them tell me almost.	Interaction and communication between ensemble members Trusts fellow musicians and allows them to contribute and be featured
I don't think anybody just; any of the ones we've heard were treating it as an exercise. How creative, how hip can I be over this material? I think that they all were responding positively to the material so they were all expressive.	Creates a sense of originality and personal engagement
Question: Who is/was an expressive player? Miles is a great example. And I think Desmond too. I think anybody has a sound on a melody and gives new meaning to the melody would be a good test.	Displays individuality of timbre/tone Provides a new take on familiar material
As with many Jarrett performances, I just get the sense, waiting for something to happen. For me it's not happening yet. So in that way, he's in the tradition of Erroll Garner in creating these introductions that really don't set up any expectations, you really don't know where's he going with it. You can go back and say yeah, if I had known I might have heard *My Funny Valentine* obviously Erroll Gardner is very different stylistically.	Lacks elements of surprise or anticipation. Lacks contrast or sense of direction Limited connection to melody
Gary Peacock, another bass player with a great sound.	Sensuality of timbre/tone
DeJohnette building his accompaniment it's almost like a kid with legos, putting a piece on at a time. The flow of the piece is building, pretty intriguing. Peacock's kind of holding it together, letting the other two guys kind of stretch around him. And yet he's not just playing a part, buts it not as obvious that all three are kind of in that sort of freer zone.	Creates a sense of flow or direction Interaction and communication between ensemble members

There's an exceptional art to it in terms of complexity and rhythmic direction. Given the fact that it was probably done spontaneous, it's pretty impressive. Must be something in the frequencies. There was clearly the intensity building from chorus to chorus, the amount of notes were building. Not only intensity, but density in terms of the percussion part. Clearly Jarrett was playing a lot of harmonic information all the way along when he played, but its not like he was starting with single lines and building to chords in the way that most people would conventionally build tension.	Naturalistic sense of rhythm Conveys a sense of spontaneity Importance of contrast and sense of direction. Performance provides new insight into something familiar
That rhythmic thing, that sound he gets out of the piano, and not that Jarrett doesn't get his own sound but just what effects me, personally what I respond to.	Naturalistic sense of rhythm Sensuality of timbre/tone
What strikes me sometimes is they are, he's not playing patterns, he's not playing lick: he is more original than a Wynton Kelly would be, for an example. But then it just isn't providing that sound of visceral response that you get when everybody's in sync rhythmically.	Creates a sense of originality and personal engagement with familiar material. Lacks clear rhythmic communication
Performer vs. critic: Is it only created for people who only understand the technical details or is it created as a means of communication to anyone who might choose to hear it? In that case, my response is valid or not depending on your response and how you hear that music. And if you are the musician it may be far different than you intended, but is that my problem or your problem.	Intentionality and purpose of interpretive choices Emotional communication need not be specific to either performer or listener.
There's another thing that comes up as well which is whether the performer in the moment of invention is fully aware of his or her intentions…Where does intent enter into it?	Intentionality and purpose of interpretive choices
One thing to remember about jazz is there can be meaning inserted into a piece that the composer may not have initially intended and maybe even the artist.	Emotional communication need not be specific to either performer or listener to be valid.

Analysis of Responses – Performers

Sub-problem #1: What are the musical elements that performers
(players) perceive as expressive?

In examining the natural meaning units given by the performer sub-group, seven distinct, overarching themes emerge: *Sound, Individuality, Virtuosity and Intellect, Communication*, importance of *Specific Musical Elements*, *Mood* or *Character*, and *Originality and Innovation*. Each of these themes is comprised of multiple categories of sub-themes that serve to delineate the main categories. Following Cresswell (1998) "horizontilization" of the data, each statement was given equal weight. An analysis based upon the variety and/or frequency of response within any category might lead one to assume that these themes could be arranged hierarchically; however, such a conclusion would potentially be misleading without examining the tone and emphasis in the voice of the subject. As described above, integral to the structuring and clarification processes is the removal of repetitious or redundant commentary. All of the themes were demonstrated in both positive and negative terms. The goal of this research is not to develop a taxonomy of musical objectives in the expressive domain but instead to identify the elements of musical expression as perceived by expert performers and listeners.

With one exception, the subjects of this subgroup were very accepting of the aural examples and expressed personal connections with the performers. Most were complimentary and downplayed negative response. Much of the commentary was rich with personal anecdotes and nostalgic comments that necessitated omission under the anonymity criteria. Table 4.11 displays the major thematic groupings of the performers with subcategories that were presented.

Table 4.11 – Performers' Themes and Subcategories

Themes and subcategories – Performers	
Sound • Appropriateness of timbre/tone • Sensuality and individuality of timbre/tone • Importance of tone. • Importance of sound to the overall effect	**Individuality** • Expresses a personal style • Expresses a personal vision for a particular work • Knowing your limitations, knowing your strengths and turning your limitations into your strength. • Individuality is valued more in jazz than classical music. • Performer is iconic due to originality and/or achievement in a given area. • Musical style corresponds with player's personality • Performer must have a range of both life and aural experience upon which to draw.
Virtuosity and Intellect • Intentionality and purpose of interpretive choices • Technique serves to enhance expression • Technical knowledge and virtuosity serve to create greater expressiveness. • Imposing of self-editing and limits • Virtuosity and technique at the expense of musicality or expression. • Melodic variation and lyrical content valued over technical or intellectual prowess • Expressive regardless of technical limitations • Virtuosic performance lacks emotional variety and expressive range • Displays technical proficiency and depth of musical knowledge • Expressive choices are made in deference to technical limitations • Importance of self-editing and limits • Displays deep understanding of the work • Technical knowledge and virtuosity serve to create greater expressiveness. • Lack of aural reference for necessary knowledge or skills • Performance accessibility defies experiential background of listener • Lacks emotional connection, performance is more intellectual than feelingful • Displays depth of knowledge of expressive devices • Preferences are affected based upon background in music	**Communication** • Commonality of vision • Trusts fellow musicians and allows them to contribute and be featured • Musicians trust each other to enhance interaction • Interaction between musicians fails to achieve a unified whole • Relationship between ensemble members • Interaction and communication between ensemble and soloist • Works to engage audience **Originality and Innovation** • Creates a sense of originality and/or innovation • Provides new insight into familiar material • Preconceived or formulaic – lacking original statement • Surprise, defying the expected • Creates a sense of originality and personal engagement with familiar material. • Fails to create a sense of originality or personal engagement • Fails to display elements of risk • Fails to create a sense of originality or personal engagement • Displays elements of surprise • Conveys a sense of innovation and creativity

Specific Musical Elements	Mood and Character
• Conveys a sense of rhythmic interest and inspiration. • Effective use of contrast and shape • Performance is limited by setting/surroundings • Importance of melody and stylization. • Naturalistic sense of rhythm • Importance of melody • Importance of ensemble • Importance of silence (contrast) • Relationship between dynamic and mood	• Conveys a sense of concept or vision – portrays a character or emotion • Artist is engaged in the process. • Artist must personally engage and connect with the work. • Expresses sense of fun or joy • Performance must be sincere, not false. • Artists are not fully engaged all of the time. • Player is perceived as investing higher degree of focus and energy, are more personally engaged in the performance. • Inspires a visceral reaction to music

Analysis of Responses – Critics

Sub-problem #2: What are the musical elements that expert musical connoisseurs (critics) perceive as expressive?

Critic responses reveal six major theme groupings with numerous subcategories: *Virtuosity and Intellect*, *Individuality*, *Originality and Innovation*, *Mood and Character*, *Specific Musical Elements*, and *Communication*. Commentary from this subgroup can be characterized as dichotomous in nature, i.e. either strongly accepting or strongly objecting to the audio samples. Oddly, many of the elements found to be positive by one critic were, in turn, negative to another. Where one might describe a performance as "a quintessential jazz performance", another referred to it as "overwrought". In both cases the subjects were commenting upon the intentions and choices of the performer and the virtuosic display of technique. Responses in this group also tended to be holistic in nature, with more comments about the performer/performance in general rather than specific moments. Interviews from this subgroup revealed a propensity to draw comparisons outside of the aural examples given and were rich in historic connection and

commentary not necessarily germane to this study. Table 4.12 displays the major themes of the

critics and subcategories that were presented.

Table 4.12 – Critics' Themes and Categories

Themes and subcategories –Critics	
Virtuosity and Intellect	**Individuality**
• Virtuosity and technique at the expense of musicality or expression. • Displays technical proficiency and depth of musical knowledge • Displays virtuosity without expression. • Conveys expression within technical limitations • Virtuosity and experience allow for greater range of expression • Importance of melody – performance is thoughtful and skillful • Demonstrates continuity of style • Blends diverse personal styles • Lacks emotional conveyance, performance is more intellectual than feelingful • Importance of self-editing and limits • Intentionality and purpose of interpretive choices	• Expresses a personal vision for a particular work • Expresses a personal style – creates an artistic personae consistent from piece to piece • Individuality of timbre/tone • Expresses a personal style • Performer is iconic due to originality and/or achievement in a given area. • Artist continues to change and develop his personal style • Musical style corresponds with player's personality • Individuality of timbre/tone • Beauty of timbre/tone • Developing a personal sound
Originality and Innovation	**Mood and Character**
• Displays depth of musical knowledge and originality • Creates a sense of originality and personal engagement with familiar material. • Conveys a sense of spontaneity • Fails to create a sense of originality or personal engagement • Draws upon previous experience and knowledge of audience for innovation • Preconceived or formulaic – lacking original statement • Provides new insight into familiar material • Displays elements of surprise • Displays elements of risk • Creates a sense of suspense	• Conveys a sense of concept or vision – portrays a character or emotion • Expresses sense of fun or joy on the part of the performer • Performance is faithful to the composer's intent. • Player is perceived as investing higher degree of focus and energy, is more personally engaged in the performance. • Lack of emotional/intellectual engagement of performers • Performer is confident. • Emotional communication need not be specific to either performer or listener. • Music can express emotions in the abstract.

Specific Musical Elements	Communication
• Importance of melody - continuity of performance • Propulsive sense of rhythm • Naturalistic sense of rhythm • Interaction and communication between ensemble members • Effective use of contrast and shape • Performance is limited by setting/surroundings or purpose • Lacks clear rhythmic communication	• Lack of interaction and communication between performer and arranger • Lack of connection between ensemble members • Trusts fellow musicians and allows them to contribute and be featured

Analysis of responses – comparison between groups

Sub-problem #3: Are the musical elements different based upon the

background role of the responder; i.e. do performers perceive

different elements of expression than do trained critics?

As seen above, overwhelming similarities between the two sub groups, performers and

responders, existed within the context of this study. Indications are that the seven elements

indentified by the performers are also descriptive of those utilized by listeners. The difference

between those seven (*Sound, Individuality, Virtuosity and Intellect, Communication, Specific*

Musical Elements, *Mood or Character*, and *Originality and Innovation*) and those of the critics

(*Individuality, Virtuosity and Intellect, Communication, Specific Musical Elements*, *Mood or*

Character, and *Originality and Innovation)* is seen in the folding of *Sound* into the *Individuality*

category in analyzing critic responses, as the most common usage of tone and timbre comments

leaned towards the concepts of establishing an artistic persona. Some interaction need be

considered between these categories, as subjects from both subgroups would often combine the

two thoughts into one comment. For example, all of the subjects commented on the "sound" of

the individual performers in the audio examples in almost every case, but in the case of the

critics these comments referred to the "individuality" or "personal" sound that makes the

performer easily identifiable as opposed to the sensuality, beauty, mood or character of the sound

suggested by the performers. Table 4.13 places the comments of the two sub groups side-by-side

for direct comparison of character and usage.

Table 4.13 – Between groups comparison of "sound"

Performers	Critics
I think that the instrument is capable of expressing that in terms of tone, soft tone, loud, harsh, sweet. All of those types of things can come out of an instrument.	So it is not quite exactly the iconic Miles Davis harmon mute sound but it has a really beautiful presence and all that to it.
Although Paul, he never really went over the top but I've heard him on records where he would blow and bend notes more than he did on here. He was playing it very straight, but very beautiful. So he had to find some kind of way to still be himself, but yet be free.	That's beautiful, not particularly wide-ranging, but really beautiful kind of sound that he gets from the alto.
His tone, his tone fit what was going on.	I really like Mulligan's sound. I don't know this version. The beginning is very, very effective – him coming in with the baritone sound really exposed. You can really hear his overtones and really that kind of dark quality that's not always the first thing I think of.
He has a beautiful mellow sound. His sound is intimate. So with the bass and him, with a duo it is intimate in itself.	I think he's got a really, really lovely tone on the baritone. So it's "cooler" than what Harry Carney would get or Cecil Payne would get. It's really, really effective and its very consistent.
Vibrato is important to. Paul had none. Gerry had a little bit. Miles; I think vibrato is a very important part of a person's style.	
Notes are secondary with all these guys. Even with Sarah the notes were secondary. She really gets off on her voice. She can go low and she was exploiting that. She really gets off on her voice. She can go low and she was exploiting that. She can go high and she exploited that. She's like this, when she started out (imitating the beginning) she was milking it, man. I mean in a good way. That gets her off right there	I also love the sound, I don't know if it the sounds he gets out of the piano, or the kinds of pianos he chooses to play on, they just sound so big. Every recording's done on a different piano.
	This was the Miles Davis who first made an international impression as a stylist. Somehow his music was accessible, not to just the jazz people, but this sound and that mute and that rhythm section and the way that he played was accessible.
Its one of those things, its that Miles Davis and Charlie Parker and all those understood how to play the music with a sound that lay people could identify with in addition to the musicians…	His sound is so wonderful.

Gerry had arrived, like Miles Davis, at a commercially identifiable sound and concept. |
| They understand the power of sound. Whether it is they have actually figured it out or natural. | The point is he did play the baritone. But his expression, of course, is inextricably bound to the register and the tone. |
| So, I've always had a preference for people with large sounds on their instruments. I think that | Miles, whatever he is doing, it sounds completely fresh and he makes a beautiful sound. I think that's |

traditionally the better jazz musicians had larger sounds on their instruments. There were ones that had a small sound, like Joe Henderson had a small sound. But if you think about musicians who are often in the popular consciousness of lay people, they all had very, very large sounds and they were very, very charismatic and their charisma came from the stage.

No I think its different for different people but its clear to me that there things you can do but it is mostly sound related. Its mostly sound related.

I think that with music its sound and you have to…it has to be a group thing. It can't be one person. One person can't do it. An entire group has to be committed to it.

Vibrato is in control. Its not just pitch control, the color of her voice.

The first thing that happens of course is his signature, the microphone stuck in the harmon mute. I think everyone tries to emulate him, particularly on a ballad probably uses that as the first shtick to get a job and it gets a kind of intimacy and Miles used it extremely well.

You know that's not the bravura sound of Dizzy or Clifford or even when they play ballads there's still that bravura that's still up in their playing. Dizzy would play something like "Can't Get Started" which is on the other side of "Good Bait", but it's very, very extroverted. Miles looked like he was playing to a person in a small club. He could create that intimacy immediately by the use of the harmon mute and then and everything else would be very quiet which is what it would lead to, something that you really can't do if you chose to do it the way Freddie Hubbard might of did it or the way that Woody Shaw or any of the other players. But then the people who are the Miles Davis emulators recognized immediately how he got the intimacy. But Miles really is the prime user of that way of creating intimacy.

It worked because Desmond has such a beautiful sound.

With Sarah, she doesn't really have to show the voice off because it's there and if she just sings, if she had just sung that melody straight through, I mean just sing it without much embellishment I would have been very, very impressed because her voice is so gorgeous once you adjust to that vibrato, which was the vibrato of the time, it was the way

important because with music – music of course is sound, what else. It's other things but for foremost…and making a beautiful sound like he does it adds a lot of weight to the statement.

As I said before it is a very intimate quality to that. The sound he got with that harmon mute and softly yet, it's rangy. There's a lot of range but it's never piercing. It's within an emotional and tonal compass that – it just pulls you in. It's perfectly balanced.

There's a lot of feeling to what he (did), not in the sense of any kind of bravura or anything like that, but still, a lot of emotion – the beautiful sound that he made.

But anyway, this was beautiful. Again, I have to get back to the idea of a musician's sound. Gerry's sound improved over time and its very good there. In his early work he was always an interesting player, really kind of a dry sound if you know what I mean. We're going back to (that). Serge Chaloff used to win all the polls (over Gerry), which frustrated him. Serge had a bigger sound. But his sound is beautiful there and it projects very well.

First of all it's the voice. Most jazz singers don't have the kind of vocal equipment that Sarah had in just her range. I mean, Billie Holiday, what did Billie have an octave and a half? Of course she could do amazing things with it but there's a great difference. Ella has a much lighter voice. It's a much lighter voice.

This is really the point at which Miles Davis established his sound with the harmon mute and it's a great example of just how expressive the sound of an instrument can be and talking about Red Garland's sound too. It's the first thing that really strikes any listener I think, is how a sound communicates.

One of my personal clichés is that Frank Sinatra and Miles Davis taught people how to listen to recorded music at length because they, to me, were the two artists when the twelve inch long playing album came out really got people to sit down and listen to an entire side of an album or maybe both sides of an album and I think it had to do with that sound and that intimacy.

And again this sound, that's a key to his success and the Dave Brubeck Quartet's success. It was also

that people that come out of that particular period use the vibrato and it would have been effective enough.	Desmond's sound.
	Another guy with a sound all his own. Never mistook him for any other baritone player.
	Gary Peacock, another bass player with a great sound.

Many references were made to the "intimacy" of the sound, which would affect the conveyance of mood. While in many cases the subtheme was clear, the category to which it could be placed on a macro level became less precise. In such cases, the context of the comment within the interview was referenced in order to decide placement.

Critics tended to spend more efforts commenting upon the connection between mood and originality where performers more commonly linked mood with virtuosity in both positive and inverse relationships. Critics focused more on the elements of surprise, spontaneity, and risk where performers in the same context would speak of originality and innovation as a function of depth of knowledge and experience. Perception of contrast – mood, motion, intensity, volume, space, timbre, etc. – was important to both subgroups. While performers and critics alike referenced the communication between artists in the audio examples, the performer subgroup stressed the elements of trust and instinct among musicians. Both groups expressed a desire and preference for the development of individual characteristics and that these characteristics are true to the personality of the musician.

Table 4.14 – Summary of Lykert Responses

Statement	Player Response	Critic Response	Overall	Difference in means
Please rate the statements below a scale of 1 to 5 where 1 means "strongly disagree" and 5 means "strongly agree".				
Music is a means of human expression.	5, 5, 5, 5, 5 mean - 5 range - 0	5, 5, 5, 5, 5 mean - 5 range - 0	mean – 5 range – 0	Difference in means 0
Musical expressiveness is a greatly valued ability.	5, 3, 1, 4, 1 mean = 2.8 range = 4	5, 5, 4, 5, 4 mean - 4.6 range - 1	mean – 3.7 range - 4	Difference in means 1.8
Musical expression is a natural gift. You either have it or you don't.	4, 4, X, X, 5 mean = 4.33 range = 1	4, 4, 2, 5, 2 mean - 3.4 range - 3	mean – 3.75 range - 3	Difference in means .93
Musical expression can be taught.	4, 2, 5, 5, 3 mean – 3.8 range - 3	2, 5, 2, 3.5, 3.5 mean – 3.2 range - 3	mean – 3.5 range - 3	Difference in means .6
Being musically expressive means conveying a precise thought or emotion.	4, 3, 4, 3, 5 mean = 3.8 range = 2	1, 1, 3, 1 (0), 1 mean - 1.4 range - 2	mean – 2.6 range - 4	Difference in means 2.4
Music has no meaning other than the notes themselves.	X, 1, 1, 1(0), 1 mean - 1 range - 0	1, 5, 1, 1 (0), 3 mean - 2.2 range - 4	mean – 1.66 range - 4	Difference in means 1.2
Music can express intimate thoughts and feelings.	X, 5, 5, 5, 5 mean - 5 range - 0	5, 5, 5, 5, 1 mean - 4.2 range - 4	mean – 4.55 range - 4	Difference in means .8
Music provides a distinctive way of understanding human beings and nature.	X, 5, 5, 5, 5 mean - 5 range - 0	5, 5, 3, 5, 4.5 mean - 4.5 range - 2	mean – 4.72 range - 2	Difference in means .5
An essential task of music teaching and learning is to develop student musicianship in regard to musical expressiveness.	X, 5, 5, X, 5 mean – 5 range - 0	X, 5, 5, 5, 4 mean – 4.75 range - 1	mean – 4.86 range - 1	Difference in means .25

Musical expression is not perceivable by listeners without specific training.	4, 2, 1, 1, 1 mean – 1.8 range - 3	1, 1, 1, 1, 1 mean – 1 range - 0	mean – 1.4 range - 3	Difference in means .8
All music is expressive.	5, 4, 5, 5, 5 mean – 4.8 range - 1	5, 5, 2, 1, 3 mean – 3.2 range - 4	mean – 4 range - 4	Difference in means 1.6
Music is a language of emotions.	3, 4, 5, 5, 5 mean – 4.4 range - 2	4, 5, 5, 5, 2 mean – 4.2 range - 3	mean – 4.3 range - 3	Difference in means .2
Music can move us emotionally.	5, 5, 5, 5, 5 mean – 5 range - 0	5, 5, 5, 5, 5 mean – 5 range -0	mean – 5 range - 0	Difference in means 0
Music can cause us to experience emotions.	5, 5, 5, 5, 5 mean – 5 range - 0	5, 5, 5, 5, 4 mean – 4.8 range - 1	mean – 4.9 range - 1	Difference in means .1
Music cannot express a specific sorrow or specific state of happiness, but sorrow in general and happiness in general.	X, 1, 3, 5, 5 mean – 3.5 range - 4	3, 5, 4, 4, 2 mean – 3.6 range - 3	mean – 3.56 range - 4	Difference in means .1

*X indicates an unreported response due to either technical failure or lack of response by interviewee. (0) indicates the original answer given by the respondent suggesting something beyond absolute disagreement. A value of 1 has been substituted for calculation purposes.

Analysis of Lykert responses

The inclusion of the Lykert responses does not lend itself to the rigors of statistical procedure as the sample, (n = 10) would be too small for reliability. However, the use of mean and range does provide descriptive value to the examination of within-group agreement. A comparison of difference in means between the two groups provides reinforcement for conclusions that may potentially be drawn from the comparison of interview results regarding cohesion of agreement between the subgroups. In analyzing responses, within group agreement is represented by low range (r) values with disagreement conversely seen with higher values. Higher mean (m) scores indicate acceptance of the statement with lower values representing a

rejection of the concept. The following descriptors were used as guidelines to define within

group agreement:

> r = 4: strong disagreement
>
> r = 3: moderate disagreement
>
> r = 2: moderate agreement
>
> r = 1: strong agreement
>
> r = 0: absolute agreement

The following descriptors were used as guidelines to define acceptance of statement:

> $m < 1.5$: absolute disagreement
>
> $m = 1.50$ to 2.0: strong disagreement
>
> $m = 2.01$ to 2.5: moderate disagreement
>
> $m = 2.51$ to 3.5: no conclusion
>
> $m = 3.51$ to 4.0: moderate agreement
>
> $m = 4.01$ to 4.99: strong agreement
>
> $m = 5.0$: absolute agreement

Statements Analysis of Performer Sub-group

Individual items can be characterized as follows, (r = range, m = mean):

Statement 1. *Music is a means of human expression.*

> Subjects absolutely agree with the statement (m = 5) and absolutely agree with
> each other (r = 0).

Statement 2. *Musical expressiveness is a greatly valued ability.*

> Results indicate that subjects strongly disagree with each other as to the validity
> of the statement (r = 4, m = 2.8) and as such no conclusion can be drawn as to an
> overall consensus on the statement.

Statement 3. *Musical expression is a natural gift. You either have it or you don't.*

147

Performers indicate strong agreement with the statement and strong agreement with each other (mean = 4.33, range = 1).

Statement 4. *Musical expression can be taught.*

Analysis indicates moderate disagreement among subjects (r = 3) and strong disagreement with the statement (m = 1.8).

Statement 5. *Being musically expressive means conveying a precise thought or emotion.*

Overall, performers moderately agree which each other and moderately agree with the statement (m = 3.8, r = 2).

Statement 6. *Music has no meaning other than the notes themselves.*

Subjects are in absolute agreement as to the incorrect nature of this statement (m = 1, r = 0).

Statement 7. *Music can express intimate thoughts and feelings.*

Subjects are in absolute agreement as to the veracity of the statement (m = 5, r = 0).

Statement 8. *Music provides a distinctive way of understanding human beings and nature.*

Subjects are also in absolute agreement with this statement (m = 5, r = 0).

Statement 9. *An essential task of music teaching and learning is to develop student musicianship in regard to musical expressiveness.*

Again, performers absolutely agree with the statement (m = 5, r = 0).

Statement 10. *Musical expression is not perceivable by listeners without specific training.*

Initial examination of the mean (m = 1.8) indicates moderate disagreement with the statement. The presence of an outlier response of 4, producing a deceptively larger range (r = 3), belies the conviction of the group against the statement.

Statement 11. *All music is expressive.*

Subjects strongly agree (r = 1) as to the veracity of the statement (m = 4.8).

Statement 12. *Music is a language of emotions.*

Intra-group agreement (r = 2) is moderately strong as to the veracity of the statement (m = 4.4)

Statement 13. *Music can move us emotionally.*

Once again, performers absolutely agree with the statement (m = 5, r = 0).

Statement 14. *Music can cause us to experience emotions.*

Subjects are in absolute agreement as to the veracity of the statement (m = 5, r = 0).

Statement 15. *Music cannot express a specific sorrow or specific state of happiness, but sorrow in general and happiness in general.*

Results indicate that subjects strongly disagree with each other as to the validity of the statement (r = 4, m = 3.5) and as such no conclusion can be drawn.

In summary, absolute intra-group agreement as to veracity can be observed in the following statements (m = 5, r = 0):

- *Music is a means of human expression.*
- *Music can express intimate thoughts and feelings.*
- *Music provides a distinctive way of understanding human beings and nature.*
- *An essential task of music teaching and learning is to develop student musicianship in regard to musical expressiveness.*
- *Music can move us emotionally.*
- *Music can cause us to experience emotions.*

Strong intra-group agreement is demonstrated with the following statements:

- *Musical expression is a natural gift. You either have it or you don't.* (m = 4.33, r = 1)
- *All music is expressive.* (m = 4.8, r = 1)
- *Music is a language of emotions.* (m = 4.4, r = 2)

Moderate intra-group agreement is reflected in favor of the following statement:

- *Being musically expressive means conveying a precise thought or emotion.* (m = 3.8, r = 2).

Moderate intra-group disagreement is demonstrated in favor of the following statement:

- *Musical Expression can be taught.* (m = 3.8, r = 3)

Absolute intra-group agreement as to falsity can be observed in the following statement (m = 1, r = 0):

- *Music has no meaning other than the notes themselves.*

Strong intra-group agreement (considering one response as an outlier) as to the falsity of the following statement is demonstrated:

- *Musical expression is not perceivable by listeners without specific training.* (m = 1.8, r = 3)

No conclusion can be drawn as to a consensus among performers as to the veracity of the following statements:

- *Musical expressiveness is a greatly valued ability.* M = 2.8, r = 4)
- *Music cannot express a specific sorrow or specific state of happiness, but sorrow in general and happiness in general.* (m = 3.5, r = 4)

Statements Analysis of Critic Sub-group

Statement 1. *Music is a means of human expression.*

Subjects absolutely agree with the statement (m = 5) and absolutely agree with each other (r = 0).

Statement 2. *Musical expressiveness is a greatly valued ability.*

Results indicate that subjects strongly agree with each other as to the veracity of the statement (r = 1, m = 4.6).

Statement 3. *Musical expression is a natural gift. You either have it or you don't.*

Analysis indicates moderate disagreement among subjects (r = 3) with no conclusion as to the veracity of the statement (m = 3.4).

Statement 4. *Musical expression can be taught.*

Analysis indicates moderate disagreement among subjects (r = 3) and no conclusion as to the veracity of the statement (m = 3.4).

Statement 5. *Being musically expressive means conveying a precise thought or emotion.*

Overall, critics strongly agree which each other as to the falsity of the statement (m = 1.4, r = 2).

Statement 6. *Music has no meaning other than the notes themselves.*

Analysis of the mean (m = 2.2) indicates disagreement with the statement. The presence of an outlier response of 5, producing a deceptively larger range (r = 4), belies the conviction of the group against the statement.

Statement 7. *Music can express intimate thoughts and feelings.*

Once again the presence of an outlier, this time a negative response of 1, belies the strong conviction of the group as to the veracity of the statement (m = 4.2).

Statement 8. *Music provides a distinctive way of understanding human beings and nature.*

Subjects are also in strong agreement in favor of this statement (m = 4.5, r = 2).

Statement 9. *An essential task of music teaching and learning is to develop student musicianship in regard to musical expressiveness.*

Again, critics strongly agree with the statement and each other. (m = 4.86, r = 1).

Statement 10. *Musical expression is not perceivable by listeners without specific training.*

Critics are in absolute agreement as to the falsity of the statement (m = 1, r = 0).

Statement 11. *All music is expressive.*

With the indicated responses (m = 3.2, r = 4) no consensus is observed.

Statement 12. *Music is a language of emotions.*

Intra-group disagreement agreement (r = 3) is perhaps indicated as to the veracity of the statement (m = 4.2). The response of a 2 can possibly be considered an outlier. Sample size makes the latter statement difficult to confirm.

Statement 13. *Music can move us emotionally.*

Once again, critics absolutely agree with the statement (m = 5, r = 0).

Statement 14. *Music can cause us to experience emotions.*

Subjects are in strong agreement as to the veracity of the statement (m = 4.8, r = 1).

Statement 15. *Music cannot express a specific sorrow or specific state of happiness, but sorrow in general and happiness in general.*

With the indicated responses (m = 3.6, r = 3) agreement with the statement is suspect and difficult to conclude with certainty. Again, this is probably due to sample size.

In summary, absolute and/or near absolute intra-group agreement as to veracity can be observed in the following statements (m = 5, r = 0):

- *Music is a means of human expression.*
- *Music can move us emotionally.*

Strong intra-group agreement is demonstrated in favor of the following statements:

- *Musical expressiveness is a greatly valued ability.* (m=4.6, r = 1)
- *Music can express intimate thoughts and feelings.* (m = 4.2, r = 4 – one potential outlier)
- *An essential task of music teaching and learning is to develop student musicianship in regard to musical expressiveness.* (m = 4.75, r = 1)
- *Music is a language of emotions.* (m = 4.2, r = 3 – one potential outlier)
- *Music can cause us to experience emotions.* (m = 4.8, r = 1)

Moderate intra-group agreement is demonstrated in favor of the following statement:

- *Music provides a distinctive way of understanding human nature.* (m = 4.5, r = 2)

Absolute intra-group agreement as to falsity can be observed in the following statement (m = 1, r = 0):

- *Musical expression is not perceivable by listeners without specific training.*

Moderate falsity of the following statements is demonstrated:

- *Being musically expressive means conveying a precise thought or emotion.* (m = 1.4, r = 2)
- *Music has no meaning other than the notes themselves.* (m = 2.2, r = 4 – one potential outlier)

No conclusion can be drawn as to a consensus among critics as to the veracity of the following statements:

- *Musical expression is a natural gift. You either have it or you don't.* (m = 3.2, r = 3)
- *Musical expression can be taught.* (m = 3.4, r = 3)
- *All music is expressive.* (m = 3.2, r = 4)
- *Music cannot express a specific sorrow or specific state of happiness, but sorrow in general and happiness in general.* (m = 3.6, r = 3)

Inter-group analysis

The ultimate goal of the descriptive statistics evolving from the Lykert analysis was to contribute to the understanding of Sub-problem #3: *Are the musical elements different based upon the background role of the responder; i.e. do performers perceive different elements of expression than do trained critics?* The following guidelines were utilized in assessing inter-group agreement and statement veracity:

- Strong to relatively strong agreement between subgroups can be assumed with (d) differences in means ≤ 1.2 when grouped with a (r) range ≤3.
- Agreement towards the veracity of statements was found with (o) overall mean > 3.5.
- Agreement towards the falsity of the statements was found with (o) overall mean < 2.5.
- Inter-group disagreement was found with (d) difference of means > 2.0
- No conclusion was drawn when (o) overall mean fell between 2.5 and 3.5.

In other words, the performers and critics surveyed can be found to agree on the veracity of the following statements:

- Music is a means of human expression. (o = 5, d = 0)

154

- Musical expression is a greatly valued ability. (o = 3.7, d = 1.8)
- Musical expression is a natural gift. You either have it or you don't. (o = 3.75, d = .93)
- Music can express intimate thoughts and feelings. (0 = 4.72, d = .8)
- Music provides a distinctive way of understanding human beings and nature. (o = 4.72, d = .5)
- An essential task of music teaching and learning is to develop student musicianship in regard to musical expressiveness. (o = 4.86, d = .25)
- All music is expressive. (o = 4, d = 1.6)
- Music is a language of emotions. (o = 4.3, d = .2)
- Music can move us emotionally. (0 = 5, d = 0)
- Music can cause us to experience emotions. (o = 4.9, d = .1)
- Music cannot express a specific sorrow or state of happiness, but sorrow in general and happiness in general. (o = 3.56, d = .1)

The performers and critics surveyed were found to agree on the falsity of the following statements:

- Music has no meaning other than the notes themselves. (o = 1.66, d = 1.2)
- Musical expression is not perceivable by listeners without specific training. (0 = 1.4, d = .8)

Inter-group disagreement was demonstrated, according to the analysis criteria, on only one item:

- Being musically expressive means conveying a precise thought or emotion. (d = 2.4)

No consensus was found in the following item, as the mean score was non-descript:

- Musical expression can be taught. (o – 3.5, d = .6)

Conclusions on Inter-group Analysis

An examination of Lykert survey results within the context of Sub-problem #3: (*Are the musical elements different based upon the background role of the responder; i.e. do performers*

perceive different elements of expression than do trained critics?) suggest that the two sub-groups do perceive the suggested musical elements in like fashion, with thirteen of the fifteen items in agreement. The remaining two statements: *Being musically expressive means conveying a precise thought or emotion*, and *Musical expression can be taught* are controversial in the aesthetic and education literature. The findings here confirm their controversial status.

An analysis of the interview transcripts reveal a significant overlap of theme groupings indicated and described by both performers and critics. All of the elements were found in common between the two sub-groups: *Sound, Individuality, Virtuosity and Intellect, Communication*, importance of *Specific Musical Elements*, *Mood* or *Character*, and *Originality and Innovation*. A subtle variation was noted between the two groups in the usage of descriptors for "Sound". In the case of performers, sound became an important factor in the establishment of mood and character. Sound (or tone) also was considered to be expressive of personal feeling either on the part of the performer or of the composer as interpreted by the performer. For critics, tone functioned strongly in the recognition of individual identity. The commonality in the frequency and consequence of comments upon tone belie the difference in usage and establish its importance, along with the other elements, in developing methodologies to develop "expressive" musicians. The implications of all seven factors will be discussed in chapter 5.

CHAPTER 5 - Discussion

Purpose of the Study

> Our interest in jazz, it would seem, is less a matter of our interest
> in the perfection of the music, and more a result of our interest in
> the expressiveness of the musician. (Gioia 1988, p. 101)

This study is a phenomenological/case(s) study inquiry into the elements of musical

expression as exemplified in jazz performance. The purpose of was to identify the elements and

factors utilized by expert performers and listeners in perceiving musical expression, to discover

what skills and training are necessary for both performer and responder to establish a

communication of that expression, to determine whether or not those elements are held in

common between performer and responder, and to explore the relation of personal experiences of

the phenomenon with aesthetic philosophy and educational practice. One problem with three

sub-problems was explored.

Problem: What are the specific elements of music that, upon performing or
hearing, lead to the perception of a specific musical experience or event as being
"expressive"?

Sub-problem #1: What are the musical elements that performers
perceive as expressive?

Sub-problem #2: What are the musical elements that expert musical
connoisseurs (critics) perceive as expressive?

Sub-problem #3: Are the musical elements different based upon the background role
of the responder; i.e. do performers perceive different elements of expression than
do trained critics?

To explore the personal, lived experience of musical expression; ten participants were selected from two categories, expert performers and expert critics, according to strict criteria. Subjects were asked to listen to six different recordings of "My Funny Valentine" and comment in a stream of conscious manner regarding their experience of musical expression providing sixty potential opportunities to experience and discuss the phenomenon (ten performers x six examples). The aural examples were:

- Miles Davis (1956), *Cookin' with the Miles Davis Quintet* (Prestige/OJC 128)

- Paul Desmond (1961), *Desmond Blue* (RCA Victor SP-2438)

- Gerry Mulligan (1960), Concert Jazz Band – Live at the Olympia, Paris 1960 (Verve 69249_2)

- Bill Evans and Jim Hall (1962), Undercurrent (Blue Note 90583)

- Sarah Vaughan (1973), *Live in Tokyo, Vol. 1* (Mainstream 701)

- Keith Jarrett, Gary Peacock, Jack DeJohnette (1986), *Still Live* (ECM 835008-2)

As validity of the study was directly related to the expertise and reputation of the participants, subjects were informed that they would be identified in the study. To preserve a degree of safety to professional standing, comments were not linked directly to any participant and any anecdotes or personal references that could identify the subjects were omitted. The subjects interviewed in this study were:

Performers:

- David Baker – NEA Jazz Master
- Ran Blake – MacArthur and Guggenheim Fellowship recipient
- Curtis Fuller – NEA Jazz Master
- Branford Marsalis – multiple recipient, NARAS Grammy Award
- Bobby Watson – multiple recipient, NARAS Grammy Award

Critics:

- Bob Blumenthal – Jazz Journalism Lifetime Achievement Award
- Steve Greenlee – Jazz Critic, *The Boston Globe*
- Dan Morgenstern – NEA Jazz Master, Jazz Journalism Lifetime Achievement Award
- Loren Schoenberg – multiple recipient, NARAS Grammy Award for Album Notes
- Kevin Whitehead – Jazz Critic, National Public Radio's *Fresh Air*

Interviews took place over a three-month period from June to August 2008 in the naturalistic environment of the subjects' homes, offices or studios with no constraints on time or content. Participants were encouraged to speak freely during aural playback and between examples. Minimal guidance we provided by the interviewer in order to facilitate the stream of consciousness of the respondents and avoid the interruption of flow. The interviews were casual and conversational. At the end of each interview, fifteen statements were read for rating on a 5-point Lykert scale with 5 representing "absolutely agree" and 1 representing "absolutely disagree".

1. Music is a means of human expression.
2. Musical expressiveness is a greatly valued ability.
3. Musical expression is a natural gift. You either have it or you don't.
4. Musical expression can be taught.
5. Being musically expressive means conveying a precise thought or emotion.
6. Music has no meaning other than the notes themselves.
7. Music can express intimate thoughts and feelings.
8. Music provides a distinctive way of understanding human beings and the nature.
9. An essential task of music teaching and learning is to develop student musicianship in regard to musical expressiveness.
10. Musical expression is not perceivable by listeners without specific training.

11. All music is expressive.

12. Music is a language of emotions.

13. Music can move us emotionally

14. Music can cause us to experience emotions.

15. Music cannot express a specific sorrow or specific state of happiness, but sorrow in general and happiness in general.

All interviews were recorded and transcribed. The language was edited to eliminate stutters and incomplete thoughts. Conversational idioms were adapted to fit clearly in written text. Redundancies and identifying comments were also eliminated. Each interview was reviewed visually and aurally to gain familiarity with subjects' tone and intent. Key statements and essential themes were identified and divided into "natural meaning units" where the complete thought was encapsulated into a single quotation. Thematic ideas were examined through the lens of musical expression. Units were grouped together into larger categories. All of the information was entered into tables and the appropriate table was returned to the subject to check reliability and validity of coding. Respondents were allowed to clarify their original points and have the meaning unit re-evaluated within the study. In all cases the suggestion(s) of the subject(s) were honored.

Discussion of the Results

The essence of any musical experience lies in the connection between creator and responder. In other words, if we strive for the "aesthetic experience" as described by Broudy, Reimer, Langer and other aestheticians then we are looking to personally engage with a musical event. The performer as creator makes choices that affect the product that is to be received by the listener. One may argue the concept of performing for oneself thereby creating a musical event encapsulated within a single body. Even with this extreme possibility the same elemental

essences will apply. If we assume that music has expressive qualities - specific or general, programmatic or purist, emotional or intellectual – and if we value that quality of unique communication possessed by the music (Dewey 1916), then it is incumbent upon musicians to explore the elements that make music expressive and the responsibility of those who choose to educate to fully understand this essential and defining characteristic.

Musical expression is an illusive topic even among the most gifted and educated of musicians and scholars. Empirical studies have approached the concept by examining the basic building blocks of music, most particularly rhythm, pitch and dynamics. Philosophers have examined the concept from a theoretical and abstract view. By researching the lived experience of those who have achieved this illusive goal we should gain some insight into the phenomenon.

> *Problem Statement:* What are the specific elements of music that, upon performing or hearing, lead to the perception of a specific musical experience or event as being "expressive"?

As seen above, there existed overwhelming similarities between the two sub-groups, performers and responders, within the context of this study. Indications are that the seven elements identified by the performers are also descriptive of those utilized by listeners. The difference between those seven (*Sound, Individuality, Virtuosity and Intellect, Communication, Mood or Character, Originality and Innovation* and *Specific Musical Elements*) and those of the critics (*Individuality, Virtuosity and Intellect, Communication, Specific Musical Elements, Mood or Character,* and *Originality and Innovation,* and *Specific Musical Elements)* is seen in the folding of *Sound* into the *Individuality* category, as the most common usage of tone and timbre among critic comments leaned towards the establishment of an artistic personae. Though the usage is somewhat different, *Sound (tone, timbre, etc.)* can still be considered to be an essential

161

criterion towards the perception of expression and should be approached from both the standpoint of mood creation and of individuality.

A description of each element as emergent in this study follows.

Sound – Within the context of this study, the element of sound refers to the tone or timbre that the musician produces from their instrument or voice. Comments refer not only to characteristics of the sound (beautiful, intimate, robust, big, small, lyric) but also to its pleasing quality. Additionally, commentary involved the relation of this element to the creation of mood, intimacy, or artist identification.

Individuality – Both performers and critics emphasized in strength of conviction and frequency of comments the desire for uniqueness from the performer. They wanted to be able to identify the player immediately yet still be surprised by their musical choices. While tone was an identifier, respondents expressed a preference for a uniqueness of musical choice from performer to performer, suggesting the involvement of personal lived experiences be apparent in performance.

Virtuosity and Intellect – The role of technical mastery and depth of musical knowledge was seen as a potential dichotomy with musical expression. In some cases subjects commented that performances were either "showing off" or intellectual puzzles to be solved – both cases detracting from the expression desired. In other cases comments referred to the ability of the performer to be *more* expressive because of technical prowess and/or power of intellect. They were able to "do" what the wanted to do.

Communication consisted of multiple comments; connection between musicians, in a manner that suggests symbiosis or empathy, trust between musicians to support each other and be unselfish, and consideration of audience in the making of musical choices.

Mood or Character – Respondents desired for performers to personally engage in the musical experience by invoking a mood or persona that would lift the event beyond the sounding of notes. They wanted enough material so that they could develop meaning from the communication even if that meaning were not explicit. This was also part of the communicative link between performer and listener.

Originality and Innovation – Subjects described delight in elements of risk, surprise and spontaneity, whether real or perceived. Commentary referred to the performer providing a unique perspective or new insight into familiar material. One of the most often used words was "fresh".

Specific musical elements – This referred to the manner in which the performer would manipulate and adapt the base elements of music; melody, harmony, rhythm, etc. Of particular emphasis was the concept of contrast within each of the elements and the use of space to create suspense and interest.

The goal of the study was not to develop a taxonomy of expressive elements in music, only to identify what those elements may be. According to Merleau-Ponty (1962), "what matters is to describe the given as precisely and completely as possible; to describe rather than to explain or analyze"; and while a clear hierarchy of elements did not emerge, one category received more emphasis than the others – Individuality.

Many comments in other categories when placed within context could also be considered within the lens of individuality:

- Sensuality and individuality of timbre/tone
- Intentionality and purpose of interpretive choices
- Expressive choices are made in deference to technical limitations
- Preferences are affected based upon background in music

163

- Trusts fellow musicians and allows them to contribute and be featured

- Musicians trust each other to enhance interaction

- Interaction and communication between ensemble and soloist

- Conveys a sense of concept or vision – portrays a character or emotion

- Artist is engaged in the process.

- Artist must personally engage and connect with the work.

- Expresses sense of fun or joy

- Performance must be sincere, not false.

- Player is perceived as investing higher degree of focus and energy, are more personally engaged in the performance.

- Creates a sense of originality and/or innovation

- Provides new insight into familiar material

- Conveys a sense of innovation and creativity

It would be possible to combine the categories of *Individuality* and *Originality and Innovation* into a single caption, and such an interpretation was considered. The choice was abandoned as potential for overlap is apparent in many pairings of these elements. The division into six or seven themes allows for clarity in conception and application to pedagogy.

> *Sub-problem #1*: What are the musical elements that performers perceive as expressive?

> *Sub-problem #2*: What are the musical elements that expert musical connoisseurs (critics) perceive as expressive?

As significant overlap between the two subgroups was apparent regarding the *elements* of expression (the purpose of the study), discussion of sub-problem #3 contrasting the two constituencies renders the separate discussions of sub-problem #1 (elements perceived by creator/performers) and sub-problem #2 (elements perceived by responders/critics) redundant. As both performers and critics identified the same themes and sub-themes, albeit with a slight

variation on the use of "Sound", the various elements can be discussed singularly in application to both subgroups.

Sub-problem #3

Are the musical elements different based upon the background role of the responder, goes directly to the heart of the connection between creator and responder. The results of this study reveal little difference in the elements that make up expression to either creator or responder. Performer and critic seemed to agree on what makes up an expressive performance even if they cannot agree on the "better" performance.

With one exception, the subjects of the performer subgroup were very accepting of the aural examples and expressed personal connections with the performers. Most were complimentary and downplayed negative response. Much of the commentary was rich with personal anecdotes and nostalgic comments that necessitated omission under the anonymity criteria. Commentary from the critic subgroup can be characterized as dichotomous in nature, i.e. either strongly accepting of or strongly objecting to the audio samples. Oddly, many of the elements found to be positive by one critic were, in turn, negative to another. Where one might describe a performance as "a quintessential jazz performance", another referred to it as "overwrought". In both cases the subjects were commenting upon the intentions and choices of the performer and the virtuosic display of technique. Responses in this group also tended to be holistic in nature, with more comments about the performer/performance in general rather than specific moments. Interviews from this subgroup revealed a propensity to draw comparisons outside of the aural examples given and were rich historic connection and commentary not necessarily germane to this study.

In this particular study, universal agreement was not found between subjects on the quality of the examples. Preference as it relates to perception was not explored. In other words, the question of "Is it expressive if I don't personally like it?" was not a part of this inquiry. However, as in Broomhead (2001), all participants were able to recognize the *what* of each performance in identifying the expressive devices either being used or missing. This seems to bring credence to Broudy (1968) as he posits, "By expressiveness I mean that elusive quality by virtue of which some works of art display import, albeit never literally or discursively." Often, the negative comments were more revealing as to the nature of expression. Commentary also revealed a theme explored only cursorily in this context; the degree of application of any singular element to the perception of expressiveness – in this study described as the "importance of self-editing and limits." While much of the experimental literature delves into these singular elements, and analysis and understanding of their function and interaction can influence instruction on the micro-level, Schuller (1997) suggests (as quoted in chapter 1),

> There is no true masterpiece in which these elements-these
> composers' intellectual or intuitive choices and decisions - do not
> symbiotically interrelate and ultimately correlate into a into a vast
> and complex musical network. (p. 12)

In examining the disagreement between performers and critics on the singular statement, being musically expressive means conveying a precise thought or emotion, results here suggest that concepts of program, either story line or mood, are considerations in the choices that musicians make in musical interpretation and interpretation. Critics seem to believe that it is not possible to hear with this kind of specificity of intent. Davies (2003) alludes to this conundrum in positing that it is not important that creator and responder agree on the exact nature of the emotion or meaning expressed, only that there is a perception of something expressed. In his words:

In the case of musical expressiveness, the composer's intentions are essentially irrelevant. Though it may be the case that most music that is expressive presents the appearance of emotions that the composer intended to present, the absence of such an intention does not affect the expressiveness heard in a musical work. Either the music presents the appearance of some emotion or it does not, independently of its being intended or not to present the appearance of this emotion. (p. 128)

In this case we note the substitution of, for our context, the term performer for that of composer, as we are referring to the person who creates the art object being examined. Of greater importance is the intent of the performer to express and the depth of meaning behind that expression – from there, the power of communication is apparent. Kivy (1990, 2002) is careful to delineate the difference between music's ability to "express" an emotion and its inability to be "expressive" of that emotion. This concept is echoed by Schuller (1986):

While everyone seems to agree that music is a powerful communicative phenomenon, there is disagreement as to how and why music communicates thus, and from there – one step further – what therefore music's function is or should be.

An explanation of the difference may best be seen in Davies (1994):

Moreover, though we do not take the music to be a primary expression of the composer's feelings, there are occasions on which we might reasonably take it to be a tertiary expression of emotions she has experienced. As a result, we feel contact with the emotional life of another. (1994, p. 272-273)

In considering the generalizability of the study, Patton (2002) suggests that lessons learned from these extreme cases have relevance to affecting or improving more average or "typical" cases. "In many instances, more can be learned from intensely studying exemplary cases than can be learned from statistical depictions of what the average case is like." (p. 234).

167

As students strive to progress to professional and artist levels it seems intuitive that they should try to think and act in the manner that those who have achieved the desired status think and act. Palisca (1963) states,

> The student should be guided to think of music in the way the finest musicians do. Within the limitations of his skills-and to the highest degree practical-the student then operates on all fronts as if he were a totally experienced, all-round musician. The child should experience, in a microcosm, all the preoccupations of a professional musician. (p. 9)

Results here parallel those of Harris, Jr. (2001) suggesting that the conclusions of this study may apply to other art musics, as that study focused on the lens of the classical conductor and utilized a similar survey technique to gather data on the lived experiences of the expert subjects.

Recommendations for Practice

Teachers should guide the student to develop a personal "voice" within communally excepted parameters of taste and musicality. With financial crises, the growth of large jazz programs (with commensurate larger class sizes), and the proliferation of systematic method series in jazz study – the latter having an overwhelmingly positive impact upon the expansion jazz education – it becomes increasingly difficult for teacher and student to explore individual voice and to have the time to nurture same. Care needs to be taken to see that jazz education does not become a "cookie-cutter" operation, with all students having identical sound, melodic vocabulary and style. As suggested by Gioia (1978), Jazz should forever celebrate the individual.

> Our interest in jazz, it would seem, is less a matter of our interest in the perfection of the music, and more a result of our interest in the expressiveness of the musician. (p. 101)

168

Teachers should guide students to develop a personal vision for works to be performed; one that is consistent with composer intent, performance purpose and the collective view of the ensemble. Both performers and critics in this study eschewed the mere playing of right notes. "Correctness" is not enough to create an inspired and feelingful performance. Musicians need to fully engage both the musical work and the immediacy of the experience. Schuller (1997) describes it as:

> "a mechanically, technically accurate performance may be
> clinically interesting, but unless its accuracy also translates into an
> emotional, experience – for the listener, the musicians – it will be
> an incomplete realization, one that will not – indeed cannot –
> adequately represent the work." (p. 13)

Imitate before you innovate. Students need to learn to mimic multiple master musicians while developing personal style. The development of personal voice cannot take place in a musical vacuum. Students need to be conversant in the canons and exemplars that preceded them. Schuller (1986) states, "A great masterpiece, for example, grows out of the interacting stimulus of the constant friction between freedom and constraint, between emotion and intellect.". It is the knowledge of convention, tradition, syntax, and performance practice that provide the student with the necessary "constraint" from which to push the creative envelope.

Teachers should encourage and guide the student through widely varied experiences both in and out of music to expand the referential "palette" Teachers should assist the students in developing connection-making skills between music, other disciplines and life experience. Varied life experiences contribute to the richness of personality that the musician can bring to the performance setting. This necessitates a broad based general education in all of the arts and humanities in addition to musical study. One cannot become an expressive musician living within the confines of the practice room. Current curricular demand and scheduling in public

schools often confines the student to limited elective choices thusly excluding them from the exploration of other disciplines. This practice defies emphases within the standards movement, particularly National Standard #8. Understanding relationships between music, the other arts, and disciplines outside the arts, and #9. Understanding music in relation to history and culture. (MENC, 1994)

Theoretical study should not be sacrificed in the name of technical mastery, nor should virtuosity take a back seat to lyricism. Although comments were made regarding "being expressive despite limitations" and "knowing your limitations and turning them into your strengths", more statements were made regarding the balance between technical facility and musical expressiveness. Current pedagogical practice does a good job of developing masterful players and scholars. Equal emphasis need be shown, as described by Elliot (1995) and Reimer (1970), to the development of feelingful musicians - as both are necessary in the communication of expression.

Instruction should focus upon the developing of perceptive listening skills beyond the identification of individual musical elements and towards the development of connoisseurs capable of musical meaning making.   As suggested by the National Standards, every student should be versed in *Listening to, analyzing and describing music* as well as *Evaluating music and music performances.* As expression is integral to the understanding of music, instruction should seek to develop methodologies and competencies in this area.

Recommendations for Further Research

1. *Replication of the current research using subjects on multiple levels of musical experience and proficiency.* As extreme-case subjects were used, it is suggested that in order for these finding to be generalizable the current study should be replicated using

professional musicians and scholars, amateur musicians and casual connoisseurs and school age musicians and listeners.

2. *Replication of the current research using other musical genres.* As jazz by its nature values individualism, other genres such as classical, folk and popular musics should be used to see if the categories found here apply to music in general or only to jazz.

3. *Research into the role of each of the seven elements defined here and its individual impact upon perceptions of expression.* The elements should be isolated and explored to determine effect. Additionally, research should explore the elements to determine how discreet and robust he elements are in affect upon expression.

4. *Research about the role of self-editing and limiting in musical decision-making.* Some musicians are considered innovators, others avant-garde, yet others are just dismissed as being too far outside the mainstream. Opposite that, some musicians are referred to as boring, uncreative and disengaged. Research should explore the social and musical conventions and constructs that define "too much" and "not enough".

Conclusion

Van Manen (1990), quoting Merleau-Ponty (1973) describes it thusly:

> So phenomenology, not unlike poetry, is a poetizing project: it tries
> an incantive, evocative speaking, a primal telling, wherein we aim
> to involve the voice in an original singing of the world. (p. 13)

The concept of musical expression is an elusive one. "Phenomenology is the study of essences…" (Merleau-Ponty 1962, p. vii). It is suggested here, in the eyes of this researcher, that the phenomenon, the essence of "musical expression" falls in the concept of "to thine own self be true". In order to be an expressive performer, a musician must develop his own personal voice – albeit within accepted norms of genre and musical community. It is this that our modern

171

music education practice seems to overlook. Within the world of jazz pedagogy common practice is good at teaching the "stuff" – the theory and technique – that we readily agree constitutes a proficient musician. Rarely, in the eyes of this researcher, does practice nurture individuality and assist the young performer in seeking their uniquely personal voice. We teach imitation, but do we nurture innovation and individuality in any but the most gifted, most of whom will rise to the top naturally? We must guide them in "pressing the envelope". They must first imitate that which came before, thus requiring an extensive awareness of history, tradition and theory. They must acquire the technique and theoretical knowledge to be able to "say what they have to say". They must be guided through varied musical and life experiences to bring to the performing process in order to have that something to say – a palette from which to draw material to express. With those skills under them, the expressive musician can then innovate, create something distinctive and meaningful, and send forth their own personal take of the musical material at hand. Hentoff (1991) quotes an unnamed bass player,

> But we have to be creating, or trying to, anticipating each other, transmuting our feelings into the music, taking chances every goddamned second. That's why, when jazz musicians are really putting out, it's an exhausting experience. It can be exhilarating, too, but always there's that touch of fear, that feeling of being on a very high wire without a net below. (p. 25)

Yet music is not a one-way or singularly dimensional process; the listener is an essential participant in the act of expression. One cannot merely "receive" the musical event passively, but must engage and "respond" to it in order to complete the connection. There is a responsibility that requires attentiveness, consideration, reflection and engagement in order to bring meaning to the event. Maxine Greene (2001) describes it thusly:

> The end in view is intensified awareness, heightened appreciation. It is not the ability to replicate, to recite, to demonstrate, the

mastery of skills. What we are trying to bring about is neither
measurable nor predictable. How could it be if we want so deeply
to enable persons to reach out, each one in his/her freedom, to
release his/her imagination, to transmute, to transform?
(www.aiae.org)

Of perhaps greater urgency is the need to develop educated connoisseurs of music, enlightened

cherishers, as Harry Broudy would describe (Broudy 1972). Instead of training musical listeners,

receivers well versed in the identification of musical elements, etc., practice should be focused

upon the training of musical perceivers – engaged listeners who draw meaning from the musical

experience and make reflective and personal meaning-making as part of the communicative

experience between "the maker and the perceiver". (Greene, 2001, p. 35)

While few can say specifically what it is, most feel confident in recognizing it when they

hear it (Broomhead, 2001). Philosophers and aestheticians debate both the nature of musical

expression and the manner in which it can be expressive. However, it is clear from the shear

amount of effort devoted to defining the phenomenon that it is an important concept among both

performers and listeners. Music's ability to convey thought, feeling and/or emotion is highly

prized among the expert and artistic elite. This study sought to explore the phenomenon from a

humanistic standpoint – to gain insight into the lived experiences of those at the height of

achievement in the areas of jazz listening and performance. It is hoped that results here will

suggest both concepts to affect educational change - focus upon the development of personal

"voice" and innovation within the context of tradition and convention – and guidance towards

grounded-theory research to develop paradigms of the communicative link between performer

and listener. All of this to guide practice of instructing enlightened practitioners and

connoisseurs.

Bibliography

Abeles, H., Hoffer, C., & Klotman, R. (1984). *Foundations of music education*. New York: Schirmer Books.

Ambach, G. (1996). Music education, arts standards, and student performance, in P. Lehman (Ed.), *Aiming for excellence: The impact of the standards movement on music education.* Reston, VA: MENC.

Ashley, R. (2002). Do[n't] change a hair for me: The art of jazz rubato. *Music Perception*. 19 (3), 311-332.

Bernstein, L. (1976). *The unanswered question: Six talks at Harvard*. Cambridge, MA: Harvard University Press.

Bresler, L. (2002). The interpretive zone in international qualitative research. IN L Bresler & Ardichvilli (Eds.), *International research in education: Experience, theory and practice (p. 39-81).* New York: Peter Lang.

Brody, H, (1992). Philosophic approaches. In B. Crabtree & W. Miller, (Eds.), *Doing qualitative research* (pp. 174-185). Newbury Park, CA: Sage.

Broomhead, P. (2001). Individual expressive performance: Its relationship to ensemble achievement, technical achievement, and musical background. *Journal of Research in Music Education,* 49, 71-84.

Broudy, H. (1968). The case for aesthetic education, in R. Choate (Ed.) *Documentary report of the Tanglewood Symposium* (pp. 9-13). Washington D.C.: MENC.

Broudy, H. (1972). *Enlightened cherishing: An essay on aesthetic education*. Urbana: University of Illinios Press.

Choate, R., (Ed.) (1968*). Documentary report of the Tanglewood Symposium*. Washington D.C.: MENC.

Consortium of National Arts Education Associations (1994). *National standards for arts education: What every young American should know and be able to do in the art*s. Reston, VA: MENC.

Cooke, D. (1959). *The language of music*. London: Oxford University Press.

Creswell, J. (1998*). Qualitative inquiry and research design: Choosing among five traditions*. Thousand Oaks, CA: Sage Publications.

Davies, S. (1994). *Musical meaning and expression*. Ithaca: Cornell University Press.

Davies, S. (2003). *Themes in the philosophy of music*. Oxford: Oxford University Press.

Denzin, N & Lincoln, Y. (2003). *Collecting and interpreting qualitative materials*, 2nd ed. Thousand Oaks, CA: Sage Publications.

Dewey, J. (1916). *Democracy in education: An introduction to the philosophy of education* New York: Macmillan.

Dewey, J. (1938*). Experience and education*. New York: Macmillan.

Dunscomb, J.R. & Hill, W. (2002). *Jazz pedagogy: The jazz educator's handbook and resource guide*. Miami: Warner Brothers.

Eisner, E. (1991). *The enlightened eye: Qualitative inquiry and the enhancement of educational practice*. New York: Macmillan.

Elliott, D. (1995). *Music matters: A new philosophy of music education*. New York: Oxford University.

Epperson, G. (1967). *The musical symbol*. Ames, IA: Iowa State University Press.

Eurich, A. (1968). The quest for quality, in R. Choate (Ed.) *Documentary report of the Tanglewood Symposium* (pp. 47-51). Washington D.C.: MENC.

Gaston, E. T. (1968). Expanding dimensions in music education, in R. Choate (Ed.). (1968*). Documentary report of the Tanglewood Symposium* (pp. 74-77). Washington D.C.: MENC.

Gioia, T. (1988). *The imperfect art: Reflections on jazz and modern culture*. New York: Oxford University Press.

Gioia, T. (1997). *The history of jazz*. New York: Oxford University Press.

Goins, W. (2001). *Emotional response to music: Pat Metheny's "Secret Story"*.Lewiston, NY: Mellen Press.

Glaser, B.G. & Strauss, A.L. (1967*) The discovery of grounded theory*. Chicago: University of Chicago Press.

Gourse, L. (1994). *Dizzy Gillespie and the birth of bebop*. New York: Atheneum Books.

Greene, J. (1994). Qualitative program evaluation practice and promise. In N. Denzin & Y. Lincoln (Eds.), *Handbook of qualitative research* (pp. 530-544). Thousand Oaks, CA: Sage.

Greene, M. (2001). *Variations on a blue guitar.* New York: Teachers College Press.

Hanslick, E. (1957). *The beautiful in music*, 7th ed. of 1854. Trans. G. Cohen. New York: Liberal Arts Press.

Hentoff, N. (1991). *Jazz is*. New York: Limelight Editions.

Howe , K. & Eisenhart, M. (1990). Standards for qualitative (and quantitative) research: A prolegomenon. *Educational Researcher,* 19(4), 2-9.

Iyer, V. (2002). Embodied mind, situated cognition, and expressive microtiming in African-American music. *Music Perception.* 19(3). 387-414.

Juslin, P., Karlsson, J., Lindstrom, E., Friberg, A., & Schoonderwaldt, E. (2006). Play it again with feeling: Computer feedback in musical communication of emotions. *Journal of Experimental Psychology: Applied.* 12(2). 79-95.

Kenton, S. (1968). The revolutionary music-jazz. in R. Choate (Ed.). (1968*). Documentary report of the Tanglewood Symposium* (pp. 99-100*).* Washington D.C.: MENC.

Kivy, P. (1980). *The corded shell*. Princeton, NJ: Princeton University Press.

Kivy, P. (1988). *Osmin's rage: Philosophic reflections on opera, drama, and text.* Princeton, NJ: Princeton University Press.

Kivy, P. (1989). *Sound sentiment: An essay on the musical emotions*. Philadelphia: Temple University Press.

Kivy, P. (1990). *Music alone: Philosophical reflections on the purely musical experience*. Ithaca: Oxford University Press.

Kivy, P. (2002*). Introduction to a philosophy of music*. Oxford: Clarendon Press.

Kvale, S. (1996). *InterViews: An introduction to qualitative research interviewing*. Thousand Oaks, CA: Sage Publications.

Langer, S. (1942). *Philosophy in a new key*. Cambridge, MA: Harvard University Press.

Langer, S. (1953). *Feeling and Form*. New York: Scribner.

Larson, S. (2002). Musical forces, melodic expectation, and jazz melody. *Music Perception.* 19(3). 351-385.

Laukka, P. (2004). Instrumental music teachers' views on expressivity: a report from the music conservatories. *Music Education Research*, 6(1), 45-56.

LeCompte, M.D. & Preissle, J. (1993). *Ethnographic and qualitative design in educational research*, 2nd ed. San Diego: Academic Press.

Lerdahl, F. & Jackendoff, R. (1983). *A generative theory of tonal grammar*. Cambridge, MA: MIT Press.

Lincoln, Y.S. & Guba, E.G. (1985). *Naturalistic inquiry*. New York: Sage.

Madsen, C, (Ed.). (2000). *Vision 2020: The Housewright symposium on the future of music education*. Reston, VA: MENC.

Madura, P.D. (1996). Relationships among vocal jazz improvisation achievment, jazz theory knowledge, imitative ability, musical experience, creativity, and gender. *Journal of Research in Music Education*. 44(3). 252-267.

Mahin, B. and Hildreth, J. (2009). AticuDynam-ism: a study examining relationships bmusical structures, attack force, and timbre. Retrieved August 3, 2009, from Center for Music Technology/University of Glasgow website: http://www.liunet.edu/cwis/CWP/library/workshop/citapa.htm

Mark, M. (2002). *Music education: Source readings from ancient Greece to today*, 2nd ed. New York: Routledge.

Mark, M. & Gray, C. (1999). *A history of American music education*, 2nd ed. Reston,VA: MENC.

McLeod, J. (1994). *Doing counseling research*. London: Sage.

McMillan, R. (1997). Finding a personal musical 'voice': The place of improvisation in music education. *Research Studies in Music Education*. 9(2)). 20 – 28.

Merleau-Ponty, M. (1962). *Phenomenology of perception*. London: Routledge and Kegan Paul.

Meyer, L. (1956). *Emotion and meaning in music*. Chicago: University of Chicago Press.

Moravcsik, J. (1982). Understanding and the emotions. *Dialectica*, 36, 207-24.

Moustakas, C. (1994). *Phenomenological research method*s. Thousand Oaks, CA: Sage Publications.

Orr, MG & Ohlsson, S. (2001). The relationship between musical complexity and liking in jazz and bluegrass. *Psychology of Music*. 29. 108-127.

Palisca, C. (1964). Music in our schools: A search for improvement. *Report of the Yale Seminar on music education*. Washington D.C.: U.S. Government Printing Office.

Patton, M.Q. (2002). *Qualitative research and evaluation method*s, 2nd ed. Thousand Oaks, CA: Sage Publications.

Polkinghorne, D. (1983). *Methodology for the human sciences: Systems of inquiry*. Albany: State University of New York Press.

Pratt, C. (1931). *The meaning of music: A study in psychological aesthetics*. New York: McGraw-Hill.

Reimer, B. (1970). *A philosophy of music education*. New Jersey: Pearson.

Reimer, B. and Wright, J. (1992). *On the nature of musical experience*. Niwot, Colorado: Univerity Press of Colorado.

Reimer, B. (1999). *Philosophy of music education*, 2nd ed. New Jersey: Pearson.

Reimer, B. (1999). Facing the risks of the "Mozart effect", *Music Educators Journal*, 86(1. 37-43).

Rose, R. (1985). Eight elements of jazz. *Music Educators Journal*. 71(9). 46-47.

Schuler, S. (1996). The effects of the National Standards on assessment (and vice versa), in P. Lehman (Ed.). *Aiming for excellence: The impact of the standards movement on music education*. Reston, VA: MENC.

Schuller, G. (1997). *The compleat conductor*. New York: Oxford University Press.

Schuller, G. (1986). *Musings: The musical worlds of Gunther Schulle*r. New York: Oxford University Press.

Schmid, W. (1996). Standards in America's music classrooms (1994-1996). In B. Reimer (Ed.). *Performing with understanding: the challenge of National Standards for music education*. Reston, VA: MENC.

Seddon, F. (2005). Modes of communication during jazz improvisation. British Journal of Music Education. 22(1), 47-61.

Strickland, E. (1991). *American composers: Dialogues on contemporary music.* Bloomington: University of Indiana Press.

Van Manen, M (1990). *Researching lived experience: Human science for an action sensitive pedagogy*. Ontario: State University of New York Press.

Wilder, A. (1972). *American popular song: The great innovators, 1900-1950.* New York: Oxford University Press.

Appendix A - Music Content Standards by State (with National Standards)

National Standards (1994) The National Standards for Arts Education: *What Every Young American Should Know and Be Able to Do in the Arts*	1. Singing, alone and with others, a varied repertoire of music 2. Performing on instruments, alone and with others, a varied repertoire of music 3. Improvising melodies, variations, and accompaniments 4. Composing and arranging music within specified guidelines 5. Reading and notating music 6. Listening to, analyzing, and describing music 7. Evaluating music and music performances 8. Understanding relationships between music, the other arts, and disciplines outside the arts 9. Understanding music in relation to history and culture

Alabama (1998) *Alabama Course of Study: Arts Education – The Conceptual Framework for Music*	K-8 General Music Strands • Sing • Perform on Instruments • Read/Notate • Improvise, Compose, and Arrange • Listen, Analyze, and Describe • Evaluate • Connect 6-12 Vocal, Choral Strands • Sing, Read • Analyze, Describe • Create, Improvise, Compose • Evaluate • Connect Instrumental Music Strands • Read • Perform • Listen/Describe • Create • Evaluate • Connect
Arkansas (2001) *Arkansas Music Curriculum Framework*	1. The student will sing and/or play an instrument utilizing a varied repertoire of music. 2. The student will create, compose, arrange, and improvise as developmentally appropriate. 3. The student will read and notate music. 4. The student will listen to, analyze, and evaluate musical performances. 5. The student will relate music to diverse cultures, society, history, and other arts and disciplines.

California (1996) *Visual and Performing Arts Content Standards for California Public Schools, Kindergarten Through Grade Twelve* Music	Strand 1: Artistic Perception Strand 2: Creative Expression Strand 3: Historical and Cultural Context Strand 4: Aesthetic Valuing Strand 5: Connections, Relations, and Applications
Colorado (1997) *Colorado Model Content Standards:* Music	1. Students sing or play on instruments a varied repertoire of music, alone or with others. 2. Students will read and notate music. 3. Students will create music. 4. Students will listen to, analyze, evaluate, and describe music. 5. Students will relate music to various historical and cultural traditions.
Connecticut (1998) *The Arts Curriculum Framework* Music	1. Vocal: Students will sing, alone and with others, a varied repertoire of songs. 2. Instrumental: Students will play, alone and with others, a varied repertoire of instrumental music. 3. Improvisation: Students will improvise melodies, variations and accompaniments. 4. Composition: Students will compose and arrange music. 5. Notation: Students will read and notate music. 6. Analysis: Students will listen to, describe and analyze music. 7. Evaluation: Students will evaluate music and music performances. 8. Connections: Students will make connections between music, other disciplines and daily life. 9. History and Cultures: Students will understand music in relation to history and culture.

Delaware (2000) *Delaware Visual and Performing Arts Content Standards and Performance Indicators* Music	1. Students will sing, independently and with others, a varied repertoire of music. 2. Students will perform on instruments, independently and with others, a varied repertoire of music. 3. Students will improvise melodies, variations, and accompaniments. 4. Students will compose and arrange music within specific guidelines. 5. Students will read and notate music. 6. Students will listen to, describe, and analyze music and music performances. 7. Students will evaluate music and music performances. 8. Students make connections between music, the other arts, and other curricular areas. 9. Students will understand music in relation to diverse cultures, times, and places.

Florida (1996) *Grade Level Expectations for the* *Sunshine State Standards* Music	**Skills and Techniques** • Standard 1: The student sings, alone and with others, a varied repertoire of music. • Standard 2: The student performs on instruments, alone and ithe others, a varied repertoire of music. • Standard 3: The Student reads and notates music. **Creation and Communication** • Standard 1: The student improvises melodies, variations, and accompaniments. • Standard 2: The student composes and arranges music with specific guidelines. **Cultural and Historical Connections** • Standard 1: The student understands music in relation to culture and history. **Aesthetic and Critical Analysis** • Standard 1: The student listens to, analyzes, and describes music. • Standard 2: The student evaluates music and music performance. **Applications to Life** • Standard 1: The student understands the relationship between music, the arts, and disciplines outside the arts. • Standard 2: The student understands the relationship between music and the world beyond the school setting.
Georgia (1997) *Fine Arts Quality Core* *Curriculum K-12* Music	(1) Artistic Skills and Knowledge: Creating Performing and Producing (2) Critical Analysis and Aesthetic Understanding (3) Interdisciplinary Connections (4) Historical and Cultural Context

Hawaii (1999) *Fine Arts Content Standards* Music	1. Students sing a variety of music alone and with others. 2. Students perform on instruments a variety of music alone and with others. 3. Students improvise patterns, melodies, variations, and accompaniments. 4. Students compose and arrange music within specific guidelines. 5. Students read and notate music. 6. Students understand music from various styles, cultures, and ite relationship with other arts. 7. Students listen to, analyze, and describe music. 8. Students evaluate music and music performances.
Idaho (2006) *Idaho Content Standards* Humanities: Music	• Standard 1: Historical and Cultural Contexts • Standard 2: Critical Thinking • Standard 3: Performance
Illinois (1997) *Illinois Learning Standards for Fine Arts*	State Goal 25 A. Understand the sensory elements, organizational principles and expressive qualities of the arts. B. Understand the similarities, distinctions and connections in and among the arts. State Goal 26 A. Understand processes, traditional tools and modern technologies used in the arts. B. Apply skills and knowledge necessary to create and perform in one or more of the arts. State Goal 27 A. Analyze how the arts function in history, society and everyday life. B. Understand how the arts shape and reflect history, society, and everyday life.

Indiana (2000) *Indiana Academic Standards* Music	1. Singing alone and with others 2. Playing an instrument alone and with others 3. Reading, notating and interpreting music 4. Improvising melodies and accompaniments 5. Composing and arranging music within specified guidelines 6. Listening to, analyzing, and describing music 7. Understanding relationships between music, the other arts, and disciplines outside the arts. 8. Understanding music in relation to history and culture 9. Evaluating music and music performances
Kansas (2005) *Kansas Model Curricular Standards for Music*	Pre-K 1. Singing and playing instruments 2. Creating music 3. Responding to music 4. Understanding music K-12 1. Singing, alone and with others, a varied repertoire of music 2. Performing on instruments, alone and with others, a varied repertoire of music. 3. Improvising melodies, variations, and accompaniments 4. Composing and arranging within specified guidelines 5. Reading and notating music 6. Listening to, analyzing, and describing music 7. Evaluating music and music performance 8. Understanding relationships between music, the other arts, and disciplines outside the arts. 9. Understanding music in relation to history and culture
Kentucky (2001) *Student Performance Standards* Arts and Humanities	• Knowledge • Application • Concepts and Vocabulary • Communication • Critical Thinking

Louisiana
 	
(2003)
 	
Louisiana Arts Content Standards:
State Standards for Curriculum Development
	CREATIVE EXPRESSION
	    Standard: Students develop creative expression through the application of knowledge, ideas, communication skills, organization abilities, and imagination.
	AESTHETIC PERCEPTION
	    Standard: Students develop aesthetic perception through the knowledge of art forms and respect for their commonalities and differences.
	HISTORICAL AND CULTURAL PERSPECTIVE
	    Standard: Students develop historical and cultural perspective by recognizing and understanding that the arts throughout history are a record of human experience with a past, present, and future.
	CRITICAL ANALYSIS
	    Standard: Students make informed verbal and written observations about the arts by developing skills for critical analysis through the study of and exposure to the arts.

Maine (1997) *Maine Learning Results:* *Visual and Performing Arts*	A. CREATIVE EXPRESSION. Students will create and/or perform to express ideas or feelings. B. CULTURAL HERITAGE. Students will understand the cultural contributions (social, ethical, political, religious dimensions) of the arts, how the arts shape and are shaped by prevailing cultural and social beliefs and values, and recognize exemplary works from a variety of cultures and historical periods. C. CRITICISM AND AESTHETICS. Students will reflect upon and assess the characteristics and merits of art works.
Maryland (1997) *Essential Learner Outcomes for the Fine Arts*	Outcome I: Perceiving, Performing, and Responding – Aesthetic Education Outcome II: Historical, Cultural, and Social Context Outcome III: Creative Expression and Production Outcome IV: Aesthetic Criticism

Massachusetts
 	
(1999)
 	
Massachusetts Arts Curriculum Framework
	The Arts Disciplines: *Students learn about and use the symbolic language of music.*
	  1. Singing
	  2. Reading and Notation
	  3. Playing Instruments
	  4. Improvisation and Composition
	  5. Critical Response
	
	Connections: **History, Criticism, and Links to Other Disciplines**: *Students learn about the history and criticism of music, its role in the community, and its links to other disciplines.*
	  6. Purposes and Meanings in the Arts
	  7. Roles of Artists in Communities
	  8. Concepts of Style, Stylistic Influence, and Stylistic Change
	  9. Inventions, Technologies, and the Arts
	  10. Interdisciplinary Connections

Michigan (1996) *Michigan Curriculum Framework: Michigan Arts Education Content Standards and Benchmarks*	• Performing: All students will apply skills and knowledge to perform in the arts. • Creating: All students will apply skills and knowledge to create in the arts. • Analyzing in Context: All students will analyze, describe and evaluate works of art. • Arts in Context: All students will understand, analyze, and describe the arts in their historical, social, and cultural contexts. • Connecting to other Arts, other Disciplines, and Life: All students will recognize, analyze, and describe connections among the arts; between the arts and other disciplines; between the arts and everyday life.

Minnesota (1997) **Minnesota Frameworks for Arts Curriculum Strategies** (FACS) Music	1. Students sing a varied repertoire of music, alone and with others. 2. Students perform a varied repertoire of instrumental music, alone and with others. 3. Students improvise melodies, variations, and accompaniments. 4. Students compose and arrange music. 5. Students read and notate music. 6. Students listen to, analyze, and describe music. 7. Students evaluate music, music use, and music performance. 8. Students understand relationships between music, the other arts, and disciplines outside the arts. 9. Students understand music in relation to history and culture.
Mississippi (2003) *Visual and Performing Arts Framework*	• Singing • Performing on Instruments • Improvising • Composing • Reading • Listening • Evaluating • Interdisciplinary Relationships • History and Culture
Missouri (2000) **Missouri's Framework for Curriculum Development in Fine Arts K-12**	II. A Music – History II. B Music – Criticism/Analysis II. C Music – Aesthetics II. D Music – Product/Performance

Montana (2000) *Montana Standards for Arts*	1. Students create, perform/exhibit, and respond in the Arts. 2. Students apply and describe the concepts, structures, and processes in the Arts. 3. Students develop and refine arts skills and techniques to express ideas, pose and solve problems, and discover meaning. 4. Students analyze characteristics and merits of their works and the work of others. 5. Students understand the role of Arts in society, diverse cultures, and historical periods. 6. Students make connections among the Arts, other subject areas, life, and work.
Nebraska (2003) *Essential Learnings in the Visual and Performing Arts.* [Nebraska does not have state standards in the arts.]	• Essential Learning 1: Students recognize the value of the arts in their own learning and creative processes. • Essential Learning 2: Students recognize the value of the arts in their own learning and creative processes. • Essential Learning 3: Students understand the roles of the arts and artists in the past, present and future. • Students exhibit a variety of creative skills in their own artistic expressions and in response to others. • Essential Learning 5: Students develop criteria to evaluate their own and others' creative expressions. • Essential Learning 6: Students understand connections between the arts and other fields. • Essential Learning 7: Students recognize divers perspectives in the creation, performance, interpretation, and evaluation of the arts. • Essential Learning 8: Students use the visual and performing arts to solve problems.

Nevada (2000) *Nevada Arts Standards* Music	1. Students sing a varied repertoire of music alone and with others. 2. Students perform a varied repertoire of music on instruments alone and with others. 3. Students improvise melodies, variations, and accompaniments. 4. Students compose and arrange music within specified guidelines. 5. Students read and notate music. 6. Students listen to, analyze, and describe music. 7. Students evaluate music and music performances. 8. Students demonstrate relationships between music, the other arts, and disciplines outside the arts. 9. Students demonstrate knowledge of historical periods and cultural diversity of music.
New Hampshire (2001) *K-12 Curriculum Framework for the Arts* Music K-12	1. Sing alone and with others, a varied repertoire of music. 2. Perform on instruments, alone and with others, a varied repertoire of music. 3. Improvise melodies, variations and accompaniments. 4. Compose and arrange music within specified guidelines. 5. Read and notate music. 6. Listen to, analyze, and describe music. 7. Evaluate music and music performances. 8. Understand relationships among music, the other arts, and disciplines outside the arts. 9. Understand music in relation to history and culture. 10. Identify the range of careers in the field of music.

New Jersey (1998) *New Jersey Visual and Performing Arts Curriculum Framework*	1.1 All students will acquire knowledge and skills that increase **aesthetic awareness** in dance, music, theater, and visual arts. 1.2 All students will refine perceptual, physical, and technical **skills through creating** dance, music, theater, and/or visual arts. 1.3 All students will **utilize arts elements and arts media to produce** artistic products and performances. 1.4 All students will demonstrate knowledge of the process of **critique**. 1.5 All students will identify the various **historical, social, and cultural influences and traditions** which have generated artistic accomplishments throughout the ages, and which continue to shape contemporary arts. 1.6 All students will develop **design** skills for planning the form and function of space, structures, objects, sound, and events.

192

New Mexico (1998) *Arts Content Standards and Benchmarks.*	**Content Standard 1:** *Learn and develop the essential skills and technical demands unique to dance, music, theater/drama, and visual arts.* • K-4 A. Sing and speak using appropriate vocal techniques while maintaining a steady beat. • K-4 B. Explore timbre (tone quality) capabilities and limitations of various classroom instruments. • K-4 C. Explore through movement simple rhythm patterns. • K-4 D. Identify basic rhythmic symbols including whole, half, quarter, and eighth notes, and the concepts of dotted notes and rests. • 5-8 A. Improvise, compose, and/or arrange simple rhythmic and harmonic accompaniments. • 5-8 B. Improvise, compose, and/or arrange short melodies, unaccompanied and or over a given rhythmic accompaniment. • 5-8 C. Explore complex combinations of beat and rhythm patterns through movement. • 5-8 D. Perform on non-tuned percussion instruments, varying dynamics, timbre, and tempos while maintaining a steady beat. • 9-12 A. Perform expressively with appropriate dynamics, phrasing and interpretation. • 9-12 B. Demonstrate and understanding of simple and compound meters. • 9-12 C. Read and write simple rhythmic and melodic examples and demonstrate rudimentary musical dictation skills • 9-12 D. Explore music theory, history, and appreciation.
New York (1996) *Learning Standards for the Arts*	1. Creating, Performing, and Participating in the Arts 2. Knowing and Using Arts Materials and Resources 3. Responding to and Analyzing Works of Art 4. Understanding the Cultural Dimensions and Contributions of the Arts.

North Carolina (2005) *The North Carolina Standard* *Course of Study* (SCS)	• Creating: Refers to expressing ideas and feelings through improvising, composing, or arranging. • Performing: Refers to presenting or demonstrating an existing work, informally or formally; a process that calls upon the technical, expressive, and interpretive skills of the learner. • Responding: Refers to listening, analyzing, critiquing, describing, evaluating, and moving to musical works. • Understanding: Refers to synthesizing knowledge of music in relation to history, culture, heritage, other content areas, ideas, and life-long learning.
North Dakota (2000) *North Dakota Standard and* *Benchmarks: Content Standards* Music	1. Students sing, alone and with others, a varied repertoire of music. 2. Students perform on instruments, alone and with others, a varied repertoire of music. 3. Students improvise melodies, variations, and accompaniments. 4. Students compose and arrange music with specified guidelines. 5. Students read and notate music. 6. Students listen to, analyze, and describe music. 7. Students evaluate music and music performance. 8. Students understand the relationship between music, other arts, and other disciplines. 9. Students understand music in relation to history and culture.

Ohio (2005) *Academic Content Standards* *Music: Alignment by Standard*	**Historical, Cultural and Social Contexts**: Students demonstrate knowledge and understanding of a variety of music styles and cultures and the context of musical expression or events, both past and present. Students identify significant contributions of composers and performers to music heritage. Students analyze the historical, social and political forces that have influenced the function and role of music in the lives of people. **Creative Expression and Communication**: Students sing, play instruments, improvise, compose, read and notate music. **Analyzing and Responding**: Students listen to a varied repertoire of music and respond by analyzing and describing music using correct terminology. Students evaluate the creating and performing of music by using appropriate criteria. **Valuing Music/Aesthetic Reflection**: Students demonstrate an understanding of reasons why people value music and a respect for diverse opinions regarding music preferences. Students articulate the significance of music in their lives. **Connections, Relationships and Applications**: Students identify similarities and differences between music and other arts disciplines. Students recognize the relationship between concepts and skills learned through music with knowledge learned in other curricular subjects, life experiences and potential careers in and outside the arts. Students develop a desire for lifelong learning in music.
Oklahoma (2002) *Priority Academic Student Skills:* *The Arts*	• Participating in music • Listening/describing music • Creating music

Oregon (2001) *Oregon Standards: Arts*	• AESTHETICS AND ART CRITICISM: Respond to, explain and analyze works of art, based on technical, organizational, and aesthetic elements. • HISTORICAL AND CULTURAL PERSPECTIVES: Understand how works of art relate to the time periods and cultures in which they are created and how certain works of art from various time periods and cultures are related. • CREATE, PRESENT AND PERFORM: Use ideas, skills, and techniques in the arts.
Pennsylvania (2002) *Academic Standards for the Arts and Humanities*	9.1 Production, Performance and Exhibition of Dance, Music, Theater and Visual Arts 9.2 Historical and Cultural Contexts 9.3 Critical Response 9.4 Aesthetic Response
Rhode Island (2005) *Standards, Instructions, and Student Assessment-State Frameworks: Music*	1. **Creation/Performance**: All students will engage in self or group expression by creating original or interpreting works of art. 2. **Perception**: All students will observe and experience objects and ideas through a multitude of senses and form a sophisticated, informed response. 3. **Context**: All students will demonstrate an understanding of the relationships within personal, social, cultural and historical contexts. 4. **Integration**: All students relate arts knowledge and skills within and across the arts and other content areas. 5. **Tools**: All students will develop the ability to communicate in the language of art forms through the study and use of appropriate vocabulary, materials, tools and techniques.

South Carolina (2003) *South Carolina Visual and Performing Arts Curriculum Standards 2003* General Music Curriculum Guide	1. Students will sing, alone and with others, a varied repertoire of music 2. Students will perform on instruments, alone and with others, a varied repertoire of music 3. Students will improvise melodies, variations, and accompaniments 4. Composing and arranging music within specified guidelines 5. Students will read and notate music. 6. Students will listen to, analyze, and describe music. 7. Students will evaluate music and music performances. 8. Students will relate music to the other arts, and disciplines outside the arts 9. Students will relate music to history and culture
South Dakota (undated) *South Dakota Content Standards* Fine Arts: Music	1. Students will use the performance of music as a means for creative expression and communication. 2. Students will communicate their thoughts and ideas through the creation of music. 3. Students will read and notate music. 4. Students will listen to, analyze, and evaluate music. 5. Students will understand music's relationship to society, the other arts, disciplines outside the arts, history and culture.
Tennessee (2004) *Curriculum Standards: Music*	▪ Singing, alone and with others, a varied repertoire of music ▪ Performing on instruments, alone and with others, a varied repertoire of music ▪ Improvising melodies, variations, and accompaniments ▪ Composing and arranging music within specified guidelines ▪ Reading and notating music ▪ Listening to, analyzing, and describing music ▪ Evaluating music and music performances ▪ Understanding relationships between music, the other arts, and disciplines outside the arts ▪ Understanding music in relation to history and culture

Texas (1997) *Music Curriculum Framework*	▪ **Perception**-the tools of the discipline, i.e. vocabulary, elements, concepts, and principles. ▪ **Creative expression/performance**-the "making of music" which encompasses repertoire, performing by singing and/or playing individually and in groups, reading and writing music, and creating and arranging within specified guidelines. ▪ **Historical/cultural heritage**-the connections students make within the discipline to gain understandings of music's roles and influences in different societies and time periods. ▪ **Response/evaluation**-criteria built over the course of studies to assess musical works.
Utah (1997) *Learning Goals in the Fine Arts* Music	1. Singing: The students will develop the voice and body as instruments of musical expression. 2. Playing: The student will play instruments as a means of musical expression. 3. Creating: The students will create music through improvising, arranging, and composing. 4. Listening: The student will listen to, analyze, and describe music.

Vermont
 	
(2004)
*Grade Expectations for Vermont's Framework of Standards and Learning Opportunities (*Arts)
	Skill Development
	CREATING
	PERFORM/COMMUNICATE
	CONCEPTS AND VOCABULARY
	    Reflection and Critique
	    Making Connections
	    Approach to work

Virginia (2000) *Music Standards of Learning for Virginia Public Schools*	• Perform • Create • Investigate • Connect

Washington (2001) *Essential Academic Learning Requirements (EALRS) in the Arts*	1. The student understands and applies arts knowledge and skills. 2. The student demonstrates thinking skills using artistic processes. 3. The student communicates through the arts. 4. The student makes connections within and across the arts, to other disciplines, life, cultures and work.
West Virginia (2003) *West Virginia Instructional Goals and Objectives (IGOs)* Music	1. Singing, alone and with others, a varied repertoire of music 2. Performing on instruments, alone and with others, a varied repertoire of music 3. Improvising melodies, variations, and accompaniments 4. Composing and arranging music within specified guidelines 5. Reading and notating music 6. Listening to, analyzing, and describing music 7. Evaluating music and music performances 8. Understanding relationships between music, the other arts, and disciplines outside the arts 9. Understanding music in relation to history and culture

Wisconsin (1997) *Wisconsin's Model Academic Standards for Music*	**Performance** A: Singing-Students in Wisconsin will sing, alone and with others, a varied repertoire or music. B: Instrumental-Students in Wisconsin will play, alone and with others, a varied repertoire of music on instruments. **Creativity** C: Improvisation-Students in Wisconsin will improvise music. D: Composition-Students in Wisconsin will compose and arrange music. **Literacy** D: Reading and Notating-Students in Wisconsin will read and notate music. **Response** F: Analysis-Students in Wisconsin will analyze and describe music. G: Evaluation-Students in Wisconsin will evaluate music and music performances. **Connections** H: The Arts-Students in Wisconsin will relate music to the other arts and disciplines outside the arts. I: History and Culture-Students in Wisconsin will relate music to history and culture.
Wyoming (2001) *Wyoming Fine and Performing Arts Content and Performance Standards*	CREATIVE EXPRESSION THROUGH PRODUCTION: Students create, perform, exhibit, or participate in the arts. ARTISTIC PERCEPTION: Students process, analyze, and respond to sensory information through the language and skills unique to the Arts. AESTHETIC VALUING: Students respond to, analyze, and make informed judgments about works in the Arts. HISTORICAL AND CULTURAL CONTEXT: Students demonstrate an understanding of the Arts in relation to history, cultures and contemporary society. APPLICATIONS TO LIFE: Students connect and relate the Arts to other disciplines and society.

Appendix B - First appearance (by age) of "expression" (or like term) in state music standards

State	General Music	Vocal/Choral	Instrumental	Listening/Responding
	Content Standard *Improvise, Compose, and Arrange*	**Content Standard** *Sing*	**Content Standard** *Perform*	
Alabama	Gr. 5 Use composition to demonstrate understanding of musical elements. • Melody • Rhythm • Harmony • Texture • Form • Timbre/Tone color • Expressive	Gr. 1 Sing Expressively. Gr. 2 Sing expressively with technical accuracy and appropriate dynamics.	Gr. 6-12 Level I – Beginning or first year winds, percussion, or strings Demonstrate awareness of basic expressive musical symbols Level IV – High School Demonstrate a comprehensive knowledge of expressive musical symbols through instrumental performance	*Not specified*
Alaska .	**C.** *A student should be able to critique the student's art and the art of others.* 4. Recognize and consider an individual's artistic expression	Not Specified		
Arizona	1AM-F4. Sing/play expressively, on pitch and in rhythm with appropriate dynamics, phrasing, interpretation, timbre, diction, posture and tempo	1AM-E4. Sing/play in ensemble or alone, with expression and technical accuracy, a varied repertoire of musical literature with level of difficulty 3 on a scale of 1-6, including some songs performed from memory	1AM-P1. Sing/perform with expression and technical accuracy a large and varied solo and ensemble repertoire with level of difficulty 4 on a scale of 1-6, including some songs performed from memory and without accompaniment	Not Specified

	Standard 1				
Arkansas	*The student will sing and/or play an instrument utilizing a varied repertoire of music.*				
	Gr. 5-8				Grades 9-12 Recognize and share the emotional responses evoked by the composition performed.
	Sing and/or play music of varied *genres* and styles with appropriate expression, interpretation, and *phrasing*.				
California	Artistic Expression:				
	Processing, Analyzing, and Responding to Sensory Information Through the Language and Skills Unique to Music. *Content Standard Begins Pre-K*	Gr. 9-12 Proficient			
		Sing a repertoire of vocal literature representing various genres, styles, and cultures with expression, technical accuracy, etc	Perform a repertoire of instrumental literature representing various genres, styles, and cultures with expression, technical accuracy, etc	Analyze and describe the use of musical elements and expressive devices.	
	Aesthetic Valuing: Responding to, Analyzing and Making Judgments about Works of Music. Content Standard begins in Pre-K.			**Aesthetic Valuing** Gr. 1 Describe how moods are communicated through music.	
Colorado	**Standard 2:** *Students will read and notate music.*	**Standard 3:** *Students will create music.*	**Standard 1:**		**Standard 4:** *Students will listen to, analyze, evaluate, and describe music.*
			Students sing or play on instruments a varied repertoire of music, alone or with others	*Students sing or play on instruments a varied repertoire of music, alone or with others.*	
	Gr. 9-12	Gr. 5-8	Gr. 9-12		Gr. 1-4

			Gr. 9-12		
	Notating advanced rhythmic, melodic, and expressive musical ideas	Expressing musical ideas using a variety of sound sources	Responding to the conductor's cues of phrasing and expression while singing or playing music.	Responding to the conductor's cues of phrasing and expression while singing or playing music.	Identifying elements and/or expressive qualities in music.
Connecticut	*Not Specified*		**Content Standard 1:** *Singing*	**Content Standard 2:** *Instrumental*	**Content Standard 6:** *Analysis*
			Gr. 1-4		Gr. 8-12
			Sing expressively, with appropriate dynamics, phrasing and interpretation	Perform expressively a varied repertoire of music representing diverse genres and styles.	Analyze aural examples of a varied repertoire of music representing diverse genres and cultures by describing the uses of music elements and expressive devices:
Delaware	**Content Standard 1:** *Students will sing, independently and with others, a varied repertoire of music.*			**Content Standard 2:** *Students will perform on instruments, independently and with others, a varied repertoire of music.*	**Content Standard 7:** *Students will evaluate music and music performances.*
	Pre-k through Gr. 3 Sing expressively, using given dynamics, phrasing, and interpretation.	Gr. 4-5 Sing a varied repertoire of songs representing genres and styles with expression standard for the work being performed, some in the original language.		Pre-k through Gr. 3 perform expressively, using given dynamics, phrasing, and interpretation.	Gr. 4-5 Evaluate a given musical work and determine what musical qualities or elements were used to evoke feelings and emotions.
Florida	*Not Specified*		*Skills and Techniques* **Standard 1:** *The student sings, alone and with others, a varied repertoire of music*	*Skills and Techniques* **Standard 2:** *The student performs on instruments, alone and with others, a varied repertoire of music.*	*Aesthetic and Critical Analysis* **Standard 1:** The student listens to, analyzes and describes music.
			Pre-K through Gr. 2		
			Sings a culturally diverse repertoire of songs (some from	Performs expressively with appropriate dynamics and tempos	Understands how music can communicate ideas suggesting events, feelings, moods, or images.

		memory) with appropriate expression, dynamics, and phrasing.	on classroom and ethnic instruments.	
Georgia	**Artistic Skills and Knowledge:** *Creating, Performing, Producing.* Moves expressively to music.	*Not Specified*		**Artistic Skills and Knowledge:** *Creating, Performing, Producing.* Responds to music through listening, moving, singing, and playing instruments.
Hawaii	**Standard 4** *Students compose and arrange music within specific guidelines.* Gr. 9-12 Compose and arrange music for small or large vocal or instrumental groups demonstrating appropriate knowledge of transposition, range, and expressive effects.	**Standard 6** *Students understand music from various styles and cultures, and its relationships with the other arts.* Gr. 4-5 Describe the ways people express themselves in the various arts.	**Standard 1** *Students sing a variety of music alone and with others.* Gr. K-3 Sing expressively with appropriate dynamics and phrasing. (Gr. 4-5 adds breath control and understanding of text.)	**Standard 2** *Students perform on instruments a variety of music alone and with others.* Gr. 6-8 Perform with an instrumental ensemble to achieve good balance, blend, and expression.	**Standard 8** *Students evaluate music and music performances.* Gr. 9-12 Present detailed suggestions for improving technical and expressive elements of musical performance (such as phrasing, balance and blend).
Idaho	**Standard 1:** *Historical and Cultural Contexts* Gr. K-3 Goal 1.2: Discuss the interrelationships among visual and performing arts disciplines.	**Standard 2:** *Critical thinking* Gr. K-3 Goal 2.1: Conduct analyses in music.	**Standard 3:** *Performance* Communicate through music articulately and expressively. Students in grades K-3 read and perform simple music notation. Students perform alone and in groups on pitch and in rhythm responding to the conductor. Students create melodic or rhythmic responses using instructor guidelines. Students move to the beat. Gr. K-3 Goal 3.3: Communicate though music with creative expression.		**Standard 2:** *Critical Thinking* Analyze and converse about music. Students in grades 6-8 describe and analyze aural examples of music using correct musical terminology. Students identify a musical theme. Students develop criteria for high musical quality. Students evaluate musical performances. *"Expression" Not Specified*

Illinois	Objective K-3.Mu.1.2.1 Identify ideas and emotions that are expressed through music and other disciplines	Objective K-3.Mu.2.1.1 Examine music as a way to communicate emotions.			
	Understand the sensory elements, organizational principles and expressive qualities of the arts.		*Understand processes, traditional tools and modern technologies used in the arts.*	*Understand processes, traditional tools and modern technologies used in the arts.*	*Not specified*
	All levels beginning Early Elementary 25.A.1.c Identify differences in elements and expressive qualities.		All levels - 26.B.3c Sing or play with expression and accuracy a variety of music representing diverse cultures and styles.	All levels - 26.B.3c Sing or play with expression and accuracy a variety of music representing diverse cultures and styles.	
Indiana	**Standard 3** *Reading, notating, and interpreting music.*		**Standard 1** *Singing alone and with others.*	**Standard 2** *Playing an instrument alone and with others.*	**Standard 6** *Listening to, analyzing, and describing music.*	**Standard 9** *Evaluating music and music performances*
	Gr. 7 Students read music notation in simple meters. They identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.		Gr. 2 Students also sing expressively through the use of proper dynamic contrasts….	Gr. 3 They echo rhythmic or melodic patterns accurately and perform a variety of pieces expressively.	Gr. 9-12 Proficient - Ensembles Students analyze a variety of aural examples of choral/instrumental music for their uses of musical and expressive elements…	Gr. 9-12 Proficient - Ensembles They evaluate a given musical work in terms of its aesthetic qualities and the musical means used to evoke emotional responses.
Iowa	*No State Standards – local control only*				

Kansas	**Standard 5:** *Reading and notating music* Intermediate level: Gr. 5-8 Benchmark 3: The student identifies and defines standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression [interpretation]	**(PK) Standard 1:** *Singing and Playing Instruments* Gr. Pre-K Benchmark 1: The student uses her/his voice expressively as she/he speaks, chants and sings. Pre-K Level Indicator The student increases variety and appropriateness of vocal expression in a variety of settings using developmentally appropriate vocal production.	**Standard 2:** *Performing on instruments, alone and with others, a varied repertoire of music.* Basic level: gr. K-4 Benchmark 1: The student performs a short song using effective expression. Benchmark 3: The student expressively performs music selected from various periods and cultures.	**Standard 6:** *Listening to, analyzing, and describing music* Proficient: Gr. 9-12 Benchmark 1: The student analyzes aural examples of a varied repertoire of music, representing diverse genres and cultures, by describing the uses of elements of music and expressive devices. Proficient Level Indicators The student describes and classifies given aural examples of a varied repertoire or music focusing on the use of elements of music and expressive devices.
Kentucky	*No mention of expression or similar term at any level.*			
Louisiana	**Content Standard**: *Aesthetic Perception* Gr. 9-12 Expressing the impact of music on our senses, intellects and emotions.	*Not Specified*		**Content Standard:** *Aesthetic Perception* Gr. 9-12 Using and expanded vocabulary when responding to the expressive qualities of music.
Maine	**Content Standard**: *Creative Expression* Gr. Pre-K-2 Recognize the functions and the expressive qualities of the elements and principles of each art form and incorporate them into their own creative works. / Differentiate simple expressive forms within each arts discipline.	*Not Specified*		**Standard:** *Cultural Heritage* Gr. 5-8 Compare and contrast cultural values as expressed in works and explain how these values may differ from those of their own daily experience.	**Standard:** *Criticism and Aesthetics* Gr. 9-12 Articulate and justify personal perceptions of meaning in works of …music…

	Music Outcome II:	Music Outcome I:	Music Outcome IV
Maryland	*Historical, Cultural and Social Context* The student will demonstrate an understanding of music as an essential aspect of history and human experience.	*Perceiving and Responding-Aesthetic Education* The student will demonstrate the ability to perceive, perform and respond to music.	*Aesthetics and Criticism* The student will demonstrate the ability to make aesthetic judgments.
	Elementary School		
	Expectation A: The student will develop the ability to recognize music as a form of individual and cultural expression through experiencing music as both personal and societal expression.	Expectation B: The student will experience performance through singing and playing instruments. Indicator 9. The student will wing or play a varied repertoire of music representing divers genres and styles, using appropriate expression.	Expectation A: The student will identify a wide variety of musical expressions and the social contexts from which they emerge.

	Standard 2:	Standard 1:	Standard 3:	Standard 5:
Massachusetts	*Reading and Notation* By the end of grade 8 Identify, define, and use standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.	*Singing* By the end of grade 4 Sing expressively with appropriate dynamics, phrasing, and interpretation.	*Playing Instruments* By the end of grade 4 Play expressively with appropriate dynamics, phrasing, articulation, and interpretation.	*Critical Response* By the end of grade 4 Listen to and describe aural examples of music of various styles, genres, cultural and historical periods, identifying expressive qualities, instrumentation, and cultural and/or geographic context.

	Standard 2:		Standard 1:		Standard 3:
Michigan	*Creating*		*Performing*		*Analyzing in Context*
	High School		Middle School		
	Compose music in several distinct styles, demonstrating creativity in using the elements of music for expressive effect.	Arrange pieces for voices or instruments other than those for which the pieces were written in ways that preserve or enhance the expressive effect or the music.	Sing and play with expression and technical accuracy a repertoire of vocal and instrumental literature including some songs performed from memory.	Sing and play with expression and technical accuracy a repertoire of vocal and instrumental literature including some songs performed from memory.	High School Analyze aural examples of a varied repertoire of music, representing diverse genres and cultures, by describing the uses of elements of music and expressive devices.

Minnesota	**Standard 7:** *Students evaluate music, music use, and music performance.*	**Standard 1:** *Student sings a varied repertoire of music, alone and with others.*	**Standard 2:** *Students perform a varied repertoire of instrumental music, alone, alone, and with others.*	**Standard 6:** *Students listen to, analyze, and describe music.*
	Gr. K-4			
	Explain, using basic terminology, personal preferences for musical works, styles, or performances (e.g. in simple terms of rhythm, tempo, loudness, instruments and/or voices, expression, and feeling).	Sing in a group matching dynamic levels and other expressive qualities (e.g. student's voice contributes to ensemble but does not stand out in terms of dynamics and other expressive nuances).	Perform in a group matching dynamic levels and other expressive qualities (e.g. playing/getting louder and softer, or slowing down and speeding up, at the same rate as the rest of the group.	Develop and use a feelings vocabulary, so the expressive, feelingful, affective aspects, and experiences of music can be described and discussed (e.g. terminology beyond "happy" and "sad").
Mississippi	**Strand:** *Evaluating Competencies*	**Strands:** *Singing* and *Performing on Instruments*		**Strand**: *Listening Competencies*
	Gr. K	Gr. 1 Students will develop knowledge of music and an ability to perform music through guided exploration of the basic elements of music (i.e. rhythm, melody, harmony, form, tone color, and expressive qualities.		Gr. 4 1. Demonstrate the ability to listen with appropriate attentiveness to a varied repertoire of musicd. Demonstrate understanding of expressive qualities in selected listening examples.
	Use various means of expression to assess the aesthetic value of a wide repertoire of music.	Use various means of expression to assess the aesthetic value of a musical performance.		
Missouri	**Strand: II.A Music** *Aesthetics*	**Strand: II D Music** *Product/Performance*		**Strand: II.B Music** *Criticism/Analysis*
	Gr. K-4 1. Know that an aesthetic response to a piece of music consists of an immediate emotional reaction and an intellectual one based on the student's knowledge of expressive musical elements such as harmony, traditional instrumentation, and intonation. a. identify musical elements used for expression in music.	Gr. 5-8 2. Know that accurate interpretation of complex standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression provides access to increasingly difficult music.		Gr. 9-12 All students should be able to a. discuss the elements contributing to expression in examples of music presented in aural and written form.
Montana	**Standard 2:** *Students apply and describe the concepts, structures, and processes in the Arts.*	**Standard 3:** *Students develop and refine arts skills and techniques to express ideas, pose and solve problems, and discover meaning.*		**Standard 5**: *Students understand the role of the Arts in society, diverse cultures, and historical periods.*

	Gr. K-4 Music-identify and apply the techniques of expressive devices, dynamics, tempo, phrasing, accompaniment, interpretation and improvisation.		Gr. 5-8 Music – use accepted performance and expressive techniques (e.g. breath control, posture) while singing and playing music in small and large ensembles.		Gr. 9-12 Students will analyze contemporary and historic meanings and emotions in specific art works through cultural and aesthetic inquiry.	
Nebraska	**Essential Learning 2:** *Students recognize the value of the arts in their own learning and creative processes*		**Essential Learning 7:** *Students recognize diverse perspectives in the creation, performance, interpretation, and evaluation of the arts.*		**Essential Learning 4:** *Students exhibit a variety of creative skills in their own artistic expressions and in response to others.*	**Essential Learning 5:** *Students develop criteria to evaluate their own and other's creative expressions.*
	Gr. K-12		Gr. K-12			
	Identify the expressive musical elements (rhythm, melody, harmony, texture, tone quality) in live or recorded music.	Describe how the expressive musical elements reflect the feelings of characters in program music.	Recognize and demonstrate how manipulating the basic musical elements may alter the meaning.		React to a piece of music through moving, illustrating, verbalizing and writing.	////////
Nevada	*Not Specified*		**Standard 1.0:** *Students sing a varied repertoire of music alone and with others.*	**Standard 2.0:** *Students perform a varied repertoire of music on instruments alone and in groups.*	**Standard 6.0** *Students listen to, analyze, and describe music.*	
			Gr. 4-5 Sing independently and expressively	Gr. 6-8 (elective) Play with expression and technical accuracy on at least one string, wind, percussion, or classroom instrument.	Gr. 9-12 (elective) Analyze and describe a varied repertoire of music representing diverse genres and cultures by describing the uses of elements of music and expressive devices.	
New Hampshire	**Curriculum Standard 4:** *Compose and arrange music within specific guidelines*		**Curriculum Standard 1:** *Sing alone, and with others, a varied repertoire of music.*	**Curriculum Standard 2:** *Perform on instruments, alone, and with others, a varied repertoire of music.*	**Curriculum Standard 6:** *Listen to, analyze, and describe music.*	

			Gr. K-4 Students will be able to perform expressively a varied repertoire of music representing diverse genres and styles..	
	Gr. 9-12 Students will be able to compose music in several distinct styles, demonstrating creativity in using the elements of music for expressive effect.	Gr. 1-4 Students will be able to sing expressively, with appropriate dynamics, phrasing and interpretation.		Gr. 5-8 Students will be able to analyze how elements of music are expressed in divers genres and cultures.
New Jersey	**Standard 1.5:** *All students will identify the various historical, social, and cultural influences and traditions which have generated artistic accomplishments throughout the ages, and which continue to shape contemporary arts.*	**Standard 1.2** *All students will refine perceptual, physical, and technical skills through creating dance, music, theater, and/or visual arts.*		**Standard 1.1:** *All students will acquire knowledge and skills that increase aesthetic awareness in dance, music, theater, and visual arts.*
	Gr. K-4 Descriptive Statement The history of the world is told through the arts. By being able to identify historical, social, and cultural influences related to the arts, students will have a better and more complete understanding of humankind past, present, and future and the arts as forms of human expression.	Gr. 9-12 Descriptive Statement Through and education in the arts, students enhance their perceptual, physical, and technical skills and learn that pertinent techniques and technologies apply to the successful completion of tasks. The development of sensory acuity (perceptual skills) enables students to perceive and acknowledge various viewpoints. Appropriate physical movements, dexterity, and rhythm pertain to such activities as …fingering of musical instruments, etc.		Gr. 5-8 Descriptive Statement The arts strengthen our appreciation of the world as well as our ability to be creative and inventive decision-makers. The acquisition of knowledge and skills that contribute to aesthetic awareness of dance, music, theater, and visual arts enhance these abilities.
		Progress Indicator 4: Demonstrate originality, technical skills, and artistic expression in the creation, production, and performance of dance, music, theater, or visual arts.		Activity: Expressive Elements Students will listen to an instrumental piece and then describe how the mood or feeling was established by the composition of elements.
New Mexico	*Not Specified*	**Content Standard 1:** *Learn and develop the essential skills and technical demands unique to dance, music, theater/drama, and visual arts.*		*Not Specified*
		Gr. 9-12 A. Students will perform expressively with appropriate dynamics, phrasing and interpretation.		
New York	**Standard 1** *Creating, Performing, and Participating in the Arts.*			**Standard 3** *Responding to and Analyzing Works of Art.*
	Gr. Elementary			

	Creating / Strand 1	Performing / Strand 2		Responding / Strand 3
	1. Students will compose original music and perform music written by others. They will understand and use the basic elements of music in their performances and compositions. Students will engage in individual and group musical and music-related tasks, and will describe the various roles and means of creating, performing, recording, and producing music.			3. Students will demonstrate the capacity to listen to and comment upon music. They will relate their critical assertions about music to its aesthetic, structural, acoustic, and psychological qualities…
	(hatched cell)	Students sing songs and play instruments, maintaining tone quality, pitch, rhythm, tempo, and dynamics; perform the music expressively…		
North Carolina	**Strand 1:** *Creating* Refers to expressing ideas and feelings through improvising, composing, or arranging music.	**Strand 2:** *Performing* Refers to presenting or demonstrating an existing work informally or formally; a process that calls upon the technical, expressive, and interpretive skills of the learner.		**Strand 3:** *Responding* Refers to listening, analyzing, critiquing, describing, evaluating, and moving to musical works.
	Competency Goal 5: *The learner will read and notate music.*	**Competency Goal 1:** *The learner will sing, alone and with others, a varied repertoire or music.*	**Competency Goal 2:** *The learner will play on an instrument, alone and with others, a varied repertoire of music,*	**Competency Goal 7:** *The learner will evaluate music and music performances.*
	Gr. 3 5.04 Identify symbols and traditional terms referring to expressive qualities including dynamics and tempo.	Gr. 2 1.06 Sing expressively with appropriate dynamics and phrasing.	2.04 Play expressively with appropriate dynamics.	Gr. 7 7.03 Identify and describe how interacting musical elements impact one's feelingful responses to music.
North Dakota	**Standard 4: Composition** *Students compose and arrange music with specific guidelines.*	**Standard 2: Singing** *Students sing, alone and with others, a varied repertoire of music.*	**Standard 2: Instrumental Performance** *Students perform on instruments, alone and with others, a varied repertoire of music.*	**Standard 7: Evaluating Music** *Students evaluate music and music performance.*
	Gr. 9-12 12.4.2 Arrange pieces for voices and instruments other than those for which the pieces were written in ways that preserve or enhance the expressive effect of the music.	Gr. K-4		Gr. 9-12 Evaluate a given musical work for its aesthetic qualities.
		4.1.2 Sing expressively	4.2.2 Perform expressively	
Ohio	**Academic Content Standard:** *Historical, Cultural and Social Contexts*	**Academic Content Standard:** *Creative Expression and Communication*		**Academic Content Standard:** *Analyzing and Responding*

	Gr. 3 Benchmark C: Recognize and describe ways that music serves as an expression in various cultures.	Gr. K-4 Benchmark A: Sing and/or play instruments, alone and with others, demonstrating a variety of repertoire, using proper techniques, accurate rhythm and pitch and appropriate expressive qualities.	Gr. 10 Benchmark A: Analyze and evaluate music selections based upon established criteria. 1. Describe the use of elements of music as they relate to expression in a varied repertoire of music.
Oklahoma	**Standard:** *Creating Music* *Not Specified*	**Standard:** *Participating in Music* Gr. 1-3 A. The student will sing using an acceptable tone with appropriate musical expression	Gr. 4-5 J. Experiment with variations in a demonstrate understanding of tempo, timbre, dynamics, and phrasing for expressive purposes.	**Standard:** *Listening/Describing Music* *Not Specified*
Oregon	**Aesthetics and Art Criticism:** *Respond to, explain and analyze works of art, based on technical, organizational, and aesthetic elements.*	**Create, Present and Perform:** *Use ideas, skills, and techniques in the arts.*		**Aesthetics and Art Criticism:** *Respond to, explain and analyze works of art, based on technical, organizational, and aesthetic elements.*
	Common Curricular Goals Use knowledge of technical, organizational and aesthetic elements to describe and analyze one's own art and the art of others.	**Common Curricular Goals** Express ideas, moods and feelings through various art forms.		**Common Curricular Goals** Use knowledge of technical, organizational and aesthetic elements to describe and analyze one's own art and the art of others.
	Benchmark 3: Gr. 8 Recognize and describe how technical, organizational and aesthetic elements contribute to the ideas, emotions, and overall impact communicated by works of art.	PASS: Proficiency-based Admission Standards System (Oregon University System) Use an expression and style of interpretation that is appropriate to the composer's intent, including tempo, phrasing, and dynamics		Benchmark 3: Gr. 8 Recognize and describe how technical, organizational and aesthetic elements contribute to the ideas, emotions, and overall impact communicated by works of art.
Pennsylvania	**Standard 9.1** *Production, Performance and Exhibition of Dance, Music, Theatre and Visual Arts.*	*Not Specified*		**Standard 9.4** *Aesthetic Response*
	Gr. 3 E. Demonstrate the ability to define objects, express emotions, illustrate an action or relate an experience through creation of works in the arts.			Gr. 5 A. Identify uses of expressive symbols that show philosophical meanings in works in the arts and humanities.

Rhode Island	**Standard 1:** *Creation/Performance* All students will engage in self or group expression by creating original or interpreting works of art.			**Standard 3:** *Context* All students will demonstrate an understanding of the relationships within personal, social, cultural and historical contexts.
	By Gr. 8 Continue to demonstrate recognition of the elements of music, at an appropriate level of difficulty and expression, by performing established and non-traditional pieces of music.			By Gr. 4 Identify ways in which musical works speak to personal feelings: listen to programmatic music and discuss the ways in which the music expresses the underlying dramatic theme; perceive and articulate, in texted music, the relationship between the music and its text.
South Carolina	**Standard 7 Evaluation:** *Students will evaluate music and music performances.*	**Standard 1 Singing:** *Students will sing, alone and with others, a varied repertoire of music*	**Standard 3 Instrumental:** *Students will perform on instruments, alone and with others, a varied repertoire of music.*	**Standard 6 Analysis:** *Students will listen to, analyze, and describe music.*
	Gr. Pre-K & K		Gr. 3	
	A. Describe specific elements of musical works that evoke emotion and responses	H. Demonstrate voice types by calling, whispering, speaking, singing and using vocal expressions to sow emotion: crying, laughing, rejoicing, cheering, etc.	C. Play expressively a varied repertoire of music representing diverse genres, cultures, and time periods.	E. Demonstrate movement and emotional response to prominent music characteristics while listening.
South Dakota	**Standard 2; Creating** *Students will communicate their thoughts and ideas through the creation of music.*	**Standard 1** *Students will use the performance of music as a means for creative expression and communication.*		**Standard 4** *Students will listen to, analyze, and evaluate music.*
	Indicator: Students will compose and arrange music within specified guidelines / **Indicator:** Students will read and notate music.	**Indicator:** Students will sing, alone and with others, a varied repertoire of music.	**Indicator:** Students will perform on instruments, alone and with others, a varied repertoire of music.	**Indicator:** Students will listen to, analyze, and describe music.

	Gr. 12 Proficient Benchmark a. compose music in several distinct styles, demonstrating creativity in using the elements of music for expressive effect.	Gr. 5-8 Benchmark c. read standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.	K-2 Benchmark d. use their voices expressively as they speak, chant, and sing.	Gr. 3-4 Benchmark c. perform expressively a varied repertoire of music representing divers genres and styles.	Gr. K-2 Benchmark c. respond through movement to musical various tempos, meters, dynamics, modes, genres and styles to express what they hear and feel in works of music
Tennessee	**Standard 5:** *Reading and notating music*		**Standard 1:** *Singing alone and with others, a varied repertoire of music.*	**Standard 2:** *Performing on instruments, alone and with others, a varied repertoire of instruments.*	**Standard 6:** *Listening to, analyzing, and describing music.*
	Gr. 6-8 6. identify and interpret the expressive qualities when performing music from a simple score.		Gr. 3 4. develop skill in singing melodic phrases expressively.	Gr. 4 7. play a variety of musical styles expressively.	Gr. 2 5. recognize gradations in tempo and dynamics and discuss the effect of these upon the expressiveness of the music.
Texas	**Strand 1:** *Perception*		**Strand 2:** *Creative expression/performance*		**Strand 4:** *Response/evaluation*
	Gr. High School Level III Apply what has been learned to perform literature expressively.		Gr. 8 Choral ...Students continue developing individual vocal technique, refining listening skills, and expressive singing…	Gr. 7 Inst. Ensemble …Expressive qualities resulting from comprehension of dynamic ranges, tempos and articulations enhance musicianship…	*not specified*
Utah	**Elementary Music Standard 3: Creating** *The students will create music through improvising, arranging, and composing.* *Explorations include communicating aesthetically, relating the creative/experimental process in music to other fields, and representing musical sounds through notation.*		**Elementary Music Standard 1: Singing** *The student will develop the voice and body as instruments of musical expression…*	**Elementary Music Standard 2: Playing** *The student will play instruments as a means of musical expression…*	**Elementary Music Standard 4: Listening** *The student will listen to, analyze, and describe music. Activities include…finding personal meaning/purpose in various musical selections…* *Familiarity and understanding of these elements enables students to recognize how they are used in music to create meaning and communicate ideas and feelings about life.*

Vermont	**Standard-Skill Development:** *CREATING* Gr. High School Advanced Students show skill development when CREATING music by composing in several distinct styles using the elements of music for expressive effect.	**Standard-Skill Development:** *PERFORM/COMMUNICATE* Gr. 5-6 Students PERFORM/COMMUNICATE through music by singing and playing musical instruments employing expressive elements.		**Standard-Reflection and Critique** Gr. 3-4 Explaining qualities (elements, principles of design, expression) that may evoke emotion and meaning.
Virginia	**Standard 2:** *Create*	**Standard 1:** *Perform*		**Standard 3:** *Investigate*
	Gr. 9-12 HS.3 The student will demonstrate the ability to organize and express musical ideas and sounds.	Gr. 4 4.1 The student will sing in tune with a clear tone quality. 1. Sing with expression using indicated dynamics and phrasing.	Gr. HS Instrumental The student will use dynamic contrast as a means of expression.	Gr. K The student will recognize and demonstrate expressive qualities of music.
Washington	**Standard 3:** *The student communicates through the arts.*			
	3.1 To meet this standard, the student uses arts to express and present ideas and feelings.			
	Benchmark 1: The student expresses personal ideas and feelings through the arts.	Benchmark 2: The student expresses ideas and feelings through the arts in a variety of styles.	Benchmark 3: The student expresses ideas and feelings through the arts in a variety of forms and styles.	
West Virginia	**Standard:** *Making connections between visual art and other disciplines*	**Standard:** *Singing alone and with others, a varied repertoire of music.*	**Standard:** *Performing on instruments, alone and with others, a varied repertoire of music.*	**Standard:** *Listening to, analyzing, and describing music.*
	Gr. K K.27 explore how ideas and emotions are expressed through dance, music, theatre, and visual art.	Grade 3 3.1 Sing independently, on pitch and in rhythm, maintaining a steady tempo (speed) and with expressive variations, i.e. accelerando, ritardando, fermata, crescendo, and decrescendo.	Gr. 7 WIIL.2 participate in the performance of level 2 music with appropriate expression and articulation.	Gr. K K.18 move expressively to demonstrate the character of a musical selection. Gr. 5 5.20 identify expressive qualities of staccato and legato in aurally presented music,

	Standard D: Composition *Students in Wisconsin will compose and arrange music.*	Standard E: Reading and Notating *Students in Wisconsin will read and notate music.*	Standard A: Singing *Students in Wisconsin will sing, alone and with others, a varied repertoire of music.*	Standard B: Instrumental *Students in Wisconsin will play, alone and with others, a varied repertoire of music on instruments.*	Standard F: Analysis *Students in Wisconsin will analyze and describe music.*	Standard G: Evaluation *Students in Wisconsin will evaluate music and music performances.*
Wisconsin	By end of Gr. 12 D.12.1 Compose music in several distinct styles, demonstrating creativity in using the elements of music for expressive effect.	By end of Gr. 8 E.8.3 Identify and define standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression.	By the end of Gr. 4 A.4.2 Sing expressively, with appropriate dynamics, phrasing, and interpretation. By the end of Gr. 8 A.8.3 Sing music representing diverse genres and cultures, with expression appropriate for the work being performed.	By the end of Gr. 4 B.4.3 Play expressively a varied repertoire or music representing diverse genres and styles. By the end of Gr. 8 B.8.9 Perform, with expression and technical accuracy on a band or orchestral instruments, a repertoire of instrumental literature with a level of difficulty of three on a scale of one to six.	By end of Gr. 12 F.12.1 Analyze the elements of music and expressive devices used in music from diverse genres and cultures upon listening to a given aural example.	By end of Gr. 12 G.12.3 Evaluate a given musical work in terms of its aesthetic qualities and explain musical means used to evoke feelings and emotions.
Wyoming	**Content Standard 3. Aesthetic Valuing** *Students respond to, analyze, and make informed judgments about works in the Arts.* Gr. 11 Benchmark 2.Students analyze and communicate how technical, organizational, and aesthetic elements contribute to the ideas, emotions, and overall impact of artistic works.		*Not specified*		**Content Standard 3. Aesthetic Valuing** *Students respond to, analyze, and make informed judgments about works in the Arts.* Gr.4 Benchmark 2. Students describe an idea or feeling connected with experiencing artistic works.	

Appendix C - House Congressional Resolution 57 (1987)

By act of the U.S. Congress, House Congressional Resolution 57 – 1987, authored by John Conyers, Jr. of Michigan, states:

Whereas jazz has achieved preeminence throughout the world as an indigenous American music and art form, bringing to the country and the world a uniquely American musical syntheses and culture through the African-American experience, and—

(1) Makes evident to the world an outstanding artistic model of individual expression and democratic cooperation within the creative process, thus fulfilling the highest ideals and aspirations of our republic,

(2) Is a unifying force, bridging cultural, religious, ethnic, and age differences in our diverse society,

(3) Is a true music of the people, finding its inspiration in the cultures and most personal experiences of the divers peoples that contribute to our nation,

(4) Has evolved into a multifaceted art form which continues to give birth to and to nurture new stylistic idioms and cultural fusions,

(5) Has had a historic, pervasive, and continuing influence on other genres of music both here and abroad,

(6) Has become a true international language adopted by musicians around the world as a music best able to express contemporary realities from a personal perspective, and

(7) Has provided a creative paradigm broadly influential on other contemporary art forms, including dance, literature, theater, film, and the visual arts;

Whereas this great American musical art form has not yet been properly recognized nor accorded the institutional status commensurate with its value and importance;

Whereas it is important for the youth of America to recognize and understand jazz as a significant part of their cultural and intellectual heritage;

Whereas there exists no effective national infrastructure to support and preserve jazz;

Whereas documentation and archival support required by such a great art form has yet to be systematically applied to the jazz field;

Whereas it is in the best interest of the national welfare and all of our citizens to preserve and celebrate this unique art form;

Whereas the continuing development of new technologies and avenues of communication offer formidable possibilities as well as challenges to artists and audiences;

Whereas recent research has proven a positive cognitive impact of jazz education and appreciation on childhood development;

Whereas there is an increasing emphasis on public-private partnerships at the cutting edge of support for cultural institutions and the arts; and

Whereas the last decade has seen the passing of all but a few of the artists who made definitive contributions in the development of traditional jazz, swing era jazz, and modern jazz: Now, therefore be it

Resolved by the House of Representatives (the Senate concurring), that it is the sense of the congress that jazz is hereby designated as a rare and valuable national American treasure to which we should devote our attention, support, and resources to make certain it is preserved, understood, and promulgated.

Dunscomb, J.R. & Hill, W. (2002). Jazz pedagogy: The jazz educator's handbook and resource guide. Miami: Warner Brothers. (p. 10)