EXPERIENCING THE INTERDEPENDENT NATURE OF MUSICIANSHIP AND EDUCATORSHIP AS DEFINED BY DAVID J. ELLIOTT IN THE CONTEXT OF THE COLLEGIATE LEVEL VOCAL JAZZ ENSEMBLE

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Examination of the relationship of musicianship and educatorship of teacher and students as interacting partners in a specific musical context proceeded with investigation of how formal, informal, impressionistic, and supervisory musical and educational knowledge were evidenced in rehearsal. Attention was also given to how the teaching strategies of modeling, coaching, scaffolding, fading, articulating, reflecting comparatively, and exploring were used to develop student musicianship.

The research methodology may best be described as an inductive analytical case study approach. Multiple data sources included: videotaped observations of 19 bi-weekly rehearsals, audio taped interviews of the 12 participants, supplemental materials, (a published interview, journal articles, rehearsal schedules), and member checking with the teacher and David Elliott.

Rehearsal data were initially organized into categories identified in David J. Elliott’s (1995) model. The relationship of teacher and student musicianship, and teacher educatorship emerged during analysis. Musical details of problem finding, reducing and solving were also identified. Three themes emerged from the student interviews: their perceptions of the teacher’s musicianship, general rehearsal strategies, and the teacher’s use of specific teaching strategies. Interviews with the teacher illuminated his perception of musicianship and teaching strategies employed in the context.
The findings confirmed that as music making transpired in the rehearsals, the kinds of knowing present in the musicianship of teacher and students and the teacher’s educatorship were not only intertwined but were utilized at the same time. The level of student musicianship was allied to the relationship of the teacher’s musicianship and educatorship.

The intricate relationship between the kinds of procedural knowledge that Elliott identifies as integral to music making and music teaching are illustrated in a set of diagrams. Additionally, they show the wide range of technical and musical problems the teacher and students solved together in order for the multifarious nature of the vocal jazz repertoire to be performed effectively in a series of concerts.
# TABLE OF CONTENTS

List of Tables ........................................................................................................ vi
List of Illustrations .................................................................................................... vii

**Chapters**

I. **INTRODUCTION, STATEMENT OF THE PROBLEM, NEED FOR STUDY, RESEARCH QUESTIONS, ASSUMPTIONS, DELIMITATIONS OF STUDY AND DEFINITION OF TERMS** ................................................................. 1
   - Introduction ........................................................................................................ 1
   - Statement of the Problem ................................................................................. 7
   - Need For Study .................................................................................................. 8
   - Research Questions ........................................................................................... 9
   - Delimitations and Assumptions of the Study .................................................... 9
   - Definition of Terms ........................................................................................... 13
   - Organization of the Study ............................................................................... 16

II. **RELATED LITERATURE** ................................................................................. 17
   - The Vocal Jazz Ensemble Context ................................................................ 17
   - Apprenticeship, Situated Cognition and Cognitive Apprenticeship .......... 33
   - Procedural Knowledge ..................................................................................... 37
   - Teaching Expertise ............................................................................................ 39
   - Literature Pertaining to Critical Review of Elliott’s Work ....................... 47
   - Summary of Related Literature ........................................................................ 50

III. **RESEARCH PROCEDURE** .......................................................................... 52
   - The Context-The Vocal Jazz Ensemble ........................................................ 52
   - Triangulation of Data Collection .................................................................... 57
   - Data Collection Techniques and Preliminary Development of Codes .......... 59
   - Summary of Research Procedure .................................................................... 67

IV. **DEVELOPMENT OF CODES AND APPROACH TO ANALYSIS** ............. 68
   - Developing the Codes for Question 1 ............................................................ 68
   - Developing the Codes for Question 2 ............................................................ 79
   - Check-Coding for the Rehearsal Data ........................................................... 88
   - Analyzing the Rehearsal Data ......................................................................... 91
   - Developing Codes and Approach to Analysis for Question 3 ................. 100
   - Developing Codes and Approach to Analysis for Question 4 .................. 102
Second Stage Analysis of the Interview Data ........................................ 103
Summary of Code Development and Analysis ...................................... 103

V. CONVERSION OF INERT KNOWLEDGE TO PROCEDURAL KNOWLEDGE ............................................................................................................ 105

Formal Knowledge ........................................................................... 105
Summary of Formal Knowledge ....................................................... 117

VI. THE HIDDEN KNOWLEDGES: INFORMAL, IMPRESSIONISTIC, AND SUPERVISORY ................................................................................................. 118

Informal Knowledge ......................................................................... 118
Summary of Informal Knowledge .................................................... 126
Impressionistic Knowledge .............................................................. 126
Summary of Impressionistic Knowledge ........................................... 136
Supervisory Knowledge .................................................................. 136
Summary of Supervisory Knowledge ................................................. 145

VII. THE USE OF TEACHING STRATEGIES IN MUSICIANSHIP AND EDUCATORSHIP: MODELING, COACHING, SCAFFOLDING AND FADING ............................................................................................................ 146

Modeling ...................................................................................... 146
Coaching ....................................................................................... 154
Scaffolding and Fading ................................................................. 176
Summary of Modeling, Coaching, and Scaffolding ......................... 184

VIII. ARTICULATION AND CONTEMPLATIVE REFLECTION .......... 186

Articulation .................................................................................... 186
Comparative Reflection ................................................................. 195
Summary of Articulation and Comparative Reflection ................... 202

IX. EXPLORATION .............................................................................. 203

Summary of Exploration ................................................................. 211

X. STUDENT PERSPECTIVES OF MUSICIANSHIP AND EDUCATORSHIP IN THE REHEARSAL PROCESS .............................................................................. 212

Student Perceptions of the Teacher’s Musicianship ...................... 212
Student Perceptions of Teaching Strategies .................................. 215
Student’s Perceptions of their Educatorship .................................. 243

XI. DESCRIPTIONS OF MUSICIANSHIP AND EDUCATORSHIP BY THE TEACHER ............................................................................................... 248
LIST OF TABLES

Table 1. Codes – Preliminary Study ................................................................. 66
Table 2. Codes for Targeting Surplus Attention .................................................. 70
Table 3a. Codes for Formal Musical Knowledge ................................................... 71
Table 3b. Codes for Problem Reduction .............................................................. 72
Table 3c. Codes for Formal Educational Knowledge .............................................. 72
Table 3d. Codes for Informal Musical Knowledge ................................................ 73
Table 3e. Codes for Impressionistic Musical Knowledge ....................................... 76
Table 3f. Codes for Supervisory Musical Knowledge ............................................. 78
Table 3g. Codes for Supervisory Educational Knowledge ...................................... 79
Table 4a Strategies – Codes for Modeling .............................................................. 81
Table 4b. Strategies – Codes for Coaching ............................................................. 82
Table 4c. Strategies – Codes for Scaffolding and Fading ....................................... 85
Table 4d. Strategies – Codes for Articulation ....................................................... 86
Table 4e. Strategies – Codes for Comparative Reflection ...................................... 87
Table 4f. Strategies – Codes for Exploration ....................................................... 88
LIST OF ILLUSTRATIONS

Figure 1. Elliott’s Pictorial Representation of the Professional Music Educator ............. 7
Figure 2a Formal Knowledge: Reading and Understanding Musical Terms .................. 272
Figure 2b Formal Knowledge: Vocal Techniques .......................................................... 273
Figure 2c Formal Knowledge: Arranging Techniques and Use of Technology .......... 274
Figure 3a Formal Knowledge Strategies: Modeling and Coaching .............................. 276
Figure 3b Formal Knowledge Strategies: Articulation, Comparative Reflection and Exploration .................................................................................................................. 277
Figure 4a Informal Knowledge: Feel ............................................................................ 280
Figure 4b Informal Knowledge: Dynamics and Tempo .............................................. 281
Figure 5a Informal Knowledge Strategies: Modeling, Coaching, Scaffolding and Fading ................................................................. 283
Figure 5b Informal Knowledge Strategies: Articulation, Comparative Reflection and Exploration .................................................................................................................. 284
Figure 6a Impressionistic Musical Knowledge: Affective Awareness ..................... 288
Figure 6b Impressionistic Educational Knowledge: Advancing Student Affective Awareness .......................................................................................................................... 289
Figure 7a Impressionistic Knowledge Strategies: Modeling and Coaching .............. 291
Figure 7b Impressionistic Knowledge Strategies: Articulation, Comparative Reflection, and Exploration .................................................................................................................. 292
Figure 8a Supervisory Musical Knowledge: The Students ........................................ 295
Figure 8b Supervisory Musical Knowledge: The Teacher ......................................... 296
Figure 8c Supervisory Educational Knowledge: The Teacher .................................. 296
Figure 9a Supervisory Knowledge Strategies: Coaching, Scaffolding and Fading, Articulation and Comparative Reflection ................................................................................. 298
Figure 9b Supervisory Knowledge Strategies: Exploration ...................................... 299
CHAPTER I
INTRODUCTION, STATEMENT OF THE PROBLEM, NEED FOR STUDY, RESEARCH QUESTIONS, ASSUMPTIONS, DELIMITATIONS OF STUDY AND DEFINITION OF TERMS

Introduction

Early in my music education doctoral studies, I was privileged to study with Dr. David J. Elliott whose book, *Music Matters: A New Philosophy of Music Education* (1995), had recently been published. Dr. Elliott shared his philosophy with his students by bringing attention to the concepts and theories of philosophers and cognitive psychologists from whom he had developed his own ideas concerning music making and music teaching. At the time I was both a student and a teaching fellow with full instructional responsibilities. As a student musician I sang in the premier vocal jazz ensemble and as a teacher I directed the second vocal jazz ensemble.

In my years of singing in the group, the musicianship of teacher and students as well as the instructional style of the teacher appeared to be in a constant state of evolution; change in one seemed to influence a change in the other. I shared this observation with Dr. Elliott, and under his initial guidance I conceptualized a study to investigate the interdependency of musicianship and *educatorship* (Elliott’s term) in the specific musical context with which I was most familiar. I particularly wished to have a clearer view of whether, in the context of the vocal jazz ensemble rehearsal, the teacher’s professional knowledge was consistent with Elliott’s description of the professional music educator. Elliott proposes such a relationship between the teacher’s musical knowledge and the procedural knowledge that he calls educatorship.
furthermore wanted to see if the jazz teacher’s approach to teaching as I experienced it, shared similarities with Elliott’s model of *Curriculum-as-Praxis*.

A praxial musical curriculum centers on achieving self-growth and musical enjoyment in thoughtful actions of artistic music making. Elliott advises that teachers and students should work together to meet the musical challenges involved in realistic musical projects through reflective musical performing (p. 266). Within the learning context the students are treated as apprentice music practitioners. They receive constructive criticism through coaching and are taught how to continue to develop their musicianship in the future by focusing on solving progressively more difficult musical problems (pp. 261-264).

I was soon to embark on a professional teaching career of my own. By looking at a model with which I had interacted daily, I was hoping to gain insights into some aspects of teaching that I could use in my own developing educatorship. Elliott acknowledges that lectures and textbooks play a part in developing educatorship. But, he also suggests that in order to become an excellent teacher, learning to reflect on one’s own efforts to bring the musicianship of one’s students into matching relationship with appropriate musical challenges is important. He adds that music education professors, through their own vivid examples, can model musicianship and educatorship for novice music teachers (p. 264).

*Theoretical Framework*

Elliott’s argument that the gradual development of procedural knowledge occurs through active involvement in performance was examined as early as 1949 when Ryle discussed the important distinctions between the non-verbal knowing-how, procedural
knowledge, and verbal knowing-that (factual knowledge). Ryle explored the idea of training as part of knowing-how and viewed it in contrast to drilling, as the former involves the stimulation of criticism and required examples of the pupil’s own judgment (p. 43). If students reflect upon their performance of any kind, then the experience becomes a lesson in itself. Ryle suggested that active involvement in an activity was required for intelligent performance, a premise central also to Elliott’s idea of music learning and teaching. Ryle (1949) further argued the difference between the teaching and learning of procedural skills and of acquiring information. In the latter, the teacher imparts knowledge to the student, as the transference of that knowledge is immediate. However, Ryle proposed that “learning how or improving in ability”, could only be achieved by inculcation, frequent instruction and repetition, which in itself is a gradual process (p. 59).

Elliott (1995), fully embracing Ryle’s thought processes, suggests that musicianship is essentially context-dependent and therefore practice-specific. Nonetheless, he adds that all forms of musicianship, including listening and composing, are global to the extent that they involve five kinds of musical knowing (p. 54). He offers, “Essentially, musicianship is a matter of procedural knowledge” (p. 53) and adds:

At least four other kinds of musical knowledge contribute to the procedural essence of music making in a variety of ways….The names are formal knowledge, informal knowledge, impressionistic knowledge, and supervisory musical knowledge. Taken together, these five forms of musical knowing constitute musicianship. (p. 53)

Music making of any kind always includes music listening. It is also a multidimensional form of thinking and knowing and includes the same kinds of knowing required to make music in a specific practice: procedural, formal, informal, impressionistic, and supervisory (pp. 101, 96). Teaching, as a distinct form of
procedural knowledge, also draws upon other types of knowing including formal, informal, impressionistic, and supervisory (p. 262). Elliott refers to this aspect of a music teacher’s expertise as *educatorship*.

The terminology used by Elliott is based on the theories of cognitive psychologists Carl Bereiter and Marlene Scardamalia (1993). These scholars suggest that expert performance is mainly a matter of knowledge but also appreciate the relevancy of characteristics such as persistence, industry, and desire for excellence (p. 43). They suspect the main reason people feel that knowledge cannot be an adequate basis for expertise is because their conception of knowledge is too limited (p. 44). Also they believe that the conventional view of knowledge is limited as to what knowledge includes and in its conception of how knowledge is acquired and how it works (p. 45).

Bereiter and Scardamalia use the analogy of a filing cabinet to describe their conception of the traditional view of where items are added and removed through learning and forgetting. Rather than being a static store of readily available facts, they propose that research in modern memory denotes “learning, remembering, perceiving, and understanding are situational variants of the same process” (p. 45). They indicate that “statable facts and principles can be identified as formal knowledge or declarative knowledge and skills may be categorized as procedural knowledge. Declarative knowledge manifests itself in explanations, lectures, and justifications. Procedural knowledge manifests itself in performance” (p. 46).

Elliott (1995) advances the idea that formal knowledge is evident in scholarship which, when viewed critically, may be a source of suggestion for improving the reliability of one’s thinking-in-action both as a student and as a teacher. He suggests, “Verbal
concepts about musical works and music making ought to emerge from and be discussed in relation to ongoing efforts to solve authentic musical problems through active music making” (p. 61).

Bereiter and Scardamalia suggest that declarative knowledge and procedural knowledge are visible forms of knowledge but point out that there are three other kinds of hidden knowledge that play a role in expertise: informal knowledge, impressionistic knowledge and self-regulatory knowledge.

Active problem finding and solving in a genuine musical context helps develop informal musical knowledge (Elliott, 1995, p. 64). Bereiter and Scardamalia (1993) call the informal knowledge that everyone has, common sense. They also contend, “Experts have a great deal of knowledge that has the same informal character as common sense, but it is much more highly developed and usually more heavily influenced by formal knowledge” (p. 54).

By taking a closer look at informal knowledge, Elliott suggests at least three related ingredients are revealed. In musical terms he explains them as follows:

Informal musical knowledge involves the ability to reflect critically in action. Reflecting critically depends, in turn, on knowing when and how to make musical judgments. And knowing how to make musical judgments depends on an understanding of the musical situation or context: the standards and traditions of practice that ground and surround a particular kind of music making and music listening. (p. 63)

Impressionistic knowledge, the intuition or cognitive emotions, is also situated knowledge, which is developed through reflection-in-action. In a general sense, Bereiter and Scardamalia (1993) suggest that, “connoisseurs are experts who possess highly developed impressionistic knowledge of whatever their specialty entails” (p. 55). Functions of impressionistic knowledge, they add, are to support the acquisition of
formal knowledge and to provide a basis for practical and theoretical judgments. In the musical context, Elliott advocates that impressionistic knowledge, or “cognitive emotions play an essential role in helping music makers evaluate, decide, judge, generate, and select musical options in the actions of music making” (p. 65).

Self-regulatory knowledge, Bereiter and Scardamalia (1993) advise, may be thought of as knowledge that controls the application of other knowledge and therefore is often referred to as “metaknowledge” or “metacognition” (p. 58). They also assert that much self-regulatory knowledge is domain specific (p. 58). Elliott (1995), in the music domain, calls self-regulatory knowledge supervisory knowledge and describes it as a situated form of musical knowing that allows for reflection upon one’s musical actions. He believes that this kind of knowledge “develops primarily in educational contexts centered on musical actions, interactions, and transactions with life-like musical challenges” (p. 67). That form of musical knowing allows students to “monitor, adjust, balance, manage, oversee and otherwise regulate one’s musical thinking both in action (‘in the moment’) and over the long-term development of one’s musicianship” (p. 66).

Elliott (1995) proposes that musicianship and educatorship are interdependent and that it is important to teach students how to continue developing their musicianship in the future. He elaborates by saying that “Musicianship is the subject matter knowledge one must possess to be a professional music educator” (p. 252). To teach music effectively, a teacher must embody and exemplify musicianship. Elliott clarifies his terminology by adding, “Educatorship is a flexible, situated knowledge that allows one to think-in-action in relation to students’ needs, subject matter, criteria and community needs, and the professional standards that apply to each of these” (p. 252).
Statement of the Problem

Figure 1 illustrates Elliott’s theoretical framework as he presents it in his book. The figure depicts the need for the expert educator to have procedural knowledge in both musicianship and educatorship.

*Figure 1. Elliott’s Pictorial Representation of the Professional Music Educator*

(Source: Elliott, 1995, p. 263. Used with personal permission from D. J. Elliott.)

In order to understand a rehearsal as praxis in the way described by Elliott both the students’ musicianship and educatorship as well as that of the teacher’s should be taken into consideration. Consequently, there are four areas of procedural knowledge that need attention: the musicianship of the pedagogue, the musicianship of the students, the educatorship of the pedagogue, and the educatorship of the students. I had become astutely aware of the relationship of these four elements and the students’ role in rehearsal. Peer learning I believe was part of the learning context.
Therefore, I investigated how the teacher and students experienced the interdependent nature of musicianship and educatorship as defined by David J. Elliott in the context of the collegiate level vocal jazz ensemble.

Need For Study

At the onset of my research, only two studies had been conducted pertaining to Elliott’s work. Eshelman’s (1995) research focused on the identification and description of instructional knowledge of four selected exemplary general music teachers. As a result of this study, she recommended:

As a possible framework upon which to base music teacher preparation, studies in all areas and level of music education should be conducted in order to further verify Elliott’s assertion of a procedural and contextual combination of musicianship, educatorship, and their supportive categories of knowledge. (p. 202)

In a description and analysis of a single case study of in-service choral music teacher education, Dolloff (1994) proposed that cognitive apprenticeship, where students are immersed in authentic contexts of practice, is a valuable model for continuing teacher education. Neither of those researchers addressed specifically the interdependency of the two forms of procedural knowledge among all participants in a rehearsal.

Finally, as an area of research, vocal jazz teacher education has received little attention. Any attempt to examine and systematize teacher and student actions in rehearsal would provide a welcome step in developing teacher-training programs designed specifically for educators. Investigating Elliott’s *Praxial Music Curriculum* as a foundation for my own teaching preparation might be a first step in that direction.
Research Questions

In order to study the interdependency of musicianship and educatorship in one specific musical practice, I asked the following research questions:

1. How are formal, informal, impressionistic, and supervisory knowledge evidenced in the musicianship and educatorship of a) the teacher, and b) the students, in the rehearsal process of a collegiate level vocal jazz ensemble?

2. How does the teacher use the strategies of modeling, coaching, scaffolding and fading, articulating, reflecting comparatively, and exploring to develop musicianship and educatorship in his students in the rehearsal process of a collegiate level vocal jazz ensemble?

3. How do the students describe the musicianship of the teacher and his use of teaching strategies as those strategies impact in their own growth and expertise as vocal jazz musicians and teachers?

4. How does the teacher describe his own musicianship and use of teaching strategies in the development of musicianship and educatorship in his students?

Delimitations and Assumptions of the Study

The delimitations and assumptions of this study stem primarily from the musical rehearsal context that I chose to investigate. The context might be described as follows:

The ensemble rehearsals takes place in a classroom used primarily for jazz performance classes. The room contains a small grand piano, a bass and guitar amplifier and a drum kit. The sound system is an integral part of the vocal jazz rehearsal and can be seen as part of the jazz singer’s instrument. For each rehearsal, it is wheeled in from a storage area. The system consists of a dolly, which holds the rack
mount of amplifiers, graphic equalizers, reverb units and a sixteen-channel mixer. The
twelve singers have four monitor speakers placed on the ground in front of them. Each
singer holds a numbered microphone. One monitor is placed near the pianist, another
near the bass player and drummer.

The teacher sits on a high swivel stool between the rhythm section and the
singers, with his music placed on a conductor’s stand in front of him. The chart to be
rehearsed is a New York Voices song, Open Invitation (1993). The teacher begins to
snap his fingers, giving an indication of the tempo. He looks toward a student for
acknowledgment of the correct tempo.

After completing the song from beginning to end the teacher offers suggestions:
“Not bad. Here’s what I hear...look at page 3. As a group you’re not coming off the word
‘we’ the same way. Nobody is wrong but it’s not together. A group tries to get a sound
together. The backgrounds don’t have enough energy to them. Use a smaller sound
and more support. That will also clear up the intonation problems.” He pauses and the
singers begin a short discussion amongst themselves. The lead soprano followed by a
tenor, demonstrate their ideas to both the teacher and to the other students. The
remaining group members agree and the decision is made regarding where to release
the troublesome note. The teacher is in complete agreement with their choice.

The next song to be rehearsed is the teacher’s arrangement of the ballad The
Meaning of the Blues (1998). He gives the tempo to the pianist and after a short
introduction the singers begin. At the end of the first verse the teacher waves his hands
to stop the music. Speaking to the tenors and basses, he asks them for a sound that is
more legato. Emphasizing the vowel diphthongs, he demonstrates by speaking the
words in rhythm. The men attempt the passage again but a grimace appears on the teacher’s face. With his face resting on his cupped hands the grimace is replaced by a look of deliberation. The room is silent while the teacher appears to make a decision. Rather than repeating his comment to the men, he points to a student and asks what the story means to her. She describes a scene that for her gives relevance to the phrases of the song. Another student is also given the opportunity to express his ideas. After a further moment of silence where each student is absorbed in his or her individual personal deliberation, the rehearsal continues.

The teacher and most of the students have not shared their interpretations of the text, but somehow, perhaps because of the attention given to the problem and also previously shared musical experiences, the ensemble begins to sound unified.

_Delimitations of the Study_

The ensemble I chose for this case study is particular in that it is a high level ensemble in large well-established jazz music program. The director is considered an expert in his field as evidenced by the ensemble’s receipt of numerous awards. Although the field of vocal jazz education has a number of directors and ensembles that have received awards for their work, its smaller size, the student pool from which it is drawn, and the individual arranging style of the director demonstrate the uniqueness of this ensemble. For these reasons, all findings only pertain to the ensemble under investigation.

When I approached Dr. Elliott looking for endorsement of some definitions and the research approach I had taken, he brought my attention to the importance of the procedural knowledge of listening that is intricately linked to musicianship. The study
itself primarily focuses on music making but does not mean to imply that music listening is not integral to it.

During my eight-year tenure in the ensemble, the teacher had become a mentor to me both on a professional and a personal level. I received many hours of private tuition in regard to my own composing and arranging and also valuable guidance for the classes that I was teaching. This close relationship to the teacher over an extended period exposes a preconception of his musicianship and educatorship on my part. Similarly, my intensive studies with David Elliott brought me close to his work, which may reveal some partiality to his theoretical model.

The personal connection to both the teacher under investigation and the author whose work I fully embraced, led me to a research methodology that might best be described as an inductive analytical case study approach. Through the process of analyzing the enormous amount of data, I found myself developing an ever-greater depth of understanding of the nature of both musicianship and educatorship. While documenting the study, this understanding impacted the process of data management itself.

Assumptions of the Study

I began the study with the assumption that I had a clear understanding of Elliott’s model of a professional educator and curriculum-as-praxis. As the study progressed I realized that my understanding of the procedural nature of musical and educational knowledge needed revision, a fact that is outlined in my data analysis.

While a performer in the ensemble and because of my studies with Elliott I had already observed a congruency between the realities of the teacher’s performance in
the rehearsal and the model outlined by Elliott. In the rehearsal vignette the teacher coaches the students, models words for them and demonstrates his understanding of the musical context. The teacher relies on the students’ responses and initiatives and therefore the musicianship of one cannot be looked at without the other.

Definition of Terms

Throughout the manuscript, I have used Elliott’s terms as they appear in his book. The following definitions are either direct quotes or have been developed from my understanding of the text and approved by Elliott (personal communication, March 29, 2005).

General Terms

Musicianship: A flexible, situated knowledge that allows one to think-in-action in relation to standards and traditions of musical practice.

Educatorship: “A flexible, situated knowledge that allows one to think-in-action in relation to students’ needs, subject matter, criteria and community needs” (Elliott, p. 253).

Listenership: A flexible, situated form of thinking and knowing that works together with musicianship.

Praxial philosophy as applied to music: Highlights the importance of “music as a particular form of action that is purposeful and situated and therefore, revealing of one’s self and one’s relationship with others in a community” (p. 14).

The praxial curriculum: “centers on achieving self-growth and musical enjoyment in thoughtful actions of artistic music making. Teachers and students work together to meet the musical challenges involved in realistic musical projects through reflective
Terms Relating to Musical Knowledge

Formal musical knowledge: “Includes verbal facts, concepts, descriptions, and theories” (p. 60).

Informal musical knowledge: “The ability to reflect critically in action…. A situated knowledge…that arises and develops chiefly from musical problem finding and musical problem solving in a genuine musical context, or a close approximation of a real musical practice” (pp. 63, 64).

Impressionistic musical knowledge: “Cognitive emotions or knowledgeable feelings for the nature of music making in the contexts of definite musical cultures. Impressionistic musical knowledge…is a situated knowledge…. (that) develops through critical musical problem solving in relation to natural music making challenges” (p. 65).

Supervisory musical knowledge: “The ability to monitor, adjust, balance, manage, oversee, and otherwise regulate one’s musical thinking both in action (‘in-the-moment’) and over the long-term development of one’s musicianship (p. 66)”.

Terms Relating to Educational Knowledge

Formal educational knowledge: “Includes scholarship of music educational philosophy, educational psychology, curriculum theory, and child development theory” (p. 262).

Informal educational knowledge: “What the expert music educator takes to be obvious about teaching a specific group of students at various points in their musical
development.” It develops through “active problem solving in authentic teacher-learning situations” (p. 262).

Impressionistic educational knowledge: “A situated...non-verbal, affective form of knowing that develops through reflecting-in-action in genuine teaching situations” (p. 263).

Supervisory educational knowledge: “Informs the deployment of all other kinds of educational knowing-in action...Knowing-to, knowing when to, and knowing whether to” (p. 263).

Terms Relating to Teaching Strategies

Modeling: “refers to the expert carrying out of musical thinking-in-action so that students can observe, listen for, and build the practical concepts they need to think musically themselves” (p.278).

Coaching: “begins by diagnosing and assessing the processes and products of students' musical thinking….and) proceeds by offering hints, reminders, models, or new problems designed to direct students' attention to important musical details” (p.279).

Scaffolding: “involves supporting students in various ways as they move forward in their efforts to find and solve problems themselves” (p. 279).

Fading: “refers to gradual removal of supports as students become able to problem-solve on their own” (p. 280).

Articulation: “(or verbal reflection)….includes any means of helping students express their personal approaches to musical problem solving, including words, diagrams, analogies and models” (p.280).
Comparative reflection: “reflecting on one’s musical actions….to highlight the determinant features of students’ effective and ineffective actions” (p. 281).

Exploration: coaching students toward “exploring, generating, and selecting musical problems and solutions themselves” (p. 281).

Organization of the Study

Following Chapter II (Related Literature), the methodology for this study is described in two chapters. Chapter III describes the selected ensemble, data collection techniques, verification procedures, and preliminary development of codes. Chapter IV outlines the development of all analytical codes as well as how they were applied to the data themselves. Chapters V to XI break down the analysis of the data according to the research questions. Chapter XII details the findings, focusing on the specific musical context of the observed ensemble. Chapter XIII, after summarizing the answers to all research questions, discusses the findings in light of issues pertaining to the vocal jazz context, suggests implications for the usefulness of Elliott’s model for music teacher preparation at the collegiate level and gives suggestions for future research. I combine the findings of my study with personal observations and reflections.
CHAPTER II
RELATED LITERATURE

Elliott suggests that musicianship is essentially context-dependent and therefore practice-specific (1995, p. 54). For this reason the literature review begins with the vocal jazz context: the history of the professional vocal jazz group, and of the vocal jazz ensemble in education.

Elliott's reflective musical practicum is built upon several characteristics of the mentor-apprentice relationship that grounded teaching and learning in earlier times (1995, p. 269). The second part of the literature review therefore focuses on issues pertaining to apprenticeship, situated cognition and cognitive apprenticeship. As well as being embedded in a particular context, a cognitive apprentice has continual access to models of expertise. Consequently, the dual role of the teacher as expert and as reflective practitioner is addressed through review of literature pertaining to procedural knowledge and teaching expertise. The final section of the review addresses critical reviews of Elliott's work.

The Vocal Jazz Ensemble Context

Central to my study is the specific musical practice of ensemble jazz singing. Many schools and universities include that musical genre as part of their ensemble music curriculum. There are also a number of professional groups who perform and record vocal jazz repertoire in the present day. Those groups have acted as models for educational groups. In any given year at the International Jazz Educators Conference, student ensemble programs include performances of many of the professional ensembles’ arrangements. I have included literature pertaining to a historical lineage of
the vocal jazz ensemble context and the lineage of the educators who have used that specific musical practice in education.

*The Professional Vocal Jazz Ensemble*

The history of the professional vocal jazz ensemble indicates that the majority of ensembles rose from the Anglo-American tradition. Friedwald (1992) suggests that instrumental jazz can be traced to the blues but adds, “In talking about vocal groups we can’t gloss over middle-class white traditions, because they aren’t just one branch but virtually the whole tree-nuts and all” (p. 156). He continues to lament:

The black gift for vocal harmony for some reason rarely surfaced in jazz…instead it realized itself in such unfortunate forms as doo-wop and earlier in gospel and its predecessor, the spiritual. (p. 157)

Throughout the history of the professional vocal jazz group the number of singers in the ensemble has tended to be small, usually with one voice per harmony part.

DeWeese (1997) documented the history of vocal jazz ensembles that performed with instrumental jazz ensembles. Her discussion of early ensembles included the Rhythm Boys, the Boswell Sisters, the Mills Brothers and Mel Tormé and the Mel-Tones.

The period of time that DeWeese called “a coming of age” of vocal ensembles included documentation of the history of the Four Freshman, the Hi-Lo’s, Lambert, Hendricks and Ross, and a number of European ensembles (p. 13). Contemporary North American ensembles included the Singers Unlimited, Manhattan Transfer, and The New York Voices.

Friedwald (1992) suggested that many of the trios, quartets and quintets of the 1920s were less than remarkable. He thought that later groups, such as the Boswell
Sisters, Mel-Tones and Lambert, Hendricks and Ross survived because they each had one good singer (p. 157).

Two a cappella professional singing groups have a sizeable proportion of their repertoire written in the jazz style. These groups are the Real Group from Sweden and the Christian group Take 6.

*The Early Years and the Early Swing Era*

DeWeese (1997) intimated the group The Rhythm Boys was one of the first to be recognized for their vocal jazz styling (p. 5). The ensemble included Bing Crosby, Al Rinker, and Harry Barris. Friedwald, documenting recordings of the vocal group, suggested the two categories of recordings they made, “each had their own failings” (p. 157). However, he believed the contribution the Rhythm Boys made to vocal music was that “they came up with the idea that singers and groups of singers had to follow new trends in jazz, even as instrumentalists and arrangers did” (p. 158).

“The Boswell Sisters…took the innovations of the Rhythm Boys and developed them to become the premier vocal jazz ensemble of these early formative years,” says DeWeese (p. 7). Friedwald explains, because the sisters were three in number, the lack of a fourth voice necessitated an approach to harmonic space that made their sound unique from the start (p. 161).

The Mills Brothers, a quartet, sang with close harmony similar to barbershop quartets. In documentation for the film *The Mills Brothers: A Legacy of Harmony*, it was recorded that when launching their career at the Mays Opera House in Piqua, Ohio in 1924, Harry Mills forgot to bring his kazoo. The instrument produces a buzzing sound and was an integral part of their performance. To replace the sound, he improvised and
imitated a trumpet. “This innovation would help define their style of music, and symbolize their future as pioneers of vocal harmony” (Mills Brothers: A Legacy of Harmony, 2002, ¶ 10).

Friedwald tells us that Bing Crosby introduced the record-buying public to what he considers “the seminal vocal group of the forties: Mel Tormé and his Mel-Tones” (p. 181). DeWeese proposed that “although together only a few years, the Mel-Tones were innovative in their rhythms, harmonies, and particularly their arrangements written by Tormé” (p. 12). Friedwald considered “The late thirties left unfulfilled the promise of the Boswells’ ideas and the swing-band format, but then along came Tormé to bring these ideas two steps farther into modern jazz” (p. 181). He described the harmonic sound the group developed as a sound “that gets as pretty as possible without becoming cloying, they spin completely natural embellishments that never overstay their welcome” (p. 181).

The 1940s – 1960s

During that time period DeWeese (1997) suggests that there were two styles of vocal jazz ensembles (p. 13). The first, she believed was greatly influenced by Mel Tormé and the Mel-Tones who featured close style harmonies; the second was based on the emerging instrumental jazz style of be-bop and featured melodic lines that included an increased chromaticism (p. 13). The two most prominent groups in the first category were the Four Freshmen and the Hi-Los, and in the second, Lambert Hendricks and Ross. A limited number of published arrangements of those three groups are available.
The Four Freshmen and the Hi-Los. DeWeese (1997) describes both these groups as having lush chords and smooth sounds but adds that the Four Freshmen developed out of a barbershop quartet (p.13-14). Barbour (1995) (as cited in DeWeese) maintains that an important innovation coming from the Four Freshmen was placing the melody in the top voice (p. 14).

Friedwald (1992) did not speak so well of the groups. He says,

Some of Tormé’s ideas passed into the careless hands of the Hi-Los and Four Freshmen, and what had in Tormé’s work been a snazzy set of berets and fedoras became a closet of old hats, unappealing voices, obnoxious over-close harmony and stale ideas. (p. 183)

Of the Hi-Los, Friedwald also believed they “preferred obnoxious embellishments to swing, treating shallow vocal aerobatics as if they were ends in themselves” (p. 157).


In the late fifties vocalists Jon Hendricks and Dave Lambert were scouting for a singer to complete their ambitious new jazz trio, someone with a pliant swinging sound who could hit high notes easily. They were greatly impressed by (Annie) Ross, especially by her 1952 version of Twisted…Joining Lambert and Hendricks in 1958, Ross met the challenge of duplicating trumpet and saxophone solos extraordinarily both in concept and execution, helped enormously by her range, which is twice that of the average singer. (p. 147)

For a period of four years, Lambert, Hendricks and Ross “were one of the most consistently popular attractions in jazz” documents Friedwald (1992, p. 244). He also considers that the four albums that they released under their name and which constituted the main body of their work included, “some of the most sensational jazz ever sung” (p. 244).
The European ensembles. DeWeese (1997) documented a number of groups from France that were performing around the same time as Lambert, Hendricks and Ross. Those groups included the Blue Stars, the Double Six of Paris, the Swingle Singers, and NOVI, a group from Poland. Although important in the history of vocal groups in the jazz idiom, arrangements from only one of the groups have made their way on a regular basis into the repertoire of American university ensembles. Ward Swingle, the founder of the originally studio based Swingle Singers, publishes with UNC Jazz Press and Shawnee Press. Ward Swingle does affirm the importance of the two other previously mentioned French groups.

The Swingle Singers might never have existed had it not been for two earlier French vocal groups. The great Blossom Dearie, who lived and worked in Paris in the 50s, formed an eight-voice group called the Blue Stars. Four of the Blue Stars, including myself, later became Swingle Singers. (Swingle Singers Web-sight. 2004, ¶ 10)

According to Swingle, the group began as a vocal exercise. However, at one stage he explained how the group began to be known for its swinging renditions of Bach.

I got out Bach's "Well-Tempered Clavichord" and we began reading through the preludes and fugues just to see if they were sing-able. We soon found, like many before us, that we were swinging Bach's music quite naturally. Since there were no words, we improvised a kind of scat singing a la Louis Armstrong, which we later reduced to simple doo's and boo's, dah's and bah's so as not to get in the way of Bach's counterpoint (Swingle Singers Web-sight. 2004, ¶ 3).

Contemporary Ensembles

There are a number of contemporary vocal ensembles whose vocal sound and arrangements continue to strongly influence the repertoire and sound of vocal jazz ensembles in the educational context. Those groups include the Singers Unlimited, Manhattten Transfer, New York Voices, The Real Group and Take 6. The UNT Jazz Singers performed arrangements by two of these ensembles during the semester of this
study. They were *Airegin* (1990) by Manhattenn Transfer and *In a Mellow Tone* (1996) by New York Voices.

*Singers Unlimited.* This group developed following the break-up of the Hi-Los in 1963 (DeWeese, 1997, p.37). Gene Puerling formed the ensemble with fellow Hi-Los member Don Shelton and studio singers Bonnie Herman and Len Dresslar. Puerling says of the group’s formation,

> The Singers Unlimited was originally created for the commercials business. Our "Fool On The Hill"-sound originated from this business when we decided to give away a Christmas gift to advertising agencies in Chicago. We spent about thirty hours on that one track, on the layers and layers of my arrangement. We wanted to prove what we could achieve with multi-track recording. Then our friend Audrey Morris gave the recording to pianist Oscar Peterson, who gave it to Hans Georg Burnner-Shwer of MPS Records, and we ended up with a recording contact almost without our willing it. (Puerling, 2003, ¶ 3)

Puerling wrote all of the arrangements for the fourteen albums that the group recorded. They included thick and close chord voicings and in conjunction with the multi-track recording techniques defined the sound of the ensemble. Zegree (1978) summarized Puerling’s unique arranging style:

> He strives to create new harmonies and unique reharmonizations without regard to the standard or traditional chord progressions of the song he is arranging. Also characteristic of the Puerling process of writing are his original introductions and endings. (p. 64)

*Manhattan Transfer.* Tim Hauser, the founder of this ensemble in 1972, came from a history of doo-wop. Miller (2001) suggests that the influences of the group are as diverse as their sound and include the following artists:

> "Uncle" Charlie Lowe, the vaudeville coach; country singer Dianne Davidson; Teen idol Frankie Lymon; Northwestern bandleader Herb Benthien; Jazz legends Jon Hendricks and Eddie Jefferson; Dizzy Gillespie and Coleman Hawkins; the Four Seasons and the Hi-Los. (Miller, 2001, ¶ 1)
In 1998 the group was inducted into the Vocal Group Hall of Fame and at the time of writing this investigation the ensemble is still recording and touring.

**New York Voices.** This group was formed in 1987 by five alumni of Ithaca College, NY who performed a series of European Jazz Festivals as an invitational alumni group. Since their formation, two of the original members have left the group and one new singer was added. The four current members, Darmon Meader, Peter Eldridge, Kim Nazarian, and Lauren Kinhan, have been together since 1994. They have recorded six albums during this time (New York Voices Web page, 2004, ¶ 2-3).

DeWeese (1997, p. 44) proposes that the sound of the group is based on jazz harmonies rather than popular voicings and for that reason she likens them to vocal jazz ensembles that have preceded them. She lists those ensembles as Lambert, Hendricks, and Ross, the Singers Unlimited, and Manhattan Transfer.

Late in the year 2000, New York Voices recorded their sixth album. After sharing many years and performances with the Count Basie Orchestra, the group chose to record an album that utilized the big band format. Darmon Meader wrote many of the vocal and big band arrangements for the recording. Don Heckman (2001), in a review in the LA Times and reported on the New York Voices Web page said, “The title track quickly lays down what to expect from the balance of the program: complex, interwoven vocal lines, interactive improvising and brisk ensemble accompaniment” (Primarily A Cappella, 2005, ¶ 4).

**The Real Group.** This a cappella group of five singers was also formed by a group of students who met at The Royal Academy of Music in Stockholm. Since their conception in 1984 they have released thirteen albums and the group has won awards
from CASA (Contemporary A Cappella Society of America) (Primarily A Cappella, 2002, ¶ 2). A quote from a Chicago Tribune writer is posted the on the Primarily A Cappella Web page and says of their performance,

To hear the Real Group swing their own transcriptions of big-band Basie classics, to hear them dispatch their harmonically plush version of Bill Evans' “Waltz for Debby” [is] to marvel at their understanding of the nuances of this music. (Primarily A Cappella, 2002 ¶, 1)

Many of the group’s arrangements are accessible to educational groups through the publishers Walton Music and UNC Jazz Press.

Take 6. This six piece vocal group performs mainly a cappella repertoire and their sound developed from a different tradition than the previously discussed ensembles. Dent (1997) says of Take 6, “At present there is one vocal group from the black religious quartet singing tradition enjoying unprecedented success” (p. 141). He adds that the group has garnered seven Grammy awards. Curless describes the style of Take 6, “By blending several styles of popular music with jazz and gospel elements, they pioneered a new sound that was as exciting as it was exactingly performed and recorded” (Curless, 1994 ¶, 1). Claude McKnight originally formed the ensemble in 1980 as an a cappella quartet (Take 6, 2005 ¶, 2). The ensemble has recorded twelve CDs and Warner Brothers and Hal Leonard have published transcriptions or adaptations of their arrangements.

The History of Jazz Choir in Education

The jazz choir movement began in the Pacific Northwestern States of Washington and Oregon with the visions of three jazz instrumentalists, Hal Malcolm, Waldo King and John Moawad. In the 1960s these three musicians instigated the jazz choir into college and high school curriculums.
Pisciotta (1992) documented the history of the jazz choir in the United States using mostly interview techniques to gather her data. Important milestones in the formation of the movement included: the creation of a jazz choir at Mount Hood Community College, Oregon, and sponsorship of the first Jazz Choir Festival by Hal Malcolm; the introduction of younger students to jazz choir at Roosevelt High School, Seattle, Washington by Waldo King; and establishment of jazz choir in the curriculum at university level at Central Washington State College by John Moawad.

Malcolm, King, and Moawad

A life-long interest in jazz began for Malcolm and King by listening to jazz recordings of the day. These two instrumentalists met in 1947 during their studies at Central Washington College of Education and that was the beginning of a long association. Bert Christianson, a teacher at the college, encouraged the musicians to study jazz even though the music department discouraged jazz performance. However, many of Christianson’s students continued to play covertly and according to Pisciotta (1992) and Moawad (personal communication, May 4, 1997), many of those students were responsible for the inclusion of jazz in high school curricula in the Northwest states (p. 20).

Instrumentalist Moawad played in a professional fifteen piece jazz band throughout his high school years and was exposed to vocal groups via radio broadcasts. Those groups included the Mills Brothers, the Pied Pipers, Mel Tormé and the Mel-Tones, and the Four Freshman. Moawad’s studies at Central Washington College of Education began in 1955, eight years after Malcolm and King. During his
attendance at the college he became involved in a male vocal quartet that employed a similar style to the Four Freshmen.

During the early sixties the three educators developed high school dance bands and Moawad also directed a sixteen-piece swing choir for which he wrote most of the arrangements. In 1967, Malcolm began to teach at Mount Hood Community College and also formed a sixteen-voice swing choir. Two years later King created a student vocal ensemble at Roosevelt High School. After four years of successful teaching and lobbying at Central Washington College of Education Moawad was able to add a vocal jazz choir to the curriculum.

The three men developed their own musicianship by learning from both their mentors and their peers. As innovators of an education movement, they used professional commercial vocal groups of the period as their models. The authentic context of the vocal group was transformed into a new musical context by expanding the usual three to six voice small group format with one singer a per part to a greater number of singers. As arrangers and composers developed choral repertoire from the jazz standards, the musical context of the “swing choir” and later the “jazz choir” became an authentic musical learning experience in the American education system.

The establishment of the jazz choir by the three educators gave vocal jazz education a new learning context and also provided teaching models for future educators. Pisciotta (1992) suggests, “The influence of these three educators and the nurturing of their students fostered a second generation of vocal jazz proponents” (p. 41).
The Next Generation

The next generation of vocal jazz educators is divided into those who were educated in the Pacific Northwest and those who were educated in other parts of the United States and Canada. Four of these educators, Gene Aitken, Phil Mattson, Larry Lapin and Paris Rutherford, are, or have been, vocal jazz directors in distinctive contemporary college programs. Their expertise is evidenced by their regular involvement in the International Association of Jazz Educators and student awards from Down Beat magazine. A panel of professional jazz musicians and educators confer the awards yearly. A somewhat younger teacher, Steve Zegree, can be considered the last of the second generation. His student ensembles have also received a number of awards from Down Beat magazine.

The Pacific Northwest. The second generation included a number of instrumentalists educated in the states of Washington and Oregon. Gene Aitken, Dave Barduhn, Dave Cross, Frank DeMiero, Jack Kunz, Ken Krainz and Kirby Shaw learned either directly from the three first generation teachers or were influenced by their work.

Gene Aitken, Phil Mattson, Larry Lapin and Paris Rutherford and Steve Zegree. Trumpeter Gene Aitken became director of Jazz Studies in 1976 at the university of Northern Colorado, and in 1977 introduced vocal jazz to the curriculum. His college experience included singing in vocal jazz groups and he also studied vocal pedagogy. Pisciotta (1992) says of Aitkin’s influence on vocal jazz at the University:

Aitken has strived to emphasize the educational rather than the competitive aspect of jazz through the University of Northern Colorado festivals, clinics, and other support programs. These include offering summer jazz clinics...holding a series of workshops on “How to teach Vocal Jazz” by such experts as Waldo King, Frank DeMiero, Gene Puerling, and Dave Barduhn. (p. 74)
Phil Mattson, jazz pianist and published arranger for professional vocal groups such as Manhattan Transfer, studied choral conducting in Minnesota and Iowa. In 1975 he moved to California where he became involved with vocal jazz and later moved to the state of Washington. During that period he directed a semi-professional vocal group, the P.M. Singers. Some of the singers in this group would become part of the next generation of vocal jazz educators. After closure of his private jazz school, Mattson began to teach in Creston, Iowa, and is now celebrating more than twenty years of his summer jazz workshops in which he brings students and choral educators together to study and to perform vocal jazz. Monkelien (2001) documented the extensive career of Mattson. Her case study included interviews from colleagues and former students, and representative written materials, arrangements and recordings. In her summation of Phil Mattson’s influence on the medium of vocal jazz, Monkelien states:

Phil Mattson changed the complexion of the vocal jazz ensemble by presenting smaller groups; first twelve singers, then six; and having them sing “one on a mic”. These ideas completely revolutionized the vocal jazz movement. They were new and considered controversial by some. Mattson’s use of amplification and using fewer singers are considered the norm for vocal jazz ensembles today. (p. 119)

Monkelien (2001) suggests that Mattson’s summer workshops “have provided opportunity for many students, teachers and professionals to gain the skills required to succeed at vocal jazz” (p. 121). She continues to say that Mattson’s workshops and schools are innovative for two reasons: “1) they were the first that provided a place specifically designed for the training of singers and choral educators; and 2) the curriculum was designed to comprehensively teach skills necessary for success in both performance and education” (p. 115). She explains that selected teachers that attended the workshops, as well being part of the workshop ensemble, were able to rehearse the
vocal jazz ensembles and received critique and comments from Mattson on how to improve their rehearsal techniques (p. 116). As far as the attendees of the summer sessions she reported, “Many who attended the workshops were singing in a vocal jazz ensemble for the first time. This gave directors the opportunity to experience what their own ensemble members experience through participation in a vocal jazz ensemble” (p. 116).

Larry Lapin is a pianist, conductor, arranger and composer for motion pictures radio and television. He received his degrees from the University of Miami and later developed the jazz and studio voice program at the same university. He also conducts the programs premiere vocal jazz ensemble (Lapin, 2004, ¶ 1).

Steve Zegree was educated at the Universities of Miami (Ohio), Indiana, and Missouri-Kansas City. He studied piano and conducting in both classical and jazz arenas, and has steadily developed a strong vocal jazz program at Western Michigan University. His vocal jazz ensemble, Gold Company, has won numerous awards from the *Down Beat* magazine. He is also a published arranger for *Warner Bros.* and *Shawnee Press*. In 2004 Heritage Music Press published his book *The Complete Guide to Teaching Vocal Jazz* (Zegree, 2004, ¶ 1).

The last of the four educators, trombonist and arranger Paris Rutherford, was educated at Southern Methodist University, Dallas, Texas. For more than twenty-five years he has been on the faculty of the University of North Texas.

The line of apprentice educators continues with many younger directors and composers gaining experience from those educational models. Graduates of vocal jazz
music programs directed by those educators can be found teaching vocal jazz ensembles in schools and universities throughout the world.

**Jazz and Music Education Programs**

A number of researchers have addressed teacher preparation in music education programs. Their findings indicate that revision of the college or university music education curriculum may be necessary in order to provide teacher preparation courses that are more appropriate to the needs of future educators (Della-Rocco, 1990; Thomas, 1980; Balfour, 1989; Shires, 1990; and Fisher, 1981).

Della-Rocco (1990) planned to form her own high school vocal jazz ensemble. In order to gather first-hand knowledge to assist her in its formation she questioned six high school vocal jazz directors. Of her six subjects only one had collegiate level vocal jazz ensemble performance experience. The remaining five teachers had gained their experience from private study and attendance at summer vocal jazz camps.

Thomas (1980) completed a survey of jazz education courses in colleges and universities accredited by the Southern Association of Colleges and Schools in the state of Mississippi. His findings indicated that jazz education courses were not part of the regular music education curriculum and that all jazz courses were electives for music education majors.

Balfour (1988) ascertained the status of jazz education in the preparation of music educators in the California State University and University of California systems. He used the model of the jazz studies curriculum developed by Walter L. Barr that divided studies into eight areas. Balfour interviewed heads of jazz studies programs at
28 institutes but results showed that none of the institutes met Barr’s recommendations and guidelines.

Shires (1990) addressed the content of music education course work at Northern Arizona University. Wishing to find areas where changes could be made in teaching preparation, Shires conducted a survey of 80 teachers and 65 supervisors. As a result of his findings he recommended that pedagogy classes be made available to include choral training for band teachers and jazz training for choir teachers.

In the state of Pennsylvania, Fisher (1981) questioned selected United States jazz education specialists, heads of college music departments that offered degrees in music education, and high school band directors. His findings indicated that respondents generally were in favor of the inclusion of jazz courses in the college music educational curriculum and that the ideal preparation for a music teacher should include both required courses in jazz studies and experience as a public performing jazz musician.

Fisher’s suggestion, to give students performance experience in an authentic jazz context, is echoed by Elliott (1995) who suggests that:

The musicianship of every musical practice is learned through interactions with musically significant “others”: with teachers and, in a more distanced way, with the community of practitioners who have established, maintained, and advanced the musical domain a novice wishes to learn. (p. 161)

Most of the first two generations of educators were instrumentalists and began their involvement with jazz pedagogy through active participation in authentic jazz contexts. The first generation became involved with vocal jazz through their own research of professional ensembles of the day. Many of the second and third
generations gained their experience through practical involvement in the vocal jazz ensemble context under the guidance of an expert vocal jazz educator (Pisciotta 1992).

Apprenticeship, Situated Cognition and Cognitive Apprenticeship

The following selective literature examines contemporary thinking on apprenticeship models and the importance of context on learning. Cognitive studies have impacted the way that researchers perceive knowledge and so the review includes literature pertaining to cognitive apprenticeship and the acquisition of knowledge.

The Apprenticeship Model and Learning Context

In a vocal jazz ensemble situated in a collegiate-level environment where the membership of the ensemble is constantly changing, a system of apprenticeship prevails. The students are apprenticed to the teacher and the less experienced students are apprenticed to both the teacher and also to the more experienced students.

Lave (1997), studied Vai and Gola tailors in Liberia working in a traditional apprenticeship relationship. She summed up her observations of how the apprentices learned their craft:

Apprentices observe and experiment until they achieve a first approximation; then they practice. This curriculum shapes opportunities for doing tailoring work. Master tailors spend a lot of time doing what apprentices want to learn to do, where apprentices can see them do it and can also assist their masters in increasingly central ways. It means no-one is unclear about the goals of apprenticeship, and also that the process of getting there, one day at a time, has both well-defined goals and an improvisational character. (p. 33)

Collins, Brown, and Newman (1989) suggest, “First and foremost, apprenticeship focuses closely on the specific methods for carrying out tasks in a domain” (p. 456) and Gabrys, Weiner and Lesgold (1993) comment that in traditional apprenticeship settings modeling is also an important part of learning. They propose that:
An expert would carry out a skilled performance in front of a trainee, possibly selecting the performance to be especially revealing of the target knowledge on which the demonstration focused and possibly commenting on the reasons for various actions. (p. 124)

Collins, Brown and Newman (1989) also make another key observation about apprenticeship. Concerning the social context in which learning takes place they say:

Apprenticeship derives many cognitively important characteristics from being embedded in a subculture in which most, if not all, members are participants in the target skills. As a result, learners have continual access to models of expertise-in-use against which to refine their understanding of complex skills. Moreover it is not uncommon for apprentices to have access to several masters and thus to a variety of models of expertise. (p. 456)

I held informal interviews (personal communications, January 8-11, 1999) with a number of students who had attended three different colleges of higher education with prestigious vocal jazz programs. Many of the students completed undergraduate work at Southwestern Community College and Western Michigan University before moving to the University of Miami to complete graduate work. Those vocal jazz apprentices are embedded in a sub-culture, that of vocal jazz ensemble singing, and that by moving between the college programs, they have access to several masters who demonstrate a variety of models of expertise.

Elliott (1995) enlarges on Collins, Brown and Newman’s model of apprenticeship, saying that the role of music educator as expert is principally one of mentoring, coaching, and modeling for music students who are perceived as apprentice musical practitioners (p. 74). He continues:

All music students…ought to be viewed and taught in the same basic way: As reflective musical practitioners engaged in the kind of cognitive apprenticeship we call music education. (p. 74)
**Situated Cognition**

The key issue for researchers working in the area of situated cognition is that the development of knowledge cannot be separated from the context in which it is learned. “The activity in which knowledge is developed and deployed,” argue Brown, Collins and Duguid (1989), “is not separable from, or ancillary to learning and cognition.” They add that, “because situations might be said to co-produce knowledge through activity, learning and cognition now may be argued to be fundamentally situated” (p. 32).

Enlarging the context to recognize individuality and uniqueness of the actors involved, Harley (1993) defines situation as “the awareness by which the individual determines his moment-by-moment reality” (p. 46). He suggests that instructional design should be changed in order to accommodate negotiations of situational intent between teacher and students. He explains, “These actors must together deal with the identifiable resources and conditions of the instructional setting” (p. 50).

If we look at the college vocal ensemble, there is a constant change of members corresponding with the school semesters. The change of students shifts the situational intent between students and teacher who together must address the constantly transforming context. Damarin (1993) puts forth the idea that “knowledge is no longer an individual acquisition but resides also in groups and communities which share a situatedness” (p. 27).

Brown, Collins and Duguid (1989) advocate for authenticity of context. They suggest that by learning in a domain, students are able to acquire, develop, and use cognitive tools and skills of their craft. By entering the culture of practice, in this case musical practice, through the process of cognitive apprenticeship, the centrality of
activity of learning and knowledge is emphasized, highlighting the context-dependent, situated, and enculturating nature of learning (p. 37). Bereiter and Scardamalia (1989) also address the use of activity and social interaction to enculturate students into authentic practices, and propose that apprenticeship embeds the learning of skills and knowledge in their social and functional context (p. 454).

*Cognitive Apprenticeship - Learning Through Problem Solving*

Central to the discussion of apprenticeship to an expert, or a number of experts, is the issue of problem solving. Collins, Brown, and Newman (1989) believe that “cognitive apprenticeship is aimed primarily at teaching the processes that experts use to handle complex tasks” and that “where conceptual and factual knowledge are addressed, cognitive apprenticeship emphasizes their uses in solving problems and carrying out tasks” (p. 457).

Bereiter and Scardamalia (1993) distinguish between problem reduction and problem solving. They suggest, “Problem reduction reflects the commonplace view of problems as things to be gotten rid of, to be reduced in number and severity” (p. 99). Examples of this belief in the vocal jazz context include instrument management, control of the breathing mechanism, development of tone colors, and level of music reading. The authors add that when reducing problems, some stay solved and become merely tasks while others need to be addressed time and again as they re-occur.

The problems encountered in the vocal jazz ensemble may be general to music contexts but are also specific to the vocal jazz context. The problems grow out of the specific context and include musical dynamics; the story conveyed by the lyric; and the use of tone color by the ensemble. When particular technical problems are reduced,
more attention, or reinvestment of energy, may be given to solving musical problems. The cognitive aspect of the process of expertise as stated by Bereiter and Scardemalia (1993), is progressive problem solving. They argue, “What was learned last time must somehow be translated into better articulation of the goal or problem so that the next effort will be better conceived” (p. 82). The concept of transferability of knowledge is also mentioned by Gabrys, Weiner and Lesgold (1993) who believe the importance lies in the idea that “the transfer of skill has been shown to depend heavily on the correspondence between the context of training and the context of use” (p. 135). They also indicate that improvement of retention of knowledge through problem solving is due to “the engagement of procedural knowledge” (p. 120).

Procedural Knowledge

The traditional theory of consciousness outlined by philosopher Descartes is that of dualism of mind and body. Dennet (1996) believes that by looking at consciousness in this way,

We ignore an important alternative: viewing the brain (and hence the mind) as one organ among many, a relatively recent usurper of control until we see it not as the boss but as just one more somewhat fractious servant, working to further the interests of the body that shelters and fuels it and gives its activities meaning. (p. 77)

Ryle (1949) suggests that “people tend to identify their minds with the ‘place’ they conduct their secret thoughts” (p. 27). However, he ascertains that “there are certain parallelisms between knowing how and knowing that as well as certain divergences” (p. 28). In a 1968 essay, Ryle compares thinking to: “Traveling and not the being at one’s destination; the winnowing and not the grain; the bargaining and not the goods; the work and not the repose” (p. 8). These examples allude to thinking as an active process.
Bereiter and Scardamalia (1993) argue that declarative and procedural knowledge are kinds of knowledge that show. They discuss three kinds of hidden knowledge that they believe distinguish experts from non-experts. These are informal, impressionistic and self-regulatory (p. 47).

Schön (1987) indicates that when we go about the spontaneous intuitive performance of the actions of every day life, we show ourselves to be knowledgeable in a special way. He elaborates:

We often cannot say what it is that we know. When we try to describe it we are at a loss, or we produce descriptions that are obviously inappropriate. Our knowing is ordinarily tacit, implicit in our patterns of action and in our feel for the stuff with which we are dealing. It seems right to say that our knowing is in our actions. (p. 49)

The tacit knowledge that we use in the intuitive performance actions of every day life, Schön calls knowing-in-action (1983). Phrases such as *thinking on your feet* and *keeping your wits about you* suggest that we can reflect upon an action while involved in the action. He explains:

Good jazz musicians improvising together are reflecting-in-action on the music they are collectively making and on their individual contributions to it, thinking what they are doing and, in the process, evolving their way of doing it. (1987, p. 56)

Operating critically displays indication of intelligence according to Ryle (1949). He adds, “Roughly execution and understanding are merely different exercises of knowledge of the tricks of the same trade” (p. 55). The idea of critical operation may be seen in supervisory knowledge or meta-cognition and is the situated form of musical knowing which allows for reflection upon one’s musical actions. This kind of situated knowledge develops as the students monitor their own musical growth both in the
musical moment and over a period of time. They learn to adjust, balance, manage and oversee their musical thinking (p. 67).

Teaching Expertise

As a society we would like all of our teachers to be “experts” in their field and in their teaching delivery. So we must ask the question, what is an expert and how can expertise be developed?

Bereiter and Scardemalia (1993) offer:

In order to be experts, people must choose to address the problems of their field at the upper limit of the complexity they can handle. For it is working at the upper edge that people develop the deep knowledge that makes expert performance possible. (p. 20)

Lambert and Clark (1990) believe that the developing view of expertise in cognitive sciences underscores the argument that “simply knowing how experts structure their thinking about a problem tells us little about how they use those knowledge structures in practice” (p. 22). Bereiter and Scardemalia (1993) propose that experts do the right thing naturally without thinking about it (p. 17), but believe that “If we are to discover anything distinctive about expertise as a process, it must consist of something that goes on over and above this normal course of learning” (p. 91).

Berliner (1986) presents us with some laudable reasons for studying expert teachers. Suggesting that expert teachers sometimes provide exemplary performances from which we can learn, he articulates, “Expert teachers can, more than most teachers, provide us with the cases—the richly detailed descriptions of instructional events—that should form part of teacher education programs”. He continues that another reason to study experts is “to promote thinking about the nature of expert systems in pedagogy”
(p. 6). However, Berliner does bring to our attention another problem he and other researchers encountered:

The problems of studying expertise in pedagogy are harder than in some other fields because of widespread belief that we need to separate expertise from experience and to study how experience changes people without necessarily turning them into experts. (p. 9)

Lambert and Clark (1990) support that argument and suggest that experience does not constitute expertise. However, they suggest that if the equation of experience with expertise is rejected, “we are left with the difficult question of how to decide who is an expert” (p. 22).

The body of research concerning the domain of expertise during the last twenty years has been concerned with the comparison of the novice and the expert. That research was adopted from research in cognitive psychology that attempted to differentiate expert practice from novice practice.

Selected Literature of Teaching Expertise

Much of the research in teaching expertise has been undertaken to define teachers' attitudes and beliefs (Kusnick, 1996; Duval, 1990). Some researchers acknowledge differences between novice and expert teachers (Finney, 1994; Korenich, 1989). Other studies (Rommel, 1994; Rowles, 1993; Cohen, 1989; Stroud, 1995; Dolloff 1994; and Eshelman, 1995) have focused solely on the attainment of teaching expertise and self-development.

Kusnick (1996) studied how the beliefs of teachers concerning learning and knowledge shape their teaching practices. She found teachers to have broad and complex concerns that extended beyond cognitive issues. She also found the possession of teaching excellence acted as an obstacle to change. In her own study of
teaching expertise, Duval (1990) concluded the teaching commitment of the subjects includes expenditures of time and wealth.

Finney (1994) compared teacher concerns among four levels of teaching expertise: naïve, novice, advanced novice, and expert. The naïve subjects showed the greatest amount of self-concerns about teaching, whereas the expert teachers were more concerned about teaching tasks and professional concerns.

Korenich (1989) chose to give novice and expert teachers an opportunity to reflect on their professional practice. Through the information gained by reflection he wanted to add to the experience and understanding of the profession and practice of teaching. He found that when given an opportunity to view their own teaching, practitioners were able to give new meaning to what they did. The difference between novices and experts was not so much in what they knew about teaching but the depth and breadth of that knowledge.

Rommel (1994), responding to the concept of the “reflective practitioner,” (Schön, 1987, 1983), explored teachers’ reflections in order to better understand development of the teachers’ knowledge. Rommel’s ten subjects were veteran elementary teachers with whom she used open-ended interviews as a means to examine teacher thinking. She found that the teachers revealed how their personal histories’ provided insight and direction to their development of “rules of thumb”.

Rowles (1993) explored the nature of teaching expertness and its attainment. She founded her study on expert teaching practice of cognitive development. By using content analysis and adapting Baltes’ method of identifying five wisdom criteria she found that expert teachers were prepared to assume responsibility for their own
continuing development. However, the teachers were not prepared to assume responsibility for the development of their less expert colleagues. In ethnographic portraits of three exceptional veteran teachers, Cohen (1989) also found concern of the subjects for self-empowerment.

Stroud (1995) wished to establish what expert high school teachers of U.S. History knew about their subject matter content. She also documented how the study’s subjects transformed their knowledge into instruction. Stroud found expert teachers tended to be more critical thinkers and more student-centered in their instruction. The most frequently recorded teaching characteristics suggested that the teachers’ conceptions of history greatly influenced their transformation of the content.

Dolloff (1994) described and analyzed a single case study of in-service music teacher education. She considered expertise to be a multi-dimensional, context dependent, form of knowledge that grows through practice. Dolloff proposed cognitive apprenticeship, in which students are immersed in authentic contexts of practice, to be a valuable model for continuing teacher education.

The identification and description of instructional knowledge of four selected exemplary general music teachers was the focus of Eshelman’s (1995) study. She identified six commonalities in the context of classroom instruction. By using a semantic webbing technique, she illustrated the interactive relationships between components of the teachers’ instructional knowledge.

To reiterate Berliner’s (1986) thoughts on how expert teachers perform and think about their performance of routinized procedures, he believes that it is likely “that
studies will be helpful in training cooperating teachers to articulate their knowledge in ways that might truly educate their apprentices” (p. 7).

*Educating The Reflective Practitioner*

Schön (1983) suggests, “Apprenticeship offers direct exposure to real conditions of practice and patterns of work” (p. 37). Nevertheless, that situation is unrealistic in many professions such as in the music ensemble context. In the world of music, if the audience is expecting a professional performance, they will not accept one member of the ensemble to be of a noticeable lesser standard. Likewise, as students, we do not expect our teachers to have an apprentice teacher in the classroom for a long period of time. Their expectation of acquisition of knowledge through practice would be an interruption to our normal learning process over the long term.

Schön calls the setting designed for the task of learning a practice a *practicum*. A vocal ensemble in a university is exactly the type of context that Schön suggests can provide students a venue to simulate and practice real-world projects under supervision. Through active participation in the practicum and interaction with coaches and fellow students the students accomplish “a more diffuse process of ‘background learning’” (p. 38).

He asserts:

If we see professional knowing in terms of “thinking like a teacher,” students will still learn relevant facts and operations but will also learn the forms of inquiry by which competent practitioners reason their way, in problematic instances, to clear connections between general knowledge and particular cases. (p. 38)

Collins, Brown, and Newman (1989) agree that “reflection is the process that underlies the ability of learners to compare their own performance, at both micro and macro levels, to the performance of an expert” (p. 456).
Elliott (1995), considering Schön’s concept of teaching as a reflective practice, advocates that preparation and planning are used only as a guide to the teaching process and not as a script that must be adhered to word for word. He likens this preparation and planning to jazz improvisation. The musician must know the changes. The chord structure is used as a guide for the musical improvisation, however the knowledge and experience of the musician, and the interaction between the improviser and supporting musicians will change the music within the moment. As with the jazz improviser, Elliott suggests, “Moment-to-moment instructional objectives arise in the actions of teaching and learning” (p. 258).

Lambert and Clark (1990, p. 21) expressed the idea that teaching is a complex act that requires moment-to-moment plans to fit continually changing and uncertain conditions. They characterized the knowledge that teachers use in making those adjustments as contextual, interactive and speculative.

The Role of the Teacher

Dolloff (1994) believes that in the evolving model of music performance as music education, “The teacher is no longer merely the conductor at the front of the ensemble” (p. 37). The teacher’s role has become that of coach, mentor, and enabler.

Teaching strategies suggested by Collins, Brown and Newman (1989), have been adopted by Elliott (1995) in his praxial music curriculum. The authors advocate that the key aspect of coaching is scaffolding, which is the support in form of reminders and help that the apprentice requires to approximate the execution of the entire composition of skills. They continue:

Once the learner has grasp of the target skill, the master reduces (or fades) his participation, providing only limited hints, refinements, and feedback to the
learner, who practices by successively approximating smooth execution of the whole skill. (p. 456)

Elliott advocates three other strategies, suggested by Collins, Brown and Newman (1989), as important to the musical practicum. The strategies include are articulation, comparative reflection and exploration. Articulation or verbal reflection, Elliott believes, helps to develop supervisory musical knowledge (p. 280). This development can occur in the vocal jazz ensemble in which students share their approaches to problems arising from the musical context. Comparative reflection is the continuation of the process whereby students verbally compare their perceptions and reflections of past performances. The teacher also coaches the students toward exploration; their own searching out of musical problems that need to be solved.

Collins, Brown and Newman (1989) note that the interplay between observation, scaffolding, and increasingly independent practice “aids apprentices both in developing self-monitoring and correction skills and in integrating the skills and conceptual knowledge needed to advance toward expertise” (p. 456).

An important role of the teacher, Elliott affirms, is to present the student with musical problems and challenges that will develop the student’s musicianship. In order for progressive development to occur, the musical challenges must be balanced with the students’ present level of musicianship. Together with constructive criticism this will develop self-growth, self-knowledge and self esteem and give the students optimal or autotelic experiences. These experiences were studied and named flow experiences by psychologist Mihalyi Csikszentmihalyi (1988, 1990) and a team of researchers. They completed studies of individuals’ performances in a number of different activities. Included in this study were both leisure activities and professional occupations, all of
which required complex skills to reach challenging goals. Regardless of class or gender, the same phenomenon was experienced by all of the subjects; that is a sense of exhilaration. Inclusive in the experience is the sense of discovery both about the action and about oneself, and the possibility of further opportunities that the environment may offer (Csikszentmihalyi, 1993, p. 175). Csikszentmihalyi offers a number of characteristic dimensions of the flow experience, that include clear goals; a balance of perceived ability and given challenge; a merging of action and awareness; intense concentration on task at hand; a sense of potential control; loss of self-consciousness; sense of growth and of being part of some greater entity; the apparent speedy passage of time and; an autotelic experience, an action worth doing for its own sake (1993, p. 179).

To achieve greater understanding of the educational process needed to develop students’ musicianship, we must study contexts where educational expertise and musical expertise are taking place. Sloboda (1991) suggests that one of the principal reasons for studying expertise is practical. He adds,

Given that it would be socially desirable for certain manifestations of expertise to be more widespread than they are, we want to know what we can do to assist people to acquire them. (p. 156)

Collins, Brown and Newman (1989) also believe that it is necessary to understand the nature of expert practice in order to be able develop ways appropriate to learning and teaching the practice. They stress the importance of recognition of cognitive and meta-cognitive strategies and processes being more central to learning than either low-level sub-skills or abstract conceptual and factual knowledge (p. 454). They suggest,
Too little attention is paid to the process that experts engage in to use or acquire knowledge in carrying out complex or realistic tasks. Where processes are addressed, the emphasis is on formulaic methods for solving “textbook problem” or on the development of low-level sub-skills in relative isolation. (p. 454)

Literature Pertaining to Critical Review of Elliott’s Work

Both positive and negative reviews of Elliott’s work, *Music Matters* can be found in a review of literature. Reimer (1996) wrote an in-depth analysis of Elliott’s work. Members of the MayDay Group presented papers that critiqued Elliott’s philosophy in Dallas in June 1998. The group is “a loosely organized world-wide coalition of theorists and practitioners of music education” (Gates, 2000, p. 1).

The analysis of Elliott’s work by Reimer (1996) lauds Elliott’s intellectual achievement to draw on a wide range of scholarship for his work (p. 60). Reimer suggests that in some sense, Elliott’s book is remarkable, and that Elliott’s thorough descriptions of the complex nature of both performing and listening are positive (p. 80). However, most of Reimer’s discussion focuses on the problems he recognizes in Elliott’s philosophy and believes that “the negatives are alarming due to their severity” (p. 80). Reimer suggests that in order to explain to others why education in music should be basic for all students, “A far more liberal, inclusive, and forward-looking version of praxialism and of music education would be needed than Elliott has provided” (p. 81). He believes that Elliott has put forth a philosophy for a musical culture that is no longer dominant. Reimer enlarges:

Elliott’s limited vision is so fixated on the most traditional, most entrenched, most conventional aspect of music education-performing-as to represent a species of music education fundamentalism, a deification of a historical value no longer able to satisfy all the musical/cultural needs of our times and how our times are quickly evolving. (p. 82).
Regelski (2000) did not have the same reaction as Reimer to Elliott’s work and viewed it in a more positive light. He suggested Elliott’s book presented:

A fresh perspective on issues that long ago should have been subjected to philosophical scrutiny, and the resulting praxial philosophy of music and music education first systematically presented in *Music Matters* now provides the first new alternative to the aesthetic paradigm. (p. 62)

Bowman (2000) believes that it is correct for Elliott to reject the aesthetic point of view, but thinks that Elliott has not gone deep enough to sever the “aesthetic” idealistic root. Bowman suggests, “this manifests itself in an account of music cognition that seems rather mind entrapped, and an account of selfhood that seems to neglect its fluidity, constructedness, and contingency” (p. 59).

Cognition is a subject that is also addressed by Määttänen (2000) who argues that Elliott’s conception of mind is not quite coherent (p. 40). He points out that Elliott mixes elements from three alternative approaches to the understanding of consciousness: reductionist, contextual, and embodiment (p. 42-43). In relation to Elliott’s statement, “Our musical knowledge is in our actions” (p. 43) Määttänen says:

> Notions like knowing in action and embodied knowledge just do not fit in with the view that mind is reduced to brain. The body is not, literally speaking, the brain. It doesn’t make much sense to speak about “embrained knowledge.” And you must have a body, that is, a real body and not just a metaphorically embrained body to give some content to the notions of embodied knowledge and action as knowledge. (p. 43)

Määttänen continued to criticize the approach that he interprets Elliott to take, that of reducing mental activity to brain activity, and suggests that it does not fit with Elliott’s account of procedural, embodied knowledge (p. 44). He finally says of Elliott’s work, “This kind of framework suits well for discussing the relations of music to life-community, history, and so on—that all, I believe, belong to David Elliott’s best interests” (p. 44).
Bowman also suggests that Elliott “needs a more decisive, explicit break from idealism and the cognitivist theories of consciousness and mind that are its legacy” (p. 45). He believes that:

Elliott attempts to mount a cognitive claim to music’s value without sufficiently exploring or elaborating the bodily roots of cognition. The result is a claim to musical knowing, if we can call it that, which does not say enough about what is distinctive or unique to that particular mode of cognition. (p. 45-46)

Bowman considers that the dimensions of music cognition are more numerous than those that Elliott has advanced, and his own belief is that central among these dimensions is a body or corporeal one (p. 53). In regard to Elliott’s statements of the constituents of consciousness being attention, awareness, and memory, Bowman was concerned that “consciousness, cognition, and mind not collapse back into disembodied cerebral activity” (p. 56). His final comment was to encourage Elliott “to dig a little more deeply into the important question of how music and ‘musicing’ relate to issues of identity, both personal and social” (p. 59).

The comments in the *MayDay Papers* from the sociological perspective were both negative and positive. Cutietta (2000) believes that there would be difficulty in adapting to Elliott’s theory due to the present social institution in schools (p. 26). He noted that the music education system currently in place is there because of the schools’ need for choir and band directors, and as educators we do not know how to break the hiring chain. He closed his arguments by suggesting,

Now we have a philosophy we are trying to endorse to underlie what we do in the institutions, but it just doesn’t seem to fit. Either the philosophy or the institutions must change. I fear we don’t have the mechanisms in place to do either. (p. 27)

Paul (2000) wrote a more positive review and suggested that Elliott’s work is a social, cultural and interactionist treatise on many of the important issues that face
music education today. In Elliott’s philosophy, Paul believes that “the profession finally has a paradigm that offers great hope for the improvement of practice based upon human and cultural values, and not on abstract aesthetic ones” (p. 19).

McCarthy (2000) suggests that the single most important contribution of the philosophy in advancing sociology in music education is Elliott’s approach to music as a human practice (p. 4). She explains:

In an age of mass media, homogenized mass culture, consumerism, virtual reality, technology that promotes individual participation, Music Matters advances a form of musicianship and musical cognition that is grounded in different values and beliefs—in social learning, active participation (musicing), human interaction, actual reality, shared knowledge and human values. (p. 4)

The discussions of music and identity that surface in the philosophy, McCarthy considers are particularly relevant to music education today, “where curriculum is now more student-sensitive and moving increasingly toward an exploration and explanation of how students construct reality—in this case the musical universe that they inhabit” (p. 5).

Summary of Related Literature

Literature pertaining to the vocal jazz context was viewed from two sides: the professional musician and the professional educator. The history of the professional vocal jazz group shows the size of the group of five or less singers has remained consistent until the present day but for a few exceptions. Professional groups are still performing, producing recordings, and selling their vocal arrangements to educational ensembles.

 Archives of the historical roots and growth of vocal jazz ensemble education across America demonstrate the continuing authenticity of that form of musical expression in the high school and university music curriculum. The literature also shows
the lineage of vocal jazz educators acting as models for new young educators.

Research in teacher education program in jazz studies illuminated that education curriculum may be necessary in order to provide teacher preparation courses that are more appropriate to the needs of future educators and in particular the vocal jazz idiom.

Studies of cognitive apprenticeship and learning through problem solving advocate authenticity of context and enculturation in the context. The literature review highlights the path taken by Elliott in his adoption of procedural knowledge as the center of his model of musicianship and educatorship in the professional music educator. The dual role of the educator as an expert teacher and a reflective practitioner is also supported by literature pertaining to studies of expertise that focus on teacher attitudes and beliefs, comparisons of expert and novice teachers, and teacher reflection.

The limited critical reviews of Elliott’s work that include those from the cognitivist and sociological perspectives show a diversity of opinion on the value of his work. There is little evidence of research on the application of Elliott's model to different musical contexts.
CHAPTER III
RESEARCH PROCEDURE

Stake (1995) suggests that, “The real business of case study is particularization, not generalization. We take a particular case and come to know it well, not primarily as to how it is different from others, but what it is, what it does” (p.8). Merriam (1988) also distinguishes particularization as one of four essential properties of a qualitative case study. She proposes that the data give rich, thick description of the phenomenon under study; and, for the most part, the generalizations or concepts emerge inductively from examination of the data and are therefore grounded in the context itself (p.11).

The single context, or case study, that I chose to examine was the University of North Texas Vocal Jazz Ensemble, Jazz Singers I. The participants included Paris Rutherford, the director of the ensemble, and the group of students who performed in the ensemble during the spring semester of 1998.

Methods of triangulation and Data were collected through transcripts of videotaped rehearsals and semi-structured interviews. I taped 19 rehearsals, interviewed each student (11) once and interviewed Professor Rutherford twice. I also reviewed data collected from pedagogical publications. Those data included interviews with Professor Rutherford and articles authored by him. I had access to all arrangements that were performed by the ensemble during the semester.

The Context-The Vocal Jazz Ensemble

The observational period was the 1998 spring semester. During the previous fall semester, the ensemble was small with only ten vocalists, six women and four men. Two of the male singers were leaving the group to complete teaching practice for their
music education degrees; however, during the early weeks of the spring semester, the ensemble was scheduled to perform a concert at the Texas Music Educators Association (TMEA) conference in Austin, Texas. In order for the group to successfully perform some repertoire from the fall semester, the two departing singers attended rehearsals in the first few weeks of the spring semester and sang with the ensemble on the TMEA concert. For that reason I considered those two students as part of the context.

Professor Rutherford held auditions during the second half of the fall semester because he also wanted the two replacement singers to perform on the TMEA concert. In order to help them learn the fall repertoire, he requested they attend rehearsals, as observers, during the last month of the fall semester. The addition of the two singers brought the number of singers up to twelve for this concert.

The number of singers in the ensemble for the greater part of the semester and for the remaining concerts was 10. Three other concerts were scheduled during the spring semester: the University of Texas, Dallas (UT Dallas), The Sammons Center, Dallas, and the Jazz Singers Spring concert at UNT. The rhythm section on all concerts included bass, drums, piano and guitar. That semester was the pianist’s first semester as part of the ensemble. For the last two concerts a saxophonist was added.

The group met twice weekly for one hour and twenty minutes. The first few weeks were spent around the piano learning notes, and during that stage, sound reinforcement was not used. The singers were split into two sections by gender and each section rehearsed an additional hour each week. Student section leaders directed those supplemental rehearsals.
The rhythm section also rehearsed separately for an hour each week under Professor Rutherford’s direction. By the second or third week of the semester the rhythm section began to accompany the singers for an hour during each general rehearsal. Closer to the concert dates, the rhythm section participated for the whole rehearsal.

The Participants

The Director

Professor Rutherford is Caucasian and was raised in Texas. He was educated to the masters level at a private university in Dallas with both undergraduate and graduate degrees in trombone performance of western art music. Before entering academia, Rutherford established a career as a professional orchestral trombone player. He was also a respected arranger and composer in the advertising industry both in Dallas, Texas and London, England.

Although he did not consider himself a singer, Rutherford took lessons and classes in singing at college. He also performed as a vocalist on a number of recording sessions. Before moving to London in 1970, he led a popular group that he ran on a commercial basis. At the time, the vocal groups that he used as models for both sound and arranging were The Four Freshmen, The Hi-Los and the Singers Unlimited.

Rutherford’s first teaching position was at the University of Colorado, Denver and his duties included teaching music writing classes and a contemporary vocal group. During his tenure in the advertising industry he gained experience working with singers, recording them in both commercial and album settings. After accepting the teaching
position he felt that it became immediately apparent to him that being successful in teaching contemporary vocal sounds was the most important part of the position.

Rutherford’s own transition from pop to jazz happened gradually. After accepting the position at the University of North Texas, he said it became apparent to him that pop was not what the school was looking for. He inherited a class called “The Commercial Singers.” The classroom activity of that course was to rehearse and sing commercial jingles. Rutherford believed the focus of the group should be performance and so, in his first semester, he changed the repertoire to popular based jazz. He explained that at the time, the singers he had access to could hear only less complex harmonies of the genre. In order to develop their ears and musicianship, he began as quickly as possible to develop his writing in the direction of harmonies that were more interesting. The class became the UNT Jazz Singers.


During any given year, Rutherford conducts a number of vocal jazz clinics and vocal jazz arranging clinics. He is also in demand as an adjudicator at vocal jazz festivals. An accomplished arranger, he is published by Hal Leonard Music Inc. and the UNC Jazz Press.

The Students

Of the twelve vocalists involved in the ensemble during my study, three were music education majors. Two were the departed students and I was the third. One of
the singers was a graduate student in her second year of the vocal jazz performance master’s degree program. The remaining four women were undergraduate vocal jazz performance majors: a senior, a junior and two freshmen.

Of the four men who sang in the ensemble for the duration of the spring semester, one was a vocal jazz major at the junior level. The remaining three were jazz instrumentalists: a junior pianist, a junior trombonist and a freshman trumpeter.

The composition of the group was unusual in comparison to the UNT Jazz Singers of the previous five years. There were fewer graduate students and a greater number of the singers were freshmen. In other semesters, some ensemble members were studying non-music related degrees. In the observation semester, all of the students were majoring in music-related degrees.

Access to the Participants

Before the collection of data began I discussed the project with Professor Rutherford and the students. I asked each of them if they would give me consent to videotape rehearsals and also if they would be willing to participate in semi-structured interviews. A University of North Texas Human Subject Form was filed and approved by the university, (see Appendix A). Informed consent was obtained before videotaping began and Professor Rutherford and the vocalists agreed to be interviewed. I used fictitious names for the students and referred to the teacher as Professor Rutherford, Rutherford, or in the student dialogue, Paris, because that was the way the students addressed him in class.
Triangulation of Data Collection

Huberman and Miles (1994) state that verification “entails checking for the most common or most insidious biases that can steal into the process of drawing conclusions” (p. 438). They suggest that the word most used in connection with analysis and confirmation issues, triangulation, is a term with multiple meanings. However, they believe that a researcher will build the triangulation process into ongoing data collection, if the researcher intentionally sets out to collect and double-check findings by using multiple sources and modes of evidence (p. 267). They add:

In effect, triangulation is a way to get to the findings in the first place-by seeing or hearing multiple instances of it from different sources by using different methods and by squaring the finding with others it needs to be squared with. (p. 267)

Stake (1995) makes the suggestion that methodical triangulation is the most recognized of four triangulation protocols. He explains that, “With multiple approaches within a single study, we are likely to illuminate or nullify some extraneous influences. When we speak of methods in case study, we are again speaking principally of observation, interview, and document review” (p. 114). Stake also suggests that through a process called member checking, the actors of the study can help triangulate the researcher’s observations and interpretations (p. 115). This process requires the actor “to examine rough drafts of writing where the actions or words of the actor are featured, sometimes when first written up but usually when no further data will be collected from him or her” (p. 115). The purpose behind the process is for the actor to review the material for accuracy and palatability.

In order to build triangulation into the study, I used multiple instances, different sources and different methods to collect the data. I observed videotaped data that were collected over a three-month period. All of the data collected in the 19 rehearsals were
employed in the analysis process. I conducted semi-structured interviews with the
teacher and the student singers and I accessed documents in the form of a published
interview with the teacher and publications authored him. In order to strengthen
triangulation, I utilized the process of member checking with both Professor Rutherford,
and with David J. Elliott.

I asked Professor Rutherford to read the manuscript on two separate occasions
during the writing process. The first time occurred just before the proposal defense.
Professor Rutherford commented with a laugh that a description of his accent was
“unkind.” When I re-read the manuscript I realized the descriptor was unnecessary for
the readers’ understanding of the dialogue and so removed the offending material. The
second occasion occurred after analysis. I had initially used Paris, Professor
Rutherford’s first name, throughout the manuscript because this was how his students
referred to him in rehearsal. He requested that I call him by his last name with a title of
“Mr.” or “Professor” but agreed that I could use his first name if I was recording
dialogue, and if he had been referred to in that manner. This was the only change that
Professor Rutherford requested.

Since the conceptual framework I drew upon was that of David J. Elliott’s as
described in *Music Matters: A New Philosophy of Music Education* (1995), I deemed it
important to verify with the author my interpretation of his terms within the specific
musical context of the vocal jazz ensemble. As with Rutherford, this occurred after
analysis but before the final draft of the study.

I sent a list of definitions and a document to Elliott that outlined my interpretation
of the procedural nature of music in the vocal jazz context. He approved most of the
document but added some amendments, gave suggestions to clarify a definition, and offered advice. As well as furnishing me with musical examples for problem reduction, Elliott reminded me, “All these basic technical things must be solved (made automatic) before music can be made on these instruments.” He also brought my attention to the way I should think about musicianship and listenership working together like two hands, five fingers on both hands. The five fingers represent the five forms of knowing: procedural, formal, informal, impressionistic, and supervisory. He wrote, “Musical understanding is a form of working understanding: that is, music making ‘gets done’ because both musicianship-and-listenership are flexible, situated forms of thinking and knowing that work together…” Lastly, he reminded me that the two forms of knowing, informal and impressionistic knowing are very close and are “just academic attempts to capture very elusive ‘knowings,’ such as a sense of ‘swing feel’” D. J. Elliott (personal communication, March 29, 2005).

Data Collection Techniques and Preliminary Development of Codes

I conducted a preliminary study in the fall semester of 1997 in order to familiarize myself with qualitative methods of data collection, coding and analysis. The preliminary study focused on the development of teaching expertise in a vocal jazz ensemble and the theoretical framework was constructed from Elliott’s (1995) work. I was hoping that the experience would identify any technical problems with my collection methods so that I could remedy them in the main study. For ease of understanding the development of my methodology in the main study, I have integrated the experience gained from the preliminary case study in my description of all data processing.
As an integral member of the ensemble I had a dual role as participant and researcher. During some of the rehearsals early in the semester I would write Professor Rutherford’s comments made on my music in order to remember them, however, since I was an active member of the ensemble, it was necessary for me to give my full attention to the musical aspects of the rehearsal and I abandoned that activity. Data were collected through observation of rehearsals via videotapes and their transcripts, through interviews conducted by me, and by document study.

Data reduction included the initial task of transcribing the rehearsals and the interviews, followed by the initial development of codes.

**Videotaped Data and Transcripts**

One of the aims of the preliminary case study was to test various methods of videotape data collection. I utilized a video camera to record four rehearsals and experimented with different camera angles. My plan was to find the best camera position to capture the rehearsal. I did not know whether focusing on only the teacher, or moving back and forth from teacher to singers would produce the richest data. During the first rehearsal I followed all of Professor Rutherford’s movements with the camera. The second rehearsal I moved between the teacher and the singers, focusing the lens on whoever was talking. I was unable to take notes as I was constantly looking through the camera. For the third and fourth rehearsals, an assistant operated the camera so that I could take notes. If a singer spoke to Professor Rutherford, the assistant was directed to move the camera in order to capture the student’s facial expression.

Technological problems began immediately. A damaged tape affected the data collection on the first day, and since I had taken no notes during or immediately after
that session, the data were lost. The amplified singers recorded well both when singing and speaking, but the un-amplified voice of the teacher was sometimes difficult to hear especially when talking to the rhythm section. I thought the use of a higher quality video camera with capacity for an external microphone would alleviate the problem. I purchased an 8mm camcorder and trained two students to operate it on new trials. On the long play speed the new camera did not record quite as clearly as the original video recorder but the 26 X zoom allowed for much closer shots. The camera had a side video screen which made the recording operation considerably simpler for the operators. Professor Rutherford’s vocal volume was more distinct but still a little quiet. The camera was able to accept a higher quality microphone. Part of the teacher’s rehearsal technique was to walk to the rhythm section and talk in a lower voice. The addition of an external microphone did not improve the quality of those recorded conversations and so to keep the intrusiveness of the camera to a minimum I chose to use the camera’s internal microphone.

During the main study I used the 8 mm camera on the faster speed in order to get the best recording quality. I trained two students to record the rehearsals and asked them to alternate the two camera positions. In the first position the camera was situated behind the singers and focused on the teacher. I asked the camera operator to follow him as he walked over to the rhythm section and also to focus on his expressions when he was seated. The second camera position viewed the teacher from the side. This latter position also enabled some of the students’ expressions to be seen.
Recording Observations

The problem with video recording is that the limited camera focus places boundaries on both the aural and visual aspects of the scenario that can be captured. As Miles and Huberman (1994) suggest, “What you 'see' in a transcript is inescapably selective…. (T)he instrumentation, too, will selectively determine much of the data collected” (p. 56). They also point out, “Informants themselves are selective, too, sometimes deliberately and sometimes unwittingly. They may gloss over important parts of their behaviors and perceptions and the researcher may not be aware of this” (p. 56).

As the researcher, I had to choose what visual aspects of the rehearsal process would give me the richest data. The choice I made was to focus on the teacher. My visual observation of the students was going to be limited, however, I had already established that when the vocalists addressed Professor Rutherford or the ensemble, the video microphone clearly recorded their voices. That goal was obtained with both camera positions and at the time of transcription I had no problem matching dialogue to the relevant student even without the visual confirmation.

Semi-structured Interviews

As previously stated, one of the aims of the preliminary study was to test data collection, coding and analysis. In order to test the method of data collection I interviewed Professor Rutherford and two of the vocalists in the ensemble. Those interviews were completed after I had retrieved and analyzed the data from the videotaped rehearsals. They were semi-structured in nature. I asked questions relating to the musical and educational background of the participants and questions that addressed the themes that had arisen from analysis of the rehearsal data. I had notes I
could refer to but did not follow prepared written questions. I was ready to improvise and form questions in relation to answers given by the teacher and students. Testing of that data collection method led me to understand two aspects of the interview process. I was able to construct new questions within the process that led to the informants revealing more detailed answers, however, due to the constraints of the research questions in the main study, I needed to find a more structured approach for my questioning.

I followed a different tactic in the main study in the interview preparation. In order to address the research questions, I developed questions that related to the theoretical framework of the study. I created a list of questions for Professor Rutherford but was open to changing the order to encourage and accommodate the flow of dialogue. I was also open to creating new questions in response to his answers but was cognizant of making sure that I addressed my planned list. I had an account of the teacher’s musical and educational history from the preliminary study and was able to update this in the second interview. After reviewing the data from the first interview, I found dialogue pertinent to the new study and so was prepared to re-analyze them.

The student interviews took place after the observation semester was over and were also semi-structured in nature. I prepared a list of questions that I asked every student. I also had additional questions that were tailored to individual students, for example, pertaining to issues on the role of a section leader. As with the teacher’s interview, I asked additional questions that developed in relation to the students’ individual perspectives. A sample of the questions for the teacher and students may be found in Appendices B and C.
Documents

A former UNT Jazz Singer, Dr. Leila Kteily-O'Sullivan published an interview with Rutherford in the 2001 IAJE Jazz Research Proceedings Yearbook. The title of her article was *Repertoire and Related Practice for the College Vocal Jazz Ensemble: Conversations with Arranger Professor Rutherford*. I found that the article contained questions for which I was seeking answers as well.

Professor Rutherford had published a number of articles in the *Jazz Education Journal* that is produced by the International Association for Jazz Educators. The content of those articles covered rehearsal and amplification techniques for vocal jazz ensembles. The articles provided me with additional historical knowledge of the teacher’s rehearsal techniques.

Transcription of the Data

In the preliminary study I transcribed the three remaining video recordings of the observed four rehearsals and the interviews with Professor Rutherford and the two students. When re-viewing the rehearsal transcripts, I realized the inclusion of voice tone subtleties or mannerisms would offer additional reflections on analysis and so used a limited number of transcribing conventions drawn from Heritage (1984), (see Appendix D).

For the main study I had the same two students video record 19 of the 24 rehearsals. When conducting the interviews with the teacher and the 11 students, I recorded on both audio and video. I employed two students to transcribe three of the interviews and three of the rehearsals but I transcribed the remaining rehearsals and interviews myself. When reviewing the videos during coding I corrected any
transcription errors. I watched the videos and listened to the audio on headphones, which allowed me to capture most of the dialogue.

**Initial Development of Codes**

In order to develop a line of questioning for the interviews in the preliminary study, I scrutinized the rehearsal data. Four themes became apparent: the teacher’s use of analogy and metaphor, use of non-verbal communication, use of rhythmic and emotive modeling, and, decision making shared by the teacher and the singers. I included references to these themes in my interview questions.

In order for the researcher to think about categories in which codes may be developed, Miles and Huberman (1994) suggest the use of accounting schemes (p. 61). They cite an example from Bogdan and Biklen (1992) labeled a mid-range scheme (see Appendix E). Miles and Huberman advise that themes help the researcher think about categories in which codes need to be developed but remind us, “Any particular study, of course, may focus on only a few of the categories” (p. 61)

I reviewed the ten categories of schemes in relation to my research question and found that three categories, events, activities, and strategies, gave me general domains from which I could develop codes inductively. In the first I identified three specific events: the teacher talking to the rhythm section; the teacher talking to the singers; and, the singers talking among themselves.

After reading the rehearsal transcripts I identified the activity of problem finding and solving being executed by Professor Rutherford and his students. Elliott (1995) proposes an important premise for development of informal musical knowledge is musical problem solving. For the second category I looked for that activity.
Bogdan and Biklen describe strategies, their third category, as ways of accomplishing tasks: peoples’ tactics, methods, and techniques for meeting their needs. Those criteria led me to develop codes for the seven teacher-learning strategies of Collins, Brown, and Newman (1989) outlined by Elliott (1995, p. 278) as modeling, coaching, scaffolding and fading, articulating, comparative reflection, and exploring.

In order to identify the three categories I created a list of codes (see table 1). I read through the transcripts and inserted the abbreviations of the codes where applicable. For example, I used “PRS” as an abbreviation of when the teacher, Paris Rutherford, was talking to the rhythm section, and “PS” when he was talking to the singers.

Table 1. Codes – Preliminary Study

<table>
<thead>
<tr>
<th>EVENTS</th>
<th>EV</th>
</tr>
</thead>
<tbody>
<tr>
<td>EV: TEACHER TALKING TO RHYTHM SECTION..........</td>
<td>EV-PRS</td>
</tr>
<tr>
<td>EV: TEACHER TALKING TO SINGERS..................</td>
<td>EV-PS</td>
</tr>
<tr>
<td>EV: SINGERS TALKING AMONG SELVES................</td>
<td>EV-SS</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>ACTIVITIES</th>
<th>AC</th>
</tr>
</thead>
<tbody>
<tr>
<td>AC: TEACHER PROBLEM FINDING ...................</td>
<td>AC-PPF</td>
</tr>
<tr>
<td>AC: TEACHER PROBLEM REDUCTION..................</td>
<td>AC-PPR</td>
</tr>
<tr>
<td>AC: TEACHER PROBLEM SOLVING....................</td>
<td>AC-PPS</td>
</tr>
<tr>
<td>AC: STUDENT PROBLEM FINDING ...................</td>
<td>AC-SPF</td>
</tr>
<tr>
<td>AC: STUDENT PROBLEM REDUCTION..................</td>
<td>AC-SPR</td>
</tr>
<tr>
<td>AC: STUDENT PROBLEM SOLVING ...................</td>
<td>AC-SPS</td>
</tr>
</tbody>
</table>
In this chapter the context, the vocal jazz ensemble, and the participants are described. Procedures followed were those appropriate for a case study approach. Multiple instances of data collection from different sources and using different methods were tested to ensure quality control in collection methods.

Observational techniques were employed through videotaping. Semi-structured interviews were also conducted. Problems in both data collecting methods were addressed and solved.

In the trials, codes were developed inductively from the videotaped transcripts with the help of an accounting scheme outlined by Bogdan and Biklen (1992 p. 61). Preliminary codes were developed in the areas of events, activities and strategies.
CHAPTER IV

DEVELOPMENT OF CODES AND APPROACH TO ANALYSIS

When I approached developing codes for the main study, I reviewed the three schemes that I had used for the preliminary study. I found the codes did not address the depth of analysis that I needed to answer my four research questions. In order to develop a more detailed coding system I looked at each of the questions in relation to Elliott’s (1995) conceptual framework upon which the study was based. I then developed a new coding scheme (see Appendix F).

My initial expectation of the time frame for coding the interview data was changed after both my coding checker and I found it difficult to apply the first level coding system (see Chapter IV). I decided to leave the coding and analysis of research questions three and four until after I had analyzed the rehearsals. That change of research strategy was beneficial. After creating order out of the rehearsal process, I was able to make more sense of the interview data both in relation to the individual research questions and also to the overall study.

In order to clarify the coding choices for each of the questions I have discussed their development in relation to the literature from the conceptual framework.

Developing the Codes for Question 1

Elliott (1995) suggests that musicianship and educatorship are procedural in essence but that there are four other kinds of musical knowledge that contribute to this essence in surrounding and supporting ways (p. 54). His statement led me to pose my first question to investigate the ways formal, informal, impressionistic and supervisory
knowledge could be evidenced in musicianship and educatorship of the teacher and the students during rehearsals.

**Surplus Attention**

In discussing the development of musicianship beyond a novice level, Elliott expanded the idea of Bereiter and Scardamalia (1993) who suggested that this advancement toward competency, proficiency and artistry depends upon the student learning what to do with *surplus attention* that becomes available as their thinking-in-action improves (p. 73). In relation to musicianship, Elliott offered three alternatives on which students could spend their surplus attention: (1) issues unrelated to musicianship; (2) musical problem reduction; or (3) musical problem solving and problem finding (p. 73).

As I stated earlier, I made camera placement decisions that focused the camera on the teacher rather than on the students. Although much of the time the dialogue between the students was clear, there were also times during which parts of sentences were lost when the student spoke too quietly off microphone or more than one student was speaking at the same time. I created a code (NON-TAR) to help me locate when I was clear the students were using their surplus attention on issues unrelated to musicianship. However, I anticipated that when students were talking among themselves, or when the teacher was occupied with the rhythm section, I should take special note of the student dialogue. That could be a time where the singers’ attention was not fully focused on the rehearsal. For that reason I created codes to flag those times and included them with the code for targeting surplus attention. I included those three codes as events.
Table 2. Codes for Targeting Surplus Attention

<table>
<thead>
<tr>
<th>EVENTS</th>
<th>EV</th>
</tr>
</thead>
<tbody>
<tr>
<td>TEACHER TALKING TO RHYTHM SECTION</td>
<td>EV-RS</td>
</tr>
<tr>
<td>SINGERS TALK AMONG THEMSELVES</td>
<td>EV-SIN</td>
</tr>
<tr>
<td>TARGETING SURPLUS ATTENTION</td>
<td>EV-NON TAR</td>
</tr>
</tbody>
</table>

*Formal Knowledge*

Elliott describes formal knowledge in relation to musicianship and also educatorship. He advances the idea that formal knowledge is evident in scholarship which, when viewed critically, may be a source of suggestion for improving the reliability of one’s thinking-in-action both as a student and as a teacher. He reminds us that, “Verbal concepts about musical works and music making ought to emerge from and be discussed in relation to ongoing efforts to solve authentic musical problems through active music making” (p. 61).

When discussing the second and third alternatives of focusing surplus attention, Elliott makes an important distinction between problem reduction and problem solving. He indicates that problem reduction concerns the conscious awareness and management of practical or technical problems such as breath management or intonation (p. 73). Alternatively, progressive musical problem solving involves “significant musical challenges that confront students with genuine musical problems to solve in context: in relation to the demands and traditions of carefully selected musical practices” (p. 72). In order for musicianship to develop, Elliott suggests the student learns how to make the decision when to pursue problem reduction and when to pursue musical problem solving (p. 74). He is careful to add, “Problem reduction should
Formal Musical Knowledge

Elliott (1995) declares that formal musical knowledge is by itself inert and unmusical, and that it “must be converted into procedural knowing-in-action to achieve its potential” (p. 61). One of the prime issues that educators face is to discern how and when to make use of formal knowledge (p. 61). In his description of formal musical knowledge, Elliott includes verbal concepts about music history and theory, vocal and instrumental performance, music notation, breath support, and articulation.

Active music making was continuously occurring in the ensemble setting, so in order to identify the presence of formal musical knowledge, I looked for the conversion of that knowledge into procedural knowing-in-action. I employed the concept of problem reduction and used Elliott's examples to guide me. I created the following general codes.

Table 3a. Codes for Formal Musical Knowledge

- FORMAL KNOWLEDGE TEACHER MUSICIANSHIP ............ FK-(P)-M
- FORMAL KNOWLEDGE (STUDENT) MUSICIANSHIP ........ FK-(*)-M

(* ) Signifies placement of student code: (see Appendix H).

As my understanding of the conversion of formal knowledge to procedural knowledge in the context grew through analysis, I realized a mistake in my coding scheme. I had included identification of problem reduction as informal knowledge. That issue was addressed and resolved at a later stage in the analysis process.
Table 3b. Codes for Problem Reduction

PROBLEM REDUCTION TEACHER....................................... INF-PROBRED-P
PROBLEM REDUCTION STUDENT..................................... INF-PROBRED-( )

Formal Educational Knowledge

Elliott suggests that excellent teaching is evidence of a distinct form of procedural knowledge. However, by itself, theoretical knowledge about teaching and learning is inert and ought to be viewed critically, as a continuously growing and changing source of suggestions for improving the reliability of one's thinking-in-action as a teacher. He included the areas of scholarship of music educational philosophy, educational psychology and curriculum theory as formal educational knowledge (p. 262). I included codes to identify formal educational knowledge in both Professor Rutherford and his students. Since the premise of the ensemble was musical performance and not an arena for practicing music educators, I was not expecting to find evidence of that knowledge in the rehearsal process.

Table 3c. Codes for Formal Educational Knowledge

FORMAL KNOWLEDGE TEACHER EDUCATORSHIP......... FK-P-E
FORMAL KNOWLEDGE (STUDENT) EDUCATORSHIP ...... FK-(*)-E

Informal Knowledge

Bereiter and Scardamalia (1993) explain that informal knowledge is the savvy or practical common sense developed by people who know how to do things well in a specific domain. As previously discussed, Elliott (1995) suggests that informal knowledge involves the ability to reflect critically in action, the ability to know when and how to make critical musical judgments, and an understanding of the musical situation.
or context (p. 63). He states that this situated knowledge “arises and develops chiefly from musical problem finding and musical problem solving in a genuine musical context, or close approximation of a real musical practice” (p. 64).

**Informal Musical Knowledge**

The development of the ability to make musical judgments in action Elliott suggests, depends on the ability to weigh musical choices, to assess the artistic results of one’s musical choices and also to consider alternative strategies during continuing effort to make music well (p. 63). The informal musical knowledge part of musicianship, he believes, crystallizes a person’s efforts to develop practical solutions to realistic musical problems in relation to the standards, traditions, history and lore of a musical context (p. 64).

I developed codes that could be used to locate either the teacher or the students identifying problems and for problem solving. As previously mentioned, the codes for problem reduction were used for detecting the conversion of formal musical knowledge into procedural knowledge. In order to identify problem solving, I looked for problems that involved solving the musical feel of the music such as dynamics and rhythmic feel.

**Table 3d. Codes for Informal Musical Knowledge**

<table>
<thead>
<tr>
<th>Problem Finding Teacher</th>
<th>INF-PROBFIN-P</th>
</tr>
</thead>
<tbody>
<tr>
<td>Problem Finding Student</td>
<td>INF-PROBFIN-(*)</td>
</tr>
<tr>
<td>Problem Solving Teacher</td>
<td>INF-PROBSOL-P</td>
</tr>
<tr>
<td>Problem Solving Student</td>
<td>INF-PROBSOL-(*)</td>
</tr>
<tr>
<td>Problem Solving Students</td>
<td>INF-FINDSOL</td>
</tr>
</tbody>
</table>
Informal Educational Knowledge

Elliott suggests that informal educational knowledge represents what the expert music educator takes to be obvious about teaching a specific group of students at various points in their development. He also considers the most important source of informal educational knowledge is active problem solving in authentic teaching-learning situations (p. 262). He adds that in the real world of music teaching, music educators must know how to make moment-to-moment predictions, judgments, and decisions in action (p. 263). I did not create a separate group of codes for informal educational knowledge. I observed the teacher using teaching strategies to encourage students to find and solve musical problems, and actively solving musical problems himself. However, I was unable to isolate my own perceptions of what I thought Professor Rutherford was consciously choosing to teach at a specific time. I had difficulty distinguishing between his musical informal knowledge and his educational informal knowledge. I was hoping that I would be able to gain more insight into the teacher’s own perception of his level of informal educational knowledge from the interview data.

In this study, although the students acted as musicians and not music teachers, the section leaders were in a position to act as educators in a limited capacity. In my own experience in sectionals the section leader was well respected by the singers. Her role was to guide the rehearsal and through her own level of musicianship, act as a conduit to remind the other students of Professor Rutherford’s interpretation of the arrangements. As in the case of the teacher, I was hoping to gain insight into the level of the students’ informal educational knowledge through the interview process.
Impressionistic Knowledge

Elliott (1995) explains that our understanding of the word *intuition* brings us closest to understanding impressionistic knowledge (p. 64). He articulates that this kind of knowledge is a matter of cognitive emotions or knowledgeable feelings for a particular kind of doing and making. In music making, he informs us that cognitive emotions play an essential role in helping music-makers evaluate, decide, judge, generate, and select musical options in the actions of music making (p. 65). He gives examples of emotions that include surprise, sadness, anger, jealousy, pride, sorrow, certainty and doubt, and reminds us that these emotions “are always about something” (p. 65). “Thinking and feeling are interdependent,” Elliott rationalizes and continues to say, “Music makers acquire non-verbal impressions, or an affective sense of things, while doing, making, and reflecting in specific musical context” (p. 65).

Impressionistic Musical Knowledge

Elliott proposes that impressionistic musical knowledge develops through critical musical problem solving in relation to natural music making challenges. When talking about developing musicianship in students, he suggests that part of the educational process should be “to advance a student’s feel for or affective awareness of what ‘counts’ in musical situations” (p. 65).

Elliott also stresses that cognition does not always require or imply the presence of verbal thinking and suggests it “helps explain why a proficient performer might well say that he or she ‘feels’ how to sing a certain phrase or ‘senses’ what to do without being able to say exactly why” (p. 65).
In the musical context of a vocal jazz ensemble, the interpretation of text and the style of expressing emotions that the text invokes may be seen as important ingredients of the musical performance. In order to identify the presence of impressionistic knowledge in both the teacher and students I looked for occasions where problem finding and solving involved emotional interpretation of text.

Table 3e. Codes for Impressionistic Musical Knowledge

<table>
<thead>
<tr>
<th>Problem Finding Teacher</th>
<th>IMP-PROBFIN-P</th>
</tr>
</thead>
<tbody>
<tr>
<td>Problem Finding Students</td>
<td>IMP-PROBFIN- (*)</td>
</tr>
<tr>
<td>Problem Solving Teacher</td>
<td>IMP-PROBSOL-P</td>
</tr>
<tr>
<td>Problem Solving Student</td>
<td>IMP-PROBSOL- (*)</td>
</tr>
</tbody>
</table>

Impressionistic Educational Knowledge

Elliott tells us the presence of impressionistic educational knowledge explains why expert music teachers often “feel” what is best to do or avoid (p. 263). He believes that impressionistic educational knowledge “makes an essential contribution to a teacher’s thinking in action because it facilitates the ability to assess, categorize, ‘time’ and ‘place’ one’s teaching actions” (p. 263). He adds that the chief means of developing this situated knowledge is through practice teaching episodes with guidance and feedback from master teachers (p. 263).

As previously mentioned, the ensemble I observed was performance oriented and there was no place in the rehearsal time for practice teaching sessions. I also had not videotape the sectionals during which there may have been opportunity to observe student educational knowledge. For that reason I did not create separate codes for student impressionistic knowledge.
Supervisory Knowledge

Elliott (1995) suggests that supervisory knowledge includes “the ability to monitor, adjust, balance, oversee and otherwise regulate one’s musical thinking both in action and over the long term development of one’s musicianship” (p. 66). He continues by saying that this type of situated knowledge combines an overarching sense of musical personal judgment, an understanding of the musical obligations and ethics of a given practice, and a particular kind of imagination called “heuristic imagination.” That term Elliott adopted from Vernon Howard (1992, p. 14). He uses Howard’s descriptions of mental rehearsal and the aural image of a desired sound as examples of the practical process of image making that he says is a key component of supervisory knowledge. Elliott describes that type of imagination as “the ability to project and hold pertinent images in one’s mind before during and after one’s musical efforts” (p. 66).

Supervisory Musical Knowledge

Elliott (1995) believes that a situated form of knowledge “develops primarily in educational contexts centered on musical actions, interactions, and transactions with life like musical challenges” (p. 67). Although Elliott considers development of this knowledge to some extent results from talking to one’s teachers, peers, and oneself about the strengths and weaknesses of one’s musicianship, he advocates that the “Ultimate application (and tests) occurs during efforts to monitor and co-ordinate all other forms of musical knowing in the pursuit of artistic musical outcomes” (p. 67).

In order to identify supervisory musical knowledge I looked for examples of either the teacher or the students demonstrating a sense of musical personal judgment, an
understanding of the musical obligations of performance of the vocal jazz repertoire, and heuristic imagination.

Table 3f. Codes for Supervisory Musical Knowledge

<table>
<thead>
<tr>
<th>Supervisory Musical Knowledge</th>
<th>Code</th>
</tr>
</thead>
<tbody>
<tr>
<td>SUPERVISORY KNOWLEDGE TEACHER MUSICIANSHIP ..........</td>
<td>SK-P-M</td>
</tr>
<tr>
<td>SUPERVISORY KNOWLEDGE (STUDENT) MUSICIANSHIP ........</td>
<td>SK-(*)-M</td>
</tr>
</tbody>
</table>

Supervisory Educational Knowledge

Elliott proposes, “Perhaps the most important part of a music teacher’s supervisory educational knowledge is his or her valuing of artistic standards and traditions. Musical standards in music teachers beget musical standards in students” (p. 263). That statement stemmed from Elliott’s suggestion that “supervisory educational knowledge is the component of educatorship that informs the deployment of all other kinds of educational knowing-in-action. It is a matter of disposition: of knowing-to, knowing when-to, knowing whether-to” (p. 263). Elliott supported his idea by referring to Howard Gardner’s work, *The Unschooled Mind* (1991). Gardner described a process-folio culture. He explained that process folios, “represent an effort to capture the steps and phases through which students pass in the course of developing a project, product or work of art” (p. 240). Gardner referred to an apprenticeship style model as an important way to build up a process folio culture, in which students observe their own teachers involved in projects, reflecting on them, and keeping track of their own progress. Gardner also considered two other ingredients important in establishing a process-folio, the master being interested in the students’ work and the articulation and maintenance of standards (p. 241). Elliott focused on the element of maintenance of standards when quoting Gardner:
Teachers need to embody a concern with high standards; even as they support efforts in their students, they must help these students bear in mind the importance of care, revision, reflection, discipline, regular self-examination, and sharing reactions with others as my guidelines for discovery….Taken together, such practices bring about a community in which every member cares about quality and standards—the most important catalyst in bringing about such standards. (1991, p. 242)

In order to identify the presence of supervisory educational knowledge I looked for evidence of the teacher knowing when to let the students make decisions, knowing whether to continue rehearsing certain charts and also evidence of encouraging students to retain high standards.

Table 3g. Codes for Supervisory Educational Knowledge

<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>SK-P-E</td>
<td>Supervisory Knowledge Teacher Educatorship</td>
</tr>
<tr>
<td>SK-(*)-E</td>
<td>Supervisory Knowledge (Student) Educatorship</td>
</tr>
</tbody>
</table>

Developing the Codes for Question 2

The second question required identification of the teaching strategies of modeling, coaching, scaffolding and fading, articulating, comparative reflection, and exploring categorized by Elliott (1995, p. 278). Collins, Brown and Newman (1989) originally outlined these strategies or methods although they discussed fading only in relation to scaffolding. They divided the strategies into three groups. The first, modeling, coaching and scaffolding, constitute “the core of the cognitive apprenticeship, designed to help students acquire an integrated set of cognitive and meta-cognitive skills through processes of observation and of guided and supported practice” (p. 481). The authors further suggested the next two strategies, articulation and reflection represent, “methods designed to help students focus their observations on expert problem solving strategies” (p. 481). The final method, exploration, the authors considered to be “aimed at
encouraging learner autonomy, not only in carrying out expert problem-solving processes, but also defining or formulating the problems to be solved” (p. 481).

**Modeling**

Collins, Brown and Newman (1989) describe the first method. “Modeling involves an expert’s carrying out a task so that students can observe and build a conceptual model of the processes that are required to accomplish the task” (p.481). They give an example from Collins and Smith, (1982) relating to teaching the process of reading comprehension.

For example, a teacher might model the reading process by reading aloud in one voice, while verbalizing her thought processes (e.g., the making and testing of hypotheses about what the text means, what the author intends, what she thinks will happen next) and so on in another voice. (p. 481)

Elliott (1995) also suggests, “As opposed to the idea of mimicking, modeling involves performance by the teacher closely followed by talking and questioning” (p. 278). He proposes that, “Modeling involves reciprocal teaching and learning” (p.278). Also he considers that modeling is not only the domain of the teacher but the students can also be involved. He explains, “While the music teacher is usually the primary source of modeling in the practicum, accomplished students can also be recruited to model excellent musical thinking-in-action for their peers” (p. 279).

I expanded the single code used for the pilot study in order to separate modeling executed by the teacher and modeling by the students. While transcribing the rehearsals I had observed that Professor Rutherford used three types of modeling including using the piano, vocalizing un-pitched notes, and vocalizing pitched notes. I also observed some of the students modeling both un-pitched and pitched
vocalizations. I created codes that would bring attention to these variations of modeling.

I also created a code to identify modeling followed by verbalization.

Table 4a. Strategies – Codes for Modeling

<table>
<thead>
<tr>
<th>MODELING</th>
<th>MOD</th>
</tr>
</thead>
<tbody>
<tr>
<td>MODELING TEACHER ON PIANO</td>
<td>ST-MOD-P-P</td>
</tr>
<tr>
<td>MODELING TEACHER UNPITCHED</td>
<td>ST-MOD-P-UN</td>
</tr>
<tr>
<td>MODELING TEACHER PITCHED</td>
<td>ST-MOD-P-PIT</td>
</tr>
<tr>
<td>MODELING FOLLOWED BY VERBILIZATION TEACHER</td>
<td>ST-MOD-P-VER</td>
</tr>
<tr>
<td>MODELING STUDENT UNPITCHED</td>
<td>ST-MOD-(*)-UN</td>
</tr>
<tr>
<td>MODELING STUDENT PITCHED</td>
<td>ST-MOD-(*)-PIT</td>
</tr>
<tr>
<td>MODELING FOLLOWED BY VERBILIZATION STUDENT</td>
<td>ST-MOD-(*)-VER</td>
</tr>
</tbody>
</table>

Coaching


Coaching consists of observing students while they carry out a task and offering hints, scaffolding, feedback, modeling, reminders and new tasks aimed at bringing their performance closer to expert performance. Coaching may serve to direct students’ attention to a previously unnoticed aspect of the task or simply to remind the student of some aspect of the task that is known but has been temporarily overlooked. Coaching focuses on the enactment and integration of skills in the service of a well-understood goal through highly interactive and highly situated feedback and suggestions; that is, the content of the coaching interaction is immediately related to specific events or problems that arise as the student attempts to carry out the target task. (p. 481)

In a musical context, Elliott believes that “coaching moves students’ music making toward closer approximations of artistic and creative achievement” (p. 279).

After the teacher has diagnosed and assessed the processes and products of the students’ musical thinking, Elliott suggests that coaching should then proceed by
offering hints and reminders, models, or new problems designed to direct students’ attention to important musical details (p. 279). He has also suggested that in order to guide the students thinking-in-action, different languages of instruction could be used. In describing the languages he included modeling, demonstrating, explaining in words, gestures, diagrams, and metaphors (p. 75).

In order to refine the category of coaching I looked at how Professor Rutherford used hints and reminders as part of his teaching strategy. In the pilot study the use of analogy and metaphor, and non-verbal communication had emerged as themes. I decided that in relation to coaching, I would also look for the two languages of instruction, gesture and metaphor. I then developed codes that would identify the teacher or individual students demonstrating coaching in the form of hints, reminders, gesture and metaphor. I again included codes that would suggest verbalization afterwards.

*Table 4b. Strategies – Codes for Coaching*

<table>
<thead>
<tr>
<th>COACHING</th>
<th>COA</th>
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</thead>
<tbody>
<tr>
<td>COACHING TEACHER HINTS</td>
<td>ST-COA-P-H</td>
</tr>
<tr>
<td>COACHING TEACHER HINTS VERBALIZATION AFTER</td>
<td>ST-COA-P-H-VER</td>
</tr>
<tr>
<td>COACHING TEACHER REMINDERS</td>
<td>ST-COA-P-R</td>
</tr>
<tr>
<td>COACHING TEACHER REMINDERS VERBALIZATION AFTER</td>
<td>ST-COA-P-R-VER</td>
</tr>
<tr>
<td>COACHING TEACHER GESTURES</td>
<td>ST-COA-P-G</td>
</tr>
<tr>
<td>COACHING TEACHER GESTURES VERBALIZATION AFTER</td>
<td>ST-COA-P-G-VER</td>
</tr>
</tbody>
</table>
“Scaffolding refers to the supports the teacher provides to help the student carry out a task,” explain Collins, Brown & Newman (p. 482). They continue by saying that the supports “can either take the forms of suggestions or help, …or physical supports” (p. 482). When a teacher provides scaffolding, they suggest:

It requires the teacher to carry out parts of the overall task that the student cannot yet manage. It involves a kind of co-operative problem-solving effort by the teacher and student in which the express intention is for the student to assume as much of the task on his own as possible, as soon as possible. (p. 482)

They also include fading as part of the process stating, “Fading consists of the gradual removal of supports until students are on their own” (p. 482).

Within the musical context Elliott (1995) gives examples of scaffolding that include “the use of MIDI technology to ‘realize’ student arrangements or compositions,
and the use of recorded accompaniments in teaching jazz improvisation” (p. 279). He adds,

Clearly, successful scaffolding depends on preparing and planning the practicum in advance by diagnosing and anticipating student needs. It also depends on the ability of the teacher to assume the responsibility for the more difficult aspects of a musical task that students cannot yet manage by themselves. (p. 279)

As the students become able to problem-solve on their own, Elliott also suggests the gradual removal of supports and calls this step fading (p. 280). He does add that fading can occur over different lengths of time, in the length of a single lesson or over the long term.

From being a participant in the rehearsals I remembered Professor Rutherford using recordings and MIDI renditions of songs as examples. I also clearly remembered using a metronome during some rehearsals. However, I also expected that as I read through the pages of transcripts, I would be able to identify other forms of scaffolding. For this reason I decided to keep the code for scaffolding general; one code for the teacher and one for the students. I also chose long term and short term fading codes. In order to identify the presence of scaffolding I looked for physical supports, or the use of musical examples or MIDI technology. In certain cases, such as the use of metronome as a device to correct students timing issues, I expected to be able to recognize short term fading over a single rehearsal. However, the presence of long term fading proved harder to recognize at the first level of coding and analysis. I hoped that as I looked at development of the repertoire over the semester that I would be able to recognize long term fading.
Table 4c. Strategies – Codes for Scaffolding and Fading

| SCAFFOLDING SCAF | SCAFFOLDING TEACHER | ........................................ ST-SCAF-P |
| SCAFFOLDING STUDENT | ........................................ ST-SCAF-(*) |
| FADING FAD | FADING TEACHER SHORT TERM (1 REHEARSAL) | ........ ST-FAD-SH-P |
| | FADING STUDENT SHORT TERM | ........................................ ST-FAD-SH-(*) |
| | FADING TEACHER LONG TERM (OVER SEMESTER) | ....... ST-FAD-L-P |
| | FADING STUDENT LONG TERM | ........................................ ST-FAD-L-(*) |

Articulation

Collins, Brown and Newman (1989) give a broad definition of articulation. They suggest that it “includes any method of getting students to articulate their knowledge, reasoning, or problem solving processes in a domain” (p. 482). Elliott (1995) defines articulation in the context of music making by affirming that “It includes any means of helping students express their personal approaches to musical problem solving including words, diagrams, analogies and models” (p. 280). He gives an example of students being asked to articulate different ways of approaching the dynamic marking in a new work they are learning to interpret and perform.

Again at this first level of coding I used two general codes: Professor Rutherford asking the students to find and solve problems, and a student asking other students to solve problems. I expected to establish the different areas in which articulation occurred in the analysis stage.
table 4d. strategies – codes for articulation

<table>
<thead>
<tr>
<th>ARTICULATION</th>
<th>ART</th>
</tr>
</thead>
<tbody>
<tr>
<td>ARTICULATION TEACHER MUSICIANSHIP</td>
<td>ST-ART-P-M</td>
</tr>
<tr>
<td>ARTICULATION STUDENT MUSICIANSHIP</td>
<td>ST-ART-(*)-M</td>
</tr>
</tbody>
</table>

Comparative reflection

Comparative reflection is Elliott’s creation and is an expansion of Collins, Brown and Newman’s (1989) term reflection. Their definition of the term states that, “Reflection enables students to compare their own problem-solving processes with those of an expert, another student, and ultimately, an internal cognitive model of expertise” (p. 482). They explain that reflection is enhanced by the use of various techniques “for reproducing or ‘replaying’ the performances of both expert and novice for comparison” (p. 482). The importance of the strategy, the “skillful postmortem of the problem-solving process” by an expert, they believe “can serve as a target for reflective comparison as can the students’ postmortems of their own problem-solving process” (p.482). Collins, Brown and Newman suggest the use of various recording technologies, such as video or audio recorders and computers, as an aid to reflection (p. 482). Elliott also recommends the use of video recording and verbal postmortems as a tool for comparative reflection (p. 281). I recorded sessions in which Professor Rutherford set aside time in a rehearsal to discuss various concert performances. However, I also looked for times unrelated to those concerts during which comparative reflection may have occurred. In that stage of analysis I looked for the content of the reflective sessions and so created two general codes.
Collins, Brown and Newman (1989) state that “Exploration involves pushing students into a mode of problem-solving on their own,” and also that “exploration is the natural culmination of the fading of supports” (p. 483). “Exploration as a method of teaching, sets general goals for students and then encourages them to focus on particular sub-goals of interest to them or even to revise the general goals as they come upon something more interesting to pursue” (Collins, Brown and Newman, p. 486).

Applying their definition to music teaching and learning, Elliott (1995) gives an example of students in a chamber choir being allocated different portions of a new work by the teacher. Each group, while being conducted by a student conductor, is given a general goal of finding and solving musical problems in each portion of the work. “In this way,” he says, “students receive opportunities to identify sub-problems and sub-goals and relate their solutions to the musical work as a whole” (p. 281).

I found only a subtle variance regarding articulation and exploration in the rehearsal structure. In order to differentiate between the two I identified articulation occurring when the teacher requested the student find answers to problems posed and exploration when he encouraged the students to find and solve problems themselves by allowing time in the rehearsal for them to speak.
In choosing codes for his teaching strategy I again used one code for Professor Rutherford and one for his students.

*Table 4f. Strategies – Codes for Exploration*

<table>
<thead>
<tr>
<th>EXPLORATION</th>
<th>EX</th>
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</thead>
<tbody>
<tr>
<td>EXPLORATION TEACHER</td>
<td>EX-P</td>
</tr>
<tr>
<td>EXPLORATION STUDENT</td>
<td>EX-(*)</td>
</tr>
</tbody>
</table>

Check-Coding for the Rehearsal Data

Miles and Huberman (1994) suggest that *Check-coding* “not only aids definitional clarity but also is a good reliability check” (p. 64). In order to verify the reliability of the codes I tested my own internal reliability. I used the first half of the first rehearsal transcript, (ten pages) and later the same day re-coded the same data. I then applied the reliability formula outlined by Miles and Huberman (p. 64):

\[
\text{Reliability} = \frac{\text{number of agreements}}{\text{Total number of agreements} + \text{disagreements}}
\]

My initial code re-code agreement was 79%, close to the 80% suggested by Miles and Huberman (p. 64). At that stage I also conducted a between-coda test. I selected one of my students to assist in the coding check. She was an undergraduate honors student in her senior year of a double major of a Bachelor of Music (Vocal Jazz studies) and Psychology. I began her training by giving her selected pages from Elliott (1995) and also my dissertation proposal. I presented her with a list of codes with explanations as to what to look for in the transcripts of the video data. In order to achieve a coda-agreement high enough for a good reliability check I purposely did not give her an example of my own coded data set. That decision gave cause for frustration on the student’s part because she believed she had not been given enough examples to
feel confident in her coding decisions. The initial inter-coda reliability was very low. The 48% was well below the initial level of 70% suggested by Miles and Huberman (p.64). The authors’ rationale to undergo an inter-coda process is so that “Definitions become sharper when two researchers code the same data set and discuss their initial difficulties. A disagreement shows that a definition has to be expanded or otherwise amended” (p. 64). Because my internal consistency was at the low end of the acceptable range, and the inter-coda agreement was inadequate, I returned to my own interpretation of the codes before discussing some of the coding problems with the student. I changed some codes to make them more explicit and I gave her a more detailed explanation on my interpretation of Elliott’s definitions in relation to the activities and the teaching strategies that I observed in the rehearsals. During the early analysis stage I recognized that some codes (coaching with verbalization after) were difficult to use and considered removing them. However, I advised the student that we would continue using them until we reached a satisfactory inter-reliability score.

The student had identified certain areas that she found difficult to recognize and code. They included supervisory knowledge and the teaching strategies of articulation and exploration. I gave more explicit directions to her concerning those areas. After the second attempt the inter-coder reliability was higher at 67%. That was still lower than the minimum expectation of 80%. After looking at both our coding processes we found there were times we were still interpreting the data differently. Those times occurred when perceiving the difference between problem reduction and problem solving, the presence of scaffolding, the use of the codes with verbalization after, and the depth of coding added in a single excerpt of dialogue. For example, we questioned if three
different but related problems occurred in the teacher’s dialogue, should the code for problem finding be used once or three times? After further discussion I suggested we should err on the side of over-coding, thus repeat the code for each new idea. The last two inter-coding percentages were 81% and 83%. This is somewhat low as Miles and Huberman suggest that the intra- and inter-coding percentages should be closer to the 90% range. However, I decided to accept those levels because, when analyzing our codes, the differences were in the depth of coding. I was not using a computer program to organize the data into coded chunks and knew I would have a second chance to check my coding choices when I re-read the data and color-coded. I also made a decision to eliminate the codes that included the extensions “verbalization after”.

Originally I intended to use the same coding system for the interview data. I gave an interview sample to the student and we both attempted to code the data. We both had difficulty in making coding decisions. This led me to realize I had made an error of judgment in my expectation of being able to use the same coding system on data from different sources gathered by different collection methods. Miles and Huberman (1994) advise that less importance should be placed on the time frame of the creation of codes and more on a coherent relationship of codes (p. 62). They also stress three important ideas:

First codes can be at different levels of analysis; ranging from the descriptive to the inferential. Second, they can happen at different times during analysis; some get created and used at the start, and others follow-typically the descriptive ones first and the inferential ones later. Third and most important, codes are astringent-they pull together a lot of material, thus permitting analysis. (p. 58)

I decided to leave the interview data until after I had completed the first level of analysis on the rehearsal data.
Analyzing the Rehearsal Data

When I began my preliminary analysis of the data I was reminded of words of Miles and Huberman (1994) who suggest, “A chronic problem of qualitative research is that it is done chiefly with words, not with numbers. Words are fatter than numbers and usually have multiple meanings. This makes them harder to move around and work with” (p. 56).

Although I thought I had created a coding system that would divide the data into manageable chunks, I was still left with an inordinate number of words to decipher. Miles and Huberman (1994) also remind that coding is analysis. They explain:

To review a set of field notes, transcribed or synthesized, and to dissect them meaningfully, while keeping the parts intact, is the stuff of analysis. This part of analysis involves how you differentiate and combine data you have retrieved and the reflections you make from this information. (p. 56)

**Coding as Analysis – Second Level Codes**

After coding the nineteen rehearsals using a word processor, I printed out each coded rehearsal transcription. In order to visually identify each coding group for extraction I color-coded the major areas such as informal knowledge or coaching. I found it necessary to look at the same set of data for the first two research questions and so some of the rehearsal dialogue received two sets of codes. For that reason, maintaining the color-coding, I circled all dialogue that fell within the activities code set and drew lines from the codes to the dialogue in the strategy set (see Appendix G). I then made separate files for each of the code areas, formal, informal, impressionistic, and supervisory knowledge, modeling, coaching, scaffolding and fading, articulation, comparative reflection, and exploration, and, events and targeting surplus energy. At that stage I kept the integrity of the time-line by placing codes in chronological order.
I printed out my newly organized data so that they were easier to work with visually and so that I could mark the parts. I also created identification codes for the students and for each piece of music (see Appendix H). I immediately noticed that some code sets were more prevalent than others. Of the codes for the first question, the data concerning informal knowledge far exceeded the other three activity sets. For the second question, coaching strategy reaped the most data and exploration the least.

I read through the organized transcript data a number of times. I also revisited the explanations and definitions that I recorded for each of the activities and strategy codes during the code design stage. Upon reflection on the definitions I had extracted from Elliott's (1995) work, I was able to see new patterns emerging in the data. Miles and Huberman (1994) describe pattern codes as “explanatory or inferential codes, ones that identify an emergent theme, configuration, or an explanation. They pull together a lot of material into more meaningful and parsimonious units of analysis. They are a sort of meta-code” (p. 69).

In the second level of analysis I considered the uniqueness of each coding set. During the initial coding for each activity and strategy I looked in some cases for specific examples and in others general examples. I will discuss each activity and strategy separately.

*Formal Knowledge*

During the first level coding I looked for evidence of the use of verbal concepts about music history and theory, vocal and instrumental performances, music notation, breath support and articulation. However, Elliott (1995) stated, “By itself… formal knowledge is inert and unmusical. It must be converted into procedural knowledge-in-
action to achieve its potential” (p. 61). In the first level of coding I incorporated problem finding and reduction in the codes for informal knowledge. At that stage I moved any dialogue coded for problem finding and reduction to the formal knowledge data.

After multiple reads of the data, I recognized four distinct scenarios which included the teacher identifying a problem and then offering verbal instructions on how to reduce the problem, the teacher identifying a problem and requesting a student reduce the problem, student identifying and the teacher reducing the problem, student identifying and reducing problem. I also recognized the following problem areas: reading music and understanding musical terms; vocal technique; arranging techniques in terms of music interpretation; and the use of technology. I used the codes PP, PS, SP, and SS, for the four scenarios and used numbers 1 to 4 for the four areas. I then re-organized the data into the four scenarios and within the scenarios into the four areas. Reading through the data again I located and eliminated examples that seemed incomplete or that contained dialogue that proved difficult to understand.

**Informal Knowledge**

In the first level of informal knowledge coding, I identified whether it was the teacher or the students finding or solving problems. Looking more closely at the coded data and, similarly, to the formal knowledge data, I was able to recognize four distinct scenarios: problem finding and solving by the teacher; problem finding by student(s) and solving by the teacher; problem finding by the teacher and solving by student(s); and problem finding and solving by student(s). Because I had extracted the initial coded data to their own file, I was able to utilize the codes PP, SP, PS, and SS, previously used in formal knowledge coding.
Before extracting the newly coded data I also looked for emerging themes of problem finding and solving. I identified three areas: problems concerning the musical feel of the music; problems involving the use of dynamics; and problems that arose from the tempo. I allocated the simple codes of A, B and C to those areas and re-organized the data while making sure to retain the codes that identified who was finding and solving the problem.

I again printed out the file and read through the re-organized data. The first category of feel was still too broad to distinguish between the complex nuances that needed to be addressed in the problem solving process. I separated the data into the four sub-divisions of swing feel, timing issues, general feel issues, and rhythm section feel.

*Impressionistic Knowledge*

Elliott proposes that situated musical knowledge is also developed through critical musical problem solving; reflecting on the affective sense of music helps music makers acquire non-verbal impressions (p. 65). In order to ascertain the presence of impressionistic knowledge, I identified problem finding and solving that involved emotional interpretation of text in the first level of coding. In light of Elliott’s suggestion, that part of the educational process of developing musicianship should be to advance a student’s feel for or affective awareness of what “counts” in musical situations (p. 65), I chose a second level of coding in order to refine the data organization. The four areas were; 1) The teacher’s musicianship: his affective awareness of what counts in musical situations; 2) The teacher’s educatorship: the teacher advancing the students’ affective awareness of what counts in musical situations; 3) Student musicianship: Students’
affective awareness of what counts in musical situations and; 4) Student educatorship: How students advance other student’s affective awareness of what counts in musical situations.

Within those areas I looked for examples to support the presence of impressionistic knowledge in the teacher and the students and so developed a third level of coding. After reading through the data I recognized dialogue in which the teacher would (1a), indicate that he recognized emotional content in the music; (1b), times when he recognized that the expected emotional content was missing; and (1c), particular emotions that he wished the students to express in the music. In the case of student musicianship I used the codes 3a, 3b, and 3c.

To identify the teacher’s educatorship, I marked dialogue he used to get students to recognize emotional content in their performance, to get more emotional content in the form of story, and the types of story he asked the students to tell.

**Supervisory Knowledge**

In the first level of coding, in order to identify supervisory musical knowledge, I looked for examples of either the teacher or the students 1) demonstrating a sense of musical personal judgment, 2) an understanding of the musical obligations of performance of the vocal jazz repertoire, and 3) heuristic imagination. However, the initial simple coding scheme did not distinguish between those three elements. Similarly, when identifying supervisory educational knowledge, the codes did not differentiate the following three elements: The teacher demonstrating the abilities of 1) knowing when to let the students make decisions, 2) knowing whether to continue rehearsing certain charts, and 3) evidence of the teacher encouraging students to retain
high standards. After extracting the data from the first level codes, I recoded the data into the three areas of musical supervisory knowledge and the three areas of educational supervisory knowledge. In my first level of coding I had used Gardner’s (1991) example of how teachers could encourage students to retain high standards in their music making as identifiers of supervisory educational knowledge in my first level of coding. In the process of refining codes, I now identified those standards as third level codes. Gardner’s delineations included: care, revision, reflection, discipline, regular self-examination, and sharing reactions with others (p. 242)

**Modeling**

I recognized four distinct styles of modeling in the first level of coding: piano, un-pitched vocalizing, pitched vocalizing, and student modeling at the teacher’s request. I organized the coded data into a file separating the four codes. I read through each coded section to see whether within the four modeling styles I could identify areas in which the teacher gave additional advice.

With piano modeling three areas emerged: explaining intervals, advising tone, and intonation issues. The teacher used un-pitched modeling and pitched modeling to demonstrate the two problem areas of lyric interpretation in addition to timing issues, swing rhythms and *groove*. He also used un-pitched modeling to demonstrate note length corrections and pitched modeling for problems with dynamics.

As I read through the examples of student modeling I recognized three scenarios in which student modeling occurred. In the first scenario, the teacher asked a student to model an idea. In the second he asked the students a question and a student would model the answer. In the third scenario a singer independently modeled an idea for him.
Coaching

The reasoning behind my initial coaching coding choice was to enable me to separate the data into the areas of hints, reminders, gesture and metaphor. However, before extracting the data I recognized that hints and reminders were similar in content. Hints occurred when a problem was identified and advice given as to how the problem could be solved, and reminders occurred when problems were identified but not reduced or solved. At that stage I chose to keep the dialogue of hints and reminders in the same data pool.

After extracting data into three files, hints and reminders, metaphor, and gesture, the file containing hints and reminders dialogue contained the largest data set at 82 pages. I began to read through the data and found that there were a number of problems the teacher addressed. I began to note the different areas and kept a log of how many times a problem arose in each area. I was eventually left with nine fields that were frequently addressed: timing, feel issues, intonation, diction, dynamics and phrasing, story, breath support, rhythm section issues, and attitude of the teacher and of the ensemble during rehearsal. I allocated numbers to those fields, re-organized the data and eliminated irrelevant dialogue.

With the second level of coding complete, and the dialogue re-organized, I again read through the transcripts. Within each of the nine fields I found that another level of themes arose and I proceeded with a third level of coding.

After extracting the initial coded data for metaphor I could easily see a distinction when the teacher used metaphor with the singers and with the rhythm section. Re-allocating the text to one or another of the fields, I re-read the data and found that in the
case of the singers four problem areas arose. Again using a numbering system I coded the data in order to locate four areas in which the teacher used metaphor with the singers as a descriptor: energy level, emotion or story, tone production, and miscellaneous use.

An ensemble conductor uses many gestures to direct ensemble timing, emotional feel, entrances and many performance nuances. At the time of the study, Professor Rutherford was no longer conducting the ensemble in performance and rehearsal. All note cut-offs, entrances, and time keeping, were the responsibility of the performers. The same situation held with the a cappella ballads. Each student was expected to self-conduct. However, there were times in the rehearsal that he used typical conducting gestures for short periods of time. I chose to include those gestures as part of coaching strategies while I was sorting the data into understandable chunks. In the second level of coding, I recognized seven areas in which the teacher used gesture to coach the ensemble: to control ensemble playing, to affect tempo, to encourage legato signing and phrasing, to give cues, to encourage dynamics to show negative emotion, and, to show positive emotion.

Scaffolding and Fading

Although my initial codes included identification of student scaffolding, I found little evidence of students providing scaffolding for each other. I reviewed the data retrieved by the initial codes and looked for recurring themes. I recognized the emergence of five themes and used a number coding system to locate the data chunks which included: the teacher giving the students written rehearsal schedules, the use of audio recording, supporting the singers with piano accompaniment, using timing aids
and the use of different tempi in rehearsing songs. I decided that a third level of coding was required in order to be more specific when discussing the different uses of audio recordings and different types of timing aids.

**Articulation**

Although the original coding system separated articulation into that of the teacher and that of the students, I made a discovery in the initial analysis stage. The text that I coded as student articulation appeared to be identifying student exploration. I separated the teacher data into one file and re-directed the student data to my exploration file. I then read through the articulation data to see whether new themes emerged. In the second level of coding I was able to identify three areas in which the teacher encouraged his students to articulate their reasoning: comparison of performance; problem solving; and, performance monitoring. Within the area of problem solving, I employed a third level of coding.

**Comparative Reflection**

There were periods in a number of rehearsals during which it was very clear that the teacher was using the strategy of comparative reflection. The first level codes were sufficient to extract the data and I found that a simple second coding level was all that I needed to further separate the data during analysis.

**Exploration**

As the analysis of data progressed I continued to refer to the conceptual framework in hope of gaining more clarity about how, or even whether Professor Rutherford used the teaching strategy of exploration in the rehearsals. I found an overlap in the first level codes that I had used for articulation and exploration. I reviewed
the extracted text for exploration and also the transferred student articulation text. Because of the weakness of my original codes I also returned to the original transcripts. I located occasions of student exploration that I had missed and also refined my analysis of some of the examples that I had already identified. I distinguished five themes: timing and feel, sound, lyric, form, and movement.

Developing Codes and Approach to Analysis for Question 3

The third research question focused on student perspectives and their experiences in the ensemble. In particular, I asked the students to describe Professor Rutherford’s musicianship and his teaching strategies in relation to their own musical growth as vocal jazz musicians and also teachers.

I made a decision to conduct semi-structured interviews so that I could ask the students questions relevant to the research question. I also wanted to give them opportunity to take some direction in the process. Because they had been in the ensemble for different periods of time, I also hoped that the more experienced students would observe more detail than those with less experience. I hoped to develop questions during the interview to accommodate those differences.

I began each interview by asking the student to describe his or her musical background, the motivation behind auditioning for the vocal ensemble, and the length of tenure. The reasoning behind those questions was twofold: I wished to set the student at ease by focusing the attention on themselves rather than the group experience. I also wanted to get some perspective on how the students viewed their own musical development up to that point.
The students participated in the ensemble for different lengths of time and each brought with them their own musical experience and perspective. By interviewing them I hoped to illuminate their perspectives on a number of issues. I first wanted to hear how they described Professor Rutherford’s musicianship and what impact his musicianship had on their own musical development. I also wished to know what teaching strategies they recognized their teacher using, and how they viewed their own growth as vocal jazz musicians and as teachers in relation to Professor Rutherford’s teaching. My own interpretation of the rehearsal process had developed out of my experience performing in the ensemble. Because I was both observer and participant, it was important, as part of the triangulation process, to have corroboration or negation from the students of the observations I had made.

Some of the students were studying music education and others were teaching music privately. I was particularly interested in how those students viewed their growth as teachers during the time in the vocal group and how they described the experience of that particular musical context in terms of their own teaching expectations.

As previously documented (Chapter III), when reviewing my primary coding system I deemed it inappropriate for the interview data. In my new interview coding system I used the questions themselves as primary level codes for portions of the data. I grouped the students’ comments containing the same issues together and then re-printed the text so that I could apply a second level of coding. I separated the student biographical data into one file and the text containing the students’ teaching experience and expectations in another. Of the remaining text, I chose three categories in which to group the data. Code A contained text pertaining to Professor Rutherford’s knowledge,
such as arranging abilities; code B included general rehearsal strategies; and code C contained student comments that referred to the types of activities included in the teaching strategies of modeling, coaching, scaffolding, articulation, comparative reflection, and exploration. Any text that did not fit was put into a last category to be read again.

Within the three coded categories I separated extraneous data that did not speak to the research question. After checking to see whether there were any other themes I had missed, I separated extraneous data from the analysis.

Developing Codes and Approach to Analysis for Question 4

The fourth research question focused on the teacher. I asked Professor Rutherford to describe his own musicianship and the teaching strategies that he used to develop musicianship and educatorship in his students. Some of the questions were clear. For example I asked: “Can you tell me what your approach to developing musicianship in your students is in the vocal jazz setting?” However, again because the interviews were semi-structured, I was open for other themes to emerge during analysis.

The coding and analysis of Professor Rutherford’s interviews occurred after I had documented the analysis of the first three questions. I read through the transcripts to see whether there were emerging themes and at the same time kept in mind that I had asked a number of questions that targeted the areas of development of student musicianship and educatorship. I separated text that related to the teacher’s musicianship and educatorship and the development of student musicianship. I was also able to use the teaching strategy codes from question two. After reviewing the
newly organized data, I read through Dr. Leila Kteily-O’Sullivan’s (2001) published interview to see whether there were any data that could support my own interview data. Once I had documented my analysis, I found that my organization of the data did not clarify my analysis. After scrutinizing a new hard copy, I realized a re-organization of the text would bring clarity to my arguments.

Second Stage Analysis of the Interview Data

In order to understand better the relationship between musicianship and educatorship in the context, I explored placing the data into a visual format. When discussing different display formats, Miles and Huberman (1994, p. 93) suggest that depending on what stage the researcher is in the study, the need may be for “eyeballing data in an exploratory way.” I used a whiteboard to explore the relationships of the musical and educational knowledge as described by the actors. I used letter codes and also color codes for the musicianship and educatorship of the teacher and students, and for the teaching strategies discussed by both the students and the teacher. Directional arrows and page numbers also assisted in reminding me from whom the comment was made. In referencing the exploratory display I was able more easily to see the multi-dimensional procedural knowledge interdependency.

Summary of Code Development and Analysis

In order to analyze the transcripts of the 19 rehearsals, 11 student interviews and three teacher interviews I addressed the research questions and developed codes for the first two questions with reference to Elliott’s model of the professional music educator. I maintained the three accounting schemes of events, activities and strategies from the preliminary study.
Second, and in some cases third level codes developed through the analysis. The relationship of the teacher and students’ musicianship and the teacher’s educatorship began to emerge during that stage of analysis. Musical details of problem finding, reducing and solving were also identified at the second level and third level of coding.

Coding and analysis of the student interviews began after the analysis of the observational data was completed. Three themes arose from the data: the student descriptions of the teacher’s musicianship, general rehearsal strategies, and the specific strategies the teacher used to develop the students musicianship in the context.

After analysis of the data pertaining to the third research question was complete, (student interviews), I addressed the fourth research question and the transcripts of the teacher interviews. Three themes emerged: The teacher’s perception of his musicianship, the teacher’s approach to developing musicianship in his students, and particular strategies that the teacher used to develop musicianship in his students.
In the musical context of a university vocal jazz ensemble, I was able to observe through video recording, the process of preparing a selection of compositions and arrangements for performance in number of concerts. Elliott (1995) has discussed that making music is essentially a matter of procedural knowledge and argues that four other types of knowledge, formal, informal, impressionistic, and supervisory knowledge contribute to the procedural essence of music making in a variety of ways (p. 53).

In this study of the rehearsal process I hoped to ascertain how formal, informal, impressionistic, and supervisory knowledge are evidenced in the musicianship and educatorship of the teacher and students.

Formal Knowledge

Elliott (1995) has stated, “By itself…. formal knowledge is inert and unmusical. It must be converted into procedural knowledge-in-action to achieve its potential” (p. 61). Through multiple levels of coding and analysis I recognized different scenarios and areas where conversion of inert formal knowledge was converted to procedural knowledge. The following examples illustrate the type of actions that occurred in each scenario and area.

*Formal Musical Knowledge*

There were four distinct scenarios where problem reduction occurred. In the first, Professor Rutherford identified a problem and then offered verbal instructions to the students on how to reduce the problem. The scenario reveals the teacher knowing when and how to access his formal musical knowledge in order to direct students how
to reduce their technical problems. In the second scenario, Professor Rutherford identified a problem and requested a student, or students put forward ideas on how to reduce the problem. That strategy shows the teacher knowing how to direct the choice between musical problem reduction and musical problem solving.

In the first two scenarios I perceive the teacher demonstrating educational strategies. By giving the students opportunity to identify problems and either reduce the problem themselves or ask him to do so, he is helping students to advance their musicianship.

The third and fourth scenarios involved a student identifying a problem with verbal instructions on how to rectify it given either by Professor Rutherford or another student. The two scenarios show evidence of both the teacher and student formal knowledge and demonstrate the conversion of formal knowledge to procedural knowledge.

I identified areas of problem finding and reduction in the following categories: reading music and understanding musical terms, vocal technique, arranging techniques in terms of music interpretation, and the use of technology.

*Reading Music and Understanding Musical Terms*

Problems occurring frequently in the rehearsal process include incorrect notes, the appropriate cut-off of notes, and understanding of musical form.

*Incorrect notes.* Professor Rutherford identified incorrect notes and requested the students change them. That instructional strategy occurred more frequently in the early learning stages of a tune. Sometimes he would tell the singers, “Look at your notes please. They’re not right. Somebody’s not coming down from C# to Bb.” Or, while sitting
at the piano, he would play the incorrect note followed by the correct one. At other times he would identify an incorrect note but not hear who was singing it. That did not occur frequently, but when it did, he asked the students to identify the notes they were singing and then ask them to identify who was singing the notes incorrectly.

The times when the singers themselves identified incorrect notes were rare and occurred mostly when they made note decisions about unclear hand-written charts. The singers would then correct the problem themselves.

*Cut-offs.* Identifying and reducing problems with cut-offs were distributed among the four scenarios and occurred during different stages of song learning. On some occasions Professor Rutherford would ask the students to cut-off on a certain beat. If the problem kept re-occurring he would remind them and make suggestions. “Again, I hear people singing short on (measure) 75. It won’t work. Do something on your part so that you don’t sing short there.” Often he requested the students mark their music with the chosen cut-off.

Sometimes the teacher identified a problem, say how he wanted it reduced, and then give the students an explanation for his choice. In a rehearsal of *Speak Low,* he explained that a particular note cut-off would allow two chords to feel like they were syncopated. Students also asked him to reduce the problem. Frequently he reversed the request and asked the singers to make the decision. Many times the request was directed toward the lead singer Rebecca or toward a section of singers.

Occasionally a student identified a cut-off problem. Both section leaders, and I identified and reduced problems or the other singers themselves discussed the problem and made a decision.
Understanding of musical form. The finding and reduction of problems that concerned musical form tended to fit two scenarios: the teacher finding the problem and students reducing the problem, or students finding the problem and students reducing the problem.

In the chart Dandaya, Professor Rutherford asked Rebecca and I if we remembered where the vocals returned after the solos. His reference in this case was to a recording of the chart that the author had supplied. After some discussion Rebecca came up with an answer, “Oh, doesn’t it go back to the beginning?”

The bass player demonstrated formal knowledge of musical form during a discussion about a solo area in the same chart. He brought the following problem to the teacher’s attention. He explained, “There’s a whole other form. Like there’s AABA form but there’s a whole AABA form between E and G and there’s another whole AABA form where the singers come in on letter E at G. So we’ve got two full solo forms.”

On another occasion the bass player brought to the teacher’s attention the fact that the number of measures on the rhythm section parts did not seem to be the same as those in the same section on the vocal part. Although directing his question toward Professor Rutherford, the rhythm section members, Rebecca and Brad discussed the problem and found the discrepancy in the charts.

**Vocal Technique**

In the process of converting formal knowledge into procedural knowledge, the following areas of vocal technique problem reduction were identified: intonation, breath support and breath management, diction, and tone.
Intonation. When Professor Rutherford addressed intonation problems in front of the whole group, the focus tended to be on the singers’ tuning being unacceptable. He would remind them to be aware of their intonation, give reasons why good intonation may be difficult to achieve, or ask them if they knew why their intonation was poor. An example of the first occurred in a rehearsal of *Straight No Chaser*. The teacher identified the problem and then reminded the students, “Together and in tune please. Somebody is hitting the A natural on the A before ‘fool’ almost an A flat.” He identified the culprits, “It’s not the guys, it’s the girls” and reminded them, “Come on girls, sing this thing in tune.” During another rehearsal he was much stronger in his reminder and his solution, stating, “Again...we’ve got an alto sticking out and the guys are abysmally [italics added] out of tune. If you are out of tune get into it, don’t sing.”

An example of the teacher’s expectation of student input to problem reduction arose when he addressed the tenor section. He queried, “I have a difficulty with intonation with the tenors. Do you have difficulty?” One of the singers replied that he thought there were a couple of problems that they needed to address. Professor Rutherford immediately isolated where and why the problem was occurring.

On rare occasions a student would identify a problem with intonation and suggest a change in vocal balance or vocal technique.

Breath support and breath management. Teacher and students shared finding and reducing problems relating to breath support and breath management. Sometimes Professor Rutherford would bring attention to a problem and give a number of reasons the students’ need for greater breath control. At other times he would compare the sound of one section to another section. An example occurred when he made an
indication toward the men’s section and said, “I hear good stuff coming from here, but I hear the guys not having as crisp delivery as the girls, particularly with you up high, which tells me that you’re not supporting as hard as you can, so therefore it’s long in getting up there.” The teacher then became more explicit with his requirements, “I’m looking for extremely high, brutal support. Get it up there and get it very light and intense.”

Professor Rutherford would also ask students to articulate where they were breathing in a phrase. Often he would focus his question toward the lead singer. She would at times answer immediately or experiment by singing the phrase before giving him an answer. At other times he would ask specifically if the singers were breathing before a particular phrase. If he did not receive an immediate response he would target a section or a singer in order to get an answer.

Occasionally the singers would recognize a breathing problem and ask the teacher to solve it. In one chart, the part Delia and I were singing had a different rhythm from all other parts. I asked if we, on the middle women’s notes, should keep our note tied or whether we could take a breath with everyone else. Professor Rutherford answered that we should organize to stagger our breathing between the two singers in order to keep continuity of the phrase.

The scenario of students identifying problems and other students offering suggestions to reduce the problem was also evident. In a section of the chart Speak Low, Brad asked if other singers were taking a breath before the word “low”. Rebecca answered in the affirmative using her microphone so that all could hear her answer. At other times the singers and teacher shared the responsibility of reducing the problem.
Yesterday's a singer asked where a cut-off was because she wanted to know when she could breathe. “It was on ‘2’,” I replied and added, “We can try to make it on ‘3.’” Professor Rutherford then interjected, “Is that hard breathing on ‘4’?” Another student said, “Well we could stagger it.” The teacher then tried the phrase himself and eventually reduced the problem by suggesting the singers take a bigger breath at the beginning of the previous phrase. At the offending place he told the singers to “support it and grab it right at the end of the crescendo so the phrase begins to grow.” After singing the passage again he checked the reduction by asking, “That’s OK breath-wise?” The students answered, “Yes.”

**Diction.** Identifying problems with diction tended to rest in the teacher’s domain. He either suggested ways of reducing the problem himself, or he prompted the students to address the problem.

While the group was rehearsing *Yesterday’s*, a song that he had arranged for the group, Professor Rutherford located a problem in the way the singers were pronouncing the word “dream.” He had previously changed the phrase from the way he had originally written it. He explained why he had made the change and gave advice on how to diminish the pronunciation problem.

The reason that I changed the rhythm here last time on “dream love” is not so that you’ll hit it harder, but there is a way that you will pronounce the word “dream,” or any word, if you know it’s the same location on the beat so don’t hit it hard...just pronounce it the way you’d pronounce any syncopation.

After another run through the section he told the singers, “That’s very good. You’re getting into the ‘ng’ of ‘ing’ a little earlier so you can do something nice with the word ‘of.’”
In the following example, Professor Rutherford stopped the group after recognizing a problem. He declared, “There’s got to be, Ladies and Gentlemen, there’s got to be a difference in the way that you sing the two dotted quarter notes in ‘33’. Why? Why would there have to be a difference?” He gave a hint to the students. “Look at the lyric. What is different about the two lyrics? Why?” Brad explained and brought attention to the sound of the vowels, “One is ‘can’t’ and one is ‘dis’”. The teacher encouraged him by saying, “Well you’re heading in the right direction.” At that point I added, “Because having a diphthong on the ‘can’t’ seems to get over that faster.” He then explained to the ensemble:

The “can’t” has a voice in it so you’ve got to make the sound longer in order to get the vowel in the voiced diphthong whereas on the “dis” you’re off almost immediately. You just have a vowel, no voiced diphthong. So don’t try to stretch the vowel out on time because that’s not good lyric.

**Tone.** Professor Rutherford focused on a tone production problem and directed the singers how to counteract it. In one instance he centered on a particular measure suggesting, “When you go in ‘25’, make it twice as thin and lean into it because you’ll lose the bottom if you don’t. But I don’t want full sounds because the intervals are close. I don’t want full sounds.” At other times he listened to a chord the singers were producing: He selected a voice part and, while physically showing with his arm the section of the group to which he was aiming his comment, suggested to the singers, “Too much voice down here. It’s too heavy it’s got to be light.”

In another example, he preceded corrections with positive reinforcement. He told the singers, “That’s much better now,” following with the advice, “You’re probably doing everything that I’m asking but I need for you to give me a smaller sound and a much more dynamic sound.”
Professor Rutherford did not tend to ask students to resolve problems concerning tone production, however, they did identify problems for either the teacher or themselves to answer. Brad asked which of two words in a phrase should be louder. The teacher replied that it was not a matter of loudness but the sound of the two words and suggested that if Brad used more air in the sound he would achieve the required effect. Simultaneously, Rebecca gave the same answer using her microphone so all the singers could hear her.

The microphone on the camera was unable to pick up small conversations between the singers. As a member of the ensemble however, I was able to hear the conversations among the women singers around me. The identification of tonal problems was often addressed between two or three of them.

Arranging Techniques in Terms of Music Interpretation.

The discussion of arranging techniques fitted two scenarios: The teacher identifying and reducing problems, and students identifying and reducing problems.

The singers were gathered around the piano learning the notes to *Straight No Chaser*. Before continuing with the rehearsal Professor Rutherford asked them to focus on something he had noticed in the arrangement. “Now this is an interesting thing,” he said. “Check out what the altos are doing. They have at the top of the page, a C# against a tri-tone. This then in contrast with…” He did not finish the sentence but continued interpreting the music, “OK, so you’ve got, you all are responsible for having a good time through there. Then, on the next part, you’re in a tri-tone with the tenors.” He continued by giving advice to the singers on how to tune the chords. “See? This, the first tri-tone, it’s gonna be high, the second tri-tone will be a little bit lower.”
During the semester the ensemble performed *Afternoon in Paris*, an instrumental piece that I had arranged for the ensemble. During a rehearsal with the rhythm section, the drummer asked Professor Rutherford if he could change the way he was playing the final phrase of the tune because he felt it caused a problem with the feeling of closure of the arrangement. The teacher deferred the question to me and I made a decision concerning the drummer’s request.

*The Use of Technology*

There were two areas in the ensemble rehearsal process where technology was used. The first was the use of music computer programs, the second the amplification system.

*Music computer programs.* The conversion of formal knowledge to procedural knowledge relating to computer programs was completed outside the area of the rehearsal. However, the use of products from that process was incorporated into the rehearsal in the following manner. Professor Rutherford demonstrated his formal knowledge of the notation program FINALE and the way that he was able to convert his knowledge into a product that could be used by the students for their private rehearsal. In the FINALE program, once the notes are written into the program, each staff can be allocated an instrument and the music can be played as a sequence. In one of the rehearsals in which Professor Rutherford brought in the two charts *Yesterdays* and *Speak Low*, the students were sight-reading the notes. He announced that on the following day, he would have rehearsal tapes ready with FINALE tracks of the two arrangements.
The following example demonstrates a student’s knowledge of FINALE. When Professor Rutherford decided to perform an arrangement of *Straight No Chaser* he discovered that the original copy was hand written and difficult to read. I had rehearsed and performed this chart in Jazz Singers II in a previous semester and used the program FINALE to write a new copy that was easier to read. The arranger had also recently furnished the teacher with a new handwritten version and I had subsequently changed notes that were incorrect on my original FINALE version. During one of the rehearsals a conversation ensued between me, Professor Rutherford, and another student. Because the two versions differed, the problem arose identifying which notes were the correct notes written by the arranger and which notes I had misinterpreted from the two handwritten copies. Professor Rutherford played the chords on the piano and used his formal knowledge of chord construction and vocal arranging to make a decision on which notes the singers would sing.

*Problems with the sound system.* After the initial rehearsals of note learning, the sound system became an integral part of the rehearsals and the group sound. At times, problems occurred in the balance between the voices and in the tone quality of the voices. The teacher and the singers shared problem finding and reduction.

The following examples illustrate the type of problems to which he attended. On one occasion Professor Rutherford turned to the sound engineer and said, “There’s a lot of hiss. Isolate it please.” Another time he identified some intonation problems and perceived them to be a product of amplification problems. “Does anyone else not hear themselves well because the intonation is incredible [italics added]?” he declared in a tone of voice that he reserved for times when he was not pleased. He sometimes
indicated that certain voices were too loud and asked the sound engineer to turn down those particular voices on the mixing desk. Other times he would ask the singers if they could hear whether one or another voice was too loud and they would solve the problem by identifying the voice or voices.

The singers also became competent at locating problems in the balance. The teacher asked the engineer to increase the volume of the lead singer, Rebecca. Her response to this request demonstrated her understanding of microphone balance. “But I’m holding back,” she stated and continued to explain, “I originally was told that I was too strong on this one so I’ve been backing off. So I don’t think I need any more. I can sing louder, absolutely. Is it a louder thing or is it a ‘mic’ thing?” Professor Rutherford answered, “I don’t want you to have to sing louder; the sound of it is appropriate. I just need more of you.” Many times the students would identify problems with their volume levels or the tone of their microphones. They would bypass the teacher in the process of reducing the problem and talk directly to the student engineer who would adjust the mixing board.

**Formal Educational Knowledge**

Elliott (1995) suggests that the importance of formal educational knowledge is knowing when and where to make use of formal musical knowledge and knowing how to direct the choice between music reduction and solving. I offered examples in the previous section on conversion of formal musical knowledge to procedural knowledge.

Elliott (1995) also refers to scholarship of educational philosophy, psychology and curriculum theory as formal educational knowledge (p. 262). I had not expected to find evidence of that type of knowledge in the procedural nature of the rehearsals. The
The rehearsal process was focused on music making rather than training music educators. I was therefore expecting that if evidence of formal educational knowledge emerged, it would be during the interview process.

Summary of Formal Knowledge

There were a number of areas in the rehearsal process where it was evident that static formal knowledge was being converted to procedural knowledge. The teacher and students shared the activity of locating and reducing problems but the balance of the input between the two varied.

The majority of problems that the teacher identified and reduced involved problems of incorrect notes, note cut-offs, problems with intonation, issues concerning breath support, diction, tone production, arranging techniques, and the use of technology which included computer programs and the amplification system.

The teacher locating problems and asking students to reduce them occurred in fewer areas such as note cut-offs, form, breath support, diction, and the use of the amplification system.

The times that students identified problems and asked the teacher to solve them were also limited to note cut-offs, breath support, tone production, and the use of the amplification system.

The students finding and reducing problems occurred with the same frequency as the teacher finding and reducing problems. The only difference was that the teacher reduced arranging problems whereas the students did not. The teacher also reduced a greater number of technological problems than the students. The students reduced more problems concerning musical form.
CHAPTER VI

THE HIDDEN KNOWLEDGES: INFORMAL, IMPRESSIONISTIC, AND SUPERVISORY

Bereiter and Scardemalia (1993) believe that, as opposed to declarative and
procedural knowledge, informal, impressionistic and supervisory knowledge are hidden
forms of knowledge (p. 46). They suggest that those kinds of knowledge are developed
to a high degree in areas of expertise, are also evident in non-experts but “The
difference is in how much they have, how well integrated it is, and how effectively it is
geared to performance” (p. 74).

The first research question necessitated looking at how those kinds of knowledge
are evidenced in the teacher and how they are developed in the students. The following
excerpts from the rehearsal help to illuminate the process.

Informal Knowledge

Bereiter and Scardemalia (1993) believe that, in order for expert knowledge to
grow, the dynamic element of problem solving must be present. Solving problems within
the context of the objective problems of a domain, they say, helps give expert
knowledge its coherence and effectiveness (p. 75). In the context of music making,
Elliott (1995) suggests that the informal musical knowledge part of musicianship helps
crystallize the students’ problem solving abilities (p. 64).

In order to detect the presence of informal knowledge in the rehearsal process I
focused on distinguishing the types of problem finding and solving that transpired.

Informal Musical Knowledge

The types of problem solving that I observed in the rehearsals fell into three
areas: feel, dynamics, and tempo. Those areas included four configurations of problem
finding and solving present. The first two demonstrate the teacher using educational strategies: problem finding and solving by the teacher, and problem finding by student(s) and solving by the teacher. Also in evidence was problem finding by teacher and solving by student(s), and, problem finding and solving by students.

Feel

Problems arose when students were rehearsing charts with a swing feel and also timing issues compromised the ensemble rhythmic interpretation. As well as the overall ensemble feel, the rhythm section faced it’s own problems inherent in the section.

Examples of the four problem areas follow.

Swing feel. The arrangements of Straight No Chaser, and But Not For Me had a rhythm section accompaniment in a swing feel. Farmer’s Market also was written with the same rhythmical feel but was sung a cappella. I have limited the comments about swing feel to those thee charts.

The a cappella section in Straight No Chaser required a bass singer to emulate a walking bass line. Walking is a particular style of playing a bass line in which four beats are played each measure outlining a scale or arpeggio. The technique creates forward motion in the bass line, hence the name walking. The singer performing this function was Sam. In one rehearsal Professor Rutherford asked him if he felt that his tempo was the same as the rest of the singers, or if he felt that he was singing in such a way that he forced the rest of the singers to agree with him. Sam admitted he thought the rest of the singers fell behind him. The teacher suggested Sam should change his singing style in order to rectify the problem. He supported his comment with a demonstration. He then explained to Sam that if he became more aggressive by putting more energy into
his sound, he would provide the singers with a clearer concept of the tempo and it
would force them to accept his tempo.

In *But Not For Me*, the problem was different in that the singers were rushing and
not together. Professor Rutherford told the girls to add an extra “n” syllable to their line
in order to slow them down.

Occasionally a student would bring the teacher’s attention to a problem and ask
him to solve it. Rebecca asked about a measure in *Speak Low*. “At ‘37’, how are the 8th
notes sung, straight or are they swung?” It was however rare for a student to locate the
problem and also solve it.

*Timing issues.* All four scenarios were in evidence when confronting timing
problems. The following example is from a rehearsal of *Straight No Chaser*. Professor
Rutherford brought the altos attention to a particular measure and told them that they
were rushing and not in time with the other singers. He explained to them, “So be aware
that when you hear differences in rhythm, you’ve got to be very careful not to listen too
hard to what they’re doing, because if you do, you’ll never make it. You’ve got to count it
and feel it.”

An example of a student identifying a problem occurred in the early stages of
rehearsal of *Straight No Chaser*. The singers were having problems with timing in the a
cappella section. Brad asked the teacher if the drummer would be keeping time while
they were rehearsing the section and ultimately in performance. Professor Rutherford
answered, “We’ll negotiate that. Probably just a little bit of high-hat.”

The teacher often encouraged the students to locate problems. At one rehearsal
he asked Danielle what she was hearing in a section of a chart. She answered, “I feel
like we’re not together sometimes, and then, when there are all separate little parts, we’re together.” Professor Rutherford acknowledged her answer by telling her, “You’re right.” He then continued to be more explicit in describing the problem, “There’s no compensation being made yet on getting together in unison, everybody doing the same thing.” The discussion continued with me locating a problem. “I have to admit I was really, I am behind because I was really trying to pull it back. I’m afraid I hear the guys pulling ahead.” Barbara then solved the problem by identifying a measure where the men were pushing the eighth note on the second half of the third beat. “Every time they don’t relax,” she explained. She then suggested, “Whether we need a metronome, or something, it just runs away.”

A similar problem occurred in Straight No Chaser. Mandy said, “It feels like the a cappella section is rushing and then, when we get into the ‘straighten up’ section, then we’re really dragging it down.” Professor Rutherford answered Mandy and solved the problem. “Well you are, but that doesn’t concern me because you’re with the rhythm section, and you won’t be able to go back very far.” I added to the discussion by locating the place where the problem was occurring. “Does it not feel like the first time we did it that we, our girls line, that’s where it starts speeding up?” The teacher agreed.

*General feel issues*. With the general feel issues the teacher would find and solve problems or he would ask a student to solve them. At times, students would also find and solve problems.

The teacher had recognized a problem in Dandaya. He believed that a line needed to be sung in a more legato manner with a sustained intensity. After the students had repeated the section, he suggested ways to solve the problem. “Now the
guys, that’s good, you make it more legato but you didn’t keep enough energy, meaning that the pronunciation of the consonants was very soft. I need brutal consonants and a legato line.” In another occurrence, he identified a similar line in Farmer’s Market, and gave the singers direction. “Listen: What I would like you all to do is to consider at that this tempo, you can sing very legato, let the amount of face be the source of the energy.” He then described the problem in more detail. “There’s a lot of bouncing right now. You’re trying to make every syllable and it won’t work. If you make every syllable it will sound awful.”

Brad located a problem in Airegin. He queried the singers whether they agreed with him and asked, “Does it seem like we’re all a little too frantic in our voices?” He then answered his own question. “It sounds like we could all relax a little more.” Professor Rutherford asked Delia what she thought about Brad’s answer. She replied, “I think that’s what it sounds like for sure. I don’t know if that’s what you want or not, but that’s what it sounds like.” The teacher then turned to me and asked what I thought. I reacted by saying, “I haven’t got a thought except I just don’t like the sound of it full stop. It just feels like different parts rush at different times.”

Rhythm section feel. The two scenarios I identified were the teacher problem finding and solving, and student finding and teacher solving. Professor Rutherford generally did not ask the rhythm section whether they recognized problems concerning feel. If the instrumentalists located and solved problems among themselves, I was unaware of it. The camera was placed closer to the singers and so dialogue that occurred exclusively within the rhythm section was not recorded clearly.
The following example is a comment that Professor Rutherford directed towards the drummer. During a rehearsal of *Bird Alone*, he first complemented the rhythm section. Afterwards he addressed the drummer and asked him to cut the amount he played by 50%. He explained the effect that the drummer’s playing had on the rest of the rhythm section, “I love what you’re doing but there’s just so much that there is no time, there is no place for them,” waving his arm in the direction of the pianist and bassist. The teacher acknowledged that all the cymbal sounds were in “exactly the right place,” but asked the drummer to make them much softer or shorter. “Either way,” he said, “cause right now, they’re great big and wonderful but the music doesn’t really, the lyric doesn’t need that.”

An example of one of the rhythm section asking the teacher to solve a problem occurred in a rehearsal of *Airegin*. The bass player asked, “I just had a question for you. You were looking at me during Danielle’s solo. Did you have something?” Professor Rutherford addressed the problem and the consequences of it. He remarked, “You spent over four bars as high as you could go.” This related to playing notes from the upper register on the high end of the fret-board of the instrument. “It just doesn’t help. It’s OK when someone is taking six choruses and you sort of treat yourself to improvising, but when we’re relying on the changes, they’re very hard to hear.”

*Dynamics*

The two scenarios that occurred when solving dynamic problems were the teacher finding and solving problems and students finding and solving problems. Professor Rutherford frequently identified problems that occurred in the management of dynamics and gave the students advice on how to solve them. In *But Not For Me*, after
acknowledging that the crescendo was good, he brought the bass singers' attention to two phrases. He suggested, “You can’t sing both of those things with the same sound and same volume. It won’t feel right so make some sort of change.” He then demonstrated both phrases. In another section of the same chart, he talked to all of the singers, “Now we’ve got to do the head in such a way that the sets us up. So everything has to come way, way [italics added] down.” He then became more explicit and told the group to sing a particular measure “pianissimo-intense” and reminded them to mark their music. He explained, “Gotta have contour. We’ve got to stay under where we were on the middle part.”

The students would also at times find and solve problems with dynamics. Mandy brought the singers’ attention to a section of background singing. She asked, “Can we, by any chance, lighten up on the backgrounds?” and added her reasoning, “because I just feel like they’re really loud.”

**Tempo**

All four scenarios were present when finding and solving problems concerning tempo. In *Thanks To You*, Professor Rutherford reminded the rhythm section to be aware that tempo would always be a problem in the chart. “Keep it from dragging,” he told them. He explained that he wanted the pianist to have the latitude to “go further” in his solo but reminded the bassist and drummer that they should not allow the pianist to slow down the tempo.

During a rehearsal of *Bird Alone*, Professor Rutherford stopped the singers after they had sung the introduction that was a cappella. He reminded the rhythm section of a problem with the tempo. “Not in a thousand years,” he told them. “It went from up here
tempo wise,” holding his hand at head height, “down to about here as soon as the rhythm section came in.” He lowered his hand to stomach level. He then added a reminder, “It can’t happen guys. Keep it up.”

The students also brought the teacher’s attention to tempo problems. Before the singers began to rehearse *But Not For Me*, I asked Professor Rutherford if we were going to rehearse the chart at his previous tempo marking of quarter note equals 180 or at a slower speed. He chose to rehearse at a slower tempo.

In a rehearsal of *Dandaya*, Rebecca brought the teacher’s attention to an area where the time signature changed and the singers were always having problems maintaining the correct tempo. She asked him if the group could rehearse it a few times to try to get used to the change. The teacher agreed.

In the later stages of rehearsal, Professor Rutherford frequently asked the students to suggest the rehearsal tempo. Sometimes one of the solo singers would set it as in *Airegin* where Danielle, Mandy and Brad all had solos. At other times he would look toward the section leaders or me to make a tempo decision.

Sometimes the singers would find and solve tempo problems themselves as in *Farmer’s Market*. In the first rehearsal of the chart the teacher counted off a tempo. I asked him, “Is it possible to slow it down? We’ve never sung this before.” Some weeks later the singers were discussing whether they could now sing the chart faster. “We can do it faster, we can do it faster,” suggested Rebecca. The rest of the students concurred. At times the students would suggest that the tempo of a song was faster than usual or they would locate certain parts in a chart where the tempo was rushing.
Summary of Informal Knowledge

Evidence of problem finding and solving by the teacher and students was present to different degrees. Of the three areas that I identified, feel, tempo and dynamics, tempo was the one area that was consistently shared equally by singers and teacher. Linked to tempo, awareness of timing problems, as part of interpretation of feel, was also shared by all participants. Problems pertaining to swing feel and rhythm section issues were identified by both the teacher and students, but were mostly solved by the teacher. Problem solving relating to musical dynamic was either identified and solved by the teacher or identified and solved by the students.

Impressionistic Knowledge

In order to identify the presence of impressionistic musical and educational knowledge in the teacher I looked for examples that demonstrated: Musicianship, the teacher having an affective awareness of what counts in musical situations, and Educatorship, the teacher advancing the student’s affective awareness of what counts in musical situations.

Professor Rutherford used problem finding and solving to advance the students’ affective awareness of what counts in the musical context. A number of students demonstrated impressionistic musical knowledge in the way they responded to his questions about their performance. For that reason I have incorporated those comments in the description of the teacher’s educatorship. Although limited in examples, I have also included description of student educatorship: How students advance other student’s affective awareness of what counts in musical situations.
Musicianship: The Teacher’s Affective Awareness of What Counts in Musical Situations

I looked for dialogue between the teacher and individual students or the teacher and the group that indicated he understood the affective awareness that was required in the musical context. I used the following types of dialogue as identifiers: when the teacher recognized the presence of emotional content, identified the lack of emotional content and the solution to the problem, or asked the students to express different types of emotion.

Emotional Content

In the discussion following the concert at the Texas Music Educators Association conference (TMEA), Professor Rutherford talked to the ensemble about their performance of *Straight No Chaser*. He mentioned the emotions that he himself experienced in a similar scenario.

I think sometimes that when something clicks into place pretty well, if it was the first time that it clicks into place, it’s rather uncomfortable on a performance, because you realize that you should be, and it sure would have been nice to have gotten there earlier, and so that in itself is the uncomfortable thought.

He continued by passing on a remark that his wife had shared with him. He first reminded the students of the twelve years experience that she had listening to different formations of the group. When the group reached the a cappella part of the chart, his wife said she thought it unbelievable and that it was so good. Professor Rutherford continued, “Yes the crowd was turned on by the song, and she said it felt, it sounded to her like it felt comfortable to you,” pointing to the rhythm section. He then added his own thoughts, “and when you all came back in with the change of key it felt to me like what they had done” indicating the singers, “was comfortable for you,” pointing to the rhythm
section, “because when you all came in it felt unburdened, really for the first time I think.”

During the same session the teacher acknowledged the guitarist’s solo on *Afternoon in Paris*. He suggested, “If you can remember what you were thinking, then those thoughts were incredible. I like the solo you did Friday night but the one Thursday night was profound.”

*Lack of Expected Emotional Content*

On many occasions during the rehearsal process Professor Rutherford used the word *story*. He linked the word to the emotional interpretation of the lyric but also used it in relation to musical expression. At times he reminded the students they were neglecting to address the emotion of the lyric and advised them how to solve it.

In a rehearsal of *Dandaya*, he commented on the singers’ emotional level and gave them advice on how to gain emotional energy in the song. He explained, “Tell me a story, one that is so urgent for you; it’s not loud, and I’m right here but you’ve got to make me understand you’re bankrupt, you need some bread and I’ve got plenty, I have a surplus.” He rubbed his hands together and added, “I wish.” After the group sang again he told them, “Double that and you’re home.” The singing began again but the teacher stopped them and gave more direction, “Uh not louder, just double the energy, double the story that you tell. I’m getting my wallet out now.”

During a rehearsal of *Speak Low*, the teacher complained that there was no story. He admonished, “Get cool in it. Get a story. All I hear is lyrics.” After rehearsing the chart again he advised the students, “OK Ladies and Gentlemen all of the notes are the same.” He then gave his impersonation of their singing, after which he reminded
them, “There is no story. Let the lyric tell the story. Put the story into your singing please.” He then criticized more specifically. “Come on. Do something with the word ‘old.’”

In the arrangement of In a Mellow Tone Brad had a featured solo. “You tell a mean story,” Professor Rutherford told Brad after a rehearsal of the chart. However, during another rehearsal, he was not hearing as much story as he wanted and so offered Brad advice, “When you open up you’re a completely different singer and then it’s just beautiful, it’s just that you are internalizing the lyric so much that I’m thinking, ‘What’s he trying to tell me?’ You don’t want me to think like that. You want me [italics added] to think what you’re [italics added] thinking.”

Emotions the Teacher Asked the Students to Express

Sometimes Professor Rutherford would be explicit in his verbal labeling of emotions and would give a technical reminder on how to achieve the requested emotional sound. At other times he would expect the students to draw upon their own emotional experience.

In Yesterdays, after reminding the singers to use plenty of breath-support and tell a story, he suggested, “Alright, can you make it sound happier?” In another area of the same chart he asked for a sad sound. He urged, “I need more of a sad sound then because the two sounds were almost identical. The way to make it sad is to put more air into it and lean into it with your bodies.” He demonstrated to the students the emotional sound that he wanted them to create.

In Dandaya, the teacher confirmed that the singers were improving the emotional content of a line every time they sang it but also pointed out, “Now it’s better than it was!
I don’t hear, I don’t hear the excitement [italics added] of this line.” He then demonstrated the same line with the expression of excitement that he required from the singers. In a rehearsal of Farmer’s Market he used the same emotional word and gave advice on why they were not achieving the desired effect. He advised, “Now give me a little bit more feeling of excitement. You are all standing up too straight. It doesn’t work. Kind of convince somebody. I’m not convinced.”

Professor Rutherford could also be more general in his request from the singers, asking them for more story or for more emotional content. During a rehearsal of Speak Low he suggested, “When we get this, and start listening, try to make it, try to think about the story line, the way you’re all singing the story line, individually or otherwise.” On another occasion in the same chart, he brought the students’ attention to the fact they had the correct notes but were not expressing emotion. He encouraged, “Everyone, particularly the girls, everybody you’ve got ‘speak low, when you speak love.’ Put some emotion into it. The notes are not the problem.”

In another rehearsal Rutherford explained to the students, “I hear words, rhythms and pitches; that’s all I hear. I need something to happen. Get into the music please,” He then reminded them that a good performance had content beyond reproducing notes: “What I’m saying, I want more presence, more identity than what I’m getting here.”

**Educatorship: The Teacher Advancing the Student’s Affective Awareness of What Counts in Musical Situations**

In order to demonstrate the presence of impressionistic educational knowledge I looked for the following teacher’s actions or dialogue: to get students to recognize
emotional content in their performance, to get more emotional content in the form of story, and the types of story he asked the students to tell.

*Emotional Content in Performance*

Professor Rutherford asked the students to reflect on their performance during the rehearsal process. Sometimes he would ask them to reflect freely and at other times he would phrase the question in order to limit the parameters of the student’s reflection. His reaction to the students’ comments would also vary. At times he would interpret the comments, or he would ask the students questions that would direct them toward a specific path.

In a rehearsal of *In a Mellow Tone* during the second week of the semester, Professor Rutherford asked Delia to give her opinion on the section of the chart that had just been rehearsed. He did not give her parameters but allowed her to express her own ideas. Delia responded that she thought it sounded pretty good but that it should also be sung a little lighter. The teacher asked her if she meant all the way up and down, indicating all voice parts. Before Delia could answer, Mandy offered her opinion on one of the voice parts, “The top sounds a little square; a little correct.” Professor Rutherford immediately picked up on what Mandy said and added, “OK. The top sounds a little correct. ‘Correct’ is a good word; ‘square’ tends to be a red flag. ‘Correct’ is good because that’s what you’re trying to say.” The teacher interpreted Mandy’s use of the word correct in relation to his own use of the word story. “I agree there is not as much story coming from there as I would like to hear,” he said drawing a straight horizontal line with his hand. He then continued to give advice on how the students could increase the amount of story in their performance by suggesting the underlying voice parts mimic
the upper parts. “I would like you all to go with the story they’re singing,” he indicated the sopranos, “so that then...they can’t do any thing here but support you.” He indicated the basses first and then the tenors, showing that he expected the story content of the basses to support the tenor voices. Then, looking at the tenors he said, “You [italics added] have got to support the altos, then the altos [italics added] support the top and when you have that happening, it’s roaring.”

When the teacher wanted a student to comment on the emotional change in a piece he would be more specific in his parameters. While rehearsing the singers on the a cappella introduction of the ballad Yesterdays, he turned to the rhythm section. He asked the drummer, “OK, now, do you hear a remarkable change between the music, ‘your love can reach me’ and, ‘heaven sent you to teach me’?” After the drummer answered in the negative Professor Rutherford asked the same question of the bass player who also answered in the negative. The teacher agreed, “I don’t hear one. Do you all feel one?” The question was directed toward the singers. One of the students answered “No,” and the teacher made a comment about how the singers themselves were also saying that there was no change made between the phrases. He reminded them, that in order to produce an emotional response in the audience, there had to be a change in the way the two phrases were expressed. He also added that the emotional content from the singers would change the way the rhythm section played. He explained, “When you sing an incredible [italics added] story, it will have an amazing [italics added] effect on what they play.” After rehearsing the section again, Professor Rutherford again reminded the singers what he required. He urged, “I need even more.
And when you make that remarkable change, all singers please put more of that last imprint, put more of the truth.”

During a reflective discussion on the performance at TMEA, Professor Rutherford used the word transparency. I interpreted his use of the word in regard to lyric, using it as a window to emotional expression. In regard to the chart Thanks to You, he commented, “We have transparency that we rehearsed into it at the part that comes after the solo, which was very nice by the way. We have transparency with the lyric ‘the glow of the dawn’ and then a shift ‘is sweet now’ that I kind of miss I think.”

The teacher continued by requesting the opinion of the students. “Talk to me,” he said and then added an explanation, “I was over on the side and those speakers, in order to cover the whole side they were very loud. I couldn’t tell.” He then became more direct with his questioning. “How did it feel transparency wise?” The bass player offered, “I remember the feel was good.” The teacher agreed, “It did feel good.” He then asked more specifically, “Were you able to feel a sense a feeling of emotion in the lyric?” The bass player answered, “Yes, yes I think so. I think the balance, the balance on stage, was really very good and very musical. I thought from where I was standing, the dynamic contrast and the way the story went was very good.”

Professor Rutherford was rehearsing the a cappella chart Yesterdays and directed a question to the singers. “How are the lyrics you guys?” Although he had not directly asked a question concerning emotion, one student responded with a comment about the emotional content of the group interpretation. Another student added, “Kind of dead. ‘Sad am I’ kind of forced you to, …just because of the way it sounds, it’s just really figuring the words, but the rest of the stuff, we’re just not putting anything into it.”
Emotional Content in the Form of Story

Professor Rutherford at times reminded the students that the complexity of an arrangement could add to the difficulty of retaining emotional content. He would then give them encouragement and advice on how to increase the emotional productivity. During a rehearsal of *Speak Low*, he reminded them that, even though they themselves felt they were not putting enough emotional content into the words, it still sounded great to him. He suggested, “There will be a lots of groups who’d wish they could sing that well but the story goes out the window as soon as there’s a foundational chord that is no longer a real chord. It’s sort of like a chord but it’s a, whose that weird composer like?” I interject with “Claire Fischer.” Everybody laughed since he is the arranger of *Speak Low*. The teacher then continued with advice on how to tackle the emotional content.

I would encourage you all to do this. Scope out your music and be prepared, like next Tuesday and certainly on Wednesday, be prepared to milk the story and the lyric for everything you can, and relax a little bit unless your part is part of the foundation. Then, don’t relax. Let somebody else do that.

He chuckled to himself and continued:

You make sure the foundation is preserved, but if you’re in a part where you’re moving or where you have a color note or something like that and you know that somebody else will take care of the foundation, then stretch it a little bit you know, because we still haven’t gotten as much out of the story as I would like to get.

Invoking Story

Professor Rutherford used a number of different suggestions in order to invoke more story from the singers. One technique he used was that of dynamic to assist with accessing an emotional change in the lyric. In a rehearsal of *Thanks To You*, he commented on the lack of story in the phrase “music of love can reach me.” He suggested they sing this phrase softer than the previous lyric “thanks to you.”
Continuing to explain he suggested that because the two phrases were sung in different registers there needed to be “a remarkable widening up of the lyric because of the movement from a passage of voiced chords down to two parts.”

Professor Rutherford would sometimes question a student about how they were personally interpreting a set of lyrics. In *Yesterdays* he asked Barbara, “What is your ‘story’?” She replied that it reminded her of a specific person. Mandy interjected, “Kind of a ‘reminiscent yesterdays.’” The teacher continued the idea, “if we’re taking a scale of 1 to 3, reminiscent would be 2, 1 would be sad, and 3 would be happy and then, getting into the lyric.” Before asking the singers to try the song again he added,

> Make the effect even more. Get *out of sight* [italics added] with this thing. You have a happy, thoughtful, but none-the-less positive, better word, positive yesterdays, reminiscent yesterdays. *More* [italics added] support, *more* [italics added] a push on it, and then *go* [italics added] for it.

*Student Educatorship: How Students Advance Other Student’s Understanding of What Counts in Musical Situations.*

I did not observe the students promoting dialogue that targeted other students to recognize emotional concern in their music. However, on one occasion, a student made a particular point of interpreting the teacher’s comment. I consider the following example demonstrates student impressionistic educational knowledge.

Rebecca told the members of the ensemble her interpretation of a comment that Professor Rutherford had made concerning the word *story.* “Just to define the word *story* so everybody knows *exactly* [italics added] what we’re doing” she said addressing the men’s section, “instead of things being so perfect.” She then demonstrated the phrase “You take it easy every day,” “we’re saying ‘ya’ take it, and then easy, is ‘eas-y’ every day.” She emphasized the vowel of the word easy and then continued to explain,
“and that adds a story rather than being very precise. So those are the little things I think that he means when he says a story.” She then turned to the teacher for confirmation.

Summary of Impressionistic Knowledge

The teacher demonstrated his own impressionistic musical knowledge by verbally giving the students examples of his own musical experiences and by describing the emotional responses that these experiences invoked in him. Likewise, the students, when invited by the teacher, also expressed verbally how they felt about a performance and described how they tried to develop their own expression of emotion in the music that they were performing.

The teacher demonstrated impressionistic educational knowledge in the way that he advanced the students’ affective awareness of what counts in a vocal jazz ensemble performance. He brought the students’ attention to their expression of, or failure to express emotion through the music, and made various suggestions of techniques to access their own emotions within the musical context.

There was little evidence in the rehearsal of the presence of student impressionistic educational knowledge. I did not record the student sectionals. In hindsight, that may have been a setting in which, particularly the section leaders, may have demonstrated impressionistic educational knowledge.

Supervisory Knowledge

The following examples describe situations that indicate the presence of supervisory musical knowledge in both the teacher and students, and also the presence of supervisory educational knowledge in the teacher. I did not see a clear indication of
supervisory educational knowledge in the students. That I believe was because the class focused on performance and development of student ensemble directorship was not part of the course curriculum. In order to give opportunity for students to demonstrate supervisory educational knowledge, I asked the students their thoughts on their own abilities as ensemble directors in the interviews.

Supervisory Musical Knowledge - The Teacher

Elliott suggested that three elements combined to produce this form of situated knowledge: a sense of musical personal judgment, an understanding of the musical obligations and ethics of a musical practice, and heuristic imagination (p. 66). The following illustrations demonstrate the presence of those elements in the rehearsal process.

Professor Rutherford’s sense of personal musical judgment became apparent in one rehearsal when he permitted the singers to make a decision about the distribution of parts. Additionally, he demonstrated musical thinking in action in the arrangement of Farmer's Market. This chart included a section in which some of the women singers have a soli, a unison solo line sung over a harmony provided by the remaining singers. A decision on who would be singing the soli and the harmony had not been made. During a discussion in one rehearsal, the teacher asked the singers to distribute the parts, “The soli has always been, three people sing the soli. Now distribute the parts.” I brought to his attention that the last time part distribution was discussed in rehearsal, he had suggested only two singers sing the soli, thus leaving enough women singers to cover the background parts. Professor Rutherford then asked me to identify whom I
would recommend to sing the part. He added, “Well you know much better than I where
the divisions are. Why don’t you decide who is going to do the soli.”

In a rehearsal, the teacher brought attention to a positive achievement in the
students’ performance. He reflected on his own experience, and in doing so,
demonstrated his understanding of the obligations and ethics of the musical genre.
While rehearsing the ballad *Yesterdays*, he told the singers, “That’s really neat. You’re
all beginning to feel the diphthongs.” With an elevated voice he added, “That is very
*exciting* [italics added] in this room.” He then reflected on his own journey of growth in
the understanding of the use of diphthongs as part of the musical obligation of a
particular vocal ensemble.

I remember the first time I ever realized what the *Singers Unlimited* were doing.
They caused the music to just race out of the speakers and reach out and grab
you by the ear and cause the mouth to move for a second. That was very, very
[italics added] good.

As an extension to the teacher’s understanding of the obligations and ethics of
performance of the vocal jazz repertoire, he was also able to access his heuristic
imagination. Elliott describes that type of imagination as “the ability to project and hold
pertinent images in one’s mind before during and after one’s musical efforts” (p. 66).
Professor Rutherford had many years of concert experience with the ensemble, and
under his direction the group had performed many swing feel charts. He brought into the
rehearsal his ability to understand the effect of a charts tempo on an audience from his
previous experience. He then used his ability to reflect on the performance of the chart
*But Not For Me* in the rehearsal process. The ensemble had sung the song during the
previous semester and they were rehearsing it to perform at TMEA. After running
through the song in its entirety, Rutherford told the ensemble, “The only thought that I
had, and I had it several times while we were performing, was that this sure is swinging, and it’s very, very laid back but I don’t know that I would want to listen to too much of it in a concert.” The teacher was able to recognize that the performance of the tune was within the standard musical practices of the type of arrangement, however, he was also able to use his supervisory knowledge to make a judgment that the particular performance tempo was not suitable for a live concert.

Supervisory Educational Knowledge - The Teacher

In order to identify the presence of supervisory educational knowledge, I looked for evidence of the teacher knowing when to let the students make decisions, of knowing whether to continue rehearsing certain charts, and also evidence of encouraging students to retain high standards. An example of the first area arose during a rehearsal of the vocal improvised section of *Straight No Chaser*. Sam, one of the two vocal soloists on the chart, asked Professor Rutherford if the bass player would be walking all the way through his solo. Rather than make the decision himself, the teacher encouraged the singer to draw on his own supervisory knowledge and suggested that it was Sam’s decision to make.

In order to use the time efficiently, a conductor or director of an ensemble needs to be able to gauge the amount of time that should be spent on each chart in each rehearsal. To aid both the rehearsal time and also the students’ preparation time, Professor Rutherford would hand out practice schedules with the songs divided into two rehearsal groups A and B (see Appendix I). Within the rehearsal period, it would appear as though he had some plan for the length of time that each chart would be rehearsed. I observed him regularly looking at his watch as if to monitor time on each chart. At other
times he would verbally acknowledge to the students that the rehearsal should move on to another chart. “Let’s just take this and leave it for right now and do that much and go on to something else,” he told the students after a period of rehearsing *Straight No Chaser*.

I tried to identify the ways in which Professor Rutherford encouraged his students to retain high standards in their performance of the repertoire. I reflected on Elliott’s quote from Gardner’s (1991) example of how teachers could encourage students to retain high standards and decided to use his delineations of care, revision, reflection, discipline, regular self-examination, and sharing reactions with others, as my guidelines for identification (p. 262).

**Care**

In relation to retaining high standards, I interpreted the term care to mean taking care of details. During a rehearsal of *Straight No Chaser* Professor Rutherford addressed the drummer, “You’re going back to do all the fill’s at someone else’s tempo. It’s got to be my tempo. I am the only one in the room with the right tempo.” On an occasion where the group was rehearsing *In a Mellow Tone* he pointed out to the men’s section that they were still not paying enough attention to detail. After warning them that they were not getting the right feel by bringing in the word “mellow” too soon, he asked them to try again. “Better but not good enough,” he reminded them before getting them to try the phrase again.

**Revision**

On an occasion during rehearsal of *Straight No Chaser*, Professor Rutherford reminded the students that they were not achieving the high standard that was expected
of them. “OK, when you get into the singing you go back to your old rhythms.” He advised them how to revise the material in order to raise the level of performance. “You guys have got to practice this with each other a couple of people at a time together, because it is not [italics added] making it, and it is not [italics added] going to make it until you practice it and record yourself and listen. Get this stuff swinging and get it right. Find [italics added] a way to do it.”

Reflection

The singers were reading through Speak Low for the first time. The arrangement was unusual in the way the chords had been voiced and was also harmonically complex. They sang through the first chorus a number of times. Professor Rutherford was familiar with the other vocal jazz ensembles in the area and reflected on the high standard that the UNT Jazz Singers retained in their reading ability. He reminded the students, “There are not many groups anywhere in a five mile radius that can sit down and go through this and get some of the intervals. The chords do not make sense. They do not make sense.”

Discipline

In order to raise the performance level of one of the charts, Professor Rutherford encouraged his students in the discipline of practice. He advised them, “Take it very slowly and listen folks, when you’re practicing it at home, don’t spend more than ten minutes at a time but do it every day, please, for this chart.”

Regular Self-examination

The teacher encouraged the students to examine their own performance level by informing them that they needed to retain high standards. He also reminded them that,
at times, they were not maintaining them. When reminding the students to practice a
certain section of *Straight No Chaser*, Professor Rutherford told them to be aware and
recognize when they were rehearsing mistakes. “When you practice that stuff again, it’s
normal to do it,” he said in reference to practicing mistakes. He added, “Being normal to
do it does not mean it is good to do it. Get this stuff swinging and get it right.”

On another occasion, when rehearsing the same chart, he noted the singers
were still making mistakes and their performance of the chart had not improved. After
bringing a tempo problem to their attention, he reminded them:

The reason I say that, I’m not trying to be belligerent or anything, it just seems
that we’re in exactly the same place on this tune as we were last Thursday about
this time. The retention is awful. You know I don’t know what to do about it other
than to say that’s what we’re doing. It’s not ready for performance and we have a
whole program.

*Sharing Reactions with Others*

During the rehearsal after the concert at University of Texas, Dallas, the students
reflected on their performance. The concert had been demanding because the singers
found the audience very difficult to engage. That disconnect, they believed, led them to
make more mistakes in the performance than they would have liked. They believed they
had performed at a lower standard than they expected of themselves. One singer
mentioned that he could not get into the performance and started to notice what the
audience was doing. Another suggested that if a similar situation happened again they
should focus on each other. In reaction to their dialogue, and in support of the students’
determination to perform at a high level, Professor Rutherford told them,

We know and I know, that when an ensemble, such as you are, encounters
mistakes, that pulls everybody down the same way. That pulling off of everyone
within pulls everybody up. So there are all sorts of reasons to pull from depths.
After a pause he added, “And it’s much easier to perform more than one night a week and we don’t.”

**Supervisory Musical Knowledge – Students**

In order to identify supervisory musical knowledge in the students I looked for evidence of the same three areas that Elliott suggested combined to produce this form of situated knowledge: a sense of musical personal judgment, an understanding of musical obligations and ethics, and heuristic imagination.

At times the teacher would encourage the students to give their opinion on a piece that they had just rehearsed. During the following occasion a number of students demonstrated supervisory knowledge with their thoughtful comments. After focusing on the sopranos, Professor Rutherford asked them, “How did it feel over here?” Delia, demonstrating heuristic imagination and a sense of musical personal judgment immediately answered, “I thought it felt definitely best of today and one of the better, the last month, one of the better times.” The teacher agreed with her. Delia expanded on her thoughts, “For a long time it seemed, like especially at ‘23’ through ‘30’, the middle parts, everything was going on, but it was so vague from one note to the next, and this time I felt we were more in time.” Brad added to the conversation, “I feel extremely good about the first page. Like this last time we went through. When we went through the first page sounded great.”

Professor Rutherford asked the students whether they would like to rehearse *Farmer’s Market*. Mandy suggested an alternative chart, “I think if we’re going to do *Farmer’s Market* we need to know what parts we’re going to sing.” At that point the
students were still unclear on how the parts were divided and Mandy did not consider it a good use of time until the problem was resolved.

Rebecca demonstrated her knowledge of the musical obligations of a given practice by pointing out an exact phrase she thought was incorrect. Professor Rutherford had been recording the rehearsal and played it back for the students to hear. Rebecca explained:

I felt this as I was singing it, and also when I was listening to the recording. I just feel like the figures in there are rushed, especially the first “da dup bah” it sounds like when listening back. ‘Cause I always feel like I’m arriving at the “and of 2” much later [italics added] than I hear. I hear voices coming in early.

Rebecca then demonstrated how she felt it should sound and added, “It doesn’t sound laid back and swingy, it sounds like…” She demonstrated again but this time she impersonated the way the group had just sung the phrase and added a verbal explanation. “It sounds really ahead right there. I can feel that, and the rhythm section, they were telling me that they can as well.” The teacher acknowledged the input of the student by saying, “That’s good to know. I didn’t catch that from where I was standing but we’ll we need to watch for that.”

Some students also demonstrated heuristic imagination, the ability to hold pertinent musical images during and after their musical effort. In the rehearsal in which the ensemble reflected upon the performance at TMEA, Mandy suggested why she thought the ensemble had a successful performance.

I think a lot of it, even though it wasn’t our best performance ever, that we had a hot crowd and we had so much energy in that room that we were blowing them away no matter what we did. I think that brought through a lot more in the music than if we had done it, you know perfectly.
Brad also commented, “On the show there was a whole lot of stuff that should have been there but there was also a whole bunch of stuff that really was in and had never been there before.”

During the same session Professor Rutherford told the students his thoughts about their performance of a particular chart. He commented, “But Not For Me as far as I was concerned was a total and complete winner. If anybody had any difficulties with But Not For Me, then we’ll talk about it, but I wouldn’t change anything.” The memory of some of the rhythm section players however was different. The drummer suggested, “It felt very slow. Like when it was counted off. Like we got it but it felt awkward at that tempo.” The teacher thanked the student for his input and suggested that it was good to know.

Summary of Supervisory Knowledge

The teacher demonstrated supervisory musical knowledge by bringing his own reflections of musical development in the past into the present of the rehearsal context. He demonstrated supervisory educational knowledge as he balanced his own musicianship with that of his students and by giving them opportunity to solve musical problems. While constantly assessing the use of rehearsal time, he encouraged his students to retain high standards at all times in relation to the musical obligations and ethics of the musical context.
CHAPTER VII
THE USE OF TEACHING STRATEGIES IN MUSICIANSHIP AND EDUCATORSHIP:
MODELING, COACHING, SCAFFOLDING AND FADING

The second research question led me to investigate the way the teacher used the teaching strategies of modeling, coaching, scaffolding and fading, articulation, comparative reflection, and exploring to develop musicianship and educatorship in his students, in the rehearsal process of a collegiate level vocal jazz ensemble.

Collins, Brown and Newman (1989), when outlining the strategies, divided them into three groups. They suggested that the first group, modeling, coaching and scaffolding, constituted the core of cognitive apprenticeship and was designed to help students acquire an integrated set of cognitive and meta-cognitive skills through processes of observation and of guided and supported practice (p. 481). They linked the strategies of articulation and reflection together and suggested they were designed to help students focus their observations on expert problem solving strategies (p. 481). The final strategy, exploration, Collins, Brown and Newman suggested encouraged learner autonomy (p. 481).

In Chapter VII, I address the strategies of modeling, coaching, and scaffolding and fading. Chapter VIII includes the grouped strategies of articulation and comparative reflection and Chapter IX addresses the strategy of exploration.

Modeling

Elliott (1995) explains, “Knowing how to give appropriate feedback to students rests on knowing how to model and how to explain why and how students are musically intelligent or not” (p. 134). Elliott maintains that, “modeling involves performance by the
teacher closely followed by talking and questioning” (p. 278) and suggests that students may be part of the process by being requested to model for their peers (p. 279). In light of these suggestions I identified different types of modeling that occurred in the rehearsal process. I recognized four distinct styles emerging from the data: modeling using the piano, un-pitched vocalized modeling, pitched vocalized modeling, and the teacher requesting a student to model.

*Modeling Using the Piano*

During the early stages of rehearsal when the singers were first learning their notes, the teacher used the piano as a tool to transfer musical ideas to the students. At that stage in the rehearsal, the un-amplified students stood in a circle around the piano, generally with two students sharing a music stand. The teacher at times demonstrated a phrase by using the piano alone, and at other times, verbally articulated a phrase in an un-pitched manner while playing the notes on the piano. By using those two methods he was able to communicate the phrasing and pitches that he wanted to hear.

I identified three areas the teacher modeled using the piano while giving verbal advice. They were explaining intervals, advising tone, and intonation issues.

An example of the teacher explaining intervals occurred during the first rehearsal in the semester of *Straight No Chaser*. Professor Rutherford identified incorrect notes, modeled the correct notes using the piano, and added verbal advice while replaying the correct musical line. “Listen to it,” he said, “It goes up a fifth.”

During a rehearsal early in the process of learning *Speak Low*, while demonstrating the musical line on the piano, the teacher gave the bass singers advice
on their tone. “Brad and Sam. You’ve got the bad stuff. Listen to your part- regular sound, a very thin sound, a light sound.”

In *Farmer’s Market*, he brought the group’s attention to some intonation issues. After identifying an incorrect passage he played the correct notes on the piano, at the same time saying, “The problem I have Ladies and Gentlemen is that the tuning is *abyssmal* [italics added].” Professor Rutherford then demonstrated the line again on the piano but the second time he ended the phrase with two notes a half step away from each other indicating the note clash that he was hearing.

*Un-pitched Modeling*

The most frequent type of modeling used by the teacher was that of un-pitched verbalization. That technique mostly occurred away from the piano. After the initial period of learning notes, Professor Rutherford sat on his stool facing the singers with the rhythm section to his left. That position gave him good visual access to both singers and rhythm section. From his seat the teacher could also hear the singers acoustically with added amplification reaching him from the back of the singers' monitor speakers.

The teacher’s use of un-pitched modeling fell into three general categories: note length, interpretation and rhythmical aspects of the lyric, timing issues and interpretation of swing rhythms and *groove*.

*Note Length*

When addressing issues of note-lengths or cut-offs, the teacher demonstrated the correct phrase using un-pitched modeling. He then offered an explanation as to why the singers were incorrect. At other times he reversed the process. An example of the latter occurred during a rehearsal of But Not For Me. The phrase in question was “I was
"a fool to fall." Professor Rutherford advised the students, “One of the reasons that this is pushing is that ‘I’ is too short.” He demonstrated the phrase enunciating the word “I” clearly and with a longer length.

Students would sometimes ask Professor Rutherford where a note should be cut at the end of a phrase. He would reinforce his verbal answer with un-pitched modeling.

Interpretation and Rhythmical Aspects of the Lyric

The teacher also used un-pitched modeling to demonstrate how to gain more emotional emphasis from certain lyrics. He expressed the way he wanted a lyric to sound but also gave an explanation as to why doing so would improve the phrase. One example occurred during a rehearsal of *But Not For Me*. Professor Rutherford modeled the phrase “*with* [itals added] love to” and then explained, “It’s a long word,” indicating the word “with.” As he modeled again he completed the phrase, “*with* love to lead the way.” He continued with more advice, “Don’t rely on the rhythm section to put all the punch in that rhythm. You’ve got to do it yourselves.”

In order to bring the students attention to a problem, Professor Rutherford also demonstrated correct phrasing followed by incorrect phrasing. The following example, from a rehearsal of *Speak Low*, illustrates his objective on retaining the integrity of the lyric when interpreting a triplet rhythm. He first demonstrated the phrase “Oh I feel.” His rendition conveyed an emotional response to me, the listener, after which he added, “It must not feel like a triplet.” The group sang the phrase again but he still was not satisfied. “Listen to the words,” he stressed, and again modeled the phrase. As if to emphasize a point he repeated the phrase again but the second time he copied the manner in which the singers had interpreted the phrase. “Oh I feel,” he articulated, “is
the way that it’s coming across and it will always feel like a triplet and it will always feel that we’re wrong.”

During a rehearsal of *Yesterdays* the students were having problems singing one particular phrase, “Days I knew as happy, sweet sequestered days.” Professor Rutherford demonstrated using un-pitched modeling and asked the students to repeat the phrase also in an un-pitched manner. After offering advice on how to speak the lyrics in a higher speaking range, he still did not hear the desired interpretation from the students. In the next rehearsal of the phrase the problem of interpretation persisted so, he suggested a different approach, modeled the phrase again and put a small breath between the words “happy” and “sweet.” This demonstration was followed with an explanation. “I am going to take a quick breath in there. I am going to go uphill on sweet, and I am going to take the world’s quickest breath so that I don’t have to lose any time.” He then reinforced his idea by modeling the phrase again.

*Timing Issues and Interpretation of Swing Rhythms and Grooves*

Professor Rutherford used modeling and verbalization to address a timing problem that kept re-occurring in the alto section on the chart *Farmer’s Market*. After identifying the problem he addressed the altos. He admonished, “Without exception, every time we have ever done that, the altos are rushing that second note. Who-ever is singing that note gets there early.” He then modeled the correct rhythm and pointed out to them, “It’s not eighth note, eighth note, it’s an eighth note and a quarter note.”

While trying to rectify an incorrect interpretation of swing rhythms the teacher again used the technique of explanation, voiced reproduction of the error, followed by modeling the correction. In a rehearsal of *Farmer’s Market*, Professor Rutherford told
the singers “Ladies and tenors please, look at the first six beats of letter A. The first bar swings differently than the second bar. You put that triplet feel more on the downbeat of bar 2 than you do anywhere in bar 1 of letter A.” He then modeled the way the students were singing the phrase and offered advice on how to change it. He explained, “OK, make the last beat, the last beat of the third bar longer.” He then demonstrated the correct way.

*Pitched Modeling*

The teacher used pitched modeling less frequently than un-pitched modeling. It also took place away from the piano and was used primarily as a support for verbal advice. The three general categories of pitched modeling included: dynamics, interpretation and rhythmical aspects of the lyric, and timing issues and interpretation of swing rhythms and groove.

*Dynamics*

An example of the teacher’s use of pitched modeling for dynamic problems occurred during a rehearsal of *Dandaya*. The composer of the piece had created a syllabic language. During the rehearsal, dynamic problems were occurring. Professor Rutherford used a combination of humor and pitched modeling to get the singers to understand the extent of the dynamics necessary in the chart. He cajoled,

OK Now listen, I don’t know the stories you guys are hearing or singing on this one, but you’ve just won the lottery and you’re going to the Bahamas OK? But you don’t want everyone in town to know about it cause you’re absolutely free with fun. “Doot do do do do do do, look at all the money I have.”

Focusing more on musical terms, he first verbalized and followed up with modeling. “We need a ‘bah dat dat doo dat’” he said, adding, “It seems that your
dynamic isn’t there at all.” He sang the phrase again followed by another reminder, “Put some dynamic in.”

**Timing Issues**

During another rehearsal of *Dandaya*, Professor Rutherford incorporated verbal advice and pitched modeling while addressing timing issues.

OK. Now girls, when you come in “da dat doo dah,” put a little “n” in there. Something so that you get, you slow down. It’s not together. The only place that you want to get together with them is on 4 and [italics added]. That bar (he modeled the phrase) rather like that. Now the guys are too heavy because they, (pointing at the girls), are singing the right time.

**Interpretation of Swing Rhythms and Groove**

In *Straight No Chaser*, the teacher was not hearing a strong enough swing feel or rhythmic punch on a phrase. In order to get the feel he wanted, he first gave a verbal direction followed by modeling the line. “Gotta swing it, OK, ‘ba da ba doo eh ba bah dah.'” He sang the phrase producing a very intense sound.

**Student Modeling**

In many of the rehearsals the singers could be heard singing small parts of their lines either to themselves or to each other. The use of student modeling however, where the attention of the whole ensemble was focused on the student who was modeling, was more infrequent than the previous examples.

Student modeling fell into three general categories: singer modeling in response to a request from the teacher, singer modeling in response to a question from the teacher, and singer modeling to express an idea to the teacher.

**Singer Modeling in Response to a Request from the Teacher**

At times, the teacher asked a student to model a sound so that the remainder of the ensemble could match the student’s interpretation of a rhythm. When rehearsing *In
A Mellow Tone, he said, “The word “in” is not being done the same way. Uh, Rebecca, sing it for us.” At other times he would ask a section of the ensemble to model a sound as in Dandaya. He asked the sopranos to sing two measures. “Everybody listen to the way that they attack the beginning of the last bar.” Afterwards he began to add one part and then another to the two measures, using more and more students to model the sound for those singers waiting to be added.

Singer Modeling in Response to a Question from the Teacher

Professor Rutherford encouraged the singers to articulate their thoughts on whether the group was singing as a cohesive body and that exercise led to student modeling. In Dandaya he asked, “Now, girls. What do you have for lyrics? Are they,” pointing to the men, “doing the kinds of lyrics that you are doing?” Rebecca, the lead singer, replied, “No.” He then asked her to explain, “In what way?” Rebecca explained to the teacher and the rest of the singers that the men were articulating the syllables differently from the women. Clarifying her statement she noted the men’s syllables were more closed and their mouths were also more closed. She then used modeling to reinforce her observation. She first sang the phrase impersonating the sound the men were producing and then suggested, “and this, I think on the tape it sounds more like…,” She modeled the phrase a different way. “I agree,” said the teacher.

Singer Modeling to Express an Idea to the Teacher

Students used modeling to express an idea for the teacher’s approval. While rehearsing Yesterdays a student wanted Professor Rutherford’s opinion on the tone that he should use for a phrase. “Do you want, ‘dreaming of?’” he asked, modeling the
phrase using a glottal attack on the word “of,” and followed it by singing the phrase again without the glottal attack.

Coaching

Elliott (1995) suggests “Coaching begins by diagnosing and assessing the processes and products of the students’ musical thinking. Coaching then proceeds by offering hints, reminders, models, or new problems designed to direct students’ attention to important musical details” (p. 279). In observations of the teacher assessing the students’ progress in the rehearsal process, I saw Professor Rutherford recognize and address a number of problems. I looked for teaching strategies that included hints and reminders and the teaching languages of metaphor and gesture.

Hints and Reminders

During the coding process, hints and reminders were used in similar ways and often followed one another. I have therefore chosen to discuss them together. I identified strategies as “hints” when the teacher identified a problem and offered advice as to how the problem could be solved. Reminders occurred when he identified problems but did not instruct how to solve the problem.

The use of hints and reminders occurred in ten general areas: timing, feel issues, intonation, diction, dynamics, story, breath support, rhythm section issues, ensemble attitude, and when giving positive feedback.

Timing

The use of hints and reminders to address timing problems emphasized five areas within the category: the effect of tone on timing, the effect of body movement on
timing, the effect of the use of vocal technique on timing, use of story line to aid timing, and general reminders on timing.

The effect of tone on timing. An example occurred during a rehearsal of *In a Mellow Tone*. Professor Rutherford noticed an area in which singers, who were singing different parts, were placing their note attack at different times. He asked them to focus on an area in the chart and explained, “Going from the altos on down, progressively the lower you get, the lower the tone that you have the more the tendency is to start a little bit late. Don’t let it get that way.” In order to rectify the timing problem he suggested, “Push the tempo a little bit, much in the basses, less in the tenors a little in the altos and then your going to be right up in the stratosphere.” He supported up his suggestion with an example from his instrumental experience, “It’s the same way with any instrument, it takes longer to speak. It takes longer for the sound to generate.”

The effect of body movement on timing. Professor Rutherford often advised the students to use their bodies in order to produce a tighter ensemble sound. In *Straight No Chaser* he told them, “Make sure you watch each other and get the body going on those releases so that they will feel the same.” In a rehearsal of *Thanks to You* he was more specific in how the students should physically keep time. In that ballad he reminded them that part of the chart was in *sotto voce* and added the descriptor “almost dead-pan.” He suggested “move your hands or something, just enough as long as it’s not bopping but you know that you keep the same time as everybody else. It’s critical in this number.” The last comment was in reference to their time keeping.

*Speak Low* was a chart in which the teacher addressed timing issues in a number of ways. He recommended the singers kept time by physically representing
sub-divisions. Integrating modeling with verbal hints, he demonstrated by bouncing his hands up and down and said, “Keep this, and keep your hands sub-dividing. Do something like that because you’ll find that you’re here in tune with what they’re doing,” pointing at the rhythm section, “or you’re not. If there’s not the rhythm togetherness then it’s all over, but it will come.”

_The effect of the use of vocal technique on timing._ On a number of occasions Professor Rutherford would comment upon breath control. During a rehearsal of the a cappella tune _Farmer’s Market_ he recognized a problem. The students were not keeping consistent time. He told them, “I hear people breathing. You're late. It doesn't have good feeling, so I'm peeved.” He continued by commenting on the cause of the problem and identified that the tenors were late on both the first and third beat of a group of measures. “You're on the back edge of the beat,” he said, and added, “You have to be right where they are,” pointing at the women singers, “and don't breathe before you get there. Don't ever breath again. Alright?” He used a humorous tone in his voice when making this last comment.

_Use of story line to aid timing._ In the ballad _Yesterdays_, Professor Rutherford used a blend of musical sound and lyric to try to explain the tempo of the song.

Let me ask you all if you can conceive of the tempo this way. If you have a tempo, sort of a tempo going in your head, (he used words from the song), “on golden day,” the tempo is gonna be set by where you hit the word “days” and where the chord resolves. That's gonna be the tempo. Then you let that bar relax, and when they come in at the front of the next bar, you're back in tempo.

_General reminders on timing._ During the rehearsal process, there were numerous occasions when the teacher would remind the students of a timing problem. The ensemble was preparing for a concert at the Sammons Center in Dallas, Texas, a
noted venue for a season of jazz concerts. Professor Rutherford gave a last reminder to the students about ensemble timing the night before the concert.

Two things. Everybody, please be very, very acutely aware tomorrow night. The time is OK. I would prefer superb [italics added] time where everything is together. The rhythm section, the choir, it’s loose. It’s very [italics added] loose. You know, I need you all to pay very, very strict attention to where the time is.

Feel

The use of hints and reminders by the teacher to address problems in the singers’ interpretation of rhythmical feel fell into four categories: the effect of tone on feel, the effect of body movement on feel, the interpretation of rhythms on feel, and general reminders on feel.

The effect of tone on feel. During a rehearsal of In a Mellow Tone, Professor Rutherford focused attention on an area in the chart in which he felt the singers were not swinging. “Listen, if you hear [italics added] another part, your note is not with the rest of the group,” he reminded the students. He continued by explaining, “If you hear too [italics added] many parts while you’re singing that means that your part or your section is probably the one that is not swinging.”

The effect of body movement on feel. Professor Rutherford often used descriptions similar to those he used when asking the students to use their bodies to keep more consistent time. “And come on folks, move to this a little bit,” he said during a rehearsal of Airegin. “You can’t possibly get the right feeling into it if you’re standing up straight like a pole.”

The interpretation of rhythms on feel. Professor Rutherford arranged the song But Not For Me and used a recording by the trumpeter/singer Chet Baker as a template for the style. The rhythmic quality throughout the chart was medium swing that is
referred to as *straight ahead* in the jazz language. In jazz tunes from that era all the eighth notes are typically swung (the first eighth note being longer than the second).

This ensemble had sung the chart at number of different tempi. After singing the chart at a slower tempo the teacher offered hints and reminders to the group.

As a group of singers, all across the group, you’re singing all of those swinging eighth notes as straight eighths and what happens is at the tempo, now at this different tempo, it’s what you’re doing not the rhythm section. Think of it that way and see if you can pull it off. Here we go.

*General reminders on feel.* In *Straight No Chaser*, a chart that had a swing feel but also a fast tempo, Professor Rutherford reminded the students, “There is a certain frantic quality to it, but let’s get it to where it gets the right parts to lay back and keep the frantic up to see if that makes sense.”

*Intonation*

I identified two ways the teacher addressed tuning issues: by giving hints on the effect of voice tone and vocal support, and through general reminders of intonation problems.

*Effect of voice tone and vocal support on intonation.* Professor Rutherford recognized a problem between the two women singing the middle part in *Speak Low*. He first reminded them that it was difficult to hear and tune the intervals because the note movement was in half steps. He then gave them a suggestion, “The secret’s going to be, yes it’s hard, the secret’s going to be you two singing, as soon as we get into ‘a thief’ you make your sound very thin.” He then made a gesture with his hands showing a small size. He continued, “You make it thin and then you get this immediate change to the sound, immediate change.” At a point in the same chart where the voices were
singing in unison, the teacher told the group they were not in tune and suggested that it was because they were singing “too hard.”

*General reminders of intonation problems.* Professor Rutherford would make comments while the singers were in the middle of singing passages. He would remind the group to improve their intonation as in the a cappella section of *Straight No Chaser* when he yelled out “in tune!” In the same chart, the tenors and sopranos had notes that should have been a major seventh apart however the tenors were singing the same note as the sopranos. The teacher reminded them, “OK tenors are agreeing with the sopranos. Don’t let that happen.”

*Diction*

Hints and reminders focusing on diction fell into four categories: exaggeration of pronunciation, change of pronunciation with tempo, the role of breathing techniques in pronunciation, and the use speech in rehearsal process.

*Exaggeration of pronunciation.* The chart *Airegin* had a number of *vocalese* solos. These were lyric solos that singer Jon Hendricks had written to the pitches of transcribed instrumental solos. A number of different students sang the *vocalese* sections either as soloists or in a duo format. The tempo of the chart was very fast. In order to achieve clarity in the solos Professor Rutherford told the singers, “Everybody, exaggerate your pronunciation and time.” During another rehearsal he addressed the same issue with them. “All the way through, all of you need to be very careful in singing with as much annunciation as you can, and make it as precise as you can, and watch each other.” Pointing to Sam he added a further reminder, “Good solo but use more face. Stretch into it.”
The teacher also discussed the use of diphthongs when he was advising the students how to improve their pronunciation. A good example of that technique was evident in a rehearsal of the ballad *Yesterdays* in which Professor Rutherford referenced the phrase “Days I knew as happy.”

If you are going uphill on your pitches, as you are, and if you’re trying to create the feeling of happiness, then you use more of your diphthong. Don’t wait so long as a group to get into diphthongs. And slide that diphthong. You’re not going to be on the word long enough.

He then modeled the phrase.

*Change of pronunciation with tempo.* When first learning an up-tempo chart, the teacher commonly rehearsed the chart slower than the expected performance tempo. An example of that technique occurred during an early rehearsal of *Farmer’s Market*. Professor Rutherford was slowly running the chart and asked the ensemble to sing it again. He gave the singers hints on how to improve their diction. “But this time please pronounce the words the way you’re going to have to pronounce them when they’re up to tempo. Don’t make all of them.”

*The role of breathing techniques in pronunciation.* The lyric in *Dandaya* was syllabic and Professor Rutherford advised the use of breath support as an assistance to get style into the lyric. “It’s a matter of keeping it as legato as you can, coupled with support and the air straight but making your face and your tongue and your mouth and put this massive amount of style into it.”

*The use of speech in rehearsal process.* At times the teacher would ask the students to speak rather than sing the lyrics in tempo. He used the technique in *Dandaya* and offered advice in order to try to achieve the effect he wished from the ensemble. “I need some energetic sound,” he said and added, “Don’t talk too low, come
up to where you’re gonna be placing when you sing. C’mon, get some energy, in your faces.”

*Dynamics*

The comments focusing on the students’ dynamic content concerned either dynamic that was too loud, or dynamic that was too quiet.

*Dynamic that is too loud.* The altos were the focus of attention in a rehearsal of *Dandaya*. Professor Rutherford first encouraged the singers with a complement by saying “I love the energy altos and seconds.” He continued with problem finding with the altos by saying, “I don’t want to pick on you but you could still give more dynamic. OK?” He then offered them hints, “When you have a lot of stuff, kind of come down or narrow your instrument or something because you’re in the perfect range and I hear a whole lot of you and not much of the others.” In the a cappella section of the same chart he gave out a general reminder to the singers when they were holding long notes. “Remember, if you have the long tones, on the long notes really come back, not softly, just support it more and thin the sounds out a bit so that the rhythm has a place to go.”

*Dynamic that is too quiet.* Professor Rutherford began to show signs of frustration in a rehearsal of *Straight No Chaser* and asked the group, “Will you double the dynamic in there?” With more emphasis he repeated, “*Double it* [italics added]!” Continuing he expanded on his instructions with greater description. “If you’re gonna do soft, do soft and very intense; if you’re gonna do loud, let it hang out. If you’re going to do this first four bars sort of a hushed kind of thing, put some *energy* [italics added] into it folks.” With an intense tone he added, “There’s *nothing happening* [italics added]!”
Sometimes Professor Rutherford would remind the students how to reduce the dynamic. “Don’t sing it softer, just sing it with more intensity, and go over the highs and support that stuff.”

**Story**

The teacher brought attention to the use of story in three ways: general use of the word story delivered to the ensemble, general use of the word story delivered to individuals, and story applied to particular lyrics.

*General use of the word story delivered to the ensemble.* By the eighth week of the semester, the ensemble had already been rehearsing *Yesterdays* for a number of weeks. Professor Rutherford encouraged them to be ready for the following week of rehearsals. He asked them to be prepared to “milk the story and the lyric for everything you can, and relax a little bit unless your part is part of the foundation. Then don’t relax, let somebody else do that.” After chuckling at the statement he had just made he continued:

You make sure the foundation is preserved, but if you’re in a part where you’re moving, or where you have a color note or something like that and you know that somebody else will take care of the foundation then stretch it a little bit you know, because we still haven’t gotten as much out of the story as I would like to get.

In the charts that were performed at a slower tempo such as *Bird Alone, Yesterdays,* and *Speak Low,* Professor Rutherford requested the students consider the story but he also included a reminder for something else. “Here we go. Lots of support people and tell me a story,” he said before singing a section of *Bird Alone.* In *Yesterdays* he requested from the men, “Come on guys. Give me a story. Push these things. Get funky with it please.” And in *Speak Low* he urged, “Try to put a story into it now because until we get the story it’s just sound.”
General use of the word story delivered to individuals. After rehearsing a duet in *Airegin*, Professor Rutherford said to the two singers, “You two, can you put more actual story, energy into what you do? It’s funny, but it would be good if you could put some pizzazz into some of those things and kind of look at each other when you do.”

Story attached to particular lyrics. At times, the teacher focused on a particular word or phrase that he believed needed more storyline. In *Straight No Chaser* he commented on the word “yes” that the sopranos and altos had to sing together at the beginning of a phrase. “When you come in on bar 38, there’s got to be some business on the word ‘yes.’ It’s a wonderful word. It’s just kind of laying there and dies.” The chart *Yesterdays* begins with the word “yesterdays” and the word is immediately repeated. “Folks, you got two yesterdays in a row but don’t sing it the same way,” Professor Rutherford reminded them. Adding an explanation he continued, “Usually repeats to a word have a softer feel to them because you’re thinking, I’ve already said that once and I want to say it again, so you start thinking more. Thinking usually takes up a little bit more air and twice the support.”

During another rehearsal of the same chart Professor Rutherford commented:

Now. It sounded like this group considered days of mad romance and love as the most boring thing that you have ever conceived of in your life. You know? It doesn't have a feeling of excitement. Just be on guard. That's gonna come up with this, because it's a one chorus chart. Either the tune lives or dies depending on what you do with every bar.

Breath Support

The two areas that the teacher focused on when reminding the students of their breath support were those affecting pitch and tone.

Support affecting pitch. Professor Rutherford used the word support when giving the students advice on how to keep the pitch from going flat. In *Thanks For You* he
advised the singers they needed a lot of support in the lower register. “Listen to me,” he told them, “You’re getting into sounds that are not supported and because of that they sound obnoxious, and because of that they sound flat, and it will pull the whole thing down. Keep the support going like crazy. Think bright.”

During a rehearsal of Speak Low, he reminded the students the use of support would affect the sound they were producing. “Be conscious of making hipper sounds and supporting the difference. You’re gonna make your smaller sounds supporting like crazy, you’re gonna make the bigger sounds support like crazy. In other words support like crazy every time. Keep going. Don’t let your support go.”

Support for tone. In the chart of Bird Alone Professor Rutherford reminded the students to increase their support in order to provide more energy to the sound. He commented:

There’s where you need more support so that the sound that you make will have more energy to it. I love the sound, but I need for it to be ‘pushier.’ This is good. I like the lightness in the guys. Thank you very much. More energy from the tenors though, push in the support.

On another occasion, again reminding the students to use support for lightness of sound, Professor Rutherford asked the singers, “How many of you are using as much support as you could?” A number of singers nodded in response. He added, “That means that there’s no more available?” Mumbles could be heard from the singers. Before asking them to sing the phrase again the teacher added one more reminder, “When you go up, particularly the guys, grab that support, get lighter.”
Rhythm Section Issues

The teacher’s hints and reminders to the rhythm section tended to be either general issues regarding timing or were directed at the individual musician. The musicians in the rhythm section were the drummer, bassist, pianist and guitarist.

General timing. Professor Rutherford gave general reminders to the rhythm section concerning problems with tempo. Just before changing tunes after rehearsing Thanks For You, he directed a comment them. “But please be aware that the tempo is always going to be the problem in the last tune. Keep it up. Keep it from dragging.” In Speak Low he used the same terminology to again remind them about tempo, “Keep it down please. We’re picking up tempo.” In But Not For Me, the teacher focused on an inconsistency in time and reminded them, “Rhythm section. However you play that, I need to feel that it is a rhythm section playing the same version of time. Right now there are four people in tempo”

The drummer. The teacher’s hints and reminders to the drummer fell into three areas: drum coloration, drum activity, and drum volume.

Professor Rutherford made suggestions about the use of different drums and cymbals in the kit to solve different problems. In a rehearsal of Afternoon in Paris, he suggested a change of weight in the cymbal usage in order to lessen the amount of accents that the drummer was emphasizing. “I really think if you use the cymbal on one and three, it would feel much better.” He continued by adding, “Secondly, all the way through, to my ear, you’re playing too many of the vocal rhythms too hard on too many cymbals. It doesn’t feel—I don’t get the feeling that you’re kind of ushering the beat. You dig the words I’m using?”
Another time Professor Rutherford asked for a change in drum coloration in order to show distinction between sections of a song form. In the chart \textit{Airegin}, he addressed the drummer:

Every time you go to that first part of the head and after the bridge, you know, and the same two places over, if there is some way you can make a change in the sound of your time? I don't think you can make a change on the high hat because we need that 'cause you're keeping the rhythm that way. Maybe if you changed to a different cymbal or something.

Sometimes the teacher reminded the drummer about the amount or style of his drum activity. In the arrangement of \textit{Dandaya}, there were sections in which the time signature was 3/4 and other sections in which it was 6/8. Professor Rutherford first gave positive reinforcement to the drummer about his style of playing in the 3/4 section. “I love what you're doing in the back of the 3,” he told him and then indicated a problem with the transition to the 6/8 feel, “That's where we need to have a difference made, a very pronounced difference, in what you play. Coming out of the six feel and going into the three feel, drums alone are going to get us there.”

At times the teacher provided explicit hints on how to reduce the volume coming from the drum kit. At other times he would be more general. After a drum solo in \textit{Dandaya}, Professor Rutherford silently mouthed “too loud” to the drummer.

\textit{The bassist}. The teacher tended to focus on note placement when giving hints and reminders to the bass player. In two consecutive rehearsals he gave a reminder concerning note range issues. The comments were given during rehearsal of \textit{But Not For Me}. On the first occasion Professor Rutherford requested the bassist use a greater range of notes during the first half of the tune rather than play in a similar range to the bass singers. On the second occasion, during the soli part of the chart he requested the bassist play in a different range. “I need for you to be down on the bottom when they're
singing” he said, pointing to the bass player. “I don’t want to hear the high stuff. It’s beautiful but that’s only appropriate when you have rhythm section going, never with voices.”

The pianist. The teacher would give hints and reminders to the pianist in two areas: choice of piano voicings, and comping feel. The music given to rhythm section players in a piece of jazz music often contains only chord symbols and a style marking. The pianist chooses a way to construct the chord, the piano voicing, and the rhythmic way to play, the comping feel, which allows for many different interpretations of the rhythm section chord chart. The pianist’s choice of voicings was discussed in a rehearsal of Dandaya. Professor Rutherford walked over to him and said. “That’s great man, that’s aggressive and the voicings that you had here coming over towards the end, I think they’re the right kind. Great!”

An example of the teacher giving hints and reminders of comping feel also arose during a rehearsal of But Not For Me. After giving hints to the pianist, the ensemble played again. When they finished Professor Rutherford pointed at the pianist and gave feedback on the way he had just played.

On the comping on the back of the first chorus, do that. Now, this is the feel. I hope that it’s one that you enjoy because this is what, this is really, really [italics added] what it needs. Now that I feel the time I feel everything going on.

The guitarist. Hints to the guitar player fell into the categories of advice on sound and improvising.

After the rhythm section played a few bars of Speak Low, Professor Rutherford turned to the guitar player and said, “Now, can you make a lighter sound?” The guitarist came up with some suggestions and the rehearsal proceeded.
There were guitar solos in *Afternoon in Paris* and *Bird Alone*. After a performance of the first chart the teacher offered suggestions, “You have two choruses. I loved what you’re doing. If you could get down in the bottom sometime,” Professor Rutherford made a pushing down gesture with his hands, “because regardless of how good your high end is and the lyric is, you’re always up in the range of where the singers are. You have a lot of exploration you could do.”

*Attitude*

There were times when the teacher reminded the ensemble of their attitude toward the rehearsal process. Examples of those reminders involve the students’ attitude toward individual rehearsal and their energy level in the general rehearsal.

The week before the TMEA concert, Professor Rutherford ran the chart *Thanks For You*. After the last note sounded he began to speak in a quiet and intense manner. “I bet you there’s not very much time outside of rehearsal in this room that many of you spend on this piece. Would that be a fair guess?”

In order to assist the out of class preparation, the students had rehearsal schedules that indicated what tunes they would be rehearsing as a group on a particular day. Professor Rutherford became frustrated when the singers came to class unprepared. During a rehearsal of the a cappella section of *Straight No Chaser* he threatened to reduce the number of singers because not all of the singers knew their correct notes. He admonished them,

This is exactly the reason, I’m going to reiterate something, and exactly the reason I made groups on this stuff and get it on the schedule that you have so that we know [italics added] what we are going to rehearse a certain day. You have time to look at it and get it in tune get the lyric or stay home.
In a rehearsal of *Dandaya*, Professor Rutherford addressed the emotional level of the class. “I’ve never heard Jazz Singers, all of you, I’ve never heard a lower energy level. There is no [italics added] emotional energy happening. Where is it? Did you all take massive tranquilizers today?” Breaking the tension he laughed and everyone joined in. The bass player added, “Prozac.” “You’ve rubbed it on your strings,” retaliated Professor Rutherford and then continued to remind them to address their energy level. “Come on, lets up the energy level a little bit [italics added] anyway. I mean it’s beautiful but I can go to sleep [italics added] on that. I’m not ready to go to sleep yet, it’s too early.”

*Giving Positive Feedback*

During many rehearsals the teacher reminded the students of the progress they were making in the form of complements. After singing *Afternoon in Paris*, he exclaimed, “Now for the first time that we’ve sung this in a month, that is excellent!” During another rehearsal he said in a very excited voice “Hey, that’s out of sight people, that’s *out of sight* [italics added]!” Another day, after singing through *Speak Low* a number of times, Professor Rutherford smiled broadly and said, “Fantastic, fantastic! That’s really smart.”

*Metaphor and Analogy*

Professor Rutherford integrated the use of metaphor and analogy in his teaching strategy. At times the likeness or analogy between his phrases was evident, at other times it appeared that he used mixed metaphor in which he combined incongruous analogies. The teacher used metaphor and mixed metaphor to bring attention to problems with singers and with the rhythm section.
The Use of Metaphor and Analogy with Singers

When using metaphor or analogy with the singers, four areas emerged from the data: describing energy level, emotion or story, tone production, and miscellaneous use of metaphor.

Energy level. During a rehearsal of *Straight No Chaser*, Professor Rutherford discussed a section in the tune that was causing problems. Using a mixed metaphor he said, “Now the girls are beginning to lose steam going into 3. Don’t lose steam.” He continued with the advice, “Press it up so that you have to chop it with an axe.” After the group had rehearsed the chart again the teacher reminded them using metaphor, “This is the beginning of the show. I want you to hit those things so murderously that you cause some people in the audience to laugh and think that maybe I’m in the right place.”

Using metaphor and analogy with emotion and story. At times the teacher used analogy or metaphor to bring the singers’ attention to a particular emotion or story he wanted to hear. *Afternoon in Paris* was performed using syllables rather than a lyric. He encouraged the singers with the comment, “I need you to feel like you’re happy about it. Good lines, good rhyming. Sing it like it’s happy. We’re glad to see all those people out there coming through the door.” In the ballad *Yesterdays*, Professor Rutherford again tried to get the students to sing in a positive, happy manner by suggesting, “Yesterday that’s good, you just won the lottery.”

Use of metaphor to encourage tone production. Professor Rutherford used odd phrases to try to get the singers to alter their vocal sound. “OK. I need a grind in the altos and tenors,” or, “grind me a pound of meat.” Other phrases included, “make this
thing buzz on every chord” and “jaw movements, make jaw movements subtle, aggressive and tear your face up.”

Miscellaneous use of metaphor. Metaphor was used to bring attention to other problems such as phrasing and not singing together. During Yesterdays he pointed out, “It sounds like it’s getting comfortable. It sounds like you’re making friends.” In Bird Alone, he reminded the singers, “Together. Always together.” After another run through during which the singers were still not together, he shook his head and declared, “It's like glass that broke on the floor.”

The Use of Metaphor with the Rhythm Section

Professor Rutherford used both metaphor and mixed metaphor with the rhythm section. In the chart But Not For Me he indicated that he was unhappy with the style that the drummer was playing. “At back of the piano you’re building skyscrapers man. Do you want to build skyscrapers on a Chet Baker song?”

On another occasion Professor Rutherford had trouble hearing the acoustic bass in rehearsal. He thought that the bass drum was covering up the acoustic bass frequencies. “Is there a way, for our rehearsal, that you can mute the bass drum?” he asked the drummer. The student answered, “Yes,” but the teacher continued with a suggestion and explanation, “like put a load washing in there or something.”

During a rehearsal of Bird Alone Professor Rutherford had been giving advice to the rhythm section. He gave the guitar player suggestions on how to move musically from playing his solo back into the role of comping chords. He also suggested to the drummer that he could play a four feel that was a busier style than he had been playing.

After the whole ensemble had performed the section again the teacher complimented
the rhythm section, “That’s good; I liked that. Kind of crawling down the side of a building there.”

**Gesture**

At the time of the study Professor Rutherford was no longer conducting the singers in concerts. During performances, he would indicate the tempo to the ensemble, usually with the agreement of one or two of the singers, count in the rhythm section on the full ensemble tunes, and then step to the side of the ensemble for the performance. On the rhythmic a cappella tunes the lead singer set up the tempo and the singers would begin the tune together looking at each other to establish the downbeat.

Professor Rutherford’s use of gesture in the rehearsal was not confined to the typical conductor’s role of tempo, dynamic and cut offs. I identified seven areas in which the teacher was seen to use gesture: To control ensemble playing, to effect tempo, to encourage legato singing and phrasing, cues, to encourage dynamics, to show negative emotion, and to show positive emotion.

**Gesture to Control Ensemble Playing**

The most frequent use of gesture to control ensemble playing was when Professor Rutherford raised his hand to stop the group playing. Most times the gesture was successful but occasionally he did not get their attention. Because the singers were reading from music stands, and the pianist was often in a position where his back was to the teacher, the group was not always watching Professor Rutherford. If the gesture did not stop the ensemble, he would add verbal instruction. An example was when he shouted at the rhythm section, “In this room my hand going up means stop. Move your stuff around so that you can see me over the top of your stands.”
During the rehearsal process there were times when Professor Rutherford frequently started and stop sections. When he chose to keep going on a section where the ensemble was expecting to stop, he would wave his arms in a circular motion to indicate he wished for them to continue. At times the teacher would put his hand up to stop the singers from coming in if he wanted to hear the rhythm section play without the singers but had not verbally informed them.

**Gestures to Affect Tempo**

A good example of the use of gesture to affect tempo was in the chart *Bird Alone*. The piece began with a *rubato* section with solo singer and pianist. At the point when the singers and full rhythm section began to play, Professor Rutherford used strong conducting gestures to try to get the ensemble to accelerate to the tempo that he wanted. During another rehearsal of the same chart, he walked over to the rhythm section during the rubato section and began conducting the tempo so that they would come in together with the tempo that he wanted.

Professor Rutherford had verbally expressed many times that he felt the ensemble had timing difficulties in *Speak Low*. In the chart I also observed him using gesture to correct tempo fluctuations. During one rehearsal, after counting in the rhythm section, he continued physically to show the correct subdivisions in the time. He made a gesture to the singers indicating when to begin singing and continued to keep his arm moving for some time to indicate the tempo. As the singers and rhythm section drifted apart with differing tempos, the teacher made larger gestures in order to enforce his tempo. Eventually, after failing to bring the group together, he stopped the rehearsal by raising his hand.
**Gestures to Encourage Legato Singing and Phrasing**

*Speak Low* was a chart that required a great deal of legato singing. Professor Rutherford would move his arms in a wave-like manner to try to get the students to sing more smoothly. Because he and the singers had verbally discussed that smooth phrasing was necessary for the chart, it was easy to interpret the physical gesture. At another point in the same chart Professor Rutherford first pointed at the male sections to get their attention and then made the same gesture to try to get them to sing more legato. He used a similar motion to remind the singers to use longer phrasing.

**Cues**

Ultimately the singers and rhythm section were responsible for their own entrances and the teacher did not give cues in performance. However, during different stages of rehearsing, he gave typical conductors cues to both singers and rhythm section. He cued at the following times: the singers’ entrance after the rhythm section introduction, when they should begin singing the background phrases during a solo, he gesture to the singers to come in after a drum break, cued the ensemble at the point in *Dandaya* where the time signature changed, and brought the rhythm section in with a cue after an a cappella section in *Straight No Chaser*.

**Dynamics**

Professor Rutherford used a number of gestures to bring the students’ attention to a change in dynamic. He would put his hand up horizontally to try to keep the singers volume down. He would put his finger up to his lips in the typical action of a person making a *shushing* sound. He made the action of a hairpin dynamic marking with his hands. He pushed his hands in front of him making a gesture of *back off*; and he used
his hands, facing each other and one on top of the other, reducing the space between them showing a space becoming smaller.

*Gesture Showing Negative Emotion*

Professor Rutherford often showed his displeasure through gesture followed by some verbalization. During a rehearsal of *Thanks For You* he asked the altos to sing a note. Afterwards he made a strong gesture of putting his head in his hands and looked displeased. “You still don’t get it” he told the singers, “Un-together and out of tune.”

During the same rehearsal, but while rehearsing *Straight No Chaser*, Professor Rutherford made a strong visual statement by putting one hand on his chin and the other horizontally across his body. By showing this gesture, the teacher appeared to be deep in thought. He then put one finger up. That gesture gained the attention of the whole group. To emphasize the point he wanted to make, he followed the gesture by speaking in a quiet, but intense manner to the ensemble.

Other gestures included negative facial expressions or shaking his head when he heard incorrect notes being sung, solos that were contextually incorrect, or tuning issues.

*Gesture Showing Positive Emotion*

The teacher used gesture as a positive reinforcement when he liked something that he heard being performed. He would point to a singer, section of singers, or the rhythm section and show a positive expression on his face. An example was during a duo section in *Airegin* when Mandy and Sam were singing. Professor Rutherford looked toward them, pointed and laughed, and kept smiling throughout their performance. At the end of the chart he pointed to the drummer, nodded his head positively in
acknowledgment. The drummer had remembered directions from the last rehearsal in which Professor Rutherford told him to leave a measure rest before his final rhythmic figure.

Sometimes the teacher used a gesture to acknowledge a good performance of one section of the ensemble to another section. An example occurred during a guitar solo. Professor Rutherford looked at the singers, smiled, pointed at the guitarist and nodded his head up and down in the gesture that people use to indicate affirmation.

Scaffolding and Fading

Elliott defined the third strategy, scaffolding, as that which “involves supporting students in various ways as they move forward in their efforts to find and solve problems themselves” (p. 279). He refers to fading as, “the gradual removal of supports as students become able to problem-solve on their own. A teacher’s support can (and should) fade over time (or even during a single lesson) as students take more responsibility for finding and solving musical problems” (p. 280).

I observed Professor Rutherford using scaffolding as a teaching tool in many of the rehearsals; however, in the two weeks prior to the final concert and one week prior to the series of early semester concerts, there was no evidence of scaffolding being used. I perceived the lack of scaffolding as a long term fading technique. I also recognized short term fading over a few rehearsals and within a single rehearsal of a song. I bring attention to those forms of fading as I discuss the following uses of scaffolding.
The Use of Scaffolding and Fading

Five distinct types of scaffolding emerged from the data: written rehearsal schedules, audio recording, playing notes or chords along with the singers, timing aids, and, the use of tempo changes.

Written Rehearsal Schedules

Over the course of the semester, Professor Rutherford supplied the students with schedules (see Appendix I). They included rehearsal times for singers and rhythm section, concert dates, recording dates, and repertoire for the semester divided into two groups, A and B. The schedule was used as a visual reminder of the remaining rehearsals for the semester and as a place that students could record the teacher’s expectations of private preparation of the charts for future rehearsals. Professor Rutherford handed out the updated schedules at various times during the semester and discussed them with the students.

Occasionally problems occurred with the written schedule. In the first weeks of the semester, rehearsal times had been changed to accommodate the two students who were on teaching practice. The teacher had grouped the tunes for rehearsal according to the charts that these singers were performing and those that they were not. At a later time in the semester he forgot the reason for the grouping. On the new schedule he placed all the new tunes to be rehearsed on the same day. The students reminded him this was a problem for them saying that when he distributed the new tunes over the two days it was easier for them to allocate time for learning new notes.

At times some ensemble members were confused by the schedule. The rhythm section members often were not required for the first thirty minutes of rehearsal and, as
a result, would miss picking up an updated schedule indicating when they would be required for the whole rehearsal. Although some of the singers tried to make sure that the rhythm section had the more recent schedules, at times Professor Rutherford was extremely frustrated when they failed to turn up at the time he expected.

Audio Recording

The teacher used audio recording as a scaffolding tool in two different ways: recording examples of charts, and recording outside of class.

Recording examples of charts. Professional recordings were available for some of the repertoire songs such as Airegin and Farmer’s Market. Professor Rutherford played the compact discs in class and encouraged the students to listen to them outside the class. Also, when the chart was his own or was a difficult chart for which he did not have a professional recording, he would provide cassette tapes of sequences that were created using the computer program FINALE.

After performing two concerts in the fourth week of the semester the ensemble was ready to work on new material. Professor Rutherford began the class by playing a tape of sequenced FINALE versions of Yesterdays and Speak Low. (At that time there was not a professional recording available of Speak Low). Aware that the sequences were far from being realistic, he explained to the students, “Now granted this sounds just very, very,” he paused and then added, “ridiculous.” He went on to explain that by listening to the tape it would allow the singers to get the pitches into their ears. He pointed out that the sound of the group would be far more transparent than the sequenced sound of the synthesizer.
After rehearsing *Speak Low* for some time during the rehearsal, Professor Rutherford gave advice on how the students could use the recording in their personal practice sessions. “Take it very slowly and listen folks, when you’re practicing it at home, don’t spend more than ten minutes at a time but do it every day, please, for this chart.” He immediately reinforced the idea, “ten minutes at a time and get with the tape and very lightly sing your part, support like crazy and record it.”

In the same rehearsal, Professor Rutherford asked the students if they had a tape of *Dandaya* and *Farmer’s Market*. They replied that they had a recording of *New York Voices* singing *Farmer’s Market* but no recording of *Dandaya*. The composer of *Dandaya* had forwarded a recording of another university ensemble performing his original chart. In order to demonstrate the importance that he placed on having recordings, Professor Rutherford answered a student’s request for a tape with, “Yes, I will have a stack of tapes for Jazz Singers labeled and in the jazz office by 9.00 tomorrow morning if not earlier.” One of the students wanted to know if that meant each singer needed to dub his or her own tape but Professor Rutherford answered, “No, for you to pick up.” Barbara, sounding surprised, asked, “We get a tape?” “You get a tape,” he answered, at which point the students began clapping uttering explanations such as “wow”. “It will have *Dandaya*, *Yesterdays*, and *Speak Low* …on it,” he added.

In the following example, the teacher asked the students to find the tune *Dandaya* so they could begin rehearsing it. He asked them an open question. “What about *Dandaya*?” One of the students answered, “It’s really easy to learn when you have the tape.” Professor Rutherford agreed, “It does help.” Rebecca, still talking about the recording, pointed out something that she had learned from listening to it. “One thing
about the tape, they are really true to the syllables…and I think it sounds cool, so I think we should go verbatim with what’s on the page.” The rest of the students agreed with her and she continued with a comment about the composer, “I think he’s very subtle. So, I think we should just, you know, verbatim, what’s on the page, I think it would be great.”

The teacher also used the tape as an example of how to get a particular sound on some of the syllables in Dandaya. “If you listen to the tape, notice you’ll recognize that ‘dam’ sounds almost like ‘dom.’ It’s a very bright sound, it’s not ‘dom, dom,’” modeling a much darker sound. He continued, “Chin up, you see, very much with the chin up.”

Recording outside of class. Professor Rutherford also encouraged the students to record themselves out of class. In a rehearsal, after asking the students to practice Speak Low with the rehearsal tape, the teacher explained why he believed that recording was important. “Record it and see how it gives you pitch right on the pitch. And rhythms. How you like the sound of your voice. Are you right in the middle of where you want to be?” During a rehearsal of the same chart he brought the men’s attention to some chords that they had just practiced. Again he encouraged them:

This is where you’re going to have to pay attention and record yourselves individually to make sure that you just go over and over, and over your part so that you cannot not sing it right because this is what you’re going to be looking for.

During a rehearsal of Dandaya, Professor Rutherford gave advice to Brad about recording in a sectional:

Uh, I need, I need for you all to get together. Brad, I want you to get a recorder and record and playback. This is sloppy…sloppy meaning that there are too many different versions going on. I want one version, and I want the rhythms to be as if somebody put them there.
Professor Rutherford then modeled the section for the men and added, “I want them that clear.”

In order to clear up a problem with intonation in *Bird Alone*, the teacher told the group, “Before you try to sing this number, I need everybody who is not on the top line to record themselves sometime this week-end on that line, because the intonation leaves something to be desired. I could be more graphic but I’m not going to.”

Professor Rutherford also asked the group to use the same tactic in *Straight No Chaser*. “This is another one of these things. You guys have got to practice this thing on your own and listen to yourself on tape and see whether you’re making it. You can’t review in your head. It will not work, never has.”

*Playing Notes or Chords Along with the Singers*

This type of scaffolding, similar to piano modeling, occurred most frequently in the early stages of song learning when the students were un-amplified and gathered around the piano. The teacher often used scaffolding in conjunction with piano modeling. During the later part of the semester he also used piano scaffolding in rehearsals during which the singers were fine-tuning some of the charts without the presence of rhythm section.

The most regular use of piano scaffolding was to support the students’ note learning by playing along with them while they were singing. As the weeks progressed on each chart, the students became more familiar with their notes and Professor Rutherford was able to provide less support. I categorized that technique as fading. As the teacher provided less and less piano scaffolding over time it was evident he was gradually fading out any support.
As the singers became more confident with their notes, the style of piano scaffolding also changed. Rather than play the singers' parts, Professor Rutherford played the roots of the chords. That technique gave each singer a tuned reference against which to sing. Another observed form of scaffolding was in the a cappella section of *Straight No Chaser*. Professor Rutherford added an occasional chord on the piano to give the singers a tuned reference.

Periodically the teacher incorporated rhythmical scaffolding. For example, in *Speak Low*, the singers held long sustained chords in certain parts of the chart. During rehearsal, Professor Rutherford played the lines on the piano, but when the singers were holding the chords, he played the sub-divisions of the time signature in order to give the students rhythmical support. He also reminded the students, “You need to keep the same time.”

Often the teacher would set the tempo of a phrase by playing the chord of the first note of each part, or by playing the root of the first chord for a few measures in the correct tempo. At other times he would play the chord changes for the tune playing a chord consistently on each quarter note.

**Use of Timing Aids**

Two distinct types of timing aids emerged as scaffolding tools; use of the body; and the metronome as an external time source.

**Use of the body.** The teacher used hand clapping as a tool to keep a consistent time. That technique could be seen early in the semester in rehearsals of *Straight No Chaser*. Professor Rutherford exclaimed, “It’s very, very un-together right now,” and
began clapping his hands to demonstrate the tempo. In a rehearsal of *In a Mellow Tone*, he used the technique in conjunction with playing the bass line on the piano.

As well as using his own body to provide scaffolding, Professor Rutherford also encouraged his singers to use their bodies to keep time and thereby offer scaffolding to each other. During a rehearsal of *Straight No Chaser*, he demonstrated his way of bouncing his hands and suggested to the singers that if they used that method they would be able to keep better time themselves.

Sometimes the scaffolding that the teacher provided was not in agreement with the scaffolding that the students were deploying. In a rehearsal of *Dandaya*, he played rhythmic timing on the piano while one of the students clicked her fingers at a different tempo. In reaction to that student, the remaining students began to stamp their feet in a new, but consistent tempo, providing scaffolding to both the teacher and the one student.

*The metronome as an external time source.* A metronome was used as a tool to maintain a consistent tempo across the ensemble. The instrument was a sophisticated model that allows the user considerable control over the number and type of subdivisions, accents, time signature, and tempo. A direct line was run from the metronome through a spare channel in the P. A. system. During our rehearsal, the singers could hear the metronome through their monitors and it’s volume was set high enough that they could hear it over their singing. Likewise, the rhythm section was able to hear it through their two monitors. Professor Rutherford brought the tool into the rehearsal process a number of times between the 6th and 10th week. He used it in rehearsals with only singers, and also with singers and rhythm section. *Speak Low,*
Airegin, Straight No Chaser, and Farmer’s Market were charts that were rehearsed with the metronome.

Use of Tempo Changes

The teacher used tempo changes as a form of scaffolding and fading in the short-term (within one rehearsal), and in the long-term (on the same chart over a number of rehearsals). He would not necessarily begin at a slower tempo. Often, when first reading a chart, he would set a fairly brisk tempo. If that appeared to be too challenging for the students he would slow the tempo down, and then, over a number of repetitions, would gradually speed it up.

In the early stages of learning some of the challenging charts such as the a cappella section of Straight No Chaser, and Farmer’s Market, Professor Rutherford rehearsed them at a slower tempo than the expected performance tempo. As the singers improved over the long term, he increased the tempo of the chart until performance tempo was reached.

Summary of Modeling, Coaching, and Scaffolding

I found evidence of the teacher using the strategy of modeling during rehearsals. However, it was not used as often as I expected. Of the four styles I identified, the most frequently used was un-pitched modeling followed by piano modeling. The teacher did not often demonstrate using pitched modeling and he rarely asked the students to model ideas for each other.

Of the three strategies that provided observation and guided supported practice, the teacher used coaching most often. In the rehearsals, I identified a number of different coaching strategies. The most frequently used was offering hints that covered
a variety of problems. The teacher also gave reminders of the resolutions to problems already addressed. The types of problems included those of overall musical style of the performance (timing, feel, story, dynamics and phrasing), vocal production (intonation and dynamics), specific needs of the rhythm section, and the attitude of the ensemble.

A second style of coaching strategy used by the teacher was that of metaphor. That strategy was employed with both singers and rhythm section in the areas of description of energy levels, emotion, and tone production. The final coaching strategy observed included typical gestures used by a conductor to direct tempo, dynamics, cues, and cut-offs. The teacher also used gesture to encourage legato singing and to demonstrate his positive and negative emotion.

I observed the teacher using five distinct types of scaffolding that included short-term and long-term fading. The teacher provided students with a rehearsal schedule, brought into the rehearsal recorded examples of the repertoire, supported the singers with piano accompaniment when the rhythm section was not in rehearsal, incorporated specific timing aids, and used a variety of rehearsal tempos to encourage accuracy in the music.
CHAPTER VIII
ARTICULATION AND CONTEMPLATIVE REFLECTION

Articulation


Comparison of Performance

The teacher promoted student articulation by requesting they compare the different ways they interpreted a particular phrase. The students verbally articulated an answer but also, at times, demonstrated or modeled their answer.

An example of articulation occurred during a rehearsal of But Not For Me. During a section of the chart, the performance did not appear to be meeting with Professor Rutherford’s musical expectations. After the singers again repeated the section, he asked, “What is the difference between what you did then and what you did before?” Brad replied by singing the opening phrase from the Cole Porter song Night and Day (1946). Although Brad’s answer did not demonstrate an attention to detail, he did indicate that he recognized there was a difference in the two versions. In response the teacher re-phrased his question with more focus. “No I’m serious. How can there be a
difference in terms of time?" Mumbling could be heard from the singers, but no student was forthcoming with an answer. Professor Rutherford expounded, “It’s almost imperceptible isn’t it? But it’s the difference between night and day.” As he said this he pointed to Brad in acknowledgement.

Another example of students comparing different phrases occurred when a student used modeling to demonstrate to other students a change that she made in her phrasing. The teacher focused on Mandy and asked her to compare the way she had sung the two phrases. She demonstrated the mouth shape she had used to change her sound, and thus the lyric interpretation from one phrase to the next. Professor Rutherford then asked another student, “Delia, what are you doing?” She also showed him the change that she had made. The teacher interpreted her response and explained to the rest of the singers, “More of a smile. That’s an interesting thought!”

**Problem Solving**

In order to develop the students’ problem solving abilities, the teacher asked questions that required articulation from the students. They either gave answers or at times remained silent. On those occasions, he either left the question unanswered, or answered the question himself. The teacher identified and asked students to solve problems in five categories: interpretation of lyric, acoustical problems, groove or feel interpretation, phrasing, and scheduling. The following examples demonstrate times when the students articulated answers to the problems.

**Lyric Interpretation**

In order to bring students’ attention toward the importance of giving meaning to the lyric of a song, Professor Rutherford phrased questions in many different ways. He
asked students to articulate what story they were interpreting from the lyric. He asked his questions such as “What does it say to you?” and “What is your story?” Sometimes he would be more specific as in *Speak Low*. The song included the phrase “Time is so old”. Professor Rutherford incorporated the line in his question to the students and asked them, “What does it mean to have time old?”

**Acoustics**

The UNT Jazz Singers perform with an amplified rhythm section and use individual microphones. Consequently, the musical acoustics created by amplification are integral to the ensemble sound. Professor Rutherford asked both singers and instrumentalists to find and solve acoustical musical problems.

The acoustical problems that he asked the bassist and guitarist to solve tended to be in relation to the way they managed their amplified sound. They included the sound being inappropriate to the context because of the choice of amplifier, the lack of amplification, or the amplifier settings. He also addressed the balance of the guitarist’s pick-ups and the effect on the guitar’s amplified sound.

The teacher also prompted the singers to solve acoustical problems. During a rehearsal of *Speak Low*, he indicated that he could hear a note movement where a chord should have been held. He pointed to the women singing the middle part and asked, “You all in the middle; you’re going back and forth?” He played the notes that he heard on the piano. I replied, “No, it’s harmonics isn’t it?” Professor Rutherford agreed, “I think so. Boy it’s weird ‘cause I hear it out here too,” and he played the same notes in a different octave. “I’m just singing one note,” I said and Barbara, the other middle
singer agreed with me. Professor Rutherford still finding it strange, enquired, “Yeah. But do you hear what I hear?” Barbara said, “Yeah, completely.”

*Groove or Feel Interpretation*

The different scenarios the teacher asked the students to articulate concerning the groove or feel were for tempo, individual feel, group feel, and interpretation of terminology.

**Tempo markings.** Professor Rutherford physically demonstrated a tempo for a chart and then looked to a student or students for their approval. As the two senior members of the ensemble, the teacher would more frequently look at Rebecca and me for acknowledgement. We would concur, give an alternate tempo, or occasionally suggest that other students be given the task of setting the tempo. An example of this exchange occurred during a rehearsal of *Airegin*. Professor Rutherford asked me how fast I thought it was possible to sing the chart. A number of students had solos in the chart, and since I was not one of them, I suggested he ask another student. He asked Delia who sang the first solo in the piece. She acknowledged it was easier for her to sing at a fast tempo. Her response however did not give an answer that would determine tempo so he continued, “I know that. But tell me how fast.” In answer she began to snap her fingers indicating a tempo.

On another occasion when *Airegin* was being rehearsed, the teacher again requested the students articulate or demonstrate the tempo, however, that time he targeted the soloists. They looked at each other, someone said “faster.” Professor Rutherford looked at Danielle and asked “How about it?” Rebecca and Danielle had been discussing the tempo and so Rebecca replied, “She wants it faster.” A male voice
could be heard to reinforce her response by saying “A lot faster.” Once the tune was underway and Danielle began her solo, Professor Rutherford looked straight at her with a questioning look on his face and clearly mouthed the word ‘tempo.’ While continuing to sing, Danielle nodded her head up and down indicating that she thought the tempo was correct.

**Individual feel.** If the teacher heard a problem with the feel in a section of music, he sometimes requested certain singers articulate whether they recognized it also and how they thought it could be rectified. He also called on the instrumentalists to articulate the feel they were playing.

During a rehearsal of *Bird Alone*, Professor Rutherford turned his attention to the guitar player and asked, “What part are you playing? Have you figured it out?” He then commented on the guitarist’s performance the previous night and added, “We can work on that tomorrow, but do you have an idea what kind of a groove you’re gonna be feeling?” The guitarist was hesitant and could not verbally express an idea of the groove he should be playing. Because the problem was not solved, the teacher asked him to listen to the recording of Dianne Reeves singing the song. Her version was the arrangement on which the teacher had based his vocal group arrangement.

**Group feel.** Rather than focus on an individual, the teacher also asked the whole group to articulate their feelings about a section of music. After rehearsing *But Not For Me*, he addressed the students and asked, “How do you feel?” A number of members answered at the same time, “It was slow!” Professor Rutherford agreed with their assessment but added positive reinforcement, “But it swung harder than I’ve ever heard it swing before.”
Interpretation of terminology. At times Professor Rutherford encouraged students to articulate their interpretation of a style marking on a chart. He had called Yesterdays as the next song to rehearse. Just before the students began to sing, with an apology he said, “Oh sorry. Before we do, Sam, what is meant by Quasi Rubato?” The marking was written at the beginning of the teacher’s arrangement of the song. Sam answered “Sort of rubato.” The rest of the singers laughed in a friendly manner at his answer. Professor Rutherford then opened the question up to the rest of the singers, “Why would it be written Quasi Rubato?” Delia offered her interpretation, “Well, you want it to sound like rubato but you still are counting.” The singers began to discuss with each other so the teacher presented his interpretation of the term that supported the answer Delia had given:

It’s going to feel like rubato. Because we’re keeping time, because that’s what’s going on, we won’t keep time. We’ll stretch it a bit. We’ll retard at bar 4. So we’re not thinking of starting “Days” on 2, “Days” is the downbeat.

He reinforced his verbalization by modeling the phrase “Days I knew as sweet sequestered.” His modeling demonstrated an over-emphasis of all diphthongs in the vowels.

Phrasing

Professor Rutherford asked for student input on different techniques that help with phrasing. One of those was cut off of notes. He asked a student to comment on a rehearsal of Speak Low, encouraging him to locate and solve problems. Charlie, a tenor, suggested one of the men’s parts was stronger than other parts and also added, “Other sections are like, cut-offs are hard to sing and it sounds sloppy.” Professor Rutherford agreeing said, “That is a difference.” Charlie was encouraged by the teacher
to keep articulating and said, “I think it would sound really sharp if we all had our cut-offs the same. We’re always worried about coming in together.”

The teacher requested the students articulate where they should use breath control in a section of *Straight No Chaser*. “Alright, how many of you are breathing before ‘things reversed?’” he asked. With no response he added “Or you could breathe before ‘last is first.’” Still not receiving input from the students, he became more direct in his questioning and asked the basses, “Where are you, the basses, breathing?” Brad at last came forth with input, “I’m breathing on every 8th note really, really quick.” He then demonstrated the phrase. After offering Brad advice, “Don’t do it both times because I think what happens is those words get chopped off and then they start bouncing.” He asked Rebecca where she was breathing. After demonstrating the phrase, Rebecca answered, “Before ‘you dig it.’” Professor Rutherford told the singers, “Let’s try that.” Before they began singing, Rebecca reminded the rest of the singers about the lyric on the previous phrase. “The time before that is ‘they’re goofing off’ right before that.”

**Rehearsal Schedule**

An area where the teacher frequently expected the students to solve problems was that of scheduling. The first rehearsal after the TMEA concert he encouraged the students by reminding them, “We had a dynamite performance last Friday. There were some needs we had from there. You know what the needs are, so no need to chastise ourselves.” After that statement he asked the singers to articulate what they felt they should continue working on for the remainder of the rehearsal and also what they would have ready for the next rehearsal. The singers decided on *Farmer’s Market*. That scenario occurred during a number of rehearsals in which Professor Rutherford invited
the students to make decisions on the use of rehearsal time and preparations that they would be making before the next rehearsal.

Performance Monitoring

In the late stage of song learning, when Professor Rutherford was working on the overall style and emotional content of the song, he would encourage the students to articulate their feelings on the process. His encouragement often took the form of an open question to the students, asking how they felt about the run through of the tune they had just performed. The answers the individual students gave did not always focus on the same issues.

After singing through Dandaya, the teacher asked, “How does it feel down there?” He pointed to the men’s section. Sam answered, “To me it didn’t feel like there was a lot happening.” He continued to draw out opinions from a number of other students. “How did it feel to Mandy?” Her answer was not about the feel but about the sound. “I felt that the monitors were really, really loud. It was just like I felt I heard a lot of guys and it was like I had to eat the microphone.” Professor Rutherford swiveled on his chair and looked at the two sound engineers who were operating the mixing desk. After a short break during which engineers changed the sound and the singers chatted amongst themselves, the teacher focused his attention on Delia. He asked her the same question, how did it feel for her. “I thought the energy was really good,” said Delia. Will decided to add a comment that supported Mandy’s remark, “I just thought my volume tripled in the middle of the song.” In reaction to Will also articulating sound problems, Professor Rutherford asked the men, “Is the amount of guys that you have there actually a problem of volume? Is it a problem of how much bass there is in the
microphones?” Mandy answered “No. I think it is the amount of volume. I mean it’s like, too bright.”

On other occasions when the teacher asked the group how they felt about the rehearsal of a particular song, his questions led them to focus on finding and solving one particular problem. The ensemble had just finished rehearsing Speak Low when Professor Rutherford asked Mandy, “What do you hear?” After a short pause Mandy answered with a pun on the lyric, “There’s just a lot of parts where we’re ‘lost in dark,’ that we’re just not together.”

Occasions would occur when Professor Rutherford focused on getting one particular student to articulate. He would add continuous prompts, try to lead the direction of articulation into a new area or would expand on an idea a student had voiced. After a while he was also open for other students to enter into the process.

In a rehearsal early in the semester the ensemble was preparing In a Mellow Tone for the TMEA performance. The teacher stopped the rehearsal and asked the students to articulate on what they were hearing. He received no answer and so directed his question to one student. “Delia. What do you hear?” She answered with a non-specific reply, “I think it sounds pretty good.” Professor Rutherford immediately answered her, “Now that was a kind thing to say!” and pointed to the men’s section and enquired, “Do you all need to hear kind things?” His comment prompted Delia to become more specific with her answer and she added, “I think it needs to be a little bit lighter.” The teacher did not hear her. “Pardon me?” he asked. Delia repeated herself, “A little bit lighter.” Professor Rutherford then continued to prompt Delia by asking “It needs to be lighter?” “Just a little bit” replied Delia. He pushed her to keep focusing her
attention on her answer by continuing to question her “All the way up and down?”

Mandy now entered into the discussion and answered the question. “The top sounds a little square, a little correct.” The teacher focused on Mandy’s use of the words ‘correct’ and ‘square’ and elaborated on the meaning of the words. “OK. The top sounds a little correct. Correct is a good word; square tends to be a red flag. Correct is good because that’s what you’re trying to say. I agree there is not as much story coming from there” pointing to the lower voice sections “as I would like to hear.” With his hand he then drew a straight line.

Comparative Reflection

Reflection, the term used by Collins and Brown, (1988), “enables students to compare their own problem-solving processes with those of an expert, another student, and ultimately, an internal cognitive model of expertise” (p. 482). Elliott (1995) uses the term comparative reflection and says that the technique “takes the idea of articulation and reflection one step further. The educational power of reflecting on one’s musical actions can be boosted by replaying examples of musical thinking in various ways” (p. 280). An example that Elliott suggests is that a teacher could videotape his or her students while they are solving interpretive problems in a performance rehearsal and then could conduct ‘verbal postmortems’ concerning the successes and failures (p. 280).

Professor Rutherford also used the teaching strategy during rehearsals when he reflected on actions in the past as support for his comments on action in the present. An important part of the rehearsal process for the ensemble also included time after concert performances that he would set aside for both himself and the ensemble to
reflect on the performance experience. This time of reflection took place in the next rehearsal after each performance and the time spent on the process varied.

Recording the Ensemble in Class

In the latter part of the semester Professor Rutherford recorded the ensemble and played back the result immediately afterwards for the students to hear. At that point, the students were familiar with their notes and the teacher was working more on the style of each song. The recording was made on a tape recorder that received a signal directly from the mixing desk and so the clarity of the voices was high. The rhythm section was not routed through the desk and so their sound was less clear.

The verbal post-mortems gave both the teacher and students a chance to share their respective ideas on the development of the musical performance. The process also allowed for instantaneous recognition of problems areas and the ability to find solutions. After rehearsing the music again, the students were able to immediately hear the results of the problem solving and reflect on whether the changes were successful.

Examples of Comparative Reflection During General Rehearsals

Professor Rutherford no longer stood in front of the ensemble conducting. The change in position resulted in the musical success of a cappella arrangements relying on the ability of the students to self-conduct. The chart *Yesterdays* was an example where the singers conducted themselves. During a rehearsal, Professor Rutherford gave the students hints on how to perform the song without relinquishing the conducting control to one student. He discussed how both the lead singer and the bass singer were responsible together for showing where the first beat of the song fell. He demonstrated as though he had a microphone in his hand. He then began to reflect on the rehearsal
the singers had the night before the TMEA concert. “I was thinking about the stuff that came down, wasn’t it in the rehearsal room at San Antonio? How to respond to a microphone downbeat.” The teacher demonstrated the microphone cue again and then asked the students, “Do you have any idea how far down this will go before it reaches the bottom?” After receiving both positive and negative responses from the students he continued to demonstrate the gesture once again.

In the first rehearsal after a concert there was a problem with the sound system. The problem stimulated Professor Rutherford to remember a situation that occurred in the concert. Reflecting on the reason for the problem he asked the students, “Would you like to know what was wrong with the sound system?” He continued to explain, “It was a power problem. One of the points way back in the big box had a power failure and was making intermittent and halfway contact and I was getting ready to make a major cash payment over the weekend to find out why.”

**Comparative Reflection about TMEA performance**

The first rehearsal after the TMEA concert the teacher made time for reflection. During the session the singers and rhythm section sat on chairs on the risers and Professor Rutherford took his normal position on the swivel stool behind the music stand. In order to get the singers to voice their opinions, the teacher first addressed them all, inviting them to articulate by saying, “Well are your ears burning? Have people talked to you about TMEA?” Two of the singers said, “Yes” and, addressing them, he became more specific in his questioning, “How do you feel about it?” After receiving short answers from both, he focused on one of the women and re-iterated the question. Mandy answered,
I think a lot of it, even though it wasn’t our best performance ever, that we had a hot crowd and we had so much energy in that room that we were blowing them away no matter what we did. I think that brought through a lot more in the music than if we had done it, you know perfectly.

Professor Rutherford then solicited an answer from Brad who picked up on Mandy’s point about the imperfection of the performance. “On the show there was a whole lot of stuff that should have been there but there was also a whole bunch of stuff that like really was in and had never been there before.” The teacher, giving support to the answer, added his own perspective by saying, “Absolutely. I felt that way too. I felt the image level was the highest that it has ever been, ever.”

After complementing the ensemble, Professor Rutherford continued to remind the students how they should approach improving the presentation of the material. “Unfortunately all the drama that we have to look at now is maintaining that very high energy level and bring the dynamic back in so that it’s not beating people to death.” To emphasize his point, he used a gesture with his hands followed by a metaphor, “But like you say, like she said when you have a crowd that is there coming up off the desert and starving and here’s a water-hole, you know, you can’t do wrong. It was wonderful.” His comment induced laughter from the students.

After his emphasis on the general sound, the teacher focused the students’ attention toward problems in specific charts. The ensemble was going to perform again the following day and so he added, “Let’s look at the numbers” (meaning each individual song. For each chart he offered his own comments but also gave opportunity for any singer, rhythm section player, or sound engineer to comment. The discussions covered dynamics of singers and individual rhythm section members, singer’s physical gestures, breath support, tempo and feel and interpretation of lyric.
In the session the teacher allowed ample time for the students to be more musically specific in their problem finding and solving. Although the discussion had moved onto other songs, Rebecca requested it return to Afternoon in Paris. The teacher allowed her the time to explore problems she recognized in the chart’s performance.

She suggested:

I felt this as I was singing it and also when I was listening to the recording, I just feel like the figures in there are rushed especially the first “da dup bah” it sounds like when listening back. ‘Cause I always feel like I’m arriving at the “and of 2” much later [italics added] than I hear. I hear voices coming in early.

Rebecca demonstrated how she thought it should sound and added, “It doesn’t sound laid back and swingy it sounds like ” she then sang her interpretation of how the group performed it. Continuing she said, “It sounds really ahead right there. I can feel that and the rhythm section they were telling me that they can as well.” Professor Rutherford acknowledged Rebecca’s input and supported her by saying, “That’s good to know. I didn’t catch that from where I was standing but well we need to watch for that.”

The mood of the teacher and the ensemble members during the reflective session appeared to be energetic and positive. The last song of the concert was Caravan and Professor Rutherford used a metaphor to bring attention to the performance. “And we have the inimitable Caravan with which you very methodically, all of you, reached out with a club and beat the audience.” His critical humor encouraged laughter from the students and the space to allow a student to articulate her thoughts on the final chart. “Yeah, they liked that one a little bit” said Mandy who added, “Somebody told me that we did a good job and they said, I’ve never seen a crowd jump up so fast on their feet after a group.”
After the teacher made his final comments he gave one more opportunity for the students to offer input on the concert by asking “Any comments?” With no more input from the students he discussed the program for the concert on the following day after which he dismissed the class early.

**Comparative Reflection about the Performance at UT Dallas**

The students arrived for the first rehearsal after the performance at UT Dallas. The experience, reflected in the students’ comments, was very different from the performance at TMEA. Rather than discuss each individual song, they focused more on the overall concert performance and the audience reaction. Professor Rutherford’s first question was, “What did you think of that yesterday, folks?” He received immediate responses from some of the singers. Brad exclaimed, “I don’t think it’s possible to get a more deader crowd.” A number of students agreed and Mandy offered an insight about the group’s approach to the performance. “Well, I think the thing was, if we did make a mistake, we were just like ‘oh well! They’re not going to notice so why should we.’” She continued to comment that because of the lack of audience reaction, it felt as though the students allowed themselves to perform badly. The teacher reacted to those comments and requested students articulate their thoughts on the effect of an audience on performance. He asked them, “Is it possible with that kind of an audience to work up the feeling that you had last Friday night?” He was comparing the previous night’s audience to that of the TMEA audience. A number of students began to talk at the same time with comments such as “I tried.” Barbara came up with a suggestion to solve the problem if a similar audience situation occurred in the future. “I think, when it’s like that, it is possible, but we have to look to each other when we do that as a group. People are not looking to
each other.” Mandy agreed and added, “Yes, for the first part of the performance we
were trying and trying and trying and then it just got so trying that it was like,” she
paused, “one more night. It did affect us, I think, the audience feedback.” Brad was
given space to share his emotional response to the “dead” audience.

    I think it affected me. I tried but I could tell I just couldn’t get into it. It was the first
time I noticed what people were actually doing in the audience. Usually I see
them as just a big crowd of people but this time I noticed when people turned and
whispered to each other.

Mandy agreed that she had also seen people whispering and commented on the
lack of applause after solos. Professor Rutherford added one word in support of her
argument, “Un-sophisticated.” Mandy continued, “There we go, and then when we get to
Bird Alone they’re like ‘Yeah.’” She demonstrated really loud clapping. Bird Alone began
with a duet of the pianist and me. It was after the lyric solo that the loud clapping was
heard. The soloing that Mandy had previously mentioned was vocal improvisation using
scat syllables.

The teacher changed the focus of the conversation to the amplified sound with a
statement,

    I think under the circumstances the sound guys really, really pulled it right
around. With that very small stage with a hard surface at back of it had it been
the straight wall, it would have been a horrible...so at least there was a curve in
the wall. It sounded reasonable on stage didn’t it? That’s very, very important.

Danielle offered her feelings about the performance, “I think we did fine under the
circumstances.” After her last student statement, Professor Rutherford pulled the
discussion to a close by bringing attention to the next two performances that were much
later in the semester. Before he returned to new repertoire he acknowledged Mandy’s
comment by saying, “I agree with Mandy that that particular crowd had not known that
we had blown what we were supposed to do or not.” He continued by supporting the students’ argument and gave hints on why he believed such performances happened.

We know and I know that, when an ensemble such as you are encounters mistakes, that pulls everybody down the same way. That pulling off of everyone within pulls everybody up so there are all sorts of reasons to pull from depths.

Professor Rutherford finally reminded the students, “and it’s much easier to perform more than one night a week and we don’t.” With that comment he returned the focus of the ensemble onto the new chart they were learning.

Summary of Articulation and Comparative Reflection

The teacher encouraged his students to articulate their reasoning abilities in three situations. In the first, he asked the students to compare different ways they interpreted phrases. In the second, he identified problems and expected the students to articulate their solutions. The five types of problems included those concerning lyric interpretation, acoustical problems, feel or groove interpretation, phrasing, and scheduling issues. The third area in which the teacher expected articulation concerned the emotional content and overall style of a song.

The teacher allotted rehearsal time for the ensemble members to reflect upon previous problems that occurred in rehearsals and their solutions. After each concert he allowed a period of rehearsal time be used for the students and himself to compare their experience of the concert and compare their own problem identification and problem solving skills.
CHAPTER IX
EXPLORATION

Collins, Brown, and Newman (1989) explain, “Exploration involves pushing students into a mode of problem-solving on their own” (p. 483). They believe that it is critical for students to learn how to frame questions or problems that are interesting and that they can solve and that “Exploration is the natural culmination of the fading of supports” (p.485). Elliott (1995) suggests, “If students are to become critical and creative musical thinkers, they must be coached towards exploring, generating and selecting musical problems and solutions themselves” (p. 281). He continues, “By gradually fading the supports we provide, we oblige our students to explore various decision-making routes and thereby take ownership of their musical goals and accomplishments” (p. 281).

The teacher encouraged the students to find and solve problems during their sectional time. Although I did not include data from those rehearsals in my study, the following example of exploration demonstrates that, in the rehearsal, the teacher did not change decisions made by the students in their sectionals.

Professor Rutherford had finished rehearsing Dandaya and was about to move on to another chart when Rebecca addressed the men’s section. “Before we leave Dandaya, at letter ‘C’, first measure, guys, we changed that back to normal in sectional, so please do that.” The teacher did not enter into the discussion and allowed the student decision to make changes stand.

In order to establish whether the teacher was also encouraging student exploration during the rehearsal process I looked for times when he allowed the
students time to identify and solve problems. As opposed to articulation, where he encouraged students to answer questions, the problem solving occurred without prompting from him. I recognized five areas where student exploration took place: timing and feel, sound, lyric, musical form, and movement.

**Timing and Feel**

During a rehearsal of *Dandaya*, Rebecca brought a timing problem to the attention of both the teacher and the ensemble. “You know what? They have that chord, everybody has that chord that comes in when our syllable is ‘do’, and they're later than we are.” Another student, Delia, agreed with her, “Yeah, we’re all putting it on ‘way.’” Rebecca continued to address the problem using a mixture of speech and modeling to show the difference between the note placement of the men and then the women. Eventually two other women singers solved the problem by recognizing that the error was made because of the interpretation of the badly reproduced handwritten copy of the music.

In the first rehearsal of *Farmer’s Market*, Professor Rutherford counted off the tune at a fast tempo. After rehearsing a section it was clear the ensemble was not singing very well. Since we had not previously rehearsed the chart as a group, I suggested we sing the chart slower. After I had recognized a problem and offered a solution, the teacher slowed down the tempo. Later in the semester, when the singers were close to a performance, he let the singers choose their own tempo for the chart. They discussed among themselves with some students demonstrating their idea of the tempo. Rebecca then took the initiative and said, “We can do it faster. We can do it faster.” Afterwards she began clicking a tempo and counted in the ensemble.
During another rehearsal of the same chart, Professor Rutherford allowed time for exploration by a student. I brought up a problem that we had discovered during sectional time and reminded the students,

When we did this song in sectional on Friday, we did it with a metronome and we found that right from the word go, the girls are racing on “Once there was a girl who da da da da da da” so I’m just reminding us to hold back again. We found that there were rather a lot of times where we radically sped up and radically slowed down.

The teacher acknowledged the comment by adding “That’s a good thing to watch out for” and after another rehearsal of the section, he reinforced my comment by reminding the singers, “You’re rushing, come on.”

A clear example of the teacher fading from problem solving and allowing exploration by students occurred in the following illustration. The end of the chart *Dandaya* required the singers to be divided and sing two different feels. Rebecca identified a part distribution problem. The singers did not know who was singing which part. Rebecca first expected the teacher to solve the problem and when he answered that it didn’t matter, she continued to question him, “So anyone that wants to sing on that, I mean on the top part I guess?” and added, “and they determine whether they’re singing or not themselves?” The teacher again looked toward the singers to solve the problem, “If you want to sing the line, do it, if you don’t, sing the ‘Eb.”’ The singers talked among themselves and came up with a suitable part distribution.

*Sound*

Exploration fell into three sound areas, balance issues, intonation issues and tonal issues.
Balance Issues

The ensemble was rehearsing *Thanks For You* for the performance at TMEA. Professor Rutherford gave a freshman singer an opportunity to bring a problem to the attention of the ensemble. “Can we, by any chance, lighten up on the backgrounds? 'Cause I just feel like...it's just really loud.”

Both the teacher and sound technician sat or stood behind the line of vocal monitors. The teacher relied on the singers to identify balance problems that were directly related to the sound system. Sometimes all singers would identify problems and at other times just one singer. During one rehearsal Mandy commented that her sound was too loud and had too much bass in it. I suggested a solution to the problem and added, “The whole sound still needs more ‘top end’. It’s very hard to hear.” Mandy and I continued to try to describe the sound using terms such as “echoey” and “middly.” I added, “We’re used to a crisp edge.” Rebecca entered the scenario and described her sound as dark. The singers continued to give comments on the monitor sound while the student technician tried to physically rectify the problem.

In another rehearsal, Delia and I were both concerned about the sound. Delia commented that she couldn’t hear the lead singers and Professor Rutherford afforded me the time to add a more explicit description of my perspective of the balance. “I find the balance is so off that it just can’t sound musical. Like our part I think is lost, and the guys are really loud in comparison.” I turned to the altos and questioned them, “I can’t really work out your part ‘cause it’s really close to the guys isn’t it?” I continued explaining, “But it’s like I hear this hole where we are, and the second half I tried to sing louder but it is still overbalanced by the bottom end.” After letting both Delia and me find
and solve a problem, Professor Rutherford said, “I quite agree.” The sound engineer then corrected the problem on the mixing desk.

In another rehearsal the singers were discussing among themselves a problem with the monitor balance. Rebecca said, “I think I need to hear more of us” indicating herself and Danielle who was singing the same part. She then added using a friendly voice, “Turn my mic up. I need to be very loud.” She demonstrated how close she had to hold her microphone to get any volume. “I’m right here.” After the technician had turned up her sound, Professor Rutherford asked, “Is that too much?” Rebecca answered, “It’s never too much,” after which Professor Rutherford laughed.

Intonation Issues

The bass player for the semester had sung and played in the rhythm section of a vocal group at another college before attending UNT. Sometimes the teacher allowed the instrumentalist to identify and solve problems that they heard in the singers. After checking that it was all right to comment, the bass player gave advice to the singers on a section in Thanks For You.

You guys might wanna try especially working through those a cappella parts, speaking of what notes in what chords those are you have. Because, like, the tenor note, the first tenor note is like the sharp 11 and also we’re at a minor 2nd with the altos. And so you should be aware of that before you’re singing it so that you know to balance a little softer, being that that’s not part of the triad of the chord. And it would probably help tuning a lot because if any color tone is too loud in a chord, even if it’s perfectly in tune, it will sound out of tune ‘cause that note will be predominant.

Professor Rutherford allowed the student time to express his idea but made no comment either to endorse or negate the student’s comment. He continued on with the rehearsal. On another occasion, the bassist also commented on the way the singers’
tone affecting their intonation. That time he had not asked the teacher if he could speak before he said, “It really, it’s not ever gonna sound in tune until everyone gets a lot brighter.” On that occasion, Professor Rutherford did not appear to think the time appropriate and told him, “Well, let’s get our stuff put together before you make a comment.” The bassist continued, “I was just saying that it sounds really dark, and if you just smile while you.” Professor Rutherford, interrupting and trying to move the rehearsal ahead said, “Yeah, we’ll take care of it.” He then offered the singers a technical hint concerning the use of vowels and microphone technique. After the group sang again, the teacher did make reference to the technique that the bassist had identified by saying, “Yeah, yeah, yeah. Now see, you’re all connected, and you’re also making a brighter sound with a smile. You need more, I need more of that.”

Tonal Issues

There were times when the teacher left time for the singers to discuss problems they identified with the tone they were using. He was about to change the rehearsal focus from *Dandaya* to a new chart. I asked, “Just before we leave it, on measure ‘35’, as singers, when we change from ‘ay yeh’ it changes the sound. A bit more ‘eh’ on the ‘e.’” Rebecca then modeled the phrase a number of times while I turned to the other singers and discussed the changes that we could make.

On another occasion Professor Rutherford allowed a discussion to take place between the women singers. I spoke to Rebecca and Danielle and told them that Delia and I, who were singing the middle women’s part, were having difficulty singing in tune with them. I identified the problem as relating to the tone that they were using. “What do you want us to do?” Rebecca asked me. I explained that I thought they should use a
more buoyant sound. “Just more like a rounder sound?” asked Rebecca. She then modeled the sound that she thought I was suggesting.

Lyric

The teacher encouraged the students in exploration by not always answering all of their questions. He demonstrated his expectation of their ability to solve problems by requesting they make decisions. An example of that strategy occurred in a discussion concerning the placement of consonants in a lyric. Rebecca asked Professor Rutherford, “Can we decide where we're gonna put the ‘s’?” The teacher’s answer resulted in him giving Rebecca the power to decide, “Yep,” he said, “You decide. We'll follow you.” Rebecca made the decision, “How 'bout then, how 'bout ‘4’ and then really look at each other, to get, you know.”

The singers felt free to bring the teacher’s attention to problems but also continued to solve the problems themselves. The words on the manuscript of Speak Low were incorrect. Brad directed his question toward Professor Rutherford, “Are the words supposed to be ‘Will you speak low to me, speak love to me and soon’?” The teacher looked at the page but did not answer and so Brad directed the same question to Rebecca. After a short pause she said, “Yeah that sounds right.” That time Professor Rutherford did offer support for the student’s decision and said, “I think so let’s do it that way. If it’s wrong we can leave it up to Kurt Weil (the author) to complain.”

The teacher often walked over to the rhythm section to discuss problems directly relating to them. During that time, the singers took the opportunity to discuss issues relating to their parts. Just such an occasion arose when they held a discussion on how, as a group, they should pronounce the word “Jada” in Dandaya. After completing his
work with the rhythm section, Professor Rutherford entered the dialogue with the
singers but accepted their choice of pronunciation.

Musical Form

A few problems arose in rehearsals concerning the form of the chart Dandaya.
The rhythm section parts indicated a different musical form from that in the vocal parts.
The bass player asked Professor Rutherford if he and the rest of the rhythm section
could take some time to sort out the differences. He asked “Are there odd bar numbers
there because it seems every time I count it seems like I count it wrong?” The rhythm
section and the two vocal section leaders compared their charts. After further dialogue,
they were able to identify the discrepancies in the vocal and instrumental charts. The
teacher did not involve himself in the process.

In Farmer’s Market the form had a section for a vocal percussion solo. After the
solo there was a change of key. The problem was that there was nothing written into the
form to allow the singers an easy transition to the new key. Professor Rutherford asked
the students how they were going to establish the new key. The singers indicated that
they had already solved the problem. Sam has perfect pitch and he explained the
singers’ solution. “We were talking about doing a one bar pick-up and me just walking
back into the tune.” Rebecca then told Professor Rutherford, “I think we can find our
notes from that.”

Movement

The teacher would often offer hints to student about the use of body movement in
rehearsal. The following examples demonstrate him allowing the students to explore
problems with movement.
In a rehearsal of the unaccompanied ballad *Yesterdays*, I made a request to ask something of the singers. I wanted to see more body movement in the male singers and gave the reason, “so that we know where you are. Otherwise we might as well just have Rebecca conducting because we need movement from both sides not just all of us looking at her.” After thanking me for my input Professor Rutherford added a hint, “One thing, don’t use your feet, use your hands, your arms like that. Something about people using their feet; it starts to look like a groove tune.”

Another area of movement exploration was the questioning by a student of the teacher’s intent of his own movement. I asked,

> When you were just...I saw you moving your hand here on our notes, you were giving a little ‘ritard’ there. Do you want us to do that? We’re not really sure whether you want that or not ‘cause we’ve been doing it. Then last time you said take our time from them.

I indicated the tenors by pointing to them. Professor Rutherford was not sure at first which measure I was talking about, but after establishing the correct place, he spent time considering the question. Eventually he answered, “Well it would be ever so slight because otherwise they would get into the cadence.”

**Summary of Exploration**

One situation where the teacher expected students to explore problem solving was in the student run sectionals. These occurred at a separate time from the rehearsal. I also identified student exploration occurring in the rehearsal. There were distinct times when the teacher permitted students to identify and solve problems independently from his input. Five areas emerged in which most student exploration happened in the rehearsal: timing and feel, sound, lyric, musical form, and movement.
CHAPTER X

STUDENT PERSPECTIVES OF MUSICIANSHIP AND EDUCATORSHIP IN THE REHEARSAL PROCESS

The third research question led me to investigate the way the students perceived their experience in the ensemble in relation to the teacher’s musicianship and educatorship. I also recorded their thoughts on the growth of their own musicianship and educatorship in the rehearsal process.

Student Perceptions of the Teacher’s Musicianship

In order to discover how the students described Professor Rutherford’s musicianship I asked each of them, “How does Paris’ musicianship evidence itself to you?” The students focused on three areas: the teacher’s visualizations, his knowledge of the musical genre, and his general rehearsal strategies.

A number of students independently described Professor Rutherford’s teaching in a similar manner. They alluded to him acting as a visual artist or painter in the way that he molded the group sound. Some students linked this ability to create a musical palette of sound and emotions to his arranging ability.

When Rebecca discussed the way Professor Rutherford coached the singers, she suggested, “He’ll give us something to picture.” Delia said he was very different from any other director that she had experienced. She explained, “He’s more like a painter you know.” Qualifying her statement she added,

Because he gets emotions or different sounds that he wants, or colors from the group that he couldn’t get if he talked to us in musical technical terms, or in the kind of vocal language that voice teachers use. And he’s not so concerned with those things because that’s our job.
Brad also referenced the way the teacher used descriptive terms to change the musical sound palette even though he believed the students’ themselves had no idea how the method worked. He suggested that Professor Rutherford had an amazing trait of painting a picture of something and gave an example:

He’ll tell you, sing like the clouds or something and you’re like “OK Professor Rutherford,” and you just sing it and it comes out that way because somewhere subconsciously you figured out what it means and you don’t really change anything, you think of the vision that he says in your mind and sing it and it comes out that way.

Simon also really liked the way that the teacher placed his ideas into a visual medium. “I’ve never worked with anyone that was so descriptive…he puts things into terms that nobody else, that I’ve never really experienced with anyone else.” He continued by suggesting that Professor Rutherford used the visualizations to enable the students to discover how they should be feeling when singing certain sections of songs, whether they sing lyrics or syllables.

Some of the students commented on the teacher’s arranging abilities and his understanding of the vocal jazz ensemble tradition. Both Will and Danielle made reference to Professor Rutherford’s writing for the group. “He writes a lot you know,” said Will, and added, “I guess he checks out Vocal Jazz.” Danielle commented on the group performing many of Rutherford’s arrangements. Delia, talking about his method of rehearsing the ensemble, suggested that he always seemed to approach rehearsing from an arranger’s standpoint, considering the singers as an instrument. She described how she most thought Professor Rutherford’s musicianship was evident to her:

He knows what he has written so amazingly well that you know anything can happen at any voice part and he knows exactly what’s going wrong. He knows whose singing the wrong note, and he just knows the rhythms so much, you know, he lives that arrangement.
Brian Paul believed that the teacher’s wide knowledge of performers and styles was an important aspect of his musicianship. He described Professor Rutherford giving anecdotes of times when he played trombone in an orchestra behind, “such and such” a singer. He demonstrated what he thought the teacher might say. “This is what she did, and this is how she sounded.” Brian Paul then continued to explain to me who Professor Rutherford was talking about. “A lot of them were studio musicians that weren't even popular, so he knows the popular musicians, studio musicians, he just knows a wide range of people and their styles.”

Brad brought my attention to the experience that Professor Rutherford had working in the music industry. He suggested, “When he speaks he just oozes musicianship.” He continued by explaining, “He knows exactly what he wants, and if it's not exactly, probably what's going to sound good. His musicianship presents itself in basically everything he does.”

**General Rehearsal Strategies**

When talking about general rehearsal strategies, the comments included pacing of the rehearsal and choice of material. Simon said he thought the pacing was good leaving no time for boredom. He considered the rehearsals constantly challenging and added, “that in itself I had a lot of respect for.” Charlie also mentioned his belief that Professor Rutherford had a lot of control over the rehearsals and due to Charlie’s perceived professional level and quality of the group, it made him not want to disappoint the professor with his own performance. Danielle thought the teacher’s musicianship was evidenced in his choice of tunes for the group. She commented on the way he
rehearsed, “I mean he has this funky stuff that he says but you know, we all know he knows what he’s talking about.”

Charlie believed that certain aspects the teacher’s demeanor were admirable. He supported his comment by adding, “You know, staying controlled in certain situations.” Simon thought Professor Rutherford had absolute confidence in what he was doing and he never questioned anything he said. Simon explained, “I felt that agree or disagree with what the sound he wanted out of his ensemble, he knew what he wanted, and he was consistent about it.” Simon did consider at times Professor Rutherford could be more patient with the ensemble, particularly when rehearsals were close to performances. However, he also acknowledged his understanding of why the teacher became anxious and related his perception of the reason.

The group is an extension of him, and everything we put on stage is a direct reflection of him and he takes it very personally. So when it’s not as good as he knows it could be, or as he wants it to be, I’m sure it’s frustrating.

When I asked Delia to comment on Professor Rutherford’s teaching strategies, she answered, “I don’t know if it’s true or not but my perception is that it has a lot more to do with different kinds of motivating than it has to do with technical aspects.” She continued to explain that the motivation could be a positive kind or “it could be putting the ‘fear of death’ into you by getting ‘real mad.’” She believed it always involved getting the group to focus, “to be there in the moment.”

**Student Perceptions of Teaching Strategies**

During the interviews I asked questions that either directly targeted a teaching strategy or alluded to a teaching strategy. I wanted to see how much or how little the students’ recollections paralleled my own observations of the rehearsal process.
Modeling

When I observed the rehearsals, I discovered that the teacher used modeling in four different ways: using the piano, modeling in an un-pitched manner, modeling in a pitched manner, and using students to model for each other (see Chapter VII). In the interviews I began with a general question and asked the students if they recognized any teaching strategies that Professor Rutherford used. Some students mentioned modeling, but others did not. I asked the students who did not mention modeling directly if they noticed the teacher using any modeling techniques. In my observations, I recognized him using coaching more frequently than modeling. However, I did identify some modeling. I was therefore surprised that most students thought Professor Rutherford used the teaching strategy infrequently. Delia did not recall the teacher modeling at all. Danielle, Will, and Mandy all recognized that he played the piano to demonstrate note corrections. Both Danielle and Will commented that he used un-pitched modeling to demonstrate phrases in a swing feel.

Brian suggested the teacher would occasionally model an *accelerando* or demonstrated accents but added, "He doesn’t model anything on notes as far as sound is concerned. Usually when he does that modeling, it’ll be for purposes of phrasing in order to get a complete line of rhythm.” Brian suggested he would more frequently use analogies to help with phrasing issues.

Rebecca was more explicit in her explanation of the way Professor Rutherford demonstrated without using modeling:

If we have a scat phrase, or if we have a certain line or something, it's all verbalized. All of it is put into words. He’s not really big on singing to us. He can’t show us vocally, but his words are *so* expressive, and the words he uses, once you get a grip of *The Professor Rutherford Language* [italics added]
added] and can understand what he is saying, and it really isn't that hard to understand, I know it sounds outrageous but if you really think about what he's saying, it makes a lot of sense and I think it's very effective. So to me it's just as good as, "sing it this way."

When I asked Brad if Professor Rutherford ever demonstrated by singing he suggested that sometimes he tried to sing, however, his description more closely resembled the use of gesture to demonstrate sound. “He uses his face a lot to describe how he wants us to look when we’re singing.” He demonstrated by trying to imitate the tone of voice Professor Rutherford used. “I wanna see your faces moving,” and then added in his own voice, “He'll yank his face in all kinds of contorted ways.”

In the interviews, none of the students commented on the teacher asking students to model for each other during rehearsals.

**Coaching**

Elliott suggested that the strategy of coaching should include giving students hints and reminders on how to solve musical problems (p. 279). In addition to those coaching tools he also believed that the inclusion of gesture and metaphor as languages of instruction would also assist in the process of developing student musicianship (p. 75).

I recognized three broad categories of coaching when observing the rehearsals (see Chapter VII). Those were the use of hints and reminders, metaphor, and gesture. I identified specific areas within those broad categories on which the teacher focused. As with modeling, I was hoping that by phrasing the question in a general way when asking the students to identify Professor Rutherford’s teaching techniques, I would elicit similar categories that I identified.
Hints and Reminders

In the rehearsals, I identified a number of areas in which the teacher had offered advice and reminders to the singers. Those included timing, feel, tuning, diction, dynamics, story, breath support, attitude and giving positive feedback. I also included hints and reminders given to the rhythm section. In the interviews I also asked each student if they thought they could work with a vocal jazz ensemble rhythm section from listening to Professor Rutherford to the comments to the instrumentalists.

Timing, feel, tuning, diction and dynamics. Very few students made reference to receiving specific coaching for their timing, feel, tuning, diction or dynamics. Simon mentioned that the teacher placed emphasis on jazz feel. He reminded them not to rush phrases, to lay back on certain beats, and not to be so quick to get through phrases. Brian, when relating Professor Rutherford’s approach to promoting expression in ballads, gave an example of the teacher’s way of coaching diction.

The technique he emphasizes most is just movement in the face and over exaggerating lyrics. And also having motion in the body as well to compliment that; but mostly just to exaggerate the lyrics in order to get them to come across through the speakers to the audience.

Story. During the interview process I targeted one particular area in my questioning. In the pilot study I established the use of story was a strong theme recognized by both the students I interviewed and in my own observation of the rehearsals. That theme was also prevalent in my observation of rehearsals in this study. I felt it important to find out what the students thought about Professor Rutherford’s use of story. If they did not bring attention to it independently in the interview, I asked them what they observed about the teacher’s treatment of text in a ballad.
All of Delia’s vocal jazz experience before UNT was as a solo singer. The development of story, she told me, had always been an important idea to her. Story she considered to be Professor Rutherford’s main theme song and that he had reinforced that idea for her. She suggested that after being in academia for a while she realized that “it can be really easy to forget why you are singing in the first place and what the most important things are overall, and so I think that he needs to say that all the time.” Simon also felt that singing a story was something that was very important to Professor Rutherford. “That was the word that he always uses.”

Diedre told me it took her a long time to understand what the teacher meant when he used the word story. “In the end,” she said, “I realize now that’s what it’s about. You know I used to think, God, he talks about story so much. What’s this story thing we’re going on here and he says all these weird things I don’t understand?” Barbara began by saying, “Well you know he is always focusing on story, story, story.” She continued by explaining for her, it translated into the teacher asking for more use of dynamic and for more focus on how the text worked. She became more specific and said, “I guess a little more focus on learning the notes and then forgetting them so that you can put more emotion into it. That’s really what sticks out for me.”

I asked Charlie how he thought Professor Rutherford approached ensemble interpretation of a ballad. He explained,

Certainly, things like the story being the most important part of a vocal group, I think, is something that is very important that a lot of vocal directors have not grasped, at least in some of my experiences. The importance of the story I think is something that sticks out in my mind about Professor Rutherford.

Sam’s major at UNT was jazz trombone performance. I asked him about his approach text interpretation and if could comment about the way the teacher
approached text. Although he did not use the word “story,” he said, “I notice that he was always talking about emphasizing certain parts of the text, where you know words fell, and what words were more important than others.” Because I had asked Sam particularly about ballads he added, “Yes I think Paris really tries to get into the words and the emotion of the text to try to get more out of the group.” This question also led Sam to admit that he felt he did not think about the text as much as the teacher would like the singers to. He explained,

I always kind of just took it as the fact the text is part of the music, and I guess the audience pays attention to what the text is but I am not sure I really think in performance, I mean sometimes there are times in performance, there are times in rehearsal when I’m thinking about the text more than at other times, but I’m not sure I think about it as much as I should. Maybe that will change with time and you know maturity of musicianship but prior, I don’t think I thought about the text nearly as much prior to him stressing it so much when I got in the group.

Will mentioned the word story in answer to another question. I asked him to explain his awareness of dynamics in the ensemble. His answer focused on the emphasis of story and in the way the group approached phrases. He used active terms such as energy, moving, and exciting to demonstrate what he meant.

We’re always trying to put some story in something; we’ve always got to keep something moving. You know we can't be just real static. It depends. The audience you know is expecting that we give them a good show. That includes, making it exciting for them. We’re always trying to put as much energy into it as we can.

_Breath support._ A number of students commented on the teacher’s use of the term support. Brian recognized that one of the few technical aspects the teacher would remind them of was “support, support, support.” “As far as vocal technique was concerned,” said Danielle, “the word that Paris used everyday in rehearsal was ‘support.’” Consequently she gave Professor Rutherford the nickname, “Mr. Support.” She made a specific reference to a time when the teacher used the word support. It was
when he reminded them they were singing under pitch. Delia also mentioned that the teacher reminded them of their breath support many times in rehearsal. She also observed that he did not advise them how to physically achieve support.

**Attitude and giving positive feedback.** During the interview Charlie began to talk about the teacher’s attitude in rehearsal. “One thing in particular, certain aspects of his demeanor are admirable, you know staying controlled in certain situations.” He expanded on the subject by discussing some of the teacher’s tactics saying that Professor Rutherford was not afraid to call on students’ personally to put more energy into what they were doing, but that he wasn’t quick to anger, and did not insult the students. “It was more of the quiet look [italics added] type of discipline that I think I respected about him.”

Rebecca spoke similarly about Professor Rutherford’s attitude and said she thought he was very patient and that it took a lot to anger him. The reason for this she believed was because the teacher had initial respect for his students. However, she added that when people were not doing their job, not learning their music, he could become angry. The anger did not manifest itself physically in the way she had seen other directors throwing things around the rehearsal space, but verbally, by bringing the ensemble’s attention to the problem. If the group did not appear ready for a concert she told me Professor Rutherford would ‘just lay it down’ and say, “I will not go into that performance with a mediocre group.” She gave another example of what the teacher may say, "My group will not sound bad, they will not, that's all there is to it, so get working."
**Rhythm section.** When listening to the teacher talk to the rhythm section, timing was a recurring theme. I also observed many of the students discussing vocal problems among themselves at times when he addressed the instrumentalists. Since I knew some of the students were going to be educators, I asked them all if they would feel comfortable teaching a rhythm section and if they had learned enough from listening to the teacher in this context.

Barbara’s comment was general. She said, “I think I learned a little bit from his communication with them but I also always felt that it was kept very separate from the group.” She pointed out that the singers were not included in that part of the process. Will said he could identify with the rhythm section because he also improvised but did not specify details of what he had learned by listening to the teacher’s comments.

Sam was the singer who stood furthest away from the rhythm section and consequently found it difficult at times to hear when the teacher directed comments to the instrumentalists. Although a trombonist as well as a singer, Sam suggested the comments were not necessarily relevant to the singers because the teacher would be talking to the rhythm section “more with the view of their accompanying rather than taking part.”

Delia admitted that a lot of times she didn’t really understand what the teacher was talking about. “He just has a different approach than I would take, so he baffled me a lot with what he was saying to them” she confessed. She continued to say that Professor Rutherford had specific ideas on how he wanted things to sound, and that her ears and ideas were not so specific as his, “and never will be, and so to me, if they’re
playing the right notes and they have a good feel, you know, then that’s fine. But lots of
times, what he was saying confused me.”

Charlie, a pianist, was the only singer who was also a rhythm section player
Although admitting that it was easy to start talking to his neighbor during the times the
teacher addressing the instrumentalists, he said he felt it was important for the singers
to be aware of what Professor Rutherford was saying to them.

The three students who had either begun teaching practice or were shortly to
begin directing a student ensemble were Brian, Simon, and Rebecca. I asked both
Brian and Simon if they would feel confident working with a rhythm section. Brian said
he would only feel confident working with advanced players because, after listening to
Professor Rutherford in rehearsal, he had some understanding of how bass, drums and
piano worked together. He suggested that if they were advanced, he would be able to
give them ideas but could rely on them primarily to be self-sufficient. However, he did
not feel comfortable working with a group of beginners.

Simon thought he would be out of his element working with a jazz rhythm section
and would not purposefully seek out a situation. However, he felt that because of his
experience in Jazz Singers, watching and listening to the teacher, he had gained a little
knowledge that he could apply if he found himself in the situation.

Rebecca was soon to be directing the second vocal jazz ensemble in the
following semester. As the lead singer in Jazz Singers she stood closest singer to the
rhythm section. She thought it easy to listen and learn because the rhythm section and
the teacher were physically close to the singers and “we have no trouble hearing
anything.” Rebecca, like Delia, also suggested that Professor Rutherford wanted to hear
the rhythm section playing a particular way. She explained that, in the teacher’s mind, if they did not play a certain way, the singers would not sing the way he wanted them to. She gave an example of what the teacher might say to the instrumentalists, “This is how I wanted it to feel, it’s not feeling this way.” Rebecca thought the rhythm section, at times, did not understand the teacher’s terminology. “They don’t speak Paris, they don’t understand,” she told me, adding that sometimes it took a long time for the instrumentalists to understand the instructions and play the correct feel. She explained that was the reason the singer’s did not listen and learn from the teacher’s comments, because they stopped paying attention. Speaking for herself she said, “I learn from his comments, but I end up, it gets tiring, having to sit through what seems like a rhythm section rehearsal sometimes.” However, Rebecca did give examples of scenarios where she felt she really did learn from the teacher. She explained there were times when he would say something that nobody had thought of. She gave an example of a suggestion that he made, “Why don’t you play like this?” She said he would follow that with a verbal example. Another scenario she identified was when Professor Rutherford told the guitar player, “When you play with singers, this is what has to be done.” Rebecca believed she could learn from him when he made those types of statements.

Simon also recognized that the singers lost attention when the teacher worked for a long time with the rhythm section. He admitted that sometimes he became bored, but at other times he heard things he could apply to working toward raising his own musicianship. For the most part though, Simon felt that it was a beneficial part of the rehearsal, as a vocalist, to watch the teacher working with the instrumentalists.
Metaphor and Analogy

In my observation of the teacher’s use of metaphor in rehearsal, I separated my comments in reference to the singers and the rhythm section. I also identified specific uses of metaphor and analogy in relation to the ensembles energy level, emotion and story, and tone production. In the student interviews, some of the singers discussed Professor Rutherford’s use of metaphor and analogy in general terms. Others gave examples of how they believed their use by the teacher caused the students to focus on changes in emotion or tone. A number of singers believed that the metaphors or analogies assisted them in their performance even though they did not always understand what the teacher was trying to achieve. However, there were also those who became frustrated when they couldn’t understand the metaphor and would have preferred more direct instructions.

Brian felt some of the teacher’s analogies were difficult to understand but they did make him think about things in different ways. “If you can relate it to something outside music you can apply it to music easier” he expounded. He gave an example of Professor Rutherford talking about “pianos falling off trains.” Brad felt once he had figured out the analogies, he gained a visual image as to what he believed he was supposed to be hearing. He explained, “It usually wasn't an aural thing he did, it was a visual thing he did that helped me learn.” He continued to describe how the teacher used unusual phrases in order to get the singers to create a particular tone. Brad suggested that rather than saying a statement such as, “you need to do this with your support and this with your voice,” Professor Rutherford would say, “this is an in your face [italics added] kind of sound,” “this is an autumn breeze [italics added] kind of sound,”
sound” or, “this is an *amber light’s* kind of sound.” Brad believed that it was up to the students to find out how to create the sound to match the teacher’s description.

When I asked Charlie about Professor Rutherford’s teaching techniques, he told me the first thing that came to his mind was the teacher having, “these funny little things that he says.” The one that stuck out most in his mind was “look at me, I have a little bonnet on my head.” He explained, “You know, that painted a pretty clear picture of how we were singing that selection. I don’t remember what it was now, but it certainly made its point.”

Mandy told me she had talked to a lot of other singers in the group concerning Professor Rutherford's use of metaphor. “We all came to the conclusion that he says weird strange things sometimes, but if you think about it, what he says while you’re singing, it really does come out that way.” She used the example of a phrase that the teacher had used, “act like you just won a million bucks.” Mandy felt it made her think, “Oh, then I’m happy, but it’s not just that” she added, “the way that he phrases things, it’s not just like happy or just like sad, it’s like you see it in a whole different way.”

Sam found that it was difficult at times to understand what the teacher wanted when he phrased things in, as he suggested, “a Paris sort of code.” He felt other directors might have phrased things in a simpler way. He did however acknowledge that even though he found it difficult to understand what the teacher wanted, “that maybe it did something in the inner psyche that causes the subconscious to make some changes that we didn’t really even know were there.” Sam also brought up the quote “sing like you’re wearing a bonnet,” and added that he had no idea how to interpret the phrase but
that it unified the students’ focus by making them all look at each other and ask “What?”

Sam also suggested:

> It adds a little light to the rehearsal you know. Sometimes he’ll make analogies that are less out than that, I guess that tend to be more in line with the music though and those help. Like anyone, like any teacher can make a cogent analogy relative to the music.

Barbara also felt frustrated at times because she believed the teacher knew what he wanted from the singers but she could not personally understand because, “he always speaks in all these metaphors so abstractly.” She joked that she needed a “Paris Dictionary” to understand him. However, she also admitted that his words led her to experiment with changing her sound.

I asked Delia if she could understand the language the teacher used the longer she was in the group. She replied “Definitely,” and continued to explain. “The longer that you know him and hear the way he talks, you can apply it more quickly to singing.”

I also noticed that Professor Rutherford used metaphor when coaching the rhythm section. However, the singers only gave examples that related to their own vocal role in the ensemble.

**Gesture**

During my observation of the rehearsals, I noticed the teacher using many different gestures. Some gestures I would expect every ensemble director to use, for example to show tempo, phrasing, and dynamic cues. The students’ recognition of the teacher’s use of gesture tended to be in relation to controlling their vocal sound.

Barbara and Sam particularly felt that Professor Rutherford use of gesture was helpful in showing the singers how to physically make certain sounds. Barbara said, “He would try and use his face to describe the tension or the stridence of the sound.”
gave a reason as to why she found that useful. “That would always help, ‘cause then you know, I can picture his face.” She demonstrated the teacher’s facial gesture, as did Sam when he discussed the technique. Sam also thought remembering the gesture made him consider what he needed to physically change in order to make the sound the teacher wanted.

_Scaffolding and Fading_

In my observations I identified the teacher using five types of scaffolding techniques. He continually updated written rehearsal schedules, used audio recordings, played notes or chords on the piano along with the singers, used timing aids that included metronomes and their body movement, and lastly, increase or decrease of rehearsal tempo. I was eager to see whether the students had recognized the teacher using any of these techniques as tools to develop their own musicianship.

I asked the students about one scaffolding strategy directly. It was the use of recording as a technique to develop musicianship. I was therefore not surprised to find the only reference the students made to the teacher playing the piano was that already identified as occasional modeling. A few students briefly mentioned that he encouraged them to use their bodies in the context of assisting with expression or tone rather than to assist timing. No student recognized the teacher using tempo changes as teaching strategy or the introduction of the metronome in rehearsal.

In reaction to being questioned about recordings, both Rebecca and Mandy commented on the teacher bringing in recordings of professional artists for the singers to listen to. Rebecca believed that Professor Rutherford had a particular model of ensemble sound in his head, and that affected the way the ensemble interpreted songs.
She suggested that was why he was “choosy” about which singer he would place on each part. She explained, “He won’t put just any old high singer on lead soprano because if their voice is too big, or too small, or too this, or too that, it won’t get the model sound that I think he likes.” She added to her explanation:

> If there is a recording in existence, like a *New York Voices* recording, he will use it, or if *Diane Reeves* has sung a song that were doing as a ballad, he will always give us a learning tape. Not so much to learn your notes from this, but at the beginning of the year, he says “here's all I can find on the repertoire we are doing,” and we will have an example of each of the songs if he can find one.

Mandy also mentioned the teacher’s use of recordings by the original artist to play as examples to the singers. One of the charts in the semester was *Bird Alone*. *Dianne Reeves* recorded the song and that was the rendition the teacher used as inspiration for his arrangement. Mandy brought this up as an example of Professor Rutherford using recordings as a way to enable the singers to produce the sound he wanted from the ensemble on this particular chart.

Brian also suggested the reason the teacher gave the students recordings of the original artists was to emulate the style of the recorded ensemble. He believed Professor Rutherford gave them *New York Voices* recordings so they could capture the “edginess and brilliance” of the group’s sound and that he gave them a *Singers Unlimited* a cappella recording as an example of the depth of that ensemble’s particular sound.

Simon said he used the recording as part of his personal practice and that listening to it really helped him learn his part. He listened while driving and said, “When the first few weeks went by I was pretty solid on all the hard parts because I had listened so hard to everything. It was just a matter of getting the feel down.”
Having observed Professor Rutherford encouraging the students to record themselves out of class, I wanted to find out whether the students mentioned this technique and the importance they placed on it. Rebecca referred to the teacher stressing the importance of recording to his students and gave an example, “If someone is singing out of tune, or there is poor intonation or tone quality, then Paris tells them to record themselves.” She added that the teacher commented they might be surprised if they recorded themselves to hear their voice alone from the group. Rebecca considered that it had changed her life to record herself and she felt it really worked. She also brought up the strategy that the teacher used when he was short of rehearsal time. “He will have people submit a tape to him or they will not be participating in the song,” and added her feelings on the process, “When that happens it’s pretty bad.”

Barbara admitted she did not record herself often, but thought hearing the women’s section recorded was more useful to her. She reasoned, “Your intonation with the group at the time when you’re making the sound you know, it has to be key.”

When talking about the studio recording, Charlie mentioned he thought the “in-class recording process” was beneficial because it forced each singer to pay attention to detail. He talked of the balance of time spent using standard rehearsal techniques and those of recording and listening back. “I think that recording can be a good thing, it’s just where do you draw the line as far as we just need to get on with rehearsal? I don’t know.”

Many of the students did not mention the in-class or personal recording process, however I asked all the students what the sessions that took place in a professional recording studio had taught them. Delia thought the recording process was the pinnacle
of the semester for the ensemble. She believed each singer needed more vocal control, more ability to blend, and be more on pitch when recording in the studio. She suggested that mistakes made in concert would soon be forgotten as long as story and energy were present, however she said of mistakes made on a recording, “Every time they hear that, they'll hear you if you stick out.” She explained for her, the hardest part of recording, “Especially when you have been in the studio for a long time, is to make a recording that the audience, without the benefit of visual clues, want to hear again.” She believed that was achieved by “Some kind of emotional effect, or some energy, or intensity.”

Barbara and Will both commented on the expense of recording and suggested it was good to be given the opportunity to get an overall view of how the process worked. Barbara felt her intonation improved due to her involvement in the recording sessions. She became aware of her pitch and volume because of the clarity of the recording and improved her ability to balance her voice part within the group. Will, commented that the experience was good, and added that the teacher was ever vigilant on keeping up the singers’ energy. “He was there and he was going to make us, whatever he had to do, to make us sound like we’re really energetic even though you know we’d been in there for ever.”

Delia began by bringing my attention to the fact that the recording experience felt very professional to her but that she had also suffered from nerves, especially while recording her solo. Although she had been given the opportunity to record the vocal passage a number of times, she assessed that Professor Rutherford “Didn’t know what to say and every time he opened his mouth he made me even more nervous than the
time before.” She reminded me that Rebecca and I left the control room to join her in the main studio in order to give her advice on her solo. Ultimately she thought it a great learning experience and believed that Professor Rutherford was treating it as an educational experience and not just trying to make a product to sell. “He invited us a lot of the time to the mixing sessions” and she said and added that he would invite them to come early to the recording session so that they could see the process of setting up the studio for the recording.

Sam also enjoyed the recording session and felt, because the singers could hear more clearly using the headphones, it helped with tuning parts and with the blend of the singers. At times he thought Professor Rutherford would say, “That was it” after a take that he personally did not feel good about. He reasoned that the teacher “was listening for very specific things that he heard and maybe was ignoring other things we were hearing, which happened in class as well as the recording session.” When I asked Sam to be more specific he mentioned one recording where he thought the singing was out of tune or out of time. He then interpreted what he believed the teacher was listening for. “I think he was listening more to a linear, you know where the line was going.” I asked Sam if he still felt the same about the tuning and feel when he heard the playback of the recording. He affirmed that he did but explained that he probably was listening for the problems. He added, “But whether or not he heard that and didn’t think it was as major as it was to my ear, you know, I don’t know exactly what he thought.” Sam also commented about times when, “he would be making suggestions or whatever and after so many playbacks or takes or whatever I couldn’t even tell the difference. You know my mind was numb as to what was going on.”
I asked Simon what benefit he felt that the group had gained from the studio recording process. He commented that the instant feedback from the recording was beneficial and it helped to “shine a light on aspects of one’s own performance that you didn’t realize were there. Sometimes I noticed during the recording sessions that I was singing sharp and I didn’t even realize it.” Simon also commented on the emotional input to the recording process:

One of the problems I think any group goes through when they record is that you tend to get so self conscious with those microphones in your face that the sound starts to get very academic, very left brain.

He continued to explain that he thought everyone was working so hard to sing in tune and not make mistakes, but when listening back, “It starts to hammer home the difference between something having no life to it and something having total life to it, what Paris would call ‘The Story.’” Simon also liked that Professor Rutherford made himself less present during the recording process and because of that he felt the group was suddenly working a lot better. He explained, “more with each other than us through Paris.” Finally he gave his opinion on how the teacher “handled himself” in the recording sessions.

Again knowing time, I mean he cuts right to the point, goes right to where the problem is and says it, and fixes it. I really respect that about him, again I think that is one of his real strong suits, being able to run a rehearsal or a recording session and keep things moving. I think that is one of his talents as a teacher.

Charlie found the recording sessions somewhat frustrating and intimidating. “Detail is much more important in those environments,” he told me and, although he had previous experience in a recording studio, he considered his ability at a lower level than other singers in the ensemble.
Articulation

Collins, Brown, and Newman (1989) suggest the teaching strategies of articulation and reflection are used to develop problem solving in students (p.481). When looking at those strategies in a musical context Elliott (1995) proposed that the goal of articulation is self-awareness and it helps students supervise (or reflect on) the processes they and their fellow practitioners are using, (or not using) to find and solve musical problems (p. 280).

When observing the rehearsals I noticed that Professor Rutherford used the teaching strategy of articulation frequently but also observed that at times, he received no answers from the students in reply to his questions. I asked the students to comment on the teacher’s request for input from students. I was hoping they would comment on the type of questions that the teacher asked them.

Rebecca told me he asked a lot of questions such as “What do you hear?” and that the questions were open to the whole group and not restricted to the section leaders. I asked her if there were any specific areas he would target. She included intonation, consistency of tone, blending, overall feel, swing interpretation, sound system and story. “A question that he used a lot,” Rebecca said, “was what do you think of when you’re singing this passage?” She also gave a more detailed example. Professor Rutherford would sometimes ask one section to sing a passage and then ask the other section to comment. She said he would ask questions like, “What do you hear?” If he got a response such as “It’s Good,” he would then ask, “What was good about it?” She added, “He will keep probing until he gets some details.”
Brad also identified problem areas where Professor Rutherford requested answers from the singers. These included where to place cut-offs, dynamics, and rhythmical problems. Brad said at times these were open questions to all singers, and other times were directed toward the section leaders.

Brian suggested the teacher would ask for more student input in the learning stages of a tune. Brad believed the reason was because Professor Rutherford wanted his students to be involved in the learning process. Being more specific he said, “Tempo he was incredibly open to, and ideas on how things felt.”

Barbara said Professor Rutherford would usually single out one person. She admitted, “and you’re on the spot, and it’s obvious you’re on the spot.” Charlie also thought it uncomfortable for the student when put in that position but also believed it good because, “It forces you to form your own ideas of what is going on, and just as part of the classroom experience, it wakes everyone else up to pay attention.”

Three of the freshman admitted apprehension when the teacher asked them to articulate. Danielle said she would feel nervous and tongue-tied and would “say something really stupid.” Will believed he did not have enough experience to answer the questions after only one semester. Sam felt it depended on the situation and added, “Sometimes there were questions that he asked that I just didn’t feel I had enough experience yet singing in general probably, or in particular singing in that ensemble.” After reminding me of his freshman status he added, “and there were even yet other times where I felt really strongly about something and then I would get my input.”
Comparative Reflection

Elliott suggests, “The strategy of comparative reflection takes the idea of articulation and reflection one step further.” He reasons, “Differences among students’ reflections expose what proficient and expert students are thinking and listening for and what less knowledgeable students are overlooking” (p. 280).

I asked each of the students to give me their impressions of discussions that the teacher would hold during the rehearsals immediately after a concert. I was interested to see how the descriptions varied between the singers, whether there was a difference in the way the students with less experience in the ensemble described their impressions from those with more experienced.

Most of the students were positive about the reflective sessions regardless of their tenure. Rebecca had been in the ensemble the longest and had the most experience with the sessions. She gave specifics as to how the teacher organized them. “Usually, Professor Rutherford would talk through the whole program from the beginning, commenting on each individual tune and not leaving anything out. He’s usually very positive.” She gave reasons as to why she believed he was positive. “I think that it is because we usually pull it together for a performance.” However, she also emphasized that the teacher was honest if he thought there were problems. After addressing each tune, he would request input from the students. Rebecca felt the students were not afraid of speaking up even at times when not specifically asked. I asked her if she thought the reflective sessions an important part of the musical process. “I think so,” she said and explained, “I think everyone likes to have the approval of Paris, to know what he thought, and to know that we pleased him is
important.” She suggested that it was also good for the group’s own performance because all the ensemble members were trying to make each subsequent performance better.

Brad and Barbara also commented on how positive Professor Rutherford was. Brad suggested that he was often more positive than the singers themselves. He gave an example of what the teacher might say, “Oh I don’t know about that song, it had a story, but maybe it was a little out of tune but it had story so don’t worry about it.” Barbara also thought the teacher was usually the last one to give criticism or say negative comments. She believed the sessions gave the group a feeling of closure. Like Rebecca, Barbara also referred to the group wanting to please the teacher. “And of course we need his approval,” she said continuing to explain, “It helps so much to see we’ve made him pleased or if he’s satisfied with our performance.” When I enquired as to whether she found it interesting to hear other students’ comments and how they may differ from her own, she replied she couldn’t mention specifics, but that “it seemed like we were all on the same level or I felt like they usually noticed the same things that I did, or had the same comments that I would have.”

Delia also mentioned that the difficulties arising in concerts were very different from rehearsal problems. She explained, “They were often problems that one would never imagine happening. If you don’t discuss them, then you can’t be prepared for them to happen again.” She gave an example of a concert where the teacher counted off a song before the singers were ready to sing. The consequence was the singers missed their entrance. Another reason to discuss problems after concerts she
suggested was, “If you don’t talk about it, then how are you going to become good as a group, dealing with things that go wrong?”

I asked Delia if both Professor Rutherford and the students contributed to the sessions. She replied “Yes,” and added she felt it important for the singers to be part of the discussion because they were physically experiencing the concert. She gave an example of the way the singers stood in formation on stage and how this was problematic for visual communication. She thought it important for the ensemble to share what happened in the concert in order to prepare and improve the next performance. She added, “I think that because we do that, Jazz Singers has always been very good at dealing with stuff that goes wrong.”

Most of the newer singers were positive about the reflective sessions and conveyed views similar to those of the more experienced singers. Charlie thought they were productive because the students were given opportunity to voice their opinions about performances and were able to highlight areas that needed more work. Simon also considered the sessions positive and said he took a lot of mental notes.

Danielle suggested the students could learn from talking about things to change in future concerts. She felt the sessions gave everyone opportunity to give their opinion. She suggested it was also good feedback for the teacher because he could tap into the singers’ feelings about their performance. Mandy thought the sessions were “great” because it allowed her to get some positive validation of problems that she had recognized. She believed it enabled the singers to give their own opinions and to identify areas that may need more work.
The two men who had joined the ensemble that semester were not as positive as the other singers. Will said he would always walk away frustrated because he felt he made mistakes in the concert situation that he had not made in rehearsal. However, he did believe the sessions were beneficial because the group could identify what they needed to work on during performances. “You know like performances aren’t rehearsals. You know a lot of bad things can go wrong.” Sam also mentioned that performances were different from the rehearsals because of so many extra factors that came into play, such as the presence of the audience and sound equipment problems. He also admitted that the discussion sessions were new to him and explained that his instrumental ensemble conductors did not use the same strategy. He was not sure that they were really necessary because he felt that “sometimes we were arguing about things that we didn’t have too much control over.” He continued, “I had my own opinion about them and didn’t necessarily think they were always appropriate to share with everyone for whatever reason.” He supported his argument by suggesting “there are things that happen in live performance that you cannot necessarily plan for and those are quirks that are likely to change from performance to performance.”

Exploration

The last of Collins, Brown and Newman’s (1989) three categories, exploration, is a strategy to encourage learner autonomy (p. 481). Elliott (1995) explains that in order to develop critical and creative musical thinkers, students must be coached toward exploring, generating and selecting musical problems and solutions themselves (p. 281). During my examination of the rehearsals I observed students finding, reducing
and solving musical problems independently of the teacher. Professor Rutherford appeared to encourage this autonomy by allowing the students to express themselves.

In the rehearsals I recognized exploration occurring in the following areas: timing and feel, sound balance and tuning issues, understanding the use of lyric and musical form, and the use of body movement in the vocal jazz context.

Professor Rutherford encouraged student exploration and expected them to hold a weekly sectional. This hour was in addition to his instruction. As previously mentioned a male and female student were leaders of these gender separated rehearsals. In retrospect, in order to see an arena where student exploration was expected to happen, I believe I would have gained much by video taping the sectionals. Since I omitted to do so I was only able to obtain perspectives of this important part of the learning experience through student interviews.

In order to find out the students’ perceptions of their own learner autonomy, I asked questions concerning their input to the rehearsal process and also, that of their peers.

Danielle believed that Professor Rutherford gave students more responsibility in relation to the length of time they had performed in the ensemble. She also thought that he controlled the amount of responsibility he gave the students in a positive manner. “He’ll do things to push you, but nothing that he knows you can’t handle.” Delia also suggested there was student leadership in the ensemble provided by Rebecca and I.

Delia thought she noticed a difference in the amount of student input in the charts that had been written by outside arrangers in comparison to those arranged by the teacher. She suggested that Professor Rutherford allowed students more control over
the development of the tunes that he had not arranged. She said, “And if things needed to be changed, we changed them amongst ourselves more, and we did a lot more in sectionals about the tunes that he didn’t arrange than the ones that he did.” Finally Delia added an observation of her own awareness of this scenario. “I think, and I don’t think that it has been so obvious to me before, but definitely in this last year.”

I asked Barbara how she felt about her own input in the ensemble. She too admitted that it had grown over time. “The longer you’ve been in the group, I guess the more justified you feel to give your input.” She said that led her to feel occasionally that she wanted to share her ideas with the group but she didn’t always say everything she thought.

Rebecca remembered back to her first semester in the ensemble. Initially she tried to get used to everything that happened in rehearsals but remembered that she became a more vocal in her second semester.

I asked both women and men about peer learning and their own input in the sectionals. The response was very different from the two sexes. The women were more positive than the men about their experience. The explanation for this may have been that Rebecca, the women’s section leader, had a number of years experience as section leader, and was also a graduate student. The women’s section also had more singers than the men, and on average, they had experienced a greater number of years singing in the ensemble.

Delia thought the women’s section worked really well. She said her opinion was always accepted, had no problem giving suggestions, and felt very comfortable in the section. She admitted the comfort came with more experience in the setting. Barbara
had also been singing in either the second or the first group for more than a year. She said she always enjoyed sectional and felt they were productive. “We’re a pretty autonomous group so we knew what needed to be done and could do it, but still had a good time with each other. I always enjoyed that a lot.” She also felt she was given room to give her input.

The men did not talk as positively about their sectional experience. Brian had been the male leader for the previous few semesters but he was no longer singing regularly with the ensemble since he was on teaching practice for the semester. Two of the four male students were new to the ensemble, and the other two had little experience in ensemble leadership, consequently, it was necessary for Professor Rutherford to run the sectionals for much of the semester. In the latter part of the semester, Brad, the student with the longest experience in Jazz Singers took over the role as section leader.

Charlie talked about the previous semester when Brian led the sectional. He thought the rehearsals were organized and the students had respect for Brian’s musicianship. Charlie suggested Brian was able to recognize mistakes and correct them. He also said that sectionals were productive with Professor Rutherford, but toward the end of the semester, when the students were on their own, “it felt like we just sang through stuff.” He thought the reason for that was because no one in the section had a lot of experience. However he gave an example of learner autonomy by adding, “At times Will and I got together and just rehearsed the two of us, and I always felt like those were very productive times, because in those situations you can figure out, OK, we’re singing two different notes here.”
Sam felt the sectionals toward the end of the semester became more of a group effort. He said they would work on intonation and group blend and gave the following example, “Occasionally we’d say that we have a line here that just doesn’t work, and sometimes we’d talk about something Paris had said in rehearsal.”

Rebecca summed up what she felt was expected of her as the women’s section leader. This opportunity arose in her second year in the ensemble. She sensed that she was expected to run the sectionals and rehearse the group. “I knew I was going to have to have bigger ears and be able to hear when perhaps people were singing wrong notes, or the balance wasn't right, things like that.” She also discussed her role in the rehearsals with Professor Rutherford. In her first year in the ensemble the male section leader was a graduate student with many years of experience singing in the ensemble. That student, she explained, had a strong voice in the ensemble, but she added that now there were no older students in the men’s section and consequently, “Whenever any question is asked, it is directed to the girl’s section leader and when there is a problem in the guys, many times I solved it rather than the section leader of the guys.”

Student’s Perceptions of their Educatorship

My primary line of questioning for the students was directed at the music making experience in the vocal jazz ensemble. However, I was interested to know if they considered that experience enough to give them understanding on how to approach teaching a vocal jazz ensemble themselves, or if indeed they were interested in doing so. I asked them questions such as: Do you ever want to teach yourself? Will your musical future involve teaching? Do you think singing in the ensemble has prepared you to direct a vocal jazz ensemble?
Mandy was very quick to answer the question saying she came from a long line of teachers and it was a goal of hers to teach a high school choir, jazz choir, or jazz band. She thought after finishing university, she would be able “to offer a lot to kids in the form of vocal coaching or in a high school jazz choir.”

Will, had also just finished his freshman year. He thought he may teach trumpet but didn’t believe he would be teaching singing unless, “I get my act together.” As far as teaching a jazz vocal group he believed he almost had enough knowledge where he could go in and “Do OK!” although he added that he “wouldn’t do a great job but at least he would now know what was going on.”

Sam, also an instrumentalist, mentioned he would soon like to begin teaching private trombone. He thought he may enjoy teaching and added, “They say that teaching is one of the most effective ways for you to learn yourself.” As far as he was concerned, at that point in time, he had no aspirations to teach a vocal jazz ensemble.

Brad would not mind teaching a jazz choir, but that “his main thing” was teaching one on one. He also preferred to teach in a situation where the student had reached a certain level of maturity because he did not want to have to keep saying the same things that he was told, “You know like, be quiet, stop talking.”

Charlie, although not considering teaching as a profession, had plans of directing a church choir in his future. He admitted that some of his motivation to sing in Jazz Singers was to be able to watch how Professor Rutherford handled a vocal jazz ensemble. Charlie believed he had learned enough to direct an amateur group rehearsal but did not know if he could hold his own with a higher-level group. “But I certainly think I’ve learned enough to start somewhere,” he said.
Barbara had been in the ensemble for three semesters and thought it would be fun to direct a vocal jazz ensemble but believed it would be hard work. At that particular point in time but maybe she did not feel ready but would consider it in the future. Delia did not see a scenario where the opportunity would arise but thought she would be comfortable directing a group.

Brian and Simon had both completed a semester of teaching practice at the time of the interview, although neither of them had experience teaching a jazz choir in the schools of their practice. I asked Simon if singing in UNT Jazz Singers for a year had made him feel more prepared to work with a vocal jazz ensemble himself. He indicated that before the ensemble experience, he worked with Hi-Los or The Four Freshman type of repertoire. He had previous experience with this four-part male group singing style. Now that he had worked with Professor Rutherford, he felt more prepared to work with different repertoire but still would have to grow into that kind of job.

Brian said the experience in Jazz Singers had prepared him to polish an ensemble but that he was not experienced in teaching notes. He continued to explain “I'm hoping that I could have almost a professional enough group in high school that they would be able to learn notes and things outside class. If that's what I have, it has prepared me really well, but to teach notes I am not sure how to do that.”

Rebecca was about to become the director of the second UNT vocal jazz group as part of her teaching fellowship. Consequently she had been putting thought into how she was going to tackle this task before I interviewed her. I asked her in what way singing in Jazz Singers had prepared her for the task ahead. “In every way, in every aspect,” she began. “I think that I'm gonna direct jazz singers like a miniature version of
Paris.” She admitted that she liked the way Professor Rutherford interprets ballads but thought that she would not be asking as much of her singers as far as “What do you hear?” because she did not know if their musicianship would be high enough to answer. “Especially,” she added, “if they were all in a vocal jazz ensemble for the first time.” She added that she would not exclude verbal interaction, but initially not as much as Jazz Singers. Rebecca believed it would be a waste of rehearsal time at first, but that over a time period she may begin with, “I'll just tell you,” then move to, “You get what I mean?” and then “Don’t you think?” By this stage she thought that some students would be able to “talk to her.” “I don’t know, we'll see, I'm completely playing it by ear,” she admitted. I reminded Rebecca she had told me earlier in the interview that she had learned much from the process of herself and her peers answering Professor Rutherford’s questions, and also, that if she didn’t get that feedback from her own singers, she would be taking away the process from which she had benefited herself. “True,” she answered but continued, “and once again I think that I’m going to have to just play it by ear since I don’t know whose going to be in the group.” She explained that she had benefited from the singers in the group who were experienced, “talking about what they know and things like that, but see, they said all the right things!”

Rebecca also said she had learned about vocal jazz arrangements from singing in the ensemble and she would begin to arrange for her own ensemble. One aspect she had been most intimidated by was the sound system, but now that she had some coaching from Professor Rutherford on running the system, she was more confident. “I felt pretty confident in all the other aspects, and the summer workshop has just.” (she
had been a teacher at Professor Rutherford UNT Vocal Jazz Summer Workshop) “I mean I felt confident to begin with I think, but it’s reinforcement of that confidence.”
CHAPTER XI

DESCRIPTIONS OF MUSICIANSHIP AND EDUCATORSHIP BY THE TEACHER

The fourth research question focused on how the teacher described his own musicianship and also his use of teaching strategies in the development of musicianship and educatorship in his students. I conducted two semi-structured interviews in order to illuminate Professor Rutherford’s perceptions. As with the students, I had a list of questions that I wished to ask but was also expecting new questions to arise out of his responses. I also used material from an article by Dr. Leila Kteily-O’Sullivan (2001), and made reference to an article authored by Professor Rutherford, published in the Jazz Educators Journal (1983).

Teacher’s Perception of his Musicianship

Professor Rutherford was not singing during this period although he informed me that he had some experience in singing in his past. I asked him questions concerning his own musicianship in this area. The ensemble also regularly performed his arrangements. Some students had discussed this side of his musicianship in their interviews. For this reason I thought it pertinent to record how the teacher described his musicianship in relation to his arranging.

Vocal Technique

Professor Rutherford had singing lessons and had sung in choirs in college. He said he understood “how breath support operates and all the important jargon,” but added, “I think I know more about the voice, I know enough to know when I need to get out of the way and let someone else do it.” I made a comment that I had noticed many of the vocal jazz ensemble directors who were considered leaders in the field, were
primarily instrumentalists. I then asked Professor Rutherford for his observation on this. More explicitly I asked him whether he thought he would direct the ensemble differently if he did not have an instrumental background. “I think that the reason that so many vocal jazz directors are first instrumentalists, even those that sing, is that the instrumentalists tend to be the ones who understand the style.” He felt it was very difficult for a singer to come into a college situation without a jazz background and be able to “attain or achieve a gut level understanding of the style of jazz” in four years. Professor Rutherford continued by explaining that there were too many subtleties to learn that could not be written down or compartmentalized. He also suggested that if he had not had a commercial and jazz writing background, “I don’t think I would have been as successful as people think I’ve been.”

Arranging

In the student interviews (see CHAPTER X), some students had expressed the importance of the teacher’s arranging skills as evidence of his musicianship. In the observation semester, as with the other semesters I had sung in the ensemble, we performed a number of the teacher’s arrangements. Since those charts were an integral part of the ensemble’s sound I wanted to find out how Professor Rutherford perceived his own development in this important area of his musicianship. Also, I wished to hear how he related his arranging techniques to the development of student musicianship in the ensemble.

Development of Own Style

When talking of his early writing, Professor Rutherford told me he studied the sounds of Singers Unlimited and applied them to his own projects. “I found that if I could
make those sounds come about in commercial settings, my music stood apart from some of the other people who could not do that.” When he took up his position at the University of Colorado, Denver, after his return from work in the commercial world in London, Rutherford continued to apply this background to his writing. “In those days I did a lot of transcriptions,” he explained to Kteily-O’Sullivan (2001, p. 57); the reason was to expose both the singers to the sounds of other groups and also to “plug into my own writing, the techniques I enjoyed hearing.” He also believed that the transcriptions enabled him to grow as a writer.

The Relationship of Ensemble Size and Arranging Style

I asked Professor Rutherford if he had changed his writing style over the years. He said “yes, big time,” and continued to explain that it had come with the downsizing of the group. He likened writing for a larger group of 16 to 20 singers to that of writing for a big-band with a full brass section. “You can still make big sounds by going at the same time.” With a smaller group of singers he looked toward a more linear approach, and applied techniques used by instrumental writers such as Bill Hollman. From this approach, Rutherford said he gained a larger appreciation for the use of octaves, counterpoint and two-part writing and felt these techniques “sounded great when used on voices”. Monitoring his own continual development he added, “I think that the greatest difficulty I have is in talking myself out of some of the very intense harmonic things that I would love to write for this group.” At the time of the interview, Professor Rutherford was writing a new a cappella arrangement and said of his process, “I absolutely died a thousand deaths trying to figure out how to make some of the very intense sounds that I wanna make without just blowing everybody’s ear out.”
explained that for younger students too much density was too hard to learn and added, “You know vocal jazz’s gotta be fun!”

Writing and Student Musicianship

In next question, I inquired how Professor Rutherford had retained his enthusiasm and kept his ideas fresh for his writing. His answer was “I cannot not write. When I hear something that is lovely I’ve got to find a way to write it. I have to do it. I don’t have the difficulty of maintaining a love of writing.” He continued by saying that if he did have difficulty, it was with the restraints such as the size, experience, or voice range of the ensemble at the time of writing. He also mentioned that when there is not enough rehearsal time, it places constraints on the difficulty level that he can write for the rhythm section.

Staying Abreast of New Sounds

Professor Rutherford included arrangements from other writers in the ensembles repertoire. I asked him how he made choices when including other people’s material, and how he managed to stay abreast of new sounds in vocal jazz. He explained that he hadn’t heard anyone that interested him for a long time, and added that he tried to stay abreast of what other people thought were important occurrences. He explained his perception of a development in vocal jazz ensemble writing as follows:

The big shift now for the past 5 or 6 years or 4 or 5 years being into percussive kinds of things and Latin music to the point of people don’t like to use the word, the phrase “Latin Music.” You know it’s too generic and that’s very interesting to me and I try to let that kind of shift in overall style and focus creep into things I listen to and things to hear.

Teacher’s Educatorship

In order to have some understanding of Professor Rutherford, the vocal jazz educator, I describe three areas of concern: The vocal jazz ensemble context, the
teacher’s approach to the development of musicianship in his students, and particular
teaching techniques and strategies.

The Vocal Jazz Ensemble Context

I addressed two issues that had an effect on the educational environment of the
ensemble context: The changes in the size of the ensemble and the make-up of the
student body of the ensemble.

Changes in the UNT Jazz Singers Over the Years

I asked Professor Rutherford if the group had changed over the years,
specifically asking about the size and the way that he related to the students. In the
1980s the group was large with 15 or more singers and amplification was restricted to
one condenser microphone shared among three singers. In 1990, my first year in the
ensemble, one condenser microphone was shared between two singers. In response to
my question, Rutherford intimated that physical logistics were his reason for the change
in size. “The group has slowly and surely gotten smaller, down to a size that I feel can
be effectively managed in the room that we have to rehearse with the technology that
we have.” The technology had changed from the shared microphone system to a single
hand-held system, and most rehearsals included the use of singer amplification.

Rutherford felt his relationship with the singers had changed and had stemmed
from his decision to “get out from in front of the group.” He suggested by making that
choice he enabled the singers to make subtle changes in their music that could not be
made when guided by a conductor. He gave an example of conducted vocal jazz
groups that he had heard. “They just don’t sing with very much expression, and they
always look like they’re singing to the director rather than singing to the audience.” He
added, “And that’s the way it should be because the lady or gent in front of the group is in charge.” Rutherford also gave a second reason for not conducting the ensemble. As the age difference increased between him and the students, he felt it became less appropriate for him to stand in front of a group of young performers.

**Student Body of the Ensemble**

Kteily-O’Sullivan (2001) asked Professor Rutherford what type of students he originally had in the group as opposed to the present time (p. 57). He replied that the balance between the singers and singers who were also instrumentalists had tended to remain the same from 1980 to the present day. Usually ¾ of the women were singers and ¾ of the men were singer/instrumentalists. The ensembles over time also had a variety of majors, but had the composition of ¾ of the group being jazz majors and the instrumentalists almost always being jazz studies majors. Professor Rutherford explained to Kteily-O’Sullivan:

The mix is critical. I want the non-instrumental/vocal sort to be influenced rhythmically and dynamically by the instrumentalists; and, I want the instrumentalists who are less adept at the use of their voice to be influenced by the singer/alone types, especially in the area of placement and support. It works, and is the only balance I have found that will produce an in-tune, rhythmically sensitive ensemble. (p. 58)

**Development of Student Musicianship**

My research question asked how the teacher described his teaching strategies to develop musicianship in his students? In order to shed light on this question I needed to first understand what Professor Rutherford thought were important features of musicianship for jazz vocalists.
Musicianship in Vocal Jazz

Rutherford made an intriguing comment during his interview with Kteily-O’Sullivan (2001):

I learned over the years an interesting relationship between three aspects of singers performance: their aural development (harmony and rhythm, etc), their attitudes (are they teachable, or do they come into the act with too strong a set of personal goals), and the amount of time they have available for an kind of ensemble activity (including not only rehearsal, but outside “shedding”, pre-rehearsal warm-up, etc.)

In the beginning of my second interview with Professor Rutherford, I asked, “Can you tell me what is your approach to developing musicianship in your students in the vocal jazz setting?” He answered:

I believe the first encounter has got to be with the student himself or herself to realize where they fit into the grand scheme of things in whatever environment we’re in. And for singers, I think that the first thing we do is to start getting the reading and just the detail, paying attention to the detail and paying attention to accuracy and things like that because most singers have very little experience with the notion of accuracy.

This statement is consistent with one of the four musical goals that Rutherford had outlined for Jazz Choirs in his article Rehearsal Techniques for the Jazz Choir (1983). His second goal was to improve singers reading skills, and learn to perform jazz musically (p. 22).

In the interview, Rutherford alluded to the training in the Texas school system of a singer compared to an instrumentalist. The singers he believed were mostly taught by rote learning, aural learning, whereas the instrumentalists learned to read and interpret written music. Similarly to the earlier reported statement made in the interview with Kteily-O’Sullivan, Professor Rutherford also told me he feels it is extremely beneficial for singers to have contact with instrumentalists. The reason is because he thinks it necessary for singers to find out the difference between vocal mentality and
instrumental mentality, and learn from instrumentalists. He believes jazz vocalists need to be able to communicate with all musicians, both singers and instrumentalists alike. If a singer was not open to this idea he felt that the UNT Vocal Jazz singers was not a good learning situation for them.

Length of Time in Ensemble

I asked Professor Rutherford about the length of time he expected students to be in the ensemble. He believed it took a minimum of three years to develop musicianship to the level of having some understanding of the dynamics of the ensemble. “People don’t learn much of anything in one year” he explained, “They get a lot of information but they don’t know it.” He felt by the second year, “they start coming to grips with what’s going on. They have just made sense out of the first year and are beginning to move.” If the student left at this point he suggested, “then it doesn’t work in my experience.”

This was reflected in his auditioning process for the ensemble. He admitted that he had tried auditioning every semester but also valued the understanding that it takes a vocal jazz ensemble “so long to learn what we learn that it can’t be a semester by semester activity to get anything done.” This was why, for some semesters he did not re-audition the singers that were already in the ensemble. He suggested that returning members knew if they were going to be back in the ensemble and so “the whole audition process is a little bit cheap.”

For the observation semester, the ensemble had an unusual number of freshmen. Professor Rutherford alluded to the changes and assimilation of knowledge that he was expecting to occur over the summer break:
Freshmen, almost without regard of where they come from, freshmen are freshmen are freshmen are freshmen. They don’t know what they don’t know. They’re a danger to themselves and everyone around them and then something very miraculous happens to a freshman over the summer.

He then explained the effect he was hoping this would have on the ensemble.

“They come back a completely different person so I think this is going to be a bonanza year.”

*Choice of Repertoire*

At another point in the interview Rutherford again referred to the younger singers in the ensemble and described a situation concerning their focus over the whole year. He was expecting them to lose energy toward the end of the year and this made him fearful for the end of semester recording experience. His answer to the problem was to have an interesting mix of repertoire that would “mix around some of the difficulties we have particularly where breath support and just attention span, that makes it very difficult.”

Professor Rutherford’s ensemble had been selected to perform the following January at the International Jazz Educators Conference in Anaheim, California. He talked about the difficulty of selecting repertoire for the concert, and mentioned there was only one source of charts at a suitable level for the ensemble. *UNC Jazz Press* was the publisher of these charts. He also made reference to the importance of the ensemble’s individual identity. “We cannot afford to sing music that is closely identified with any of the top three or four schools you know so that rules that out.”

I asked Professor Rutherford if the influence of new professional groups such as *New York Voices* or *Take 6* had changed the way he approached his choice of repertoire. During my time in the ensemble we had performed a number of *New York*
Voices charts. Darmon Meader, the tenor singer and chief arranger for the group, publishes his charts with the UNC Jazz Press. Professor Rutherford answered my question as follows:

When a group like ‘Take 6’ puts out albums making such good use of the combination of instrumental and vocal jazz and coming up with such interesting tunes, it makes it much easier to teach people how to do what we’re trying to do. It makes it much easier ‘cause they have something to listen to they can use those albums as a demonstration of what is meant by this and what is meant by that.

The discussion moved from vocal ensembles to instrumental ensembles.

Rutherford told me of the time he was inspired to use the sound of an instrumental ensemble as a model for a vocal arrangement. He used the tune Geraldine (1989) written and performed by Russell Ferrante, keyboard player for the group Yellowjackets. He asked one of the singers to write words so that he could arrange the song for the group and thought it was good for the singers to try to achieve instrumental effects with lyrics. He explained, “they had an increased number of parameters to satisfy, and it is this increase that makes it possible for people to learn how to learn.” I questioned him, “So that's really a very important part of learning, learning how to teach yourself?” He answered, “Yep. It’s the only kind of teaching that survives. All other teaching then produces an effect of spitting back what you were given in the form that you were given, so it becomes very impersonal and you can't hold on to it.”

Self-Motivation of Study

Professor Rutherford explained that there was a profound difference with University of North Texas Music College, being part of a state funded university, and other universities such as Harvard, Yale, Curtis and Julliard with whom the school was competing for students. Due to the difference in tuition costs, he thought the non-state
universities were able to “monitor the incoming level so that people did not get into those programs if they hadn’t mastered a lot of basic information.” He believed that UNT did not have the luxury of monitoring the level and admitted, “We have to take people who have very little basic information and get them learning a different way and get them, help them to define the world that they’re going to move into.” His interpretation of the way students would learn in UNT was “from being in the middle of activities that are going very, very well.” In this scenario, the teaching staff would “monitor how this is going and add where things needed to be added.”

What the Teacher Wants Students to Learn from the Ensemble

I asked Professor Rutherford what he hoped the students would take away with them from the experience of singing in the ensemble. He first commented, “of course be able to sing in tune.” He added that he felt it was extremely important for a vocal jazz student “to be a citizen in a musical world.” His explanation was that students should have an understanding of values, should be able to know when something is being done idiomatically well, and, in a sense, be forgiving of other people’s foibles and frailties.

Rutherford’s musical goals for jazz choirs in his 1983 article also reflected those ideas. The third goal stated, “Learn to blend and articulate (if a rhythm player, to accompany) in the vocal jazz style.” The fourth goal was similar to the final part of the statement from the interview. “Learn to enjoy and respect each other’s successes” (p. 22).
Teaching Techniques and Strategies

I wanted to focus on certain aspects of teaching jazz and so during the interview asked a number of directed questions. However, I also expected dialogue concerning teaching strategies to arise from more general questions.

Teaching Swing Feel

Rutherford's first musical goal for jazz choirs in 1983 was to, “Learn to swing and perform jazz musically” (p. 22). This had been one of my interview questions for the teacher. I asked if, when teaching his students to swing, he found that results varied with different groups. “That is a facet of teaching vocal jazz ensemble that I have not mastered,” he admitted. He continued by referring to instrumentalist/singers saying that even horn players who know how to swing 8\textsuperscript{th} notes and lay back on the beat, “once they get their horns away from their faces, they end up singing like idiots also. What’s the best way to teach people to swing? I do not know.” Professor Rutherford explained that it was totally unpredictable the way the students rushed some rhythms. He had not found anyone who had an answer for that. He gave an example how he himself learned to swing:

I know that I didn’t learn how to swing with good time until I was in the company of people who did and it would be severely embarrassing and financially disastrous for me not to, and the amount of nervous energy that I put into just surviving. I remember it was electrifying and that was the way I learned to do it.

Rutherford had indicated that it was important for him to learn from his peers, and that there was a certain amount of pressure involved in the process.

Peer Learning

In light of Professor Rutherford’s statement about peer learning and the pressure involved, I asked for his comments on a teaching technique that I had seen him use.
Sometimes in rehearsal, students did not seem clear on their notes, or were having trouble with intonation. Rather than have each student sing their part in front of the whole ensemble, Professor Rutherford asked them to his office individually to sing their part. I indicated that this applied some pressure on the students. He agreed that it did, but divulged that he had wondered many times “if it were possible to put that pressure on by having people sing in front of everybody else.” After a pause for reflection he said, “I don’t think that it is. I think that would be very embarrassing. I tend to shy away from things that have a very high embarrassment potential. It's not profitable.” Wanting to find out why he felt this, I asked if he thought that it would add more difficulty for the singers. He explained why he believed it would.

   I like to think that the group as a whole is made up of people that in their own way have a developing sense of self-respect and if I as leader of the group cause things administratively to occur that chips away at self-respect that’s going to show up somewhere else. So only on a last resort because usually there are other ways of doing things that will get the same job done and leave the personality stuff alone.

**Elliott’s Teaching Strategies**

I was able to identify a number of comments made by Professor Rutherford in my interviews and in the interview with Kteily-O’Sullivan that directly related to the teaching strategies outlined by Elliott (1995). Rutherford did not talk about using the strategy of modeling but coaching, scaffolding, articulating, reflecting comparatively and exploring were referenced in some manner.

   *Coaching lyric.* Many of the vocalists had referred to the teacher’s consistent reference to “story.” Rutherford explained how he perceived the ability of jazz singers to interpret a lyric for the audience and for themselves. “It is due to a 100% cohesive pull by everyone in the group, and when it comes off, everyone is so much the winner: is
happy and encouraged, feel good about their music, and the whole nine yards” (Kteily-O’Sullivan, p. 48).

Coaching-analogy and metaphor. In both the preliminary and main study interviews, reference to the teacher’s use of analogy and metaphor was a recurring theme. I asked Professor Rutherford if at one stage he became aware of that strategy as a useful tool or if it was part of his personality that blossomed in the occasion? He replied,

I like for people to be kept on their toes. They learn better when they are kept on their toes and there has got to be comic relief in anything that happens so it is just my way of keeping the energy level high while letting the time breathe.

I questioned him, “So they are also busy trying to work out what you mean?” He answered that was where he had his fun. I informed him that two of the interviewees said they really noticed a difference in the sound they produced after focusing on his analogies. He then explained his use of analogies in relation to the human voice:

Well the analogies that I make to the vocal sound are made because one person making one statement cannot possibly describe the sound of the human voice. It’s like the blind man and the elephant. The sound is too sophisticated, too wide, and too emotional to be easily described, so we have to go off on a tangent. Analogies are fun 'cause you can go off on a tangent and talk about subjective things and if people are thinking subjective things they can get ideas about tone production and style and approach lyric and so on and so forth that you can't describe objectively, it just can’t be done. Sort of like in the bible, Jesus taught the parables 'cause that gets the idea across and it has nothing to do with all of these other parameters of the questions in general. You’re just talking about this little bit over here and not talking about the other things, so I love analogies.

Scaffolding. One of the teaching strategies that I observed in the rehearsals was that of scaffolding. I noted earlier that Professor Rutherford commented that using music recorded by professional musicians was a technique that could make a positive contribution to the students’ understanding of style. However, he did add, “I don't use albums enough frankly in my rehearsal.”
At the end of every semester Professor Rutherford organized a recording session at one of a number of Dallas recording studios. I had asked each student for their impression of this process and what it meant to them and was also interested to hear the teacher’s comments about the process. He felt the recording experience was vital. Hearing back the recording over the huge speakers in the studio “is an electrifying experience for most young singers.” He believed that by watching the students’ faces he knew “that they’re just blown away.” This was the time they could assess and know “whether they know what they’re supposed to be doing” and he felt that “you can’t be blown away by music without learning, it’s impossible.” Even though everything recorded in the studio each semester did not necessarily make it onto a UNT Jazz Singers album, Rutherford believed the experience of a “high level situation” was important to himself and the students, who could also get some documentation of their musical experience in the semester.

Articulation. In the rehearsals I had observed the teacher frequently asking the students questions that were phrased as “What are you thinking?” I had asked the students to comment about the teacher requesting them to articulate their ideas, particularly in reference to ballad interpretation. I wanted to hear Professor Rutherford’s comments on the use of the strategy, particularly whether it had developed over time and what the thought was behind it. He explained that he had first begun to communicate with the singers in this manner in the late 1980s. His reasoning was, that over time it became more apparent to him that when the group sounded good on a song, more people had things to say that were not confined to their objectivity, but that they were more subjective. He explained what he meant by this, “They would be more
effusive in their communication,” It became obvious to him over a period of time that the more people expressed themselves verbally, he believed the more they would put into the music. Rutherford also expressed that it gave him a chance to break up the rehearsal without bringing the productivity down.

Comparative reflection after performances. During the student interviews I had asked for comments on the reflective sessions that the teacher held after performances. I asked him to give his reasons for the holding them and what he thought the students would learn. Professor Rutherford explained that the reflective sessions gave the students a chance to express themselves about musical and emotional issues and allowed them to learn what they did and what their impressions were. He thought the sessions were very important because they enabled the students to remember, in a multi-level way, things that happened while they were participants. “Just another place where people learn to express themselves and learn to be tolerant of others,” he concluded.

Exploration of ideas. There were a number of scenarios I had observed in the rehearsals where students would freely offer their opinion. Was this a positive situation for the teacher I wished to know? “It’s critical, critical,” he said, explaining that the singers are making the music with their bodies and their minds. “They are totally involved with the music and I have to know what they think and I have had to learn how to deal with that without feeling like I was losing control of the group.” This led the enquiry into a new area. Focusing on Professor Rutherford’s educatorship I asked him if he could remember when he started feeling comfortable with this sharing of responsibility of the music with the singers. He thought it had begun before he stopped
standing in front of the ensemble. He could remember that in 1989 and 1990, “I kept pretty tight reigns.” He remembered this vividly because of a concert in Kenton Hall. At the time that room was the Jazz Hall, and was used for all jazz student recitals, large jazz lectures, and at the time, Jazz Singers concerts. The memory of the concert night was so strong that Rutherford could describe his feelings. “It was raining that night and I just have that visual, and the humidity was so awful in there, but that was the last group that I can remember still controlling or needing to control.” He explained it was a time of great change in his life and referenced the change as having an effect on other teaching experiences including his arranging class. Professor Rutherford, embracing life as a Christian, found himself looking for ways of giving up more control of all his activities at UNT, “so that I could let the person who really needs to be doing that do what they can do, and it worked.” Rutherford told me the change in teaching style and writing style was not immediate. “I think it was about a 2 to 3 year period, where all those things very conveniently went through this change all at the same time. It’s much easier.”

I asked Professor Rutherford if the rehearsals had become noisier now that the singers had more input. Although he did not think so he admitted that at times he would wait a little longer before putting a stop to the student verbalization. The good thing he felt about that was some students would take on the responsibility of quieting other students, “in such a way that the perpetrators are taught the best way. They’re gonna have to deal with their peers when they get out of school so they might as well learn something, to read the handwriting on the wall when they’re in there when it’s not causing them money” he added.
The students in sectionals had an opportunity to work on the repertoire without the teacher, finding and solving problems themselves. I asked Professor Rutherford what he thought was important about student sectionals. He answered that they were the time where each singer could develop an understanding of the vocal part of the music. This was as opposed to the overall rehearsal where he used the time to “monitor the learning of notes and rhythms and encourage and monitor the building of story lines and story levels and emotional quality.”

Development of Student Educatorship

In my first interview with Professor Rutherford I had commented on the fact that his group was composed of vocal majors, instrumentalists and music education majors. I asked him if there were particular things about his teaching style that he hoped they would absorb and use. He thought it important for a music education choral specialist to have experience singing vocal jazz because he had observed that more schools had ensembles singing popular music that was “going towards more aggressive harmonies.” Although he was respectful of concert choirs who found the time to incorporate some crossover jazz, pop, Western or Indian literature into their programs, he felt that “having to survive the demands made in a jazz group with all the technology involved with it, and the personalities are two completely different things.” He indicated that he had been fortunate to have a mix of different streams of music majors and non-music majors in his ensembles.

I asked all the students if they had any plans for teaching vocal jazz ensembles and whether they thought the experience of singing in the ensemble gave them enough experience to do so. I was interested to hear the teacher’s perspective of the same
question so in my second interview I asked Professor Rutherford, “Do you think that someone can learn to teach a vocal jazz ensemble by using the experience of singing in an ensemble for a length of time?” He replied that he used to think the answer to the question was “Yes,” but that he did not think that anymore. His answer had two sides. Firstly, he thought that without the experience, a person would not do a good job of teaching a vocal jazz ensemble, however, “the experience of actually putting that experience to use has got to be enjoyed.” He further explained what he meant by this statement, “They have to be out in front, make some of the decisions. They have to participate in some of those decisions and see what happens when things have to be changed and all that.” I asked if he thought there was a way in the group that the experience could be achieved. “I don’t. I’ve never had that luxury. We don’t have enough rehearsal time to devote to having people try this that and so forth.” He continued to advocate that if rehearsal was four days a week then he could contemplate giving the students the opportunity. He gave an example of where students could learn some teaching skills. “I think that the closest we come to this is the activities that people get themselves into by forming small groups and taking responsibility for a small group and I think they come out with a lot of, a lot of questions answered and even more raised.”
CHAPTER XII
WHAT THE FINDINGS MEAN

Elliott (1995), in his dialogue concerning music education and curriculum, suggests:

Musicianship is a form of thinking and knowing that is educable and applicable to all. Accordingly, all music students ought to be taught in the same essential way: as reflective music practitioners, or musical apprentices. (p. 260)

Although much of Elliott’s discussion of music education programs concerns early, middle and secondary school programs, there is no reason why his Praxial Music Curriculum should not be applied to university level music education. Considering his view that the aim of music education is to develop students’ musicianship by providing them with genuine musical challenges, and to meet these challenges through competent, proficient and artistic music making (p. 260), I chose to examine the development of musicianship within the context of the collegiate level vocal jazz ensemble.

Elliott proposes that there is a relationship between the teacher’s musical knowledge and the procedural knowledge required for teaching. He states, “Musicianship and educatorship are interdependent: one without the other is insufficient” (p. 262). Elliott’s Praxial Curriculum centers on achieving self-growth and musical enjoyment in thoughtful actions of artistic music making (p. 266). In this curriculum Elliott suggests, “Teachers and students work together to meet the musical challenges in realistic musical projects…” (p.266). I asked questions that focused on the musicianship and educatorship of both the teacher and the students. I was looking for relationships between the following four areas: the musicianship of the teacher, the
communal musicianship of the students, the educatorship of the teacher, and the educatorship of the students.

_The Teacher's Musicianship_

“The key to musical creativity lies in the education of a multi-dimensional form of working understanding called musicianship” (Elliott 1995, p. 229). In the role of ensemble director, the teacher’s musicianship and musical creativity evidenced itself in a number of ways. The students, acknowledging that their teacher was not himself a singer, recognized his depth of knowledge for the musical context. No student suggested that the lack of musical expertise in vocal jazz performance was detrimental to the teacher’s educatorship. Rather, they suggested that his expertise was reflected in his ability to arrange music for the ensemble. The teacher also viewed his writing as an important element of his musicianship. His own musical growth continued to be driven by his passion for writing. He maintained an active awareness of different approaches that he could use when composing or arranging in the context. This affective awareness of what counts as an arranger, impressionistic musical knowledge, was also influenced by the teacher’s informal educational knowledge. His awareness of the level of student musicianship in the ensemble at the time of writing had an effect on his writing approach and the level of difficulty he wrote into the arrangement.

In relation to his writing abilities, many students depicted the ensemble as the teacher’s musical instrument. They described the way he molded the emotional quality of the singer’s sound. In order to help his instrument (the singers) be in touch with their emotions while they were making music, the students described the visual imagery that their teacher used to help develop their impressionistic musical knowledge.
By the way the students talked about the teacher’s musicianship, it is already possible to see a relationship between musicianship and educatorship; how one affects the other. The teacher’s musicianship and also his listenership contribute to his understanding of the artistic standards of the musical context. By making choices when teaching his students, by encouraging them to retain high standards, and by helping them to bring emotion to their music he is demonstrating supervisory and impressionistic educational knowledge.

The Relationship of Musicianship and Educatorship in Rehearsal

In Chapters V and VI of the study, I recorded my observations of activities that occurred during rehearsals. I looked separately at the four kinds of knowledge that contributed to the procedural essence of musicianship and educatorship: formal, informal, impressionistic, and supervisory. In Chapters VII, VIII and IX I focused on the strategies that the teacher used in order to develop musicianship in his students. These strategies were categorized as modeling, coaching, scaffolding and fading, articulation, comparative reflection, and exploration. In Chapters X and XI, I concentrated on the voice of the actors. I recorded their dialogue concerning musical and educational relationships of the teacher and students that occurred in rehearsal. I will now discuss the interdependency of musicianship and educatorship as defined by Elliott (1995) in relation to my observations and the perceptions of the teacher and students.

In order to bring clarity to my own observations I looked for a visual format to present information. Miles and Huberman (1994) explain, “The qualitative analyst has to handcraft appropriate data displays. As yet there are few familiar, agreed-on data setups among qualitative researchers, so each analyst has to adapt those of others or
invent new ones” (p. 93). As a support to the text I include diagrammatic representations of the four kinds of musical knowing and the teaching strategies. I endeavor to demonstrate the complex relationship between the musicianship of the teacher and that of the students and the relationship of the teacher’s educatorship and musicianship.

Formal Knowledge

Since formal knowledge by itself is inert and unmusical, in a rehearsal context, identification of this knowledge can only be viewed as it is converted into procedural knowing in action. This musical thinking-in-action, Elliott says, can be guided, shaped and refined by verbal concepts about music theory, and vocal and instrumental performance practices (p. 61).

After the teacher and students verbally identified problems in the rehearsal, they either verbalized or modeled ways to approach reducing or eliminating the problems. The students then put into practice what had just been verbalized. In this action, their formal musical knowledge was converted to procedural knowledge.

Figures 2a, 2b and 2c demonstrate activities that indicate the conversion of formal musical knowledge to procedural knowledge through problem reduction. Four scenarios illuminate the relationship of the teacher and students’ musicianship and educatorship. The first scenario involves the teacher finding and reducing problems. In this action the teacher is accessing his formal musical knowledge that in turn is converted to procedural knowledge. However, he is also demonstrating informal educational knowledge. He has made a judgment that, at this particular moment in the rehearsal, he should reduce the problem himself rather than ask the students to do so.
The second scenario involved student(s) finding problems and the teacher reducing them. The students are accessing their formal musical knowledge when recognizing a problem. However, again the teacher is demonstrating both formal musical and informal educational knowledge. He is making a decision in action to pursue problem reduction himself.

The third scenario involved problem recognition by the teacher and problem reduction by the student. It revealed both teacher and student formal musical knowledge. The teacher, by encouraging the students to make musical decisions, also demonstrates the presence of supervisory educational knowledge.

In the fourth scenario, the students, by recognizing and reducing problems exhibit the presence and conversion of formal musical knowledge. By allowing the students to reduce the problem themselves, the teacher again accesses his supervisory educational knowledge.

Figures 2a, 2b and 2c illustrate problem finding and reduction in the rehearsal. The technical problems that needed to be reduced in order to become more automatic are listed; the actors that reduced the specific problems are identified; and, the types of knowledge present in order for the reduction to occur are acknowledged.
Figure 2a Formal Knowledge: Reading and Understanding Musical Terms

Types of Formal Knowledge observed in the rehearsal
ID of Problem Finder/Reducer

Reading and Understanding Musical Terms

Incorrect Notes
Cut Offs
Form

Teacher Problem Finding / Teacher Problem Reduction
Student Problem Finding / Teacher Problem Reduction

Teacher Problem Finding / Teacher Problem Reduction
Student Problem Finding / Teacher Problem Reduction
Teacher Problem Finding / Student Problem Reduction
Student Problem Finding / Student Problem Reduction

Teacher Formal Musical Knowledge
Teacher Informal Educational Knowledge
Student Formal Musical Knowledge

Teacher Informal Educational Knowledge
Teacher Supervisory Educational Knowledge
Student Formal Musical Knowledge

Teacher Formal Musical Knowledge
Teacher Informal Educational Knowledge
Teacher Supervisory Educational Knowledge
Student Formal Musical Knowledge
Figure 2b Formal Knowledge: Vocal Techniques

Types of Formal Knowledge observed in the rehearsal
ID of Problem Finder/Reducer

Vocal Techniques

Intonation
Teacher Problem Finding / Teacher Problem Reduction
Student Problem Finding / Teacher Problem Reduction

Breath Management
Teacher Problem Finding / Teacher Problem Reduction
Teacher Problem Finding / Student Problem Reduction
Student Problem Finding / Student Problem Reduction

Tone
Teacher Problem Finding / Teacher Problem Reduction
Student Problem Finding / Student Problem Reduction

Diction
Teacher Problem Finding / Teacher Problem Reduction
Student Problem Finding / Teacher Problem Reduction

Teacher Formal Musical Knowledge
Teacher Informal Educational Knowledge
Teacher Supervisory Educational Knowledge
Student Formal Musical Knowledge

Teacher Formal Musical Knowledge
Teacher Informal Educational Knowledge
Student Formal Musical Knowledge
Types of Formal Knowledge observed in the rehearsal
ID of Problem Finder/Reducer

Arranging Techniques in Terms of Music Interpretation

Teacher Problem Finding / Teacher Problem Reduction
Student Problem Finding / Student Problem Reduction

Use of Technology

Computer Programs

Teacher Problem Finding / Teacher Problem Reduction
Student Problem Finding / Teacher Problem Reduction

Teacher Formal Musical Knowledge
Teacher Informal Educational Knowledge
Teacher Supervisory Educational Knowledge
Student Formal Musical Knowledge

Sound System

Teacher Problem Finding / Teacher Problem Reduction
Teacher Problem Finding / Student Problem Reduction

Student Problem Finding / Student Problem Reduction
In order to develop the students’ procedural knowledge through problem finding and reduction the teacher employed a combination of teaching strategies. He used modeling and coaching to bring the students attention to problems of vocal technique and understanding of musical terms; he also allowed the students to identify and reduce these same types of problems themselves (exploration). I did not recognize scaffolding being used as a strategy to encourage the students to access their formal knowledge, however, one student did say that he used the recordings as a tool to learn his notes. The teacher used articulation and comparative reflection in a limited capacity and the problems encountered tended to revolve around the use of the amplified sound and audio recordings. The limited use of the two strategies that consume rehearsal time (articulation and comparative reflection) is understandable considering the type of technical problems that needed to be quickly and efficiently reduced in order for music making to proceed.

Figures 3a and 3b show the strategies that the teacher used to develop formal knowledge in his students. They clarify the relationship between the types of technical problems that occurred in the rehearsals and the strategies the teacher used to promote problem reduction.
Figure 3a Formal Knowledge Strategies: Modeling and Coaching

Modeling
- Piano
  - Explaining Intervals
  - Advising Tone
  - Intonation
- Unpitched
  - Note Length

Coaching
- Hints and Reminders
  - Intonation
  - Diction
  - Breath Support
- Metaphor
  - Tone Production
- Gesture
  - Cues
Elliott states that “formal knowledge ought to be filtered into the teaching-learning situation parenthetically and contextually” p. 61. The lack of comments by either teacher or students concerning the types of problems where reduction occurred supports the idea that formal knowledge was being filtered into the rehearsals in an incidental manner.

The teacher brought attention to the importance of students learning how to quickly develop their note reading ability. He also noted that singers and
singer/instrumentalists should look to each other as models to develop various aspects of their musicianship inclusive of the conversion of formal knowledge to procedural knowledge. Breath management was mentioned by a number of students as a technical problem that the teacher brought to their attention. They spoke of strategies that he used to help them learn their notes quickly and of his suggestions of how to locate technical problems that interfered with their music making. Those included inaccurate intonation, diction and tone. In recognizing those strategies, they identified that the teacher was helping them convert their formal musical knowledge into knowing-in-action and thus develop their musicianship to a higher level. In these actions the teacher’s supervisory educational knowledge was also revealed.

Informal Musical Knowledge

Elliott believes, as a musical listener and music maker, strategic judgment is part of informal musical knowledge. “The critical and strategic core of informal knowledge crystallizes as students learn to listen for music from the inside of a practice—from the viewpoint of the music maker who dwells in a music culture as practitioner of that particular art of music” (p. 98). In this position, Elliott suggests that informal musical knowledge can develop through problem solving, by “weighing musical choices in action, (and) adjusting ones musical thinking-in-action according to one’s choices” (p. 63).

From the observations of the rehearsals I had established that there were also four scenarios of problem finding and solving that emerged. Similarly to when problems were found and reduced, I recognized other forms of musical knowing in action. In the first scenario, the teacher identified and solved problems. His informal knowledge was
demonstrated by his ability to reflect critically in action. However, this ability to know when to make critical musical judgments is very closely linked with his educatorship, knowing when to let his students make critical musical judgments. This immediate decision making from within the musical context demonstrates the teacher accessing his informal educational knowledge.

In the second scenario the student(s) found the problem but the teacher still solved it. Although the students were accessing their informal musical knowledge by reflecting on the difficulties they were encountering while making music, the teacher was still involving his own informal musical and educational knowledge by making the decision to, and by supplying his musical judgment on how the problem should be solved.

The third scenario involved problem recognition by the teacher but in this case the student(s) also displayed informal musical knowledge by their ability to make critical musical judgments and solve the problem. In addition to the teacher’s informal musical knowledge, by assessing that the students could solve the problem, he also demonstrated his supervisory educational knowledge.

In the fourth scenario, the students recognized and solved musical problems. This scenario shows evidence of student informal musical knowledge in action. Again, by allowing the students to solve the problem themselves, the teacher demonstrated his supervisory educational knowledge.

In figures 4a and 4b, I show the different types of musical problems on which the actors reflected critically. I also illustrate who found and solved the problems by labeling
the four scenarios that were present and the different kinds of musical and educational knowledge that were present in the teacher and students.

Figure 4a Informal Knowledge: Feel
The teacher used all of the teaching strategies to develop informal educational knowledge in his students. In order to assist them with developing swing feel and good timing he would verbalize phrasing for them, offered advice, and used a series of physical gestures in order to make his point. He provided them with ideas on how to use tools to assist their musical interpretation such as using recordings and metronomes.
Since the student’s ability to reflect critically in action and make musical judgments depended upon their understanding of the musical context, it was vital that the teacher had some way of monitoring the students’ own understanding of their problem solving abilities. In order to do this the teacher encouraged the students to articulate their problem finding and solving skills. In their interviews the students said that when encouraged to do so, they found and solved problems that focused on feel and movement. In the reflective session the problems that arose in recorded rehearsals and in concerts were discussed. Those included problems of a technical nature that involved accessing formal knowledge and musical problems involving informal and impressionistic knowledge.

Figures 5a and 5b show the relationship between the types of problems that were identified and solved in the rehearsals and the strategies the teacher used to encourage development of the students’ informal musical knowledge.
Figure 5a Informal Knowledge Strategies: Modeling, Coaching, Scaffolding and Fading

Modeling

- Unpitched
  - Timing and Interpretation of Swing rhythms and Groove

- Pitched
  - Dynamics
  - Timing Issues and Interpretation of Swing rhythms and Grooves

- Requesting student model
  - In response to Question
    - To express Idea

Coaching

- Hints and Reminders

- Gesture

- Audio Recordings
  - Recording Outside of Class

Scaffolding and Fading

- Playing Piano Along with Singers
- Timing Aids
- Tempo Changes

- Use of Body
- Metronome

Timing
- Feel issues
- Dynamics
- Rhythm Section Issues
- Control Ensemble Playing
- Effect Tempo
- Encourage Dynamics
In the interview with the teacher, in talking about the importance of context in the students’ growth and development of informal musical knowledge, he demonstrated his own supervisory educational knowledge. He believed it important for students to be “in the middle of activities that were going very well.” In this context he thought educators could monitor the students’ growth and make teaching adjustments where necessary.
One of the students brought my attention to the presence of the teacher’s informal educational knowledge. She was talking about the way he used motivational techniques in order to gain the students’ focus. The techniques could be a positive kind, or as she called them “scare tactics.” In the choice of these actions, the teacher was making a decision as to what was the best approach at that moment to bring together the students’ focus.

According to one student, an area where the teacher requested student input to problem finding and solving was that of feel and swing interpretation. Another student brought up his experience in the recording studio as a time when the teacher demonstrated his informal musical knowledge. The student thought the teacher quickly and efficiently found and solved musical problems. He also acknowledged that the group was allowed to make their own critical musical judgment in actions because the teacher became a lot less present in order to allow the group to work with each other rather than through him.

**Impressionistic Knowledge**

Elliott maintains that impressionistic musical knowledge, similarly to informal musical knowledge, develops through critical problem solving in relation to natural music making challenges (p. 65). He reminds us that feelings for musicing and listening are not sensations that some people are born with and others are not (p. 99), but that music makers acquire non-verbal impression while doing, making and reflecting in specific musical contexts (p. 65).

...The development of impressionistic musical knowledge depends on coaching students to make appropriate appraisals regarding the standards and traditions of practice that apply to musical works that students themselves are learning to interpret, perform, improvise, compose, arrange, and conduct. From this
perspective, informal and impressionistic knowledge are closely allied. Critical thinking-in-action and strategic judgments give rise to educated feelings about music. (p. 99)

I use as an example the attainment of swing feel to demonstrate the close relationship of these two forms of musical knowing and also educational knowing. The teacher recognized students rushing some swing rhythms and found their feel unpredictable. I had also observed many occasions in the rehearsal where problems with the swing feel were identified. In order to solve the problem, the students reflected critically in action, made musical judgments and at times were successful in demonstrating their own swing feel. However, the unpredictability was still there. Their impressionistic musical knowledge had not developed to the stage that they were always able to sense how to sing the swing phrases correctly. The teacher recalled his memory of the time when he sensed that he was able to swing with good time. He had an affective awareness of what counted in the standards and traditions of the musical practice; he acknowledged his own impressionistic musical knowledge. The teacher also admitted that he had not mastered how to teach a vocal jazz ensemble to swing. Although his informal educational knowledge allowed him to identify the problem, his impressionistic educational knowledge was not developed in a way that allowed him to feel what was best to do to solve this particular problem.

This close relationship between the two kinds of musical knowing, informal and impressionistic, made an academic attempt at separation difficult. Also, problem finding and solving scenarios were not as clearly defined as in formal and informal knowledge. During data analysis I represented the findings by separating the teachers musical and educational impressionistic knowledge. However, the figure does indicate other forms of knowledge that are present in the problem-solving scenario.
The problems that arose concerning affective awareness were frequently identified and solved by the teacher. When making the decision not to involve the students in this process, the teacher was demonstrating his informal educational knowledge in addition to his impressionistic musical knowledge. The times that the problem was found by a student but solved by the teacher indicated the presence of student impressionistic musical knowledge. The teacher, in solving the problem himself involved his informal educational knowledge.

A third scenario was also recognized, the teacher identifying the problem and the student(s) solving it. Both teacher and students accessed their impressionistic musical knowledge and, by encouraging the students to find solutions, the teacher demonstrated supervisory knowledge.

In the last scenario the students both identified and solved musical problems. That scenario revealed student impressionistic musical knowledge and teacher supervisory educational knowledge.

Figures 6a and 6b illustrate the relationship of these forms of procedural knowledge as the teacher endeavors to develop the students’ affective awareness of the music that they are making.
**Figure 6a Impressionistic Musical Knowledge: Affective Awareness**

- Types of Impressionistic Knowledge observed in the rehearsal
- ID of Problem Finder/Solver

- Teacher's Musical Impressionistic Knowledge

- Affective Awareness of what Counts in a Musical Situation

- Presence of Emotional Content
- Emotions Teacher asked Students to Express
- Lack of Emotional Content

- Teacher Problem Finding / Teacher Problem Solving
- Student Problem Finding / Student Problem Solving

- Teacher Impressionistic Musical Knowledge
- Teacher Informal Educational Knowledge

- Teacher Impressionistic Musical Knowledge
- Teacher Informal Educational Knowledge
- Teacher Supervisory Educational Knowledge
- Student Informal Musical Knowledge
In order to develop impressionistic musical knowledge in his students, the teacher used all the teaching strategies but that of scaffolding. When looking at the areas in which he used modeling and coaching, it is again possible to see the close relationship between informal and impressionistic musical knowledge. The teacher used modeling to demonstrate the interpretation of the rhythmical aspect of the lyric. As the
students copy his example, and as they come closer each time to replicating the
teacher’s sound, they are making critical musical judgments as to how to change the
rhythmical aspect of the lyric and they are developing their affective awareness as to
how the phrase should feel. Similarly, as the teacher coaches the student to phrase
correctly by using gesture, the student is accessing both his informal and
impressionistic musical knowledge to sing the phrase according to his understanding of
the musical context.

Similar to the example I gave when discussing the use of teaching strategies to
develop informal musical knowledge, in order to solve musical problems, the teacher
needed feedback from the students about their emotional response to their music
making. In this context, the teacher encouraged the students to articulate their feelings
by asking them questions concerning the way they felt about their performance in
rehearsal. He also gave them opportunity to reflect on problems that had occurred in
concerts. Finally, the students being permitted to explore problem solving were able to
find and solve their own musical problems concerning the meaning they wished the lyric
to portray.

Figures 7a and 7b show the strategies used by the teacher in order to develop
the students’ impressionistic musical knowledge and the types of problems that were
encountered.
Figure 7a Impressionistic Knowledge Strategies: Modeling and Coaching

- **Modeling**
  - Unpitched
  - Pitched
  - Interpretation of rhythmical aspects of Lyric
  - Interpretation and Rhythmic Aspect of Lyric

- **Coaching**
  - Hints and Reminders
  - Story
  - Metaphor
  - Emotion or Story
  - Gesture
  - Encourage Legato Signing and Phrasing
  - Showing Negative Emotion
  - Showing Positive Emotion
During the research process the teacher had talked about his reasoning behind choosing to no longer conduct the ensemble. He demonstrated his own informal educational knowledge by explaining how he recognized that his leadership of the ensemble needed to change at a point in time. He also acknowledged that by no longer
conducting the singers, they were encouraged to sing with more expression, thus
developing their impressionistic musical knowledge.

A consistent answer arose when I asked the students to comment on any
teaching techniques they recognized the teacher using; this was the teacher’s use of
analogy and metaphor. They also brought to my attention their opinion that the teacher
rarely modeled. They believed the teacher had developed other techniques to a high
level in order to express his musical ideas (impressionistic musical knowledge) and to
help develop their own musical expression (informal and impressionistic musical
knowledge). Some students referred to the teacher’s descriptive phrases that helped
them access their impressionistic musical knowledge.

The teacher indicated that by using analogy and metaphor he was able to get the
students to think subjectively. Rather than describing musical sounds verbally, he used
this strategy to encourage student visualization in order to help access students’
emotional response to music and in particular to the lyric. In this way the teacher helped
the students develop impressionistic musical knowledge.

The students considered the reflective sessions important as well. Such sessions
allowed the teacher to receive feedback from the students who were physically
experiencing the music making. Therefore, they felt that through their comments, the
teacher could tap into their feelings on how they felt about the concert.

Supervisory Knowledge

As the teacher reflected on his own musicianship he made judgments as to
whether he should address a problem or whether the students’ were in a better position
to solve particular musical problems. This indicates the presence of teacher supervisory
educational knowledge. The teacher was able to recognize in the students’ performance the presence of their musical knowledge by reflecting on his own understanding of the obligations and ethics of the musical style.

In the verbal explanation of supervisory knowledge, I gave examples of events that demonstrated the teacher’s supervisory musical and educational knowledge, and the students’ supervisory musical knowledge. Since supervisory knowledge acts a monitor of one’s musical thinking, of formal, informal and impressionistic knowledge, I was able to visually demonstrate the relationship of musicianship and educatorship in the musical context.

In order to encourage his students to retain high standards, the teacher had to have developed his own concept of what constituted high standards within the musical context. His supervisory musical knowledge, the sense of musical judgment and understanding of obligations of a given practice, again became important in the relationship between his musicianship and educatorship.

The ability to monitor the students’ attention was an important ingredient of the rehearsal plan. In order to successfully make decisions the teacher needed to access his informal educational knowledge, the moment-to moment decision-making about what to keep teaching, and his impressionistic educational knowledge, his feel for the way the rehearsal was progressing.

The heuristic imagination that Elliott suggests is an important part of supervisory knowledge requires the musicians to remember musical and emotional problems that occurred in music making. The ability to learn from one’s own musical experience, to be
able to access one’s aural image of a sound whether before, during or after performance was demonstrated to a certain degree by all the involved actors.

Figures 8a, 8b, and 8c illustrate the activities I recognized as a demonstration of supervisory knowledge in the rehearsals. It also shows the relationship of other forms of procedural knowledge with supervisory knowledge.

*Figure 8a Supervisory Musical Knowledge: The Students*
Figure 8b Supervisory Musical Knowledge: The Teacher

Teacher Supervisory Musical Knowledge

- Sense of Personal Musical Judgements
- Understanding of Ethics and Obligations
- Heuristic Imagination

Teacher Supervisory Educational Knowledge

Teacher Supervisory Educational Knowledge
- Teacher Formal Musical Knowledge
- Teacher Informal Musical Knowledge
- Teacher Impressionistic Musical Knowledge

Student Formal Musical Knowledge
- Student Informal Musical Knowledge
- Student Impressionistic Musical Knowledge

Figure 8c Supervisory Educational Knowledge: The Teacher

Teacher Supervisory Educational Knowledge

- Allowing Student Decisions
- Use of Rehearsal Time
- Retaining High Standards

Teacher Informal Educational Knowledge
- Teacher Impressionistic Educational Knowledge

Student Formal Musical Knowledge
- Student Informal Musical Knowledge
- Student Impressionistic Musical Knowledge

Teacher Supervisory Musical Knowledge
Elliott (1995) states that the ultimate application of supervisory musical knowledge “occurs during efforts to monitor and co-ordinate all other forms of musical knowing in the pursuit of artistic musical outcomes” (p. 67). The strategies of articulation and comparative reflection Collins, Brown and Newman (1989) suggest were designed to help students focus their observations on expert problem solving strategies and the teaching strategy of exploration to encouraged learner autonomy (p. 481). I was therefore not surprised to see that the teacher was not using modeling to promote supervisory knowledge and coaching and scaffolding were used in a limited capacity. These two strategies were mostly used to help develop the students’ understanding of the musical obligations and ethics of the practice and the students’ personal musical judgment toward the quality of their work.

The teacher, by encouraging the students to articulate and explore problem finding and solving, was guiding the students’ development of their ability to monitor and regulate their musical thinking in action. The reflective sessions provided the students with an opportunity to use their heuristic imagination to monitor their concert performances and thus monitor and regulate their musical thinking over the long term. The strategies that the teacher used in order to develop the students supervisory musical knowledge are illustrated in figures 9a and 9b.
Figure 9a Supervisory Knowledge Strategies: Coaching, Scaffolding and Fading, Articulation and Comparative Reflection

- **Coaching**
  - Hints and Reminders
  - Ensemble Attitude

- **Scaffolding and Fading**
  - Written Rehearsal Schedule
  - Audio Recordings
  - Recording Examples of the Charts

- **Articulation**
  - Problem Solving
  - Lyric Interpretation
  - Acoustics
  - Groove or Feel
  - Phrasing

- **Comparative Reflection**
  - Reflections of Recording in Class
  - Reflections of Concerts
The interviews proved to be an area where both teacher and students, in their comments, illustrated the presence of supervisory knowledge. In the discussions about ensemble changes the teacher demonstrated both musical and educational supervisory knowledge. His understanding of the obligations and ethics of the musical practice led him to change the way he amplified the group, moving to each singer working with a hand-held microphone. By allowing the students to self-conduct, he demonstrated supervisory educational knowledge; knowing when the time was right to let the students make their own musical decisions. His reflections over the long term, that the consistency of personnel proportion was still relevant in the present, shows another dimension of his supervisory musical knowledge. The teacher’s disclosure of his discovery early in his teaching career that a certain balance of singers and
singer/instrumentalists in the group was conducive to the development of the students’ ability to sing in tune, and to be a rhythmically and sensitive ensemble shows his understanding of the musical context and his educatorship. By maintain his consistent personnel mix he demonstrated an affective awareness of what counts in a musical situation.

The teacher was aware of the necessity to develop the students’ supervisory knowledge. He believed the reflective sessions gave the students a chance to monitor their own musicianship through expression of their feelings about musical and emotional issues. By allowing the students to reflect on performances and also to express themselves verbally in the rehearsals he felt that they would put more into their music.

Demonstrating his own supervisory educational knowledge, the teacher confirmed that encouraging student articulation and exploration gave him an opportunity to monitor the way the students were thinking about their own musicianship. Since the ensemble was in effect his instrument, and the singers were making the music with their bodies and their minds, he needed them to verbalize what they were thinking so that he could learn how to deal with it without feeling like he was losing control of the group.

When asked whether there were any specific areas that the teacher targeted when asking the students to articulate, one student identified areas that included multiple forms of musical knowing. She talked of problem finding and reduction of intonation, tone, and the sound system; problem finding and solving of feel and swing interpretation and problem finding and solving of the elements of story.
Some students talked about the teacher’s ability to monitor their own decision-making. They commented that the longer they were in the ensemble, the more input they were expected to give.

Another element of music making that the teacher used as a feedback device for himself, the expert, and the students was recording the ensemble in a professional recording studio. This experience he used as a strategy for developing students’ supervisory knowledge; a time when they could assess and know “whether they know what they’re supposed to be doing.” I had asked all the students to tell me how they felt about the recording sessions. Their answers demonstrated the presence of supervisory musical knowledge. Many of the students suggested that it was a good way to monitor the ensemble’s musical progress. One student in particular said he did not feel the recording experience changed his musicianship, but that it reinforced everything else that had been going on throughout the year; paying attention to detail, bringing out the story, and everything else.

In the student interviews, I was constantly reminded of student supervisory musical knowledge. Every student at some point in the interview process made me feel that he or she had an understanding of the obligations and ethics of the musical practice of vocal jazz ensemble singing. The students could talk succinctly about their past musical problems both as individuals and as group members; they could describe what steps they needed to take to work toward raising the level of their musicianship. However, it did not appear that the ability to monitor and regulate musical thinking was necessarily linked to the time the student had been an ensemble member.
When I asked the teacher what he wanted students to be able to take away with them after they left the ensemble, his answer very closely resembled part of Elliott’s description of supervisory knowledge; an overarching sense of musical-personal judgment…an understanding (if not a devotion to) the musical obligations and ethics of a given practice (Elliott, p. 66).

The teacher said:

Students should have an understanding of values, should be able to know when something is being done idiomatically well, and in a sense, be forgiving of other people’s foibles and frailties.

_Focusing Attention, Self Growth, Self Esteem and Surplus Attention_

Elliott talks of the central aims of music education and how they should be the primary and practical goals of every teaching episode. He suggests that the extent to which these aims of self-growth, self-knowledge, and flow are achieved will likely contribute to the students’ self-esteem and self-identity (p. 259).

_Focusing Attention_

An important dimension in the teacher’s approach to rehearsal, and consequently providing an environment for development of student musicianship, was to keep the students’ focus on the rehearsal process. One way the teacher in this study achieved this was to provide a balance of material that would challenge the students enough but still allowed them to have fun. When talking of balance of musicianship and musical challenges, Elliott (1995) says, “when a person’s level of musicianship matches a given musical challenge, his or her powers of consciousness are completely engaged” (p. 121).

Some of the students acknowledged the way that the teacher targeted their attention by pacing the rehearsals. They believed they were constantly challenged and
there was no time for boredom. One area of rehearsal time surfaced where some singers felt their attention wandered. That was when the teacher needed to work with the instrumentalists. The singers acknowledged that it was difficult to keep their attention focused because they were not part of the process. Some did not understand what the teacher was trying to tell the rhythm section; the challenge of understanding was too high. Others became bored because the process became too long. This demonstrated a lack of supervisory knowledge on the part of some of the students who did not understand the obligations of the rhythm section in the rehearsal process of the ensemble.

*Self Growth and Self Esteem*

Maintaining students’ self-respect played an important part in the teacher’s educational philosophy. He commented that as the leader of the group, he tried to avoid placing the students in situations that would chip away at their self-respect.

The teacher also made reference to students as learners. By playing an active role in the rehearsal process he believed the students had a stronger personal investment in what they were learning. For this reason he felt they were more likely to hold on to the knowledge they had gained. It is interesting to see the similarities of the teacher’s comments in relation to Elliott’s ideas of students as apprentice practitioners:

As students increase their musicianship, they increase their participation in the musical community of the practicum and its “internal goods”: self-growth, constructive knowledge, flow, self-esteem; apprentice practitioners develop musicianship in a context of its application to viable musical problems. (Elliott, p. 287)

*Surplus Attention*

One area that brought an unexpected finding was the students’ use of their surplus attention. In the rehearsals I observed the students finding and solving fewer
musical problems than expected but they did find and reduce many technical problems.
I recognized a consistency in the students' informal and impressionistic knowledge
when they were prompted by the teacher to articulate problem finding and solving.

The problems that the students found on their own were predominantly those
concerning conversion of formal knowledge to procedural knowledge. This
demonstrates they were still using much of their surplus attention on problem reduction,
rather than the few areas I recognized of finding and solving musical problems.
Considering that the group had a larger proportion of less experienced singers, this is
perhaps not surprising. It also suggests that the average level of musicianship in the
ensemble was between the third and fourth level (of five); that of competent and
proficient as described by Elliott. The competent student “can solve many musical
problems if they are pointed out to him by their teacher” says Elliott, but adds that what
they lack “is the ability to find musical problems on their own.” However, the proficient
student’s attention “is almost completely free of reflections on her actions….Her
informal, impressionistic, and supervisory musical knowings inform her thinking-in-
action as she attends to the significant features of the compositions she is interpreting
and performing” (p. 71).

Development of Student Educatorship in the Ensemble

While I was analyzing the transcripts of the rehearsals I was mindful of my first
research question. I asked how musicianship and educatorship was evidenced in both
the teacher and the students. Although I saw evidence of peer teaching, the rehearsals
did not afford opportunity to any of the students to be apprentice educators due to the
limitations of rehearsal time. In my interview with the teacher, I asked if he thought that
students could learn how to teach a vocal jazz ensemble from their experience of
singing in the ensemble for a length of time. His answer demonstrates the constant
development in his informal and impressionistic educational knowledge. He admitted
that over the course of time he had changed his opinion. In the past, he had thought it
possible, however, he now believed that young educators need to actually participate in
the decision making process by directing the ensemble themselves. That would enable
them to experience the changes in the music that occurred from their directing.

The teacher’s present viewpoint supports Elliott’s suggestion that informal
educational knowledge, the understanding of knowing what to teach a specific group of
students at a particular time, develops from active problem solving in authentic
teaching-learning situations. By participating in the decisions, and by seeing what
happens when things have been changed helps young educators develop their
impressionistic educational knowledge, “being able to ‘time’ and ‘place’ one’s teaching
actions. It plays a crucial role in expediting strategic judgments in action” (Elliott, p.
263).

Since there was little evidence of student educatorship in the rehearsals, I asked
the students similar questions, whether they felt their tenure in the ensemble as
musicians prepared them for teaching a vocal jazz ensemble in the future. The answers
that I received implied that most students did not feel prepared to teach.

The one knowledge that did not surface during the interviews with the teacher
was that of formal educational knowledge. The teacher’s expertise as director of an
award winning vocal jazz ensemble was gained from twenty-five years (at the time of
the study) of continuous monitoring of his own musicianship and educatorship. He did
not formally study music education philosophy, educational psychology or curriculum theory. Elliott suggests, “Teaching and learning are sufficiently complex that formal knowledge must be consulted at various times during one’s advancement as a music teacher” (p. 262).

The educational context I studied closely resembles Elliott’s *Praxial Curriculum* that centers on achieving self-growth and musical enjoyment in thoughtful actions of artistic music making (p. 266). This curriculum, where teachers and students work together to meet musical challenges Elliott says, “is deliberately organized to engage learners in musical actions, transactions, and interactions that closely parallel real music cultures” (p. 266). The views the teacher expressed paralleled those of Elliott’s in that procedural educational knowledge should develop through active problem solving in authentic teacher-learning situations (Elliott, p. 262). This raised a new question for me. Since the educational context that I studied seemed to be successful in developing student musicianship in the music practice of vocal jazz ensemble singing, and the teacher was employing a curriculum that closely resembled the praxial music curriculum as described by Elliott, how could this study in conjunction with Elliott’s curriculum be used to assist in the education of young vocal jazz music educators?
CHAPTER XIII

FINDINGS AND SUGGESTIONS FOR FUTURE RESEARCH

I conceptualized this study in order to investigate the relationship between the musicianship and educatorship of the teacher and his students in a vocal jazz ensemble at the collegiate level. This was my first step toward investigating whether Elliott’s Praxial Music Curriculum could be used as a foundation for my own teaching preparation, or be used as a model on which to base a vocal jazz teacher education curriculum. In this chapter I summarize the findings in relation to the research questions, examine them in light of issues pertaining to the vocal jazz context, discuss the usefulness of Elliott’s model for music teacher preparation at the collegiate level, and give suggestions for future research.

The Findings in Relation to the Research Questions

Elliott addresses in detail the four kinds of musical knowing that, in addition to procedural knowledge, he believes are integrated in the act of music making and listening. To a much lesser degree he outlines the five kinds of musical knowing that are evidenced in excellent teaching. In creating a map to visually depict the knowledge required by the professional music educator (see Figure 1. Chapter 1) Elliott did inform us however of the interdependent nature of these two forms of procedural knowledge, and suggested that one without the other is insufficient. As part of learning in context, Elliott also stresses the importance of teachers and students working together to meet musical challenges. Taking into considering all of Elliott’s ideas I felt the need to look beyond the interdependency of these two forms of procedural knowledge in the teacher and chose to investigate the relationship of the musicianship and educatorship of both
the teacher and the students as interacting partners during rehearsal. My findings confirmed that as music making transpired in the particular rehearsal context of my choice, the kinds of knowledge present in the musicianship of teacher and students and the teacher’s educatorship were not only intertwined but also utilized at the same time. The level of the students’ musicianship was integral to the relationship of the teacher’s musicianship and educatorship.

The teacher used a number of strategies to develop musicianship and listenership in his students and also to encourage progressive problem solving. Of the strategies used to develop cognitive skills through observation and guided support, modeling, coaching and scaffolding, the most frequently observed was coaching. The teacher gave many suggestions to the students on how to reduce their technical problems and how to solve musical problems. He also reminded them frequently of recurring problems such as intonation, feel and dynamics.

The teacher modeled for the students less frequently than I expected. He rarely demonstrated by means of pitched sound but did demonstrate phrasing using his unpitched voice and early in the song learning process, the piano.

Scaffolding was included into the rehearsals in a number of ways. The teacher brought recordings of the repertoire into the rehearsals; he provided computerized renditions of some of the charts to aid note learning; a metronome was used to help students improve their time keeping; to assist students with their private rehearsal the teacher created written rehearsal schedules that were frequently updated.

In order to help develop problem-solving strategies the teacher posed questions to the students and encouraged them to articulate answers. The questions were in
relation to technical and musical problems, and also problems relating to the emotional expression of text. Reflecting comparatively on music making sometimes took place within the general rehearsal time but always ensued in the rehearsal immediately following a concert performance. The teacher also encouraged the students to explore problem finding and solving on their own.

The students identified a number of strategies that the teacher used to develop their musicianship, however, they judged him to use modeling infrequently. Coaching was recognized as being present in the form of reminders of technical issues and also analogy and metaphor. The students confirmed that the teacher introduced them to recorded examples of the repertoire, asked them to articulate answers to musical problems, gave them opportunity to identify problems themselves and allotted rehearsal time to reflect on their musical performance of their concerts.

The students did not always appreciate these strategies. Although some believed that the use of analogy and metaphor focused their attention on musical problems, others were frustrated when they were unable to decipher meaning from the words. However, it was also evident that all students were able to remember some comment that the teacher had made and the emotion it invoked in them.

Two of the instrumentalist/singers had difficulty with the concept of the reflective sessions. They were not used to being asked for their opinions by their instrumental ensemble directors and did not see the benefit in using rehearsal time to reflect upon unique experiences from past performances.

Although most of the more experienced students were comfortable when asked to articulate problem solving skills in front of their peers, others were unnerved. They
expressed anxiety when asked to give an opinion. However, some students pointed out that the longer they sang in the ensemble the easier it became for them to respond.

In describing the teacher’s musicianship the students focused on two areas, his music composing and arranging skills and, his ability to change the musical sound of the ensemble by using suggestive imagery.

When asked about their teacher’s educatorship, some students made reference to his rehearsal management. They appreciated his pacing in that he was able to keep them focused. One area where this did not occur was when the teacher focused on the rhythm section. Many of the students transferred their attention elsewhere on those occasions.

In reflecting on their own development of educatorship within the rehearsal, only a few students showed interest in teaching a vocal jazz ensemble themselves. Most of those students demonstrated little understanding of the depth of knowledge required to develop musicianship in other students. However, the lead singer, who was about to begin teaching an ensemble, had spent time reflecting on the expectations of her teaching role and was anticipating that her educatorship would develop through her teaching experience.

Several students, particularly the women, identified peer-learning occurring in the rehearsals. The less experienced ensemble members looked to the more senior members for direction on musical problem solving and reduction.

The teacher perceived his professional musical experience, particularly as a writer, as an important part of his development as a teacher. He indicated that throughout his teaching career he continued to reflect on his writing style in relation to
the musicianship of his students. This enabled him to adapt the difficulty level of the music to the ability of the singers at the time of writing. It also assisted him in repertoire selection in order to provide a balanced program for the semester.

The teacher also reflected on the standards and traditions of the musical practice and altered his own teaching style to accommodate these changes. He wanted the students to develop an understanding of the musical value of the different styles and to be able to know when something was being performed idiomatically well.

When focusing on different teaching strategies, the teacher explained his use of analogy and metaphor as a way to keep the students’ attention on the music and to compensate for the difficulty in describing the sophistication of the human voice in a single statement. He used professional recordings as a scaffolding technique in order to assist the students in learning style, and recorded the group in class as a means to bring the students’ attention to musical problems. By encouraging them to articulate, the teacher wished to encourage their subjectivity and develop student communication. The reflective sessions were held to allow students to express themselves concerning musical and emotional issues. The teacher also encouraged exploration giving the students opportunity to verbally express how they were thinking about their music making.

Within the framework of a class in which the primary aim was to develop student musicianship, it was difficult for the teacher to incorporate opportunities for student educators. He believed that in order to learn how to teach musicianship, one needed to be actively solving contextual musical problems as the director of a group. The only way he felt he could incorporate that into the rehearsal was to create small groups. One
singer was designated musical director and the group prepared a chart outside the
general rehearsal time for inclusion in concert performance.

The Findings in Relation to the Vocal Jazz Context

The high level of student musicianship in the ensemble under investigation no
doubt related to the large student pool from which it was drawn. In the 2004 Jazz Times
Education Guide, the UNT Jazz Studies program reported the greatest number of
students (400) of all the listed jazz programs. A similar number of students were
enrolled at the time of my study. The well-established program had also just celebrated
its 50\textsuperscript{th} year. The musicianship in the pool of students varies at any given time but there
are a number of students, particularly at the graduate level, who perform close to a
professional level. With that in mind, the mix of students in the group itself became an
important issue. The potential is present each year for the group to have members who
are already acting as reflective musical practitioners.

In the semester during which my study took place, the mix of students was well
balanced according to the teacher’s standards. There were instrumentalist/singers and
also some graduate students who had a number of years experience singing in the
ensemble. Two of the instrumentalists, although freshman, were performing in the
music school’s higher-level jazz bands and so already had an understanding of the jazz
musical context. Many of the students in the ensemble had already developed to a
competent and in some cases proficient level of musicianship in vocal jazz or other
musical practices and were able to reflect-in-action in those musical contexts.

Although I did see the less experienced students learning from their peers in the
rehearsals, I saw little evidence of student educatorship in any of the students. The
decisions they made were those of solving individual musical problems. The learning context did not incorporate opportunities for future teachers to develop their educatorship.

As I observed the events taking place in the rehearsal I did recognize a number of examples that emulated Elliott’s praxial curriculum (1995, pp. 259-267). The aims of this curriculum include daily goals of musical growth and knowledge that, through performance of a balanced repertoire, develop student self-esteem and self-identity. The teacher in my study carefully chose the repertoire in order to give students a challenging experience. When singers were having difficulty with the musical content, he gave them individual consultations away from their peers in order to assist in maintaining their self-esteem.

A second tenet in Elliott’s curriculum is to develop musicianship and listenership. In providing occasions where the students could articulate and explore their problem solving skills, the teacher encouraged the development of their musical knowing-in-action.

By treating his students as reflective musical practitioners the teacher fulfilled the third tenet of the praxial curriculum. Elliott also suggests that students be given opportunity to make music through performing, improvising, composing and conducting when relevant. The teacher gave instrumentalists and singers the opportunity to improvise within the context and encouraged performance of student compositions and arrangements.

The teaching learning processes, Elliott’s suggested fourth tenet, edict that music educators should be concerned with teaching students how to continue developing their
musicianship in the future. The teacher in this study perceived the importance of students being able to continue to teach themselves through progressive musical problem solving and in rehearsals encouraged them to reflect critically on their music making.

A teacher who exemplifies musicianship and educatorship is central to the praxial curriculum. Continuous reflection on one’s own musicianship and teaching practice demonstrates (1) a commitment to maintaining one’s own high standards of understanding of the musical practice and (2) an ability to pass on those standards to one’s students.

The evaluation of students in the praxial curriculum stresses not only the importance of constant feedback concerning one’s students’ continuous growth but also the shared responsibility of teacher and students in this process. In the context of my study, problem solving was shared but the teacher also provided constructive criticism when his students failed to meet the standard expected of them.

Student Criticism of the Rehearsal Process

There were areas in the rehearsals that some singers perceived as problematic. These included times when the teacher was working with the instrumentalists and the reflective sessions after concerts.

Student singers may indeed find it difficult to maintain focus on the teacher when he or she is not directly addressing them. Such was the case in my study when the conductor worked with the rhythm section. The balance of his musicianship and educatorship was skewed in favor of musical problem solving rather than considering
developing the singers understanding of the role of the instrumentalists in the music making process.

The concept of the reflective sessions was difficult to understand for two of the instrumentalist/singers. That finding suggests that even in contexts where students expect to be led by a conductor, they need to be taught how to be reflective of their music making. Reasons for the need to be reflective should be given and the results of those reflections must become evident to all involved.

The Praxial Curriculum: Vocal Jazz Teacher Training

In light of the literature critiquing Elliott’s work, there are differing opinions on whether Elliott has given us a new way of perceiving music education or whether we are retreating into the past if we adopt his praxial philosophy. Perhaps for me, one of the most important contributions that Elliott has made to music education is his adoption of the work of researchers in many different disciplines and his application of their work to music teaching. If we look at the detail of his philosophy in the every day decisions that we make as educators then perhaps his description of how we should approach teaching is not totally alien to us. Certainly we have seen many music educators balancing their repertoire choices with the level of musicianship of their students. We can describe the teaching strategies that teachers we are familiar with use to encourage musical growth in their students, particularly those of modeling, coaching and scaffolding. However, as educators, it may be important for us to embrace the emphasis that Elliott places on reflection on our own musicianship and educatorship when making decisions that effect the development of our students’ musical growth.
Issues Pertaining to Teaching Vocal Jazz

The primary purpose of most ensembles in schools and colleges is to develop student musicianship. However the teacher, in the dual role of musician and educator, may consider the ensemble as his or her instrument through which to express his own music making. In order to balance educatorship with musicianship in this interdependency, and to consider the long-term development of the students’ musicianship, the teacher must continually reflect on her role in this musical context.

Management of the ensemble places additional demands on the director when requiring students to articulate and explore within the rehearsal time, behaviors which, at first, may make some students uncomfortable. The teacher should continually reflect on the students’ attention and ask pertinent questions that target the students’ experience; are the students focusing on musical problems or on non-musical related issues; are the musical challenges too great or not great enough? She must be prepared to change instructional strategies immediately in order to keep the students’ attention focused.

In my study, some of the students admitted losing attention when the teacher focused on the rhythm section. Having experienced repertoire that involved performance with a rhythm section both as a singer and as director, balancing the needs of both sections of the group is not an easy task. As a singer I was eager to take the opportunity to sort out problems that I may have had with another singer on the same part as mine. As a director, I find the dynamic of the group very different when the rhythm section is incorporated into the rehearsal. The problems that need attention have increased. Due to the improvisational element that requires the instrumentalists to realize chord charts rather than specific notes, the problems that the educator faces are
diverse. The language used to solve them is different from that exercised in problem solving with the singers whose notes are pre-selected according to the musical notation of the arrangement or composition. At this stage the teacher must reflect in the moment on the educational value of whether to include the whole ensemble focusing on rhythm section problem solving or to allow the singers to explore their own musical problems.

The teacher in this study was able to balance the musical challenges he brought to the class with the level of musicianship in the singers. In this action, his own composition and arranging skills became an important part of his educatorship. He chose a balanced repertoire that brought him success in keeping his students’ attention focused for much of the rehearsal. His understanding of the difficulty of each of his selections, again musicianship developed over years of teaching ensembles, played an important part of his rehearsal scheduling. The teacher admitted in his interview that good repertoire was difficult to acquire in the vocal jazz genre. Although there are a number of published charts that are written for less proficient students, it is here that we encounter a dilemma if by adopting the praxial music curriculum we want to bring our students authentic musical challenges. The challenges inherent in the vocal jazz repertoire are embedded in difficult syncopated rhythms. The teacher in my study, even with his own high level of educatorship, believed that he still did not know how to teach swing feel other than by developing the students’ listenership. The students, by being actively in the center of authentic musical experiences, he felt, could accomplish development of this procedural knowledge.

Another facet of the vocal jazz repertoire is the complexity and denseness of the harmony. This again presents challenges for the listenership of the younger musician
who may not have been exposed to jazz chords with their inherent increased harmonic
tension. The consequences for the singers will be difficulty with intonation of their note
in relation to others in the chord, and for the teacher, how to vocally balance the chord
and be able to articulate this musical understanding to the student.

Given the circumstances of the particular ensemble in the study with the level of
musicianship of the teacher and students, my study brings attention to the importance of
a teacher’s understanding of the standards and traditions of the context. The arranging
facility of the teacher will reflect on her ability to adjust rehearsal strategies to
accommodate balancing the repertoire challenges with the musicianship level of the
ensemble.

In a praxial curriculum an emphasis is placed on teaching students how to
continue developing their musicianship in the future. Although generally students in
ensembles are primarily developing their musicianship from active participation in the
music making process under guidance from the teacher’s educatorship, they also learn
from each other. Within the rehearsal context, the more experienced students tend to
take responsibility for teaching the younger musicians. They may correct rhythmic errors
or suggest tonal adjustments to produce a more accurate pitch. The section leaders
usually are responsible for interpreting the teacher’s comments and explaining his ideas
to the other singers.

One area where peer learning is of particularly importance is that of the lead
singer. Her phrasing and dynamics shape the overall ensemble sound. In the ensemble
a freshman singer was expected to take over this role in a future semester. Although
being privately coached by the teacher, during the rehearsals she was constantly receiving advice from the present lead singer on her tone and phrasing.

For each teacher, reflection on one’s own personality and the impact of such reflections on one’s students suggests to be an important ingredient to success as a teacher. In my study, the teacher expressed awareness of his reasoning for incorporating analogy and metaphor into the rehearsal. As teachers we all have our own strengths and weaknesses and of course not all teachers will have the gift of being able to incorporate this strategy into their teaching plan. However, we must also continue to reflect on our own teaching actions. In order to develop musicianship in our students we should be constantly aware of whether our teaching strategies and choice of repertoire are maintaining an enjoyment of artistic music making in our students. Through this reflection we can monitor our student’s musical growth.

One strategy that the teacher used to help develop his students’ informal musical knowledge was that of articulation. Although the benefits of developing musical thinkers in our ensembles are immense, the process of acquiring repertoire may be slower when encouraging articulation. The teacher, in order to successfully meet one’s performance commitments must depend on her interdependency of musicianship and educatorship; she must understand the musical obligations of the practice; and she must be able to make decisions about when it is appropriate to expect students to articulate. When pausing the procedural essence of music making by requesting the students verbally solve problems, the teacher engages the students in one or more of the other kinds of procedural knowledge.
Issues Pertaining to Teacher Training

In *Music Matters*, Elliott (1995) gives us suggestions as to how decisions can be made about curriculum content and an approach to preparing and planning the music curriculum-as-practicum. I believe he has given teachers who already have a level of educatorship a reminder of what they can reflect on and how they can change their teaching approach in order to raise the level of musicianship in their students. However, he does not tackle the problem of how music educators are educated and how, if we choose to do so, we induct our music education students into the curriculum-as-practicum. In order to do this we must move students beyond the formal educational knowledge that they will develop through music education philosophy classes. If we are indeed able to teach them to be reflective musicians then a connection has to be made to bring this reflection into their lives as music educators. This is complex task that needs to be addressed jointly by the music education teachers and the ensemble directors.

I see a particular problem with vocal jazz music educators who generally tend not to be incorporated into the university music education curriculum. From informal conversations with vocal jazz teachers it appears there are two main routes through which teachers travel before embarking on directing an ensemble. The first is from enrolment in university jazz studies degree courses. The second leads the prospective teacher to develop educatorship through a university music education program with his or her musicianship developed in performance contexts outside of the music education classes.
In choosing adoption of Elliott’s praxial music curriculum as a basis for vocal jazz teacher preparation, the two worlds of vocal jazz performance and music education could be brought closer together. Considering the primary aim of university ensembles is to develop musicianship in students, we need to find a way for student teachers to maintain a dual role as apprentice musicians and educators within an ensemble. Perhaps we cannot offer them the experience of reflection-in-action that directing their own ensemble can give, but a first step would be to create a vocal jazz pedagogy class that addresses issues unique to the musical context and the educational context.

Entrance to the class would require ensemble membership as a singer or instrumentalist. Since selection of repertoire is central to the success of balancing student musicianship with musical challenges, score study and arranging techniques would be an important part of the course structure. The score study would incorporate the assessment of the difficulty level of the charts; how to adapt published arrangements in order to correspond with students’ level of musicianship; and voice management required to implement the music. A portion of the curriculum should also be devoted to include the function of the rhythm section and discussion of the kinds of problems that may arise during rehearsals.

The students would be experiencing the rehearsals as performers but by videotaping selected rehearsals and replaying them in the class, they could reflect on the rehearsal process as educators. The reflective sessions would enable them to bring both perspectives to their understanding of the teaching process in this particular context. In this way, formal educational knowledge could be introduced as a support for understanding the procedural experience of the rehearsal.
I realize what I am describing here will be viewed by music educators as nothing new in curriculum design for future teachers, however, in my limited experience, I have not found the availability of similar classes for training vocal jazz educators in universities. At the University of North Texas, Professor Rutherford, in consultation with music education faculty, has developed a new course that will be implemented in the fall of 2005. The course will focus on practical issues such as audition techniques, repertoire choice, jazz vocal production, rhythm section rehearsal and amplification techniques.

Some music summer workshops do accommodate vocal jazz teachers in their curriculum. The vocal jazz workshops at the University of North Texas (Paris Rutherford), Southwestern Community College (Phil Mattson), and Western Michigan University (Steve Zegree) advertise music educator tracts. Adapting these models may be a place to begin development of a workshop that addresses vocal jazz teacher training in the praxial curriculum. Similar pedagogical ideas to those already stated would be incorporated.

In order refine these ideas a number of avenues could be explored. Suggestions for various directions that further investigation could take follows.

Recommendations for future research fall into two parts. The first includes research directly related to musicianship and educatorship in the vocal jazz musical context. In the second, I propose projects that investigate how Elliott’s praxial curriculum can be incorporated into music teacher preparation within the vocal jazz musical context.
My study focused on the interdependency of musicianship and educatorship in a particular jazz teacher and his students. The teaching approach of the educator closely resembled Elliott's praxial music curriculum. A number of students from the ensemble became vocal jazz educators at both the high school and university level after graduation from UNT. Some of the students took courses in music education that explored Elliott's philosophies and others did not. Future studies could be conducted using the same methodology in order to answer the following questions:

a) Do the students pursue the same teaching model that was used by their mentor, the teacher? If not, what are the reasons?

b) How do the young music educators perceive growth in their educatorship in relation to the musicianship that they developed in the university ensemble?

c) How do the students who have formal educational knowledge describe their own teaching experiences in relation to those who have no formal educational knowledge?

d) How do the young educators perceive changes in their educatorship as their experience increases?

The literature review identified a number of vocal jazz pedagogues whose teaching careers parallel that of the teacher in this study. They are comparable both in the length and time frame of their careers, and the institutional context in which their educatorship developed. Those pedagogues are also considered exemplary teachers in the field. By conducting equivalent studies to identify how procedural knowledge is evidenced in their teaching practice, and by applying cross-case analysis, the
understanding of the relationship between musicianship and educatorship may be expanded in this specific musical context.

In addition to studies that are designed to further verify Elliott’s assertion of the procedural combination of musicianship and educatorship in the vocal jazz educational context, several other avenues of research are proposed. Research studies could include investigation of teacher training for vocal jazz using various methodologies. In order to explore the possibility of implementing Elliott’s Praxial Music Curriculum as a possible model on which to base teacher preparation, it would be important to research the available learning context by asking the following questions:

a) How do beginning vocal jazz educators describe their experiences in balancing their musicianship with their educatorship?

b) What possibilities are presently available for vocal jazz teacher training that provide the authentic musical contexts necessary to develop musicianship and educatorship?

c) How could these educational designs be redefined in light of the interdependency of musicianship and educatorship required by the professional music educator?

This study provides a first step toward making curriculum planning more concrete for a university level vocal jazz ensemble. The diagrams in Chapter XII illustrate the intricate relationship between the different kinds of procedural knowledge that Elliott identifies as integral to music making and music teaching. They also categorize the wide range of technical and musical problems that the teacher and students solved
together in order for the multifarious nature of the vocal jazz repertoire to be performed effectively for a contemporary critical audience.

By reflecting on the teacher’s approach to repertoire choice, ensemble membership, and his application of teaching strategies that involved students in musical decision making, the novice educator could utilize this study to influence his or her approach and decision making in preparing and planning a curriculum in this specific music practicum.
APPENDIX A

INFORMED CONSENT FOR PARTICIPANTS IN RESEARCH PROJECT OF UNIVERSITY OF NORTH TEXAS STUDENT CATHERINE JENSEN-HOLE
I, ________________________________, agree to participate in an interview study of vocal jazz involvement of “The North Texas Jazz Singers,” University of North Texas, Denton, Texas.

I understand that my interview responses will be used in an examination of musicianship and educatorship as defining components of vocal jazz expertise.

The interviews will be tape-recorded. At the conclusion of the study these tapes will be destroyed or I may elect to have my tapes returned to me.

I have been informed that the interviews themselves will be conducted at my convenience at a scheduled time and that the sessions will take approximately one hour. I will be expected to reply candidly to questions I am asked and I have been encouraged to speak freely, giving my honest opinions and perceptions about my vocal jazz ensemble experience.

I have been informed that a transcript of my interview will be available to me and that my name will be kept confidential upon my request.

I understand that there is no personal risk or discomfort directly involved with this research and that I am free to withdraw my consent and discontinue participation in this study at any time. A decision to withdraw will not affect my academic or musical standing in any way.

If I have any questions or problems that arise in connection with my participation with this study, I should contact Catherine Jensen-Hole, the project director.

Date ___________________________  Signed ____________________________

Date ___________________________  (Investigator) ______________________

Date ___________________________  (witness) ___________________________

THIS PROJECT HAS BEEN REVIEWED BY UNIVERSITY OF NORTH TEXAS COMMITTEE FOR THE PROTECTION OF HUMAN SUBJECTS
APPENDIX B

EXAMPLE OF INTERVIEW QUESTIONS-THE TEACHER
Prepared Questions

Questions developed from the dialogue.

1. Can you tell me what your approach to developing musicianship in your students?
2. What do you want the students to be able to take away with them once they’ve left the ensemble?
3. Do you have a time frame that you would really like people to be in the ensemble for them to learn these things?
4. Do you think that a student can learn how to teach a vocal jazz ensemble by singing in the ensemble for a length of time?
5. So is there a way in the group that that can be achieved or do you set the group up so that can be achieved.
6. Historically, many vocal directors are instrumentalists rather than singers themselves. Do you think that if you were a singer yourself, you might have tackled things differently? Are there things that you would change?
APPENDIX C

SAMPLE OF INTERVIEW QUESTIONS-STUDENT
Can you tell me your musical history before you got into jazz singers?

What made you decide to sing in Jazz Singers and how did you prepare for the audition?

What experience had you in a vocal ensemble before you began? Had you heard Jazz Singers perform?

Can you remember your impressions of the audition process?

What did you hope to learn singing in Jazz Singers?

What types of teaching techniques have you noticed Professor Rutherford using to develop musicianship in his students?

In what ways can you see that your own musicianship has developed by being in Jazz Singers?

How does Professor Rutherford get the ensemble to interpret ballads in the same way and how would you tackle the same situation?

What are you hoping your own musical future to be?

Do you want to teach yourself in the future?

If yes, do you ever want to teach a vocal jazz ensemble?

Are there any particular things you feel you are learning from Professor Rutherford that you would like to use in your own teaching?

Does Professor Rutherford ask student opinions a lot?

Concerning the rhythm section, do you learn from Professor Rutherford talking to them, or is that a separate entity?
APPENDIX D

EXAMPLES OF TRANSCRIBING CONVENTIONS OF HERITAGE (1984)
UNDERSCORING INDICATES SOME SORT OF STRESS, VIA PITCH AND/OR AMPLITUDE. A SHORT UNDERSCORE INDICATES LIGHTER STRESS THAN A LONG UNDERSCORE.

O USED AS A ‘SOFTENER.’ UTTERANCES OR UTTERANCE PARTS BRACKETED BY DEGREE SIGNS ARE RELATIVELY QUIETER THAN THE SURROUNDING TALK.

< UTTERANCES OR UTTERANCE PARTS INDICATE SPEEDING UP. INDICATE SHIFTS INTO HIGHER OR LOWER PITCH THAN WOULD BE INDICATED BY JUST THE COMBINED STRESS/PROLONGATION MARKERS.

WORD Upper case indicates especially loud sounds relative to the surrounding talk.

(() Double parentheses contain transcriber’s descriptions rather than, or in addition to, transcriptions.

I used (( )) for my own thoughts and italic text for description of action.
APPENDIX E

MID-RANGE ACCOUNTING SCHEME FROM BOGDAN AND BIKLEN (1992)
1. **Setting/Context**: general information on surroundings that allows you to put the study in a larger context.

2. **Definition if the situation**: how people understand, define, or perceive the setting or the topics on which the subject bears.

3. **Perspectives**: ways of thinking about their setting shared by informants ("how things are done here")

4. **Ways of thinking about people and objects**: understandings of each other, of outsiders, of objects in their world (more detailed than above)

5. **Process**: sequence of events, flow, transitions, and turning points, changes over time

6. **Activities**: regularly occurring kinds of behavior

7. **Events**: specific activities, especially ones occurring infrequently

8. **Strategies**: ways of accomplishing things; people’s tactics, methods, techniques for meeting their needs

9. **Relationships and social structure**: unofficially defined patterns such as cliques, coalitions, romances, friendships, and enemies.

10. **Methods**: problems, joys, and dilemmas of the research process—often in relation to comments by the observers
APPENDIX F
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<td>ST-MOD-P-UN</td>
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<td>PROCESS</td>
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<td>PROGRESSIVE MUSICAL PROBLEM SOLVING (INFORMAL) STUDENT</td>
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APPENDIX G

EXAMPLE OF CODED DATA
### Rehearsal 1/30/99

<table>
<thead>
<tr>
<th>Time</th>
<th>Note</th>
</tr>
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<tbody>
<tr>
<td>07:00</td>
<td>AGAIN (he counts a little faster)</td>
</tr>
<tr>
<td>07:05</td>
<td>That's very good. Try not to take too much time on that first beat. When you're going over to the middle of the next bar...pick up speed. Keep it online. Alright going back now.</td>
</tr>
<tr>
<td>07:10</td>
<td>We are at 10 places (all this time R. is practicing her part.) I like the breath releases at the end of a long note. That says that people are putting pressure in the notes. I like that.</td>
</tr>
<tr>
<td>07:15</td>
<td>Pahs: When you go into the A flat remember to come down a bit and get a little more delicate in your tone production so that you can put more stuff into it.</td>
</tr>
<tr>
<td>07:20</td>
<td>Don't lead the lyrics so much...lead the style. You've got to make room for it in there. Some questions. Now do you all hear enough from Z. (points to Z.? )</td>
</tr>
<tr>
<td>07:25</td>
<td>For: [question]</td>
</tr>
<tr>
<td>07:30</td>
<td>Another singer: [plenty]</td>
</tr>
</tbody>
</table>

- Pahs: (addressing Zack) Do you feel like you're agreeing with them or your singing in such a way that you force them to agree with your tempo? |
  - Z.: I feel like they fall behind a little bit. |
- Pahs: Then do something different when they fall behind... Do a bit more... go on, go on... (model) get a bit more aggressive and put more energy into it. |
  - Z.: OK. |
- Pahs: That will clear up the beat for them and you can get kind of more aggressive with your tag and you can add a couple of notes if you need to force them to catch up. Again. |
APPENDIX H

STUDENT CODES AND REPERTOIRE CODES
Coding System Student Codes

REBECCA ....................................R..... Lead Soprano I *
DANIELLE ...................................D..... Lead Soprano II
DELIA ..........................................DE ... Soprano III / Middle I
CATHY .........................................CA.... Alto I / Middle II
BARTBARA ...................................B..... Alto II
MANDY ...........................................M..... Alto III

BRIAN ............................................BP .... Tenor I (1st concert only)
CHARLIE ........................................CH ... Tenor I
SIMON ...........................................S..... Tenor II (1st concert only)
WILL ..............................................W ..... Tenor II
BRAD ...........................................BR..... Bass I
SAM ..............................................Z ..... Bass II

Repertoire Codes

AFTERNOON IN TEACHER ......AP
AIREGIN ........................................AN
BIRD ALONE ...............................BA
BUT NOT FOR ME ......................BN
DANDAYA ....................................DY
FARMER’S MARKET .................FM
IN A MELLOW TONE .................MT
THANKS TO YOU .......................TY
THROUGH THE AGES ..............TA
SPEAK LOW ............................SL
STRAIGHT NO CHASER ..........SC
YESTERDAYS ..........................YD
APPENDIX I

EXAMPLE OF SCHEDULE
MULB 1820.500 -- Jazz Singers I

Schedule #3 - completing the semester

<table>
<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>Time</th>
<th>Activity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tues</td>
<td>4/7</td>
<td>12:30</td>
<td>Rhy at 12:30 Group A</td>
</tr>
<tr>
<td>Thrs</td>
<td>4/9</td>
<td>12:30</td>
<td>Rhy at 1:00 Group B</td>
</tr>
<tr>
<td>Fri</td>
<td>4/10</td>
<td>11:00</td>
<td>Rhy section New music!</td>
</tr>
<tr>
<td>Tues</td>
<td>4/14</td>
<td>12:30</td>
<td>Rhy at 1:00 Group A</td>
</tr>
<tr>
<td>Thrs</td>
<td>4/16</td>
<td>12:30</td>
<td>Rhy at 1:00 Group B</td>
</tr>
<tr>
<td>Fri</td>
<td>4/17</td>
<td>11:00</td>
<td>Rhy section with tenor sax *</td>
</tr>
<tr>
<td>Tues</td>
<td>4/21</td>
<td>12:30</td>
<td>Rhy at 1:00 Group A</td>
</tr>
<tr>
<td>Thrs</td>
<td>4/23</td>
<td>12:30</td>
<td>Rhy at 1:00 Group B *(with tenor sax)</td>
</tr>
<tr>
<td>Fri</td>
<td>4/24</td>
<td>11:00</td>
<td>Rhy section with soloists plus *</td>
</tr>
<tr>
<td>Tues</td>
<td>4/28</td>
<td>12:30</td>
<td>Run show at 12:30 (nmbrs w/o ten sax)</td>
</tr>
<tr>
<td>Thrs</td>
<td>4/30</td>
<td>12:30</td>
<td>Run show at 12:30 (nmbrs with ten sax*)</td>
</tr>
<tr>
<td>Fri</td>
<td>5/1</td>
<td>6:00</td>
<td>Jazz Singers II Concert, Kenton (FYI)</td>
</tr>
<tr>
<td>Sat</td>
<td>5/2</td>
<td>8:00</td>
<td>Jazz Singers I Spring Concert.*</td>
</tr>
</tbody>
</table>

Spring Concert (Concert Hall Sat, 5/2 - 8pm, formal)

- 3:30 rhythm load-in
- 4:00 rhythm mic checks
- 4:20 singers mic check
- 5:00 run through as needed. Break before 6:00 pm
- 7:40 call, hallway outside Concert Hall
- 8:00 performance.

Recording schedule (Axcess Productions)

- Rhythm -- Record Tues or Wed eve (5/5-6)
- Singers -- Rehearse Mon or Tues eve (5/12-13)
  Record Tues or Wed eve (5/13-14)

Repertoire Grps

A Farmer's Market
  But Not For Me
  Bird Alone
  Airegin
  Straight No Chaser

B Yesterdays
  Shining Hour
  Speak Low
  Dandaya
  Keeping: Caravan (enc)

Recording

Bird Alone
  Yesterdays
  But Not For Me
  Dandaya

Repair end of Thanks
REFERENCES


http://www.wmich.edu/music/faculty/som_fac_zegree-stephen.html.