

# 10 Musicality and musicianship

## Specialization in jazz studies

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### Introduction

In 2012 my brother, a BMus (Jazz Performance) graduate with five years' experience playing in jazz ensembles and other bands, tweeted: 'I'm sick of being told by old non-musicians that I'm young therefore I don't understand "their" music.' In his tweet, Jeremy characterized music through possession, framed by scare quotes to indicate disagreement; sometimes music is defined not by its own qualities, nor by its relation to other types of music, but by whose music it is. He objected to people positioning him according to a social category (his age) and thereby dismissing his status as a legitimate music knower. He rejected the suggestion that to truly understand the music of an era, first-hand experience of that era is required. At the same time, Jeremy dismissed these people in turn as 'non-musicians', as not having the skills, experience or training to understand music the way he does. Both Jeremy's interlocutors and Jeremy himself emphasized something about their dispositions as musical knowers, but they were clashing over what kinds of dispositions are legitimate. One is marked as social positioning (age) and the other as experience (education and practice). Maton (2014b: 171–95) describes this distinction in terms of *kinds of knowers* and *ways of knowing*. This distinction is central to this chapter, which discusses how performance students write about music, the values they express, and what this reveals about the organizing principles of music studies. For this specific object of study, the distinction becomes one between *musicality* (kinds of knowers) and *musicianship* (ways of knowing).

As Maton (2014b) argues, subject areas have different ways of positioning its knowledge and its knowers, and writing in each area reflects those. Success for students depends on demonstrating in their writing the capacity to position knowledge and knowers in ways that are seen as legitimate. Exploring this capacity is a key concern of work in educational linguistics, including academic literacies; it drives the effort to better understand disciplinary differences in writing and to develop forms of teaching to enable more students to achieve success. This chapter centres on such writing from a corpus of six research project reports written by jazz performance students

at an Australian conservatorium. The projects were written in an Honours year, an optional fourth year for selected students that is required for entry into postgraduate research degrees. The focus of these projects was musicians, that is, musical knowers rather than musical artefacts independent of producers. The students were confident as skilled instrumentalists and working musicians. They sought through research and analysis to learn instrumental techniques that they could integrate into their own performances. They were far less confident, however, as academic writers.

The study drawn on for this chapter (J. L. Martin 2013) enacts both Legitimation Code Theory (LCT) and systemic functional linguistics (SFL). It thereby contributes to a growing number of studies in educational fields (for example Chapter 5, Chapter 6 and Chapter 8, this volume). The contribution of LCT in such studies has often (though not always) been to pose questions that can be explored through linguistic analysis and to provide a framework for interpreting differences that emerge from such analyses. In this kind of ‘close encounter’ (Chapter 5), SFL offers an ‘external language of description’ or ‘translation device’ (Chapter 2) that enables movement between the sociological concepts and the language data. This is the relationship between the theories that I utilize in this chapter.

From LCT I enact in particular the dimension of Specialization (Maton 2014b; Chapter 1, this volume) to frame my explorations of how the six jazz performance students represent various kinds of knowers in their research writing. Analyses using SFL explore how the students construed themselves and ways in which they evaluated their chosen musicians and themselves. In general, the texts exhibited the knower code that also shapes the general basis of legitimacy in jazz performance, emphasizing that who you are as a musician is more important than what is played. However, as my brother’s tweet demonstrated, there are various ways in which a knower may be specialized. In order to investigate the basis of knower-code specialization, I identify two key concepts in the evaluation and legitimation of musical knowers, those of *musicality* and *musicianship*.

The first stage of the analysis is to examine how students presented themselves, as well as how they represented their readers. In general, the students presented themselves as legitimate by virtue of a *cultivated gaze* acquired through immersion (Maton 2014b). In other words, their legitimacy derived from their own experiences of playing and performing and through their exposure to others’ performances. They did not validate themselves on the basis of innate talent or musicality, which would indicate a *social gaze*. Second, focusing on a comparison of two students’ texts and their portrayal of their chosen musicians, the chapter explores the distinction between musicality and musicianship and uncovers key differences in otherwise seemingly similar texts. This identifies variations within the knower code of jazz performance. The chapter thereby reveals how students write about jazz and, by extension, the values and organizing principles of jazz performance.

## Context of study

### *The relationship of writing and music*

Music enjoys an analogous and intertwined relationship with language: music coexists with lyrics; it is by its nature communicative and idiomatic (Van Leeuwen 1999); music notation developed in parallel to writing (Haines 2008); and language is often required to talk about music (Bohlman 1997). The investigation of the study of music and the creative arts by both local and international students demonstrates both the challenge and the importance of writing *about* music.

There are few studies into tertiary writing by music or creative arts students. Among them, Wolfe (2006, 2007) discusses the language use of international tertiary music students in Australia and highlights the difficulty of the metaphorical, technical and vernacular language involved in music. She concludes that ‘words get you everywhere, especially in an academic community. But importantly, knowing the language of a discipline makes you feel like part of that community and is likely to lead to a more successful study experience’ (2007: 6). Similarly, Molle and Prior (2008) include music students in their investigation of genres in English for Academic Purposes and observe a hybrid discourse drawing on academic and poetic language. In a wider study, Starfield *et al.* (2012) describe the struggle for legitimacy faced by new doctoral awards in visual and performing arts, including music. Paltridge *et al.* (2012) also point to the challenge both supervisors and students encounter in shaping an accompanying text which contextualizes and provides a basis to claims of the creative work to originality and contribution to the field. The diversity of texts they found in their research is indicative of the diversity and shifting nature of writing practices in the creative arts at university.

While Wolfe (2006, 2007) and Molle and Prior (2008) studied non-native speakers of English, my research involves first-language writers. It explores how these students reveal in their language bases of legitimacy for themselves and for their objects of study within the musical community. The aesthetic characteristics Molle and Prior (2008) identified have been similarly observed, however the current chapter will focus on the evaluation of musical actors rather than of musical objects. While this research is focused on Honours year papers, at a stage prior to the postgraduate research degrees investigated by Starfield *et al.* (2012) and Paltridge *et al.* (2013), it similarly includes independent research and an extended piece of writing that describes creative work. Furthermore, the Honours year is intended to prepare students for postgraduate degrees and thus the investigation of values the students have internalized at this point, as well as the writing skills they demonstrate, is relevant for understanding what they bring from the undergraduate degrees and into the postgraduate degrees.

*The cohort and the corpus*

Honours students were chosen as the cohort for the study following the recommendation of the Head of Jazz as students who were acculturated into the practices of the conservatorium. They had completed a Bachelor degree in jazz performance the previous year and had been selected for the programme. They also had a significant written component to their studies, being required to complete a 5000-word research project as a mandatory element of their studies in addition to their individual and ensemble recitals. At the time the current study was undertaken (2009–12), the student project was ungraded but it has subsequently become a graded thesis. The task descriptor of the research project was brief, stating length and due date but leaving the topic choice to negotiation with the programme coordinator. The relevant point for this study is the stated purpose of equipping students ‘with the research and writing skills that are necessary for the progression to the postgraduate research degrees’ (programme outline). The Honours year is thus key for preparing performance students for the writing associated with research degrees; in their undergraduate degree there were limited writing opportunities and only two to three writing tasks were of one thousand words or more.

Rather than provide generalizations across a large corpus based on only a few features, this chapter aims to provide a more in-depth exploration of a small number of texts, generating more detailed observations of the ways students can and do write about music and musicians. As an exploratory study it is thus useful for suggesting questions to ask, paths to pursue and for providing a point of comparison for future research. It provides a basis for future support, while demonstrating the values and language that students already use to write about music.

*Specialization and music education*

Enacting the LCT dimension of Specialization to explore music education is to explore why something (a piece, a technique, a repertoire, an instrument) or someone (a musician, a composer, an analyst) is valued as special or legitimate. As outlined by Maton in [Chapter 1](#) (this volume), central to Specialization is the concept of *specialization codes*, based on the relative strengths of *epistemic relations* and *social relations*. Specialization provides one way of exploring the ‘rules of the game’ or organizing principles of practices that are subject to struggles among actors within social fields. As Maton explains:

Specialization can be introduced via the simple premise that practices and beliefs are about or oriented towards something and by someone. . . . One can, therefore, *analytically* distinguish: *epistemic relations* between practices and their object or focus (that part of the world towards which they are oriented); and *social relations* between practices and their subject, author or actor (who is enacting the practices). For

knowledge claims, these are realized as: epistemic relations between knowledge and its proclaimed objects of study; and social relations between knowledge and its authors or subjects.

(Maton 2014b: 29; original emphases)

These concepts, first introduced in Maton (2000a, 2000b), have been widely used to explore education across a range of institutional and disciplinary contexts (see Maton 2014b and this volume). This chapter enters new territory by enacting them within research into tertiary music study. It also introduces more recent conceptual developments, specifically relating to *gazes* (Maton 2014b: 86–105), and enacts them to analyse the students' writings about music.

### *Specialization codes*

Specialization codes in music education can be introduced with reference to the studies by Lamont and Maton (2008, 2010) of school music in English education.<sup>1</sup> (See also [Chapter 3](#) of this volume for a valuable summary of this work.) Lamont and Maton (2010: 63) state that understanding 'the basis of attitudes and practices among learners, teachers and music education researchers towards music in formal education is crucial for enabling widening participation and the future success of a music curriculum'. They explore the study of music across primary and secondary schools in England in order to understand the comparatively very low rates of non-compulsory study of music for the GCSE school qualification (General Certificate of Secondary Education, ages 14–16).

In their studies they enact specialization codes to analyse curricula and the perceptions of teachers, school pupils and undergraduates to trace the changing values across years. In these studies epistemic relations are realized as an emphasis on skills, technique and the acquisition of musical knowledge and social relations are realized as an emphasis on musical dispositions and personal expression. These relations, when mapped as continua of strengths and weaknesses on the *specialization plane* (see [Figure 1.2](#), page 12), delineate four principal specialization codes. Where the basis of achievement in knowledge practices downplays possession of specialist musical knowledge (weaker epistemic relations) and emphasizes personal expression or musical dispositions such as aptitude and attitude (stronger social relations), it represents a knower code (ER–, SR+). Lamont and Maton (2008, 2010) describe this as characterizing the study of music in primary schools where students are encouraged to express themselves creatively. In contrast, where the basis of achievement emphasizes acquisition of musical knowledge and skills (stronger epistemic relations) and downplays musical dispositions (weaker social relations), it represents a knowledge code (ER+, SR–). Lamont and Maton describe a 'code shift' from a knower code to a knowledge code in lower secondary school, with a transition to formal elements

of music. They identify a further code shift in upper secondary school towards an *élite* code, where students are required to demonstrate *both* musical knowledge *and* musical dispositions (ER+, SR+). They suggest that student perception of the doubly demanding nature of the *élite* code is one reason for low take-up rates of students for GCSE qualifications in music.

Lamont and Maton's studies indicate *code shifts* in the study of music, which can make success appear unattainable to students who approach with a different code (see also [Chapter 3](#), this volume). This raises interesting questions for musical studies at tertiary level; in performance degrees the principal motivation may be the development of musical knowledge, the development of musical knowers, or both equally. While Lamont and Maton's research enables the identification of a knower code (ER-, SR+) enacted in the student research projects of the current study, it does not capture differences among musical knowers. As the tweet that opens this chapter demonstrates, these can be specialized according to different parameters. For this we can turn to more recent developments in Specialization relating to 'gazes'.

### *Gazes*

Maton (2014b: 171–95) further distinguishes sub-dimensions of both epistemic relations and social relations in his '4-K model'. Social relations, the primary concern of this chapter because centred on the study of knower code texts, are distinguished into *subjective relations* (SubR) and *interactional relations* (IR). Subjective relations identify how strongly practices bound and control relations to legitimate actors as *kinds of knowers*. They concern knowers from the perspective of who they are. Interactional relations identify how strongly practices bound and control ways of *knowing*, or how knowers come to be or are recognized as legitimate. The *social plane* displayed in [Figure 10.1](#) is generated through the intersection of subjective relations and interactional relations.

The mapping of subjective relations and interactional relations in [Figure 10.1](#) produces four principal modalities or *gazes* (Maton 2014b: 184–7) which can be described as follows:

- *social gazes* (SubR+, IR-) are possessed by those who belong to a specific category, such as a social group;
- *cultivated gazes* (SubR-, IR+) are possessed by those who attain the legitimate dispositions through interaction with a 'significant other', such as apprenticeship under a master or immersion in a canon of great works;
- *born gazes* (SubR+, IR+) are possessed by those who both belong to the right category and have the right dispositions; and
- *trained/blank gazes* (SubR-, IR-) are characterized by neither category nor dispositions (and instead either emphasize specialized knowledge, corresponding to the stronger epistemic relations of a 'trained gaze', or posit no basis for legitimacy – a 'blank gaze').

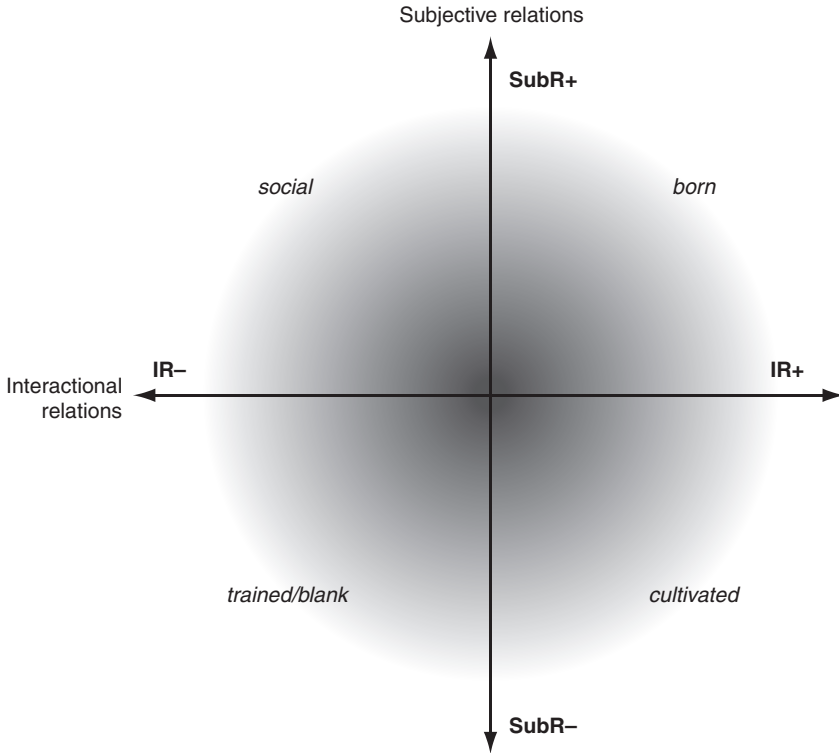


Figure 10.1 The social plane (Maton 2014b: 186).

Lamont and Maton (2008, 2010) identify social relations in music education as highlighting musical dispositions and/or aptitudes. On the basis of this further differentiation into subjective relations and interactional relations, it is possible to re-interpret the field of music education with respect to the developed model, as summarized in Table 10.1.

Subjective relations can be understood as expressing the relative *musicality* of actors, their musical dispositions, inherent qualities and personal expression. Stronger subjective relations in music (SubR+) emphasize the musicality of esteemed knowers, such as virtuosic musicians with innate talent. Weaker subjective relations (SubR-) are indicated by reference to anonymous or generalized musicians, who are constructed as interchangeable.

Interactional relations express relative *musicianship* and how musical knowers learn about or enact music. Thus stronger interactional relations (IR+) emphasize experience through education, instruction from expert musicians, technique, analysis and participation in great works. When interactional relations are weaker (IR-), how one becomes a musician or performs music is downplayed.

*Table 10.1* Social relations and musical application

Specialization concepts	4-K	Emphasis on:	4-M	Emphasis on:
social relations (SR+/-)	knowers	kinds of knowers	musicality	musical aptitude and sensibility
	subjective relations (SubR+/-) interactional relations (IR+/-)	ways of knowing through interactions with 'significant others'	musicianship	musical knowing through performance in some sense – instrumental, analysis, listening, lessons



The terms ‘musicality’ and ‘musicianship’ have been widely used in music education as loosely defined labels for courses and course requirements, alluding to the differentiation of skills or characteristics. This chapter enables some clarification as it generates a conceptual basis for the ongoing use of the terms that relates them to a wider and more systematic theoretical framework.

### *Systemic functional linguistics and text analysis*

In order to identify and interpret how students construed their experience of the world of music, and how emphases on musicality and musicianship manifested in the language they used, I employ aspects of systemic functional linguistics (SFL) as a theory of language as meaning. Meaning in SFL is interpreted metafunctionally as always and simultaneously construing human experience (ideational meaning), enacting personal and social relationships (interpersonal meaning), and constructing coherent messages (textual meaning) (Halliday and Matthiessen 2004).

From an ideational perspective SFL enables differentiation in the text between: the internal, personal world associated with musicality and subjective relations; and the external, impersonal world of activity and technique associated with musicianship and interactional relations. The TRANSITIVITY system in the grammar construes the world through the selection of verbs, or ‘process types’, in clauses representing processes of doing, sensing, saying, being, having or happening. The processes are associated with particular participant roles and with circumstances, for example of time, space, cause or manner (Halliday and Matthiessen 2004). By conducting an analysis using TRANSITIVITY of the clauses which refer to the student writers, we can see how they construed themselves as participants in the world of music, for example as Actors in material processes (in bold), as in ‘I have **analysed** transcriptions’, or as Sensers in mental processes, such as ‘three concepts that I **feel** are most prominent’.

However, ways in which students present themselves frequently differs from their representations of the musicians they study. To explore these representations further, we can draw on another aspect of SFL: APPRAISAL (Martin and White 2005). Here the focus shifts from the clause (TRANSITIVITY) to analysis of patterns of evaluative meaning across texts. As a system of interpersonal meaning in discourse it focuses on the evaluative aspect of enacting relationships. The ATTITUDE system within APPRAISAL centres on whether things are evaluated as positive or negative and distinguishes between evaluations relating to emotion (affect), evaluations of humans and human behaviour (judgement) and evaluations of aesthetic qualities and values of things (appreciation). These categories of ATTITUDE are demonstrated in the examples below, indicated in square brackets after the relevant expressions; judgement is underlined, *appreciation* is italicized, and *affect* is both underlined and italicized:

Of course, Mason is a technician [judgement: capacity] on the instrument, being an experienced [judgement: capacity] ... player as well as an accomplished [judgement: capacity] improviser.

The use of rhythmic devices can be extremely *valuable* [appreciation: valuation] when creating a bass line.

I have become aware that his endless pursuit of deeper knowledge is fuelled somewhat by *frustration* [affect: dissatisfaction].

While inscribed attitude is encoded in specific wordings, the APPRAISAL framework allows us to account for the attitudinal meaning conveyed by patterns of prosody that extend beyond the wordings and clauses, such that an otherwise neutral word or phrase may invoke a positive or negative attitude. These invocations encode implicit attitude and will be indicated by ‘inv’ within the square brackets further below.

The analysis of ATTITUDE in the introductions of the six texts revealed that musicians are evaluated according to two main categories within judgement: *normality* or how special and unique they are; and *capacity* or how skilled they are. These judgements are important for constructing and conveying musicality and musicianship.

The SFL analyses identify how values are expressed in the language of the text and form a basis for interpreting which gazes are being enacted. This enables us to demonstrate how students represent themselves within the text as valid musical knowers due to their own musicianship and experience with music, musical instruments and musical artefacts. We can also show how the students position the musicians they study, how they evaluate them and distinguish them according to their musicality, musicianship, or both.

### **Students as musicians rather than writers**

During data collection I noted that the music students had a stronger sense of their own authority than Honours students in other disciplines. They attributed this to being practising professionals, having already worked for several years as hired musicians as well as instrumental teachers. They identified themselves as musicians *as well as* music students and were confident of their authority as such. However, as mentioned previously, they were less confident as academic writers.

To investigate how students represented themselves as knowers in the texts, all references to the students, explicit and implicit, were identified in the corpus. There were between five and twenty-one references to the writer in each text and they varied in form from first person pronouns to passive constructions and nominalizations. As illustrated in [Table 10.2](#), the analysis of TRANSITIVITY revealed a consistent pattern: students (column 3)

**Table 10.2** Participant types – student writer and reader (participants are underlined and processes are in bold)

<u>Participant:</u> Process	Example	Student writer	Reader
<u>Senser:</u> Mental	Here <u>we</u> <b>see</b> a very common progression	41	13
perceptive	Again <u>we</u> <b>see</b> strong melodic content supporting the use of the odd note grouping	12	9
cognitive	As the <u>author</u> <b>deems</b> compositional elements important to evaluation	25	4
desiderative	it <b>is hoped</b> that a better understanding of Stewart's style will be attained	4	0
<u>Behaver:</u> Behavioural	As <u>I</u> <b>listened</b> to Mason's solos over and over again	8	1
<u>Sayer:</u> Verbal	<u>the author</u> <b>would suggest</b> that the rhythms be taken as a guide	3	1
<u>Actor:</u> Material	<u>I</u> <b>have analysed</b> transcriptions of Allan's solos	19	6
Other:	It is vital that <u>one</u> <b>has</b> complete command of one's instrument	5	1

represented themselves primarily as the Sensers of mental processes and secondarily as Actors of material processes. Halliday and Matthiessen describe mental clauses as 'concerned with our experience of the world of our own consciousness' (2004: 197). These are processes which deal with types of sensing. Halliday and Matthiessen further distinguish between four sub-types: perceptive (I see), cognitive (I think), desiderative (I want) and emotive (I like). In the corpus, the students represented themselves as cognitive and perceptive Sensers.

The references to the students include the first person plural pronoun (we), which potentially involves the reader in observations and analyses, as does the use of passive voice. The reader is also referenced in four of the six texts with the second person pronoun (you), and in imperative commands. They are similarly construed as sensing knowers (column 4 of Table 10.2), although primarily with mental processes of perception. Students thus constructed their audience as able to perceive the same things as they did in the notational examples. During interviews, students stated that they expected their examiners to be equally musically literate but not necessarily to have the relevant jazz or instrument-specific knowledge.

From an analysis of participant roles in relation to different process types we can make some initial interpretations about how the students represent themselves as knowers in the research projects. Students are seen to observe, to understand and to form opinions about the music, and these particular

roles can be interpreted as enacting a particular gaze. They expect their readers to share this gaze and be equally able to make similar observations about the music.

The identification of subjective relations (SubR as *musicality*) and interactional relations (IR as *musicianship*) enables the basis of the gaze to be explored and thus reveals the kind of gaze demonstrated. Where the students refer to their own knowledge and contributions to the text, they affirm that immersion in musical artefacts, in terms of listening to recordings, attending performances and conducting analyses, is of foremost importance. This immersion first underlies the knowledge claims of their research projects; as one student wrote, ‘much of this research project has been based on the many hours I have spent **listening** [process: behavioural] to and **studying** [process: material] his performances’. The material and behavioural processes present the students as active in the practices of making and understanding music. It is their interaction with exemplars – what Maton (2014b) calls ‘significant others’ – which has generated the musical knowledge. Second, this immersion is also held to be important in becoming a better musician; as another student wrote, ‘Throughout this study I **hope** [process: mental] to gain knowledge about Holdsworth’s sheets of sound ability with the intention [nominalized process: mental] of **incorporating** [process: material] this sound into my own playing’. Interactional relations with significant others are thus emphasized, distinguishing their legitimacy as musicians as a *cultivated gaze*. As Maton writes:

Practices that base legitimacy on the possession of a *cultivated gaze* weakly bound and control legitimate categories of knower but strongly bound and control legitimate interactions with significant others (SubR–, IR+). These often involve acquiring a ‘feel’ for practices through, for example: extended participation in ‘communities of practice’...; sustained exposure to exemplary models, such as great works of art; and prolonged apprenticeship under an acknowledged master.

(Maton 2014b: 185–6)

Further support for the identification of a cultivated gaze is provided by the responses of students during interviews: they frequently referred to their musicianship as the source of their validity. For example, when questioned about his authority to make negative judgements of his fellow trombonists, one student replied:

I have been playing trombone for seven years, played piano for eleven, have listened to countless recordings of trombone players and listened to many trombone students. I would argue that I did have the authority to say that trombonists are less technically able in general.

Another student used less explicit evaluation in his text and stated that he had made an effort to minimize his expressions of opinion. However, he was also of the opinion that as a musician his authority is legitimate:

I've tried not to put too much of my personal opinion within this paper but I think that I do have some authority to use it. Not so much as a student but as a musician. I've been playing drums for 18 years now and there are many things that I have learnt from experience. Therefore I think what I say is valid. From a different perspective, music can be interpreted in many different ways.

It should be noted that this student began learning drums at the age of two and was 20 years old at the time of the interview, so the experience that legitimated his identity as a musician was substantial.

These music students thus consider themselves as *musicians* by virtue of their lengthy experience with their instruments, their university education, and their immersion as both participants and observers in engagement with great works of jazz. They see this basis of interactional relations with the 'significant others' of musical instruments and jazz music as legitimating their musicianship. It is this that reveals their cultivated gaze as musicians. As musicians, they are able to perceive and understand the music in a way that non-musicians cannot (as Jeremy's frustrated tweet suggested). However as *music students* and *writers*, they are less confident, as revealed by how they manifest themselves in their texts.

### **Specialization in jazz performance**

Analyses of how students presented themselves in their texts reveal that the basis of their legitimacy is a cultivated knower code, achieved through immersion in exemplars, including the focal musicians and their performances. This section will examine two texts from the corpus that focused on guitarists, described by the students as different in some way from the majority of jazz guitarists. Both students explicitly set forth the intention to improve their own performance through their study of these musicians. Through analysis of sections of the two texts, the differing emphases on subjective relations and interactional relations can be observed and the different gazes interpreted.

First, an analysis of IDEATION differentiates between the internal, personal world and individual qualities of a musician and the external, impersonal world of techniques, processes and actions. Emerging differences in this respect reflect the relative prioritization of musicality (subjective relations) and musicianship (interactive relations), respectively. Second, an analysis of ATTITUDE highlights the different emphases through the inscription or invocation of values. The gazes attributed to the guitarists can be compared, both with each other and with those of the students who write

about them and who view them as successful musicians and worthy of emulation.

Both students focused on jazz guitarists' improvisations. The first, named here 'Fender', examined the 'sheets of sound' effect achieved by Allan Holdsworth, while the second, 'Gibson', studied Bill Frisell's use of harmony in comparison to two established jazz guitarists. In their introductions both give attitudinal emphasis to how special their focal guitarist is: Fender uses superlative judgements to write 'Allan Holdsworth is one of the greatest [judgement: capacity], yet most underrated [judgement: capacity] guitar players of our time'; while Gibson juxtaposes judgement of the primary and secondary focal musicians and asks 'why does [Frisell] sound so unique [judgement: normality] when compared to the acknowledged jazz guitar greats [judgement: capacity]?'

### *The guitarist with the social gaze*

In both texts the significance of the work studied is predicated on the focal musician's exceptionality, emphasized with intensifiers and superlatives. In Fender's introduction he uses numerous judgements of both normality and capacity, to position Holdsworth as a famous virtuoso at the origin of jazz-rock who many do not appreciate because they lack the correct gaze (too rock for jazz, too jazz for rock). Holdsworth is therefore not positioned as core, authentic jazz. He does not adhere to established processes and techniques of jazz guitar improvisation. Rather it is his extreme skill and superlative musicality that distinguishes him and makes him a legitimate focus for research.

Fender's research project examines the techniques his guitarist used to create the 'sheets of sound' effect. Fender contrasts their use in Holdsworth's solos to a generalized portrayal of 'most' jazz guitarists, relying on his own cultivated gaze and immersion in jazz guitar solos to validate his observations. The varying strengths of subjective relations and interactional relations is indicated in square brackets. Fender summarizes,

There are three main techniques used by Holdsworth to execute the melodies that he desires: left hand legato, string skipping and sweeping [IR+]. When all of these techniques are applied they provide the quintessential economy that is required to create sheets of sound on the guitar in the style of Allan Holdsworth [SubR+].

The focal musician is therefore positioned as the validator of the technique. It is the qualities that he brings which make it worthy of study and adoption. Similarly, a section of the text on symmetrical scales begins with a list in which Holdsworth ordered the scales by how useful he found them, before the student explains what they are and their value in performance. It is therefore their importance *to Holdsworth*, his explicit valuing of them and

who he is as a knower, which is the basis for their selection and investigation. Throughout the text, although the techniques are broken down and analysed, it is Holdsworth's genius which underlies their use and importance, his engagement with the concepts and principles, and his explicit evaluation through instructional DVDs and interviews which provides a basis for legitimation.

Fender's analysis shifts between generic techniques and characteristics of the guitar, and Holdsworth's unconventional approaches and adaptations of technique. In the conclusion, he makes an effort to specifically emphasize Holdsworth's musicality and his importance as a musical knower.

It needs to be acknowledged that while the techniques [IR+] outlined within this text are some of the key aspects of the Allan Holdsworth sheets of sound model, they are just theories and examples [IR-]. The genius [SubR+] is in their application. From research conducted as part of this study [IR+] I have become aware that his endless pursuit of deeper knowledge is fuelled somewhat by frustration. In his mind [SubR+] his music will never be good enough; he always needs to improve. And so even now that he is in his sixties his life still revolves around striving to become a better musician.

In this passage, Fender dismisses the content of the research project as 'theories and examples', weakening interactional relations and suggesting that once disembodied from the specific knower-practitioner the techniques lose their worth. In short, techniques alone do not make the musician, the musician utilizes techniques. Although techniques are frequently focused on in this text, and although interactional relations are at times strengthened, it is the musicality of the performer which provides the basis for legitimacy for the techniques.

An analysis of ATTITUDE highlights the primacy of Holdsworth, reflecting the emotions driving him, his own valuing of his music and his innate talent as a musician. These all strengthen the subjective relations by emphasizing the guitarist's musicality, whether positioned as already accomplished or continually improving.

It needs to be acknowledged that while the techniques outlined within this text are some of the key aspects of the Allan Holdsworth sheets of sound model, they are just theories and examples. The genius [judgement: capacity] is in their application. From research conducted as part of this study I have become aware that his endless pursuit of deeper knowledge is fuelled somewhat by *frustration* [affect: dissatisfaction]. In his mind his music will never be *good enough* [appreciation: valuation]; he always needs to improve [judgement: capacity]. And so even now that he is in his sixties [judgement: tenacity: inv] his life still revolves around striving to become a better [judgement: capacity] musician.

Although the judgement of tenacity could add to the emphasis on interactional relations by alluding to practices and processes of music, it is invoked rather than inscribed. It is downplayed in contrast to the inscribed attitude relating to musicality.

Fender bases his knowledge on a dawning awareness in his research, rather than on facts revealed in the course of the study. His immersion in the object of study enables the cultivated gaze required to understand and fully respect Holdsworth as a social knower. His use of the first person also frames his thesis as the product and the opinions of a visible subject (Hood 2011); as reflecting a knower code. This knower code is corroborated in the following paragraph of the conclusion in which Fender reflects on the musician's role, that is, how a legitimate musical knower must act.

Learning about Holdsworth and his understanding of his role as a musician [IR+] has both inspired and challenged me. It has exposed a great fault in my own philosophy of life and musicianship [SubR+]. I believe that many musicians spend a great deal of time trying to imitate the masters [IR+][;] once the imitation is 'good enough' we become complacent [SubR+].

Fender focuses on the processes involved in undertaking the research itself and then on enacting music. However, conclusions drawn relate to his personal response and the inadequacy of his own musicality. This is particularly highlighted through the analysis of ATTITUDE:

Learning about Holdsworth and his understanding of his role as a musician has both *inspired* [appreciation: reaction] and *challenged* [appreciation: reaction] me. It has exposed a great fault [judgement: capacity] in my own philosophy of life and musicianship. I believe that many musicians spend a great deal of time trying to imitate the masters [judgement: capacity][;] once the imitation is '*good* [appreciation: valuation] enough' we become complacent [judgement: tenacity].

In encoding appreciation as *reaction* Fender evaluates the learning in terms of his personal emotional responses to the study. The appreciation of his and his fellow musicians' imitations as 'good enough' contrasts to Holdsworth's earlier dissatisfaction with his own music as 'never good enough'. Similarly the positive tenacity invoked on Holdsworth for continuing to improve contrasts to the negative tenacity the anonymous musicians exhibit, this time presented as an attribute of the musicians rather than something they do.

Fender questions imitation as a process of legitimate knowing and yet, in a concluding quote from *Guitar Player Magazine*, judges imitation and Holdsworth's musicality thus:



Only the elite [judgement: capacity] musician wishes [affect: inclination] not to imitate. Originality [judgment: normality] and finding your own voice [judgement: normality: inv] are the only beacons the elite [judgement: capacity] musician follows. Allan is one of those musicians.

Holdsworth is therefore original, even in his imitation of John Coltrane's sheets of sound. It is not due to his imitation that he is worthy; it is not due to the techniques he uses that he is worth imitating in turn. Rather, subjective relations are very much the ruler by which everything in the research project is measured: Holdsworth's supreme musicality underlies and legitimates the text. Holdsworth is therefore positioned as possessing a social gaze (SubR+, IR-).

### *The guitarist with the cultivated gaze*

While Fender's musician was described as superlatively talented, Gibson's introduction emphasizes the uniqueness of the guitarist by appreciating what the artefacts of his performance are not; his album is described as containing '*none of the instrumental pyrotechnics* [appreciation: complexity] found in the recordings of Frisell's jazz guitar contemporaries' and the improvisations are '*free of flashiness* [appreciation: complexity] and well-worn *clichés* [appreciation: valuation]'. However, the absent characteristics, with the exception of 'well-worn clichés', are not typically negative qualities for a jazz guitar as is indicated, for example, in Fender's praise for Holdsworth's virtuosic technique on the guitar. Gibson's evaluations therefore operate to counter expectations the reader may have. The overall effect is to invoke a judgement of normality for Frisell, emphasizing his idiosyncratic distinctiveness.

While Fender's research project focuses solely on his focal musician's performance, Gibson compares his focal musician's solos with those of two established jazz guitarists. He draws on explicitly evaluative quotes to introduce these musicians:

These examples will be compared with examples taken from the solos of two of the most established masters [judgement: capacity] of Jazz guitar, Wes Montgomery, 'one of the most important [judgement: normality] guitar stylists [judgement: capacity] of the century' (Mathieson 1999: 68), and Joe Pass, 'regarded by fellow jazzmen as an incomparable soloist [judgement: capacity], a virtuoso [judgement: capacity] so totally in command [judgement: capacity] of the instrument that he has been called the Art Tatum of the guitar' [judgement: capacity inv] (Feather/Gitler 1999: 517).

This adds another layer of legitimacy to Frisell; by comparing him to musicians whose status as jazz guitarists is established and apparently unquestionable, he is therefore made a worthy target for research. The focus of the

text is therefore specialized according to Frisell's exceptionality. However, subjective relations are not held as the basis of knowledge claims for while the musician is presented as exceptional, he defies all the normal parameters and controls for a jazz guitarist. His worth is not presented as due to innate talent.

Subjective relations therefore differ in the introductions of the two texts. While Fender positions his musician as legitimate according to innate skill, strengthening subjective relations, Gibson's guitarist does not demonstrate the typically valued qualities, weakening subjective relations.

Although the musicality of his focal musician is downplayed in the introduction of Gibson's research project, there is a shifting emphasis in the body of the text between subjective relations and interactional relations. It is not until the conclusion that the two values are positioned in relation to each other. The conclusion reiterates Frisell's individuality, emphasizing originality without appraising the resultant sound further. The evaluation of the guitarist includes numerous judgements of both normality and capacity:

Being fortunate [judgement: normality] enough to attend Frisell's first concerts in this country I witnessed first-hand what a powerful [judgement: capacity] and unique [judgement: normality] performer he is. Part of this uniqueness [judgement: normality] I attribute to the way he presents harmony on the instrument [judgement: capacity: inv].

The basis for this understanding is explicitly attributed to Gibson's cultivated gaze, gained through first-hand experience of the music, as highlighted in the bolded mental process:

Being fortunate enough to attend Frisell's first concerts in this country I **witnessed** [process: mental] first-hand what a powerful and unique performer he is. Part of this uniqueness I attribute to the way he presents harmony on the instrument.

Gibson positively evaluates the experience of conducting the research and invokes a positive judgement of tenacity of himself for his thorough experiencing of the music:

Having to sit down and spend countless hours [judgement: tenacity: inv] with someone's recordings and learning not only the notes they play but also the nuances and feeling they put into the music is an *incomparable* [appreciation: valuation] learning experience that produces results unattainable by any other means.

By emphasizing the lengthy process of research, Gibson draws on interactional relations as the basis of legitimacy:

Having to sit down and spend countless hours with someone's recordings [IR+] and learning not only the notes they play but also the nuances and feeling they put into the music [IR+] is an incomparable learning experience that produces results unattainable by any other means.

He also lists the 'practical benefits' of the study. The first two relate to his own understanding of musical techniques. The concluding sentences echo the earlier self-judgement of tenacity with his judgement of the guitarist:

Lastly I discovered that Frisell's unique [judgement: normality] approach could only have come about through a highly developed [judgement: capacity] musical ear and a thorough knowledge [judgement: capacity] of the instrument. Which is doubtless a result of many years of study and hard work [judgement: tenacity], providing me with an insight and focus as to what is required to play at this level of mastery [judgement: capacity].

Thus the inner world of musicality and the 'musical ear' is effectively juxtaposed with the outer world of musicianship and instrumental knowledge:

Lastly I discovered that Frisell's unique approach could only have come about through a highly developed musical ear [SubR+] and a thorough knowledge of the instrument [IR+]. Which is doubtless a result of many years of study and hard work [IR+], providing me with an insight and focus as to what is required to play at this level of mastery.

As was observed in Fender's text, Gibson at first emphasizes the focal musician's musicality, and thus subjective relations, by foregrounding the individual qualities of the musician applying the technique. However, he concludes that the 'musical ear' is the result of hard work and study, thereby strengthening interactional relations. This is, therefore, something that he too can attain. Frisell is thus positioned as uniquely talented, yet this talent is underwritten by hard work and practice. On this basis, Gibson's research project attributes a cultivated gaze to the guitarist (SubR-, IR+). This also positions Frisell as somewhat exceptional, for the musicians he is compared to are distinguished by both their musicality and their musicianship and are therefore legitimized as having a born gaze (SubR+, IR+). Nevertheless, Gibson's text presents his focal musician's performance as something attainable for a student. Fender, by contrast, despite explicitly stating his intention of appropriating the musician's technique, attributed it in part to the musician's individual genius and therefore beyond the bounds of achievement.

Both Fender and Gibson highlight the individuality of the guitarists they studied and accentuate their divergence from the majority of jazz guitarists. How they do so differs. While both focus at times on musicality or

musicianship, they differ on the basis of the legitimacy of the guitarists. Fender emphasizes the social gaze of the focal musician (SubR+, IR-), who by virtue of his own subjective qualities is validated. The guitarist is presented as distinguished by innate qualities, whose experience with music was less important than the internal drive for perfection. He describes the inner frustration which drives the musician to keep working on his sound, suggesting that techniques are only legitimated by the performer and that the musical disposition compels the musical endeavour. Gibson's focal musician defies the emphasis of subjective relations, downplaying individual qualities and noting instead their absence. Rather, he credits the legitimacy of his guitarist as based on hard work, implicating stronger interactional relations. This is indicative of a cultivated gaze (SubR-, IR+), where innate qualities are less important than processes of development. This focus on gazes demonstrates the value in an exploration of finer distinctions within a corpus of texts that are similarly identified as reflective of a knower code of specialization.

## Conclusion

In the process of this research, it became clear that challenges initially thought to be peculiarities of the context of jazz performance studies were apparently ones faced by all students, as they are challenged to construct their own authority in their texts, position their readers to share their perspective, and evaluate in ways that appropriately legitimate knowledge and knowers in their fields. In the current context, LCT and the notion of 'gazes' has been explored with reference to meanings students construed in the language of their academic papers, when making claims about the world of jazz. The process has proved valuable in identifying the cultivated gaze students acquire through their education and instrumental experience. Both subjective relations and interactional relations (that is, relations to knowers and to ways of knowing) provided an analytic framework for notions within music education of musicality and musicianship. These concepts were useful in identifying the basis of students' cultivated gaze and in viewing the positioning of focal musicians, as demonstrated by a comparison of two texts sharing a focus on exceptional jazz guitarists. While one focal musician was positioned as validating and developing techniques motivated by his own musicality, the other was presented as developing his musicality through the processes of musicianship. Thus the first was presented as a musician characterized by a social gaze, and the second as embodying a cultivated gaze. Those respective gazes did not necessarily correspond to how the students positioned themselves as cultivated knowers or whether they considered the success of their focal musicians as attainable.

Specialization, and specifically the distinction within social relations of subjective relations and interactional relations (Maton 2014b), has provided a framework for appreciating significant differences in students' research

writing in jazz performance studies. An analysis of the writing with regard to the interplay between musicality and musicianship reveals the different gazes that the students construct both for themselves and for their chosen musicians. By such means we can demonstrate how writing functions to legitimate certain ways of enacting jazz performance. Writing is in itself also a way of acquiring, generating and demonstrating knowledge about creative practice. Increasing the visibility of these functions can facilitate students to meet the requirements of their specialist fields. In this case, a better understanding of the potential and the valued ways of writing about music can not only enable students to be more successful in their academic study, but also to more fully acquire musical knowledge and ultimately to generate new and original musical knowledge through their own research, composition and performance.

### **Note**

- 1 This is not the extent of studies enacting LCT to study music education; see, for example, Weekes (2014).