On notes and knowers

the representation, evaluation and legitimation of jazz

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A thesis submitted in fulfilment of the requirements for the degree of
Doctor of Philosophy

Discipline of Linguistics
University of Adelaide, Australia

December 2012

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Abstract

Each discipline has its own way of representing and evaluating knowledge which is reflected in its discourse. Success for students involves appropriately adopting this discourse in order to demonstrate the acquisition of knowledge and the internalisation of both values and forms of valuing. In creative disciplines such as music performance, written tasks are not the main form of assessment but are often required; little research however has been conducted into writing about music. This study represents an analysis of writing about music.

This thesis investigates musical discourse by taking a cohort of six local students of Jazz Performance. Its corpus is formed by the 5000-word research projects each student wrote as part of their Honours year. The thesis focuses on three aspects of musical discourse in the corpus: the multisemiotic representation of jazz through the use and incorporation of music notation, the evaluation of jazz through evaluative language, and the legitimation of jazz through the positioning of knowers. Music notation is considered as part of a social semiotic system and its selection, repurposing and integration into the texts is analysed. The elaboration of the notation through the accompanying linguistic text is also examined to consider how information is variously unpacked and repacked from the notation to enable greater abstraction and generalisation and how the examples are grounded in the performances they come from. The examination of evaluative language reveals underlying priorities in the performance of jazz and in particular how the focal musicians of the research projects are established as worthy of research. The representation and structuring of knowers is held to be particularly important in jazz performance; this is investigated with particular focus on the student writers as well as the focal musicians to reveal the legitimation of jazz performance. The representation with notation and the legitimation with esteemed knowers together demonstrate the jazz understanding which underlies student research into jazz performance.

Declaration

I certify that this work contains no material which has been accepted for the award of any other degree or diploma in my name, in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text. In addition, I certify that no part of this work will, in the future, be used in a submission in my name, for any other degree or diploma in any university or other tertiary institution without the prior approval of the University of Adelaide and where applicable, any partner institution responsible for the joint-award of this degree.

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Signed   Date

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Acknowledgements

Thanks must go to my primary supervisor, Dr Peter Mickan, for his constant belief and encouragement, and to my secondary supervisor, Dr Jenny Rosevear.

For the analysis of this thesis, I'd also like to particularly thank external experts for providing generous advice and feedback: Dr Karl Maton on Legitimation Code Theory and Dr Lexie Don on Appraisal Theory.

For the writing of this thesis, I must thank and acknowledge my hoard of marvellous proof readers who willingly edited in return for this thanks and, at most, a picture of a puppy: Dr Nayia Cominos, Alex Price, Rachel Mullan, Claire Simpson-Smith, Rosie Lovell, Emily Heylen, Jess Scott, Shari Lapthorne, Nick Coutts, and Alexia Moncreiff.

For the PhD experience, I'd like to thank past office-mates Dr Hiromi Teramoto, Dr Celine Chu and Margareta Rebelos for going before me. Thanks also go to: the various Shut Up and Write teams – virtual and real life – for helping to churn words out; Signature Café for consistently excellent motivational coffee; and the twitter-folk who willingly followed my ramblings as jazzlinguist, for constant and incessant support, sympathy and celebration at any time of day or night. Special thanks to Maria Ioannou for motivational coffees and tomato-based productivity, and to Johanna Motteram as office-mate and co-conspirator for world conquest.

Particular thanks to the Honours Jazz Performance students for participating in my research.

Lastly the greatest thanks must go to my brother, Jeremy Martin, for answering random music- and jazz-related questions, for providing technical music support, and most importantly for inspiring this research. And to my parents, for encouraging me to aim for a floppy hat, and for being so extremely generous in their support, particularly during this final year.

All these people contributed to the best parts of this thesis; any remaining mistakes are entirely my own.

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Chapter 1

Writing about jazz: an introduction

1.1   Introduction

All disciplines employ and are shaped by a discourse particular to their field. This discourse reflects and manipulates underlying organisational structures which control how knowledge is built and how and which actors are valued. The characteristics of this discourse are often tacit and presumed to be transparent, but can only be clearly identified through the investigation of various artefacts, including student writing. Students must apply the discourse of a field effectively in their writing in order to demonstrate that they have acquired not only the valued knowledge but the appropriate ways of valuing knowledge. The successful demonstration of disciplinary discourse is an important factor in success in both education and in future careers.

This is the understanding which informs this thesis and which shapes its ambitions to investigate musical discourse through a focus on student writing in the stream of Jazz Performance.

1.2   Rationale

Disciplinary discourse is neither homogenous nor static; it is the tool by which each field is manifested, reaffirmed, debated and changed. It grants and testifies to membership in a community:

> Membership in a disciplinary community offers shared, intersubjective bases for determining ends and means, approaches and procedures, ways to judge disciplinary findings, the bases on which to agree or disagree, and problems apprehended (if not always solved, since many require hard work and are at times intractable), as well as providing shared pleasures in intellectual pursuits and the excitements of possible new understandings emerging from jointly constructed knowledge of many kinds. This is to say, such communities offer not certainty of knowledge, as debate is a constant feature of disciplines, but rather the shared bases for debate, as well as for interdisciplinary dialogue. (Christie & Maton, 2011b, pp. 4-5)

The shared bases for debate which Christie and Maton mention are manifested in the discourses of a disciplinary community. The possession of this discourse is powerful; it demonstrates or challenges membership, it reaffirms or refutes values, it builds knowledge and centres or sidelines people. The discourse is manifested in the gamut of texts which characterise a field of study. The investigation of a disciplinary discourse aims to reveal the literacy practices which are required for full membership in a disciplinary community. These

literacy practices are not held to be unproblematic; they vary and are subject to shifts and changes, often tacitly, while believed to be clear and transparent. The characteristics of such a discourse are particularly important for the assessment of student and otherwise marginal members. This is equally true of disciplines for which writing is not the main mode of assessment; creative fields such as music incorporate writing tasks to supplement practical and performative work and to legitimise its position within academia.

1.2.1 The significance of writing

As literate individuals, we are required to read and write numerous types of texts as appropriate to our situation, to our message, to individual writers and readers and to the medium of communication. Control of one's literacy and adoption of the appropriate discourse leads to successful and persuasive communication in a range of professions and in a range of circumstances. Within the educational domain, in particular at the tertiary level, writing is important for key assessment tasks which manifest as a range of texts, from essay-based examinations to practical reports to exegeses of creative tasks. Writing is the artefact by which academic success is measured; it is the lens through which we understand and realise what others understand. As such, it is a challenge all students face.

In recent years, literacy has become a subject of increasing importance and awareness, as witnessed by the establishment of the NAPLAN (National Assessment Program – Literacy and Numeracy) and the increasing focus given to it by governmental and regulative agencies of education. Research has revealed that in the classroom, when explicit instruction on the valued ways of writing is absent, students must rely on implicit instruction through model texts and teacher feedback. Literacy becomes a matter of social justice; the explicit teaching of literacy skills necessary for a particular field enables all students, disadvantaged or otherwise, to be successful not just for educational achievement but in preparation for future careers. In order to make characteristics of writing explicit, they must first be investigated.

The identification of discourse patterns by linguists enables the exploration of assumptions and values which are not otherwise made explicit (Zappavigna, 2012). This perspective has been extensively applied in educational linguistics. Various linguists and educationalists (Hewings, 2004; Jones, Turner, & Street, 1999; Lea, 2004; Lea & Stierer, 2000; Lea & Street, 1998, 1999; Street, 2003, 2004) have advocated a disciplinary approach to academic literacies; they bring to light the importance of understanding the range of texts students must understand and reproduce and how they vary within and between disciplines. Beyond student education, Hood (2010) demonstrates disciplinary variation by analysing the characteristics of introductions of research articles from a range of disciplines. She particularly focuses on the evaluative language used to appraise research and create space for new research. Christie and Maton (2011a) present a perspective of disciplinarity as essential for fostering identity, providing shared objects for study and languages for discussion, thus developing a climate for cumulative knowledge building.

This research focuses on the milieu of the conservatorium and tertiary studies in music. This presupposes the importance of writing in such a context.

1.2.2   The significance of music notation

Music notation is one part of music just as mathematical notation is one dimension of physics: it provides a means for compressing, transmitting and generating new information. Music notation is a fundamental tool for music research and analysis; through transcription, music is frozen in time and space, allowing the reader to move instantaneously between separate points in time, or linger over a single moment. It also forms a key meaning-making resource for writing about music and must be considered as such. The extant multimodal work by linguists on music focuses on music as an audio product, using notation as a means of transcription and analysis, without considering the semiotic resources of that system. At the same time, musicologists pay attention to notation, to its limitations and affordances, but do not consider texts which include language and notation. In the context of the current study the students used notation naturally as practitioners. The music notational quotes used by students in the text range from excerpts of published notation intended for performance, to analytical reductions such as harmonic progressions, to transcriptions of improvised or otherwise not pre-composed performance for the purpose of analysis and/or emulation.

Increasing awareness is being attributed through the work of multimodal studies to the fact that students are not dealing with written meanings in isolation but ever increasingly in combination with other modes of communication. O'Halloran (2008) undertakes a thorough analysis of the historical development of mathematical discourse and demonstrates how multisemiotic systems can be analysed drawing on linguistic concepts and constructions. Students are therefore being asked to replicate and manage the synergistic meanings created as modes are juxtaposed, overlaid and integrated. Just as technological developments create new possibilities for students (Kress & Van Leeuwen, 2001), so the increasing availability of notational software and its integration with word processing software means that students are able to incorporate notation into written texts more easily than ever before. While notation has long been used in the study of music, it has only been in the last ten to fifteen years that notation has easily been electronically incorporated into documents; previously, space had to be left to either draw notation by hand or photocopy and paste in excerpts. This change is documented in the shifting advice of music style guides; for example Irvine (1968) provides advice on using India ink while Herbert (2001) advises on the use of music software. This technological shift leads to a pedagogical shift and requires attention as to what are the minimum requirements and what is the minimum amount of necessary information. Investigation is also required to discover how students use language to interweave the information provided by the notation with the text.

1.2.3 SELTs

One rationale for this study originated in the Student Evaluation of Learning and Teaching, or SELTS. These are Likert scale questionnaires issued to students in every course at the end of each semester. They ask the students to rate their agreement or disagreement to a number of statements about the course and teacher along a seven-point scale, in which one indicates strong disagreement, four indicates undecided and seven indicates strong agreement. They could also select "not applicable" as a response. Of particular relevance is the response to question nine of the SELTs, which provides validation for this research.

In 2008, question nine of the SELT rated agreement with the statement, "My written communication skills have improved as a result of this program". That year, undergraduate jazz students' responses were lower than classical students (see Figure 1 and Appendix A). Although the overall numbers for agreement and disagreement are relatively comparable, dramatic difference occurs in the lowest two responses – strongly disagree and not applicable. 18 per cent of jazz students strongly disagreed with the statement as compared to two per cent of classical students. This figure reached as high as 24 per cent in third year students. Of particular note is that five per cent of jazz students considered the statement "not applicable" to the program, suggesting that written communication skills are seen as irrelevant to the study of jazz performance. Although responses were unavailable for jazz Honours students in that year, it is notable that the responses of classical Honours students were much lower than during the undergraduate years, with 43 per cent undecided and the rest disagreeing. No students however responded "not applicable" even though at the time the research project was not a requirement in the classical Honours program. Overall, the mean responses from Jazz students over the three levels were between 3.4 and 3.7 while the classical student responses were between 4.1 and 4.5 although this dropped to 2.7 in Honours. This response was of concern to the program coordinators and this research aims to provide some insight into the reasons behind such responses.

	7 Strongly Agree	6	5	4 Undecided	3	2	1 Strongly disagree	Not applicable	No response
JAZZ TOTAL	0%	16%	16%	22%	19%	9%	18%	5%	0%
CLASSICAL TOTAL	10%	18%	14%	24%	20%	12%	2%	0%	0%

Figure 1. Undergraduate music student responses to SELT question 9 in 2008

The responses may be due to a number of reasons:

- Limited writing tasks during the undergraduate courses
- Application of written communication skills within course not understood
- Lack of feedback or opportunity for development of written communication skills in connection with writing tasks

Although it is outside the scope of this study to explore the nature of written communication in the undergraduate degrees, this affects our understanding of the students' experience and opinions in preparation for the Honours program. The Honours program provided a useful and manageable corpus of texts; further research is required to explore the academic literacies in the Bachelor program.

1.3 Focus of this study

This research investigates musical discourse by taking a small cohort of jazz performance students and the 5000-word research projects they wrote as a corpus (Appendix B). By investigating some of the variety of resources students can and do use to describe jazz, we can begin to characterise the discourse of music and further identify some of the underlying values which structure and shape the field. How this writing constructs and construes the epistemology of a subject, instantiates the culture of academia, portrays and positions knowers within an intellectual field, is what this study aims to explore.

The central problematic of this research is the corpus of texts themselves; the qualitative study of a limited number of texts from one creative field permits in-depth analysis, and enables a rich description which itself generates new data-born questions. With this central aim, this research provides a launching point for future research into writing about music, and a point of comparison for research into other academic disciplines, creative or otherwise.

1.4 Context of this study

This study is situated in a music conservatorium which at the time included multiple streams of study including performance (jazz or classical specialisation), education, and music studies (composition or music technology). It takes as its focus the Honours cohort from the Jazz Performance stream. The Honours year is an optional fourth year following the three year undergraduate Bachelor degree which is required for entry into the postgraduate research degrees such as the Masters by Research, Masters of Philosophy and Doctorate of Philosophy. During the final year of their Bachelor degree, students express or are invited to express interest in studying Honours. They are then selected by staff, ensuring that a range of instrumentation is represented so that the small ensemble is appropriately balanced.

The Honours cohort of Jazz Performance at the time of study included six students. They were all native speakers of English who had completed high school locally and the Bachelor of Music in Jazz Performance at the same conservatorium in uninterrupted sequence. The Honours program of 24 units for the year included an individual recital worth 12 units, an ensemble recital (with all six students) worth six units and a 5000-word research project worth six units. The research projects from the cohort of Jazz Performance students thus represented a quarter of their overall workload. At the time of research it was an ungraded but mandatory element of the program; it has since become a graded element.

1.5   Motivation for this study

This research started as an effort to investigate, describe, and understand how students write about jazz. I chose to investigate jazz specifically because I had witnessed my brother's journey through the Jazz Performance program. This enabled me to have less of an outsider perspective and to use my brother as an insider informant in interpreting data. My brother had several times expressed frustration at the writing requirements of the program; by contrast, my friends who studied classical music often studied a combined music and arts degree and thus had more writing experience and expertise. Jazz, it seemed, was a convenient way of delineating the boundaries of the research and establishing originality. Additionally, jazz students had evaluated the course's benefit to their written communication skills lower than classical students, highlighting the potential usefulness of such an investigation.

My early impulse was to concentrate solely on the linguistic text of the students' projects as that would be the element to which I, as a linguist, could contribute the most. However it quickly became apparent that the music notation was instrumental in the texts and the language was often inextricably linked with the notational texts. This provided an additional challenge to research which this thesis has only begun to meet: to adapt and develop ways of investigating the multimodality of notation.

While this research has in some measure achieved these goals, the process of investigating writing about jazz evolved into a study of the nature of jazz studies and fundamental organisational principles implicated. Jazz is often portrayed as unfettered creativity, where the ethereal nature of improvisation is the nebulous product of muse-inspired creativity. The investigation of writing about jazz is important because not only jazz students struggle to translate ineffable knowledge from perception and demonstration into written texts with cause and effect and evaluation, but also classical music students, and students of creative writing, of visual arts and design, of dance and performance. The venue for being apprenticed into these creative fields is no longer the bandstand or the studio, but the conservatorium. All of these fields must manage the requirements and reality of writing, which gives artists the vehicle to reflect explicitly on their practice, to explain the theoretical grounds for their work and to generate credence for their creative endeavour

and their academic qualification as a whole. In doing so they participate in the greater enterprise of academia: building knowledge and generating new members.

1.6   Contributions of this study

This research contributes to the understanding of disciplinary discourse by investigating musical discourse from the perspective of systemic functional linguistics (SFL) and Legitimation Code Theory (LCT). It demonstrates their application in the new context of jazz performance and thus contributes to an understanding of music student writing and the broader discourse of music by making underlying and heretofore invisible values and structures visible.

The investigation of musical notation contributes to the field of multimodal studies by developing the theory to understand how music is similar to language and how multimodal texts draw on resources from both music and language. It tests out existing models of multimodality by applying them to new empirical data and to the multisemiotic system of music notation. It also adapts frameworks for the analysis of language which refers to and elaborates on notation.

This study also contributes to the field of music by providing an initial study of some of the characteristics of student writing. It thus draws attention to the requirements placed on students in regard to writing. It challenges music educationalists to further investigate the valued ways of writing in their field, both by professionals and academics, and to then consider how the required skills may be introduced to students.

1.7   Research questions

This research was initially motivated by the question, 'How do Jazz Performance students write about jazz?' As the research continued and the data was investigated, this generated three areas of investigation: the multisemiotic representation of music through notation and language, the evaluation of jazz with attitudinal language, and the legitimisation of jazz through the specialisation of musicians and music. These correspond to the three main chapters of this thesis.

Chapter 4 investigates how the students depicted music through the resources of music notation and through the combination of language and notation. It asks the following questions:

- How do students use music notation in their texts and how can it be characterised?
- How does the linguistic text engage with the music notational examples?

Chapter 5 examines the use of attitudinal language in the introductions of the corpus to investigate the evaluation of jazz. It asks the following questions:

- What attitudinal resources are used to evaluate music and musicians in the introductions of the corpus?
- What characteristics and values do the attitudinal resources emphasise?

Chapter 6 investigates how the various knowers are validated in the research projects. It asks the following questions:

- How do students legitimise the knowledge claims of their research projects?
- What roles and values do students construct for themselves, for the focal musicians of their study and for other actors in the texts?

1.8 Thesis structure

This thesis focuses on how performance students write about jazz. It is organised into seven chapters. Chapter 2 provides the backdrop to the research by explaining the cultural and institutional context of studying jazz at an Australian conservatorium in the 21st century. It describes the background of the student participants and closely examines the research project task descriptor and how its directives manifested in the students' practice. It identifies the research warrant (Hood, 2010) construed by the research projects. Finally it outlines the methodology of participant selection, data collection and data analysis for the study.

Chapter 3 provides an overarching literature review and methodological framework; literature and frameworks relevant to the analysis of subsequent chapters are discussed in those chapters. It orients the current study to social semiotics and positions it within Halliday's systemic functional linguistics (see Halliday & Matthiessen, 2004) and Maton's Legitimation Code Theory (2014). It considers the study of music, how it is conceived and depicted and the role of writing in its study. It reviews studies into disciplinary language and then focuses on the few studies existing of writing in music or practice-based degrees. The incorporation of knowledge and language is then examined, and collaborative studies of SFL and LCT are introduced. It reviews perspectives on music notation, drawing on studies in musicology and semiotics as well as music style guides which provide prescriptive instructions for writing about music.

Chapters 4, 5 and 6 analyse and discuss the six research projects with separate foci. Chapter 4 investigates the multimodal nature of the texts by examining the use of music notation and the interaction between notation and language. It considers how music and music notation is and can be understood within relevant literature. It suggests that music can be understood as paralleling language; each text, linguistic or musical, instantiates the

resources of the systems of language and music, while simultaneously realising the context of culture and situation. In its first section, it examines the semiotic resources of music notation and how its affordances affect the incorporation of notation within linguistic text. It introduces the concept of semantic gravity from LCT and uses this descriptive potential to characterise the different notation text types used by the students in their texts. The meaning relations between notational quotes are characterised and finally the usage and patterns of usage in two texts are considered in light of the discussed approaches. In its second section, it introduces Unsworth and Cléirigh's (2009) framework for images identifying text and adapts it to the intersemiotic analysis of music and notation. This framework, labelled Language Verbalising Notation (LVN) (J. L. Martin, 2012c), is then revisited drawing on concepts from LCT(Semantics). These are then applied to two texts to show how information is variously unpacked from the notation, concretised in relation to specific, embodied performances, and then repacked with greater abstraction to enable generalisation across contexts.

Chapter 5 examines the use of evaluative language in the texts drawing on Appraisal Theory (J. R. Martin & White, 2005). In particular it investigates the attitudinal resources used in the introductions of the six texts to validate the focal musicians and the artefacts of their performances as worthy of research and emulation. It finds that they mainly use judgements and appreciations to evaluate the musicians as unique, special and very skilled. They also evaluate other musicians in contrast and in comparison to their focal musicians, augmenting the legitimacy of the focal musician.

Chapter 6 then investigates the knower code of jazz performance according to Specialisation from LCT (Maton, 2014) and applying Appraisal Theory and Transitivity for analysis of the texts. It examines how the validity of knowledge claims is frequently located in the status and actions of musicians, and the various ways in which these musicians may be specialised. First the focus and basis of specialisation for each text is considered. It then concentrates on how certain actors other than the focal musician are specialised. It concludes by considering the usefulness of the concepts for identifying emphases, what their usage reveals and what implications and opportunities may follow from the findings.

Finally Chapter 7 summarises the findings of this thesis and presents a brief description of the key characteristics of musical discourse as observed in the corpus of texts. It considers the strengths and limitations of the study and the implications and opportunities presented by this research.

1.9 Definition of terms

Music notational quotes – I have chosen to identify the musical excerpts used within the student texts as "music notational quotes" in order to identify their system of meaning (music not language) and their mode of communication (notation not text). It also recognises that many are selected excerpts from a greater text or piece (quote) and as such

introduce another 'voice' in the text. This enables the distinction between notational quotes as an excerpt of music notation, and music examples as the piece of music under discussion. That is to say, a student can use three notational quotes from one music example in the discussion of a particular technique.

Intersemiotic, intrasemiotic, multisemiotic – As O'Halloran (2011a, 2011b) notes, the technical vocabulary of multimodal discourse analysis has not yet settled into an accepted lexicon. For the purposes of this study, I have chosen to adhere to O'Halloran's suggested terms; that is 'semiotic resources' as per Halliday (1978 cited in O'Halloran, 2011a) to describe the resources of both music and language which are integrated in multimodal texts. Similarly the relations between modes are referred to as 'intersemiosis' and within modes as 'intrasemiosis'. As music notation incorporates different semiotic resources, I have labelled it 'multisemiotic'. I also adopt Iedema's (2003) term 'resemiotisation' to describe the same meaning being conveyed in a different mode or semiotic system, for example, transcribing music resemiotises[2] the music as notation; describing the music resemiotises it as linguistic text.

Academy/Conservatorium – The current study was situated in a conservatorium. The label of the Academy is used to refer to the university context at large, incorporating the conservatorium.

The terms "**musically literate**" and "**musical literacy**" are confined in this study to meaning "able to read music notation". This is not to ignore the range of fluency and aural discernment in listening to music but to provide manageable parameters for describing facility with various semiotic resources.

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[2] This term has been variously presented as resemioticisation and resemiotisation with the corresponding verbs resemioticised and resemiotised used without differentiation of meaning.

Chapter 2

Context and methodology

2.1 Introduction

The cultural and situational contexts of this research affect and manifest in the very language we are investigating; Halliday wrote, "the entire construction of the grammar – the way all human languages are organised for creating meaning – is critically bound up with the situational and cultural contexts in which language has been evolving" (1991/2009, p. 274). It is therefore important to specify that the jazz discourse this research examines is that of the conservatorium, rather than the band-stand, in Australia, rather than New Orleans, and with a focus on performance, rather than ethnomusicology or education.

This chapter provides the cultural and situational context of the study (section 2.2) by reflecting on the history of the study of jazz in general and at the Elder Conservatorium of Music in particular. It then introduces the curriculum and organisation of the Honours program at the time of research. Section 2.3 details the selection of participants and section 2.4 introduces them, their experiences of the Bachelor of Music program and their expectations for the Honours program and the future. In section 2.5 the research methodology is presented as a mixed methods study which incorporates quantitative and qualitative analysis. Section 2.6 contextualises the research project which forms the corpus of the study by examining the task descriptor and reflecting on how the topic choice, supervision, skills and grading guidelines were realised in the study. It then summarises the textual purpose portrayed in the research projects as what Hood (2010) describes as a *research warrant*. The data collection procedures are detailed in section 2.7, including the approval of ethical clearance for undertaking the study, the interview process with student and teacher participants, the collection of the corpus of texts, and selection of data for closer analysis. Finally, the data analysis using systemic functional linguistic, multimodal and Legitimation Code Theory frameworks is recounted in section 2.8.

2.2 Context of the study

2.2.1 History of tertiary jazz: USA to Australia

The first tertiary jazz program was instituted at North Texas State University in 1947 in the United States of America (Marquis, 1998; Scott, 1973). In 1971, Tanner (1971a, 1971b) surveyed over 100 tertiary institutions offering jazz in some form in the US. He identified that some institutions began to give credit for (voluntary) jazz band participation in order to attract the participation of music students; this began the journey for jazz into legitimacy as a discipline of study. A few years later, in a review of jazz education at approximately 500 institutions (of which only six offered jazz majors), Scott wrote, "lessons once learnt in Saturday night gigs, big bands and on the road are now best learnt in the jazz education

curriculum" (1973, p. 128). He attributed jazz programs as providing better prospects for musicians by bringing 'popular music' into the academy. He heralded jazz education as feeding "into the recording studios, the TV and film sound stages and the concert halls the most musically aware and best-trained players, composers and arrangers to ever make a nation's music" (Scott, 1973, p. 127). A further 25 years later, Marquis (1998) disagreed with this position, proclaiming that academia had failed to reinvigorate the genre. She further argued that jazz accounts for the same small proportion of CD sales as classical music and "what was once the most vital, expressive part of American culture has become another classical music, the geniuses of its past – Beiderbecke, Armstrong, Parker, Miles Davis – now just a roll-call of unassailable icons scarcely to be scrutinised afresh by new generations" (Marquis, 1998, p. 122). The introduction of jazz opened the academy to a new generation of musicians, broadening the knower base and encompassing greater musical artefacts. It then settled as the new classical – with its own canon of works, now called *standards*, its own constellations of exemplary composers and musicians, and its own vocabulary of technical terms.

In Australia the first tertiary course in jazz studies commenced in 1973, at the New South Wales Conservatorium, which later became the Sydney Conservatorium of Music (Johnson, 1987). In Adelaide, the study of jazz was initiated by American jazz educator and saxophonist, Hal Hall, at the South Australian College of Advanced Education (SACAE) in 1981 (Hancock & University of Adelaide, 2012). They were then subsequently expanded and consolidated through a range of institutions as both SACAE and the School of Music of the Adelaide Institute of TAFE (also known as the Flinders Street School of Music) successively merged with the Elder Conservatorium of Music. The Jazz Performance program is now located at the Elder Conservatorium, within the University of Adelaide.

2.2.2   Elder Conservatorium of Music

During data collection, three undergraduate degrees were offered by the Elder Conservatorium of Music: Bachelor of Music, Bachelor of Music Education and Bachelor of Music Studies. The performance streams with either jazz or classical specialisation were part of the Bachelor of Music with students of both genres integrated in Aural and Choralation classes, but separated in all other subjects, including Theory, History and Performance. The Performance course incorporated individual instrumental lessons, Improvisation, Jazz Forum and large and small ensembles. From 2012, Jazz Performance was offered as one of eight streams in the Bachelor of Music, as well as Classical Performance, Musicology and Music Education (University of Adelaide, 2012a). These streams include the instigation of a new Popular Music and Creative Technologies stream which, like Jazz Studies before it in the USA, opens the Conservatorium to a new category of musicians and encompasses a broader musical repertoire.

During the final year of the undergraduate program of Bachelor of Music (Performance), students express or are invited to express interest in the Honours program. Subsequent to

this research being undertaken, an elective course in research methods was introduced for third year students. The selection process appears to take into account instrumentation so as to ensure that a balanced small ensemble is possible. This meant that the Honours cohort of this study included two guitarists, but only one pianist, bassist, drummer and trombonist.

The Elder Conservatorium provides a range of facilities for students (Figure 2); the students' experience of the campus centred around a courtyard.


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┌──────────┬──────────────────┬──────────────┐
│          │  Madley Studios  │              │
│ Hartley  │  "The Basement"  │              │
│ Building │                  │              │
│ & Elder  ├──────────────────┤ Scott Theatre│
│ Music    │                  │              │
│ Library  │    Courtyard     │              │
│          │                  │              │
├──────────┴──────────────────┴──────────────┤
│          Schultz Building                   │
│     Backstage Café – "The Caf"              │
└─────────────────────────────────────────────┘
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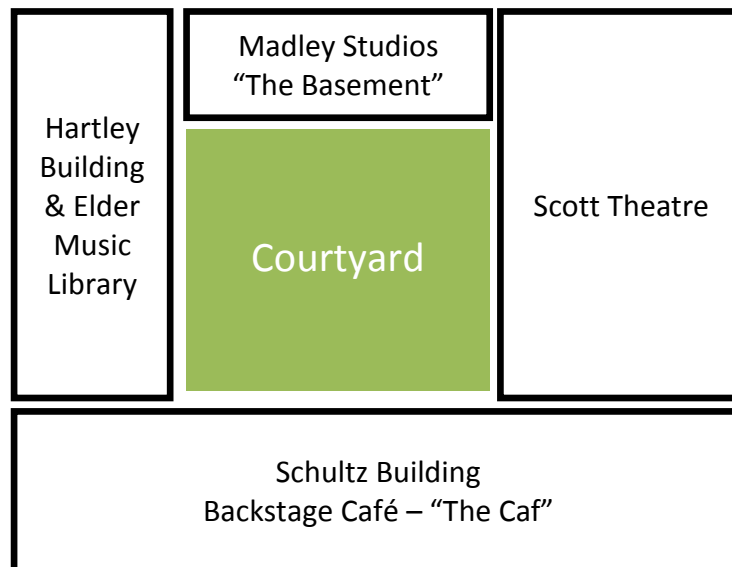
Figure 2. Map of facilities for Jazz students

To the west is the Hartley Building containing the Elder Music Library, one of the largest libraries of its type in the southern hemisphere (University of Adelaide, 2012b). To the north lies the Madley Building which incorporates rehearsal studios and practise rooms. To the east is Scott Theatre, the main venue for jazz performance rather than Elder Hall which is the main venue for classical performance. During research Scott Theatre was renovated so as to function both as a lecture theatre, with fold-out desks at each seat and a large screen for presentations, and as a performance venue. This created some tension for the students who did not know whether they would be able to perform their final recitals in the theatre. In the end they did and one thanked the university for removing seats so as to make his audience seem larger. To the south lies the Schultz Building, which contains classrooms and offices, and incorporates the Backstage Café, the main haunt for music students. Music students' experience of university is thus centred in a collection of four buildings; this augments the socialisation process as performance students tend to spend their time in and around these buildings, and thus with each other.

2.2.3 Honours program

Honours in Australia is a selective year-long program following the undergraduate bachelor degree. It forms one of the paths of entry to the Higher Degree by Research (HDR) programs; the alternative route for admission into doctorates and masters of philosophy is through a postgraduate coursework program. Honours generally involves a combination of coursework and independent research assessed by dissertation or other text. In the music program at the time of research, the Honours curriculum (24 units total) for jazz students consisted of:

- a long recital (12 units);
- a 35-minute short recital (6 units); and
- a research project (6 units).

It should be noted that the research project was not an exegesis of the students' own performance but research on professional musicians and published music. The classical performance Honours program similarly involved long and short recitals, but instead of a research project students were required to participate in two three-unit negotiated projects which may involve professional activity (such as with the Adelaide Symphony Orchestra), or a recording project. The course documentation strongly encouraged them, though, to do the six-unit research project if they intended to continue to further study (Bodman Rae, 2009).

The main form of instruction for performance occurred through individual instrumental tuition sessions, scheduled weekly during the teaching period. This was further supplemented by the fortnightly Honours Forum which combined classical and jazz performances, intended to provide performance experience and feedback from staff and peers. Similarly, the jazz small ensemble was required to perform in the Jazz Forum. Performance development thus ranged from personalised lessons to broader communal learning as part of the wider performance community.

The long recital involved a 65-minute program for each student. As there were no set tunes to include in the recital, unlike undergraduate recitals, it offered the students complete freedom in setting the program. Interestingly, only three of the six students performed pieces in their recital which had been discussed in their research projects. The research project was not an exegesis and was not expected to reflect or in any direct way engage with their recital. Rather than prescribing the performance of specific pieces, the Honours program placed other requirements on the recital. Students had to include at least one completely solo performance. For the guitarists and pianist this was relatively straightforward and quite common. For the bass player and drummer, completely solo work was less common but still achievable. The trombonist managed this requirement by using a looping station to record, layer and play over himself. Students were also required to perform 10-15 minutes of original work which they had each written themself, and

between one and three compositions were performed in each recital to fulfil this time requirement. Two of these compositions, as well as another that was not included in the recital, were performed two months earlier with staff members as part of a public series of concerts by the Conservatorium. This suggests the calibre of the compositions. As with their third year recital, students were not limited to their cohort to form the ensemble for their recital; they drew from previous colleagues, graduates, current undergraduate students and faculty members. The recitals took place in Scott Theatre in November, during the examination period. The students were also required to create and submit program notes of approximately 1000 words for their recital. The program notes were assessed and could contribute a difference of five percent to the overall mark. In the course documentation, the description of and requirements for the program notes were both longer and more explicit than the task descriptor for the research project. They emphasised quality, appropriate attribution and content. They were also required to "demonstrate careful research and independent thought" and be "elegantly written (obviously, they should be grammatically correct, without mistakes of spelling or typing)" (Bodman Rae, 2009). As part of the gathering of contextual information, I attended all recitals and collected the program notes.

For the short recital, the entire Honours Jazz Performance cohort formed a small ensemble. The preparatory work during the teaching period involved a weekly three-hour rehearsal under the guidance of a faculty member. While the individual recitals were publicised by the students, the short recital was less prominent and had fewer in attendance. It was held in one of the rehearsal studios during the day, in week 12 of the second semester. It thus had less distinction than the individual recitals which took place in the evenings in Scott Theatre.

The research project was due in week nine of the second semester, effectively six weeks before the individual recitals. The details and requirements of the research project are elaborated in section 2.6.

The recitals provided the final grade for the Honours program. A pass in the research project was necessary for overall success, but it did not otherwise contribute to the grade at the time of research. It has since been instituted as a graded element not only for the Jazz Honours program but for the other streams of music study as well. The overall contribution of each graded element to the final marks was not specified; the program outline simply stated, "Each assessed component must be passed for the degree to be awarded. The final result will be calculated as a weighted aggregate of marks from the graded components (i.e., excluding any Non Graded passes)" (Bodman Rae, 2009).

2.3 Participant selection

The participant base for research was chosen in discussion with Music Faculty members who first confirmed Jazz Studies as a viable and useful field of investigation, and secondly

suggested the Jazz Honours students as a group for study. There were several advantages in choosing the Jazz Honours students; there were six students which provided a manageable cohort for qualitative research. They had few contact hours and thus would be available for interview and research participation. As they were in their fourth year of university, the Head of Jazz suggested they were socialised to the requirements of jazz music performance. He also identified them as articulate and capable of reflecting on their own experiences, perspectives and practices. The students were required to write a 5000-word research project, this being their only written task for the year[3], which provided a lengthy text for substantive analysis. In addition, a few had been identified as desiring assistance and feeling anxious about writing their research projects.

Although I classify myself as a musically-literate researcher with minimal formal musical education, the participant selection was also informed by the knowledge I gained witnessing my brother's experiences studying the Bachelor of Music (Jazz Performance). I therefore had a better understanding of the culture and processes associated with the study of music than someone with no previous contact, although less than someone who had studied music themself. My brother became an informant for my analysis of the data by explaining musical concepts and practises, how words were generally used and understood, and by checking and clarifying my reading of the notational information.

2.4 Participants

2.4.1 Students

The six Honours students who participated in this study have been allocated pseudonyms and their texts depersonalised. The students' code names, instrument of specialty and the length of their experience with that instrument are presented in Table 1.

Table 1. Students, instruments and instrumental experience

Student	Instrument	Instrumental experience
Bones	trombone	7 years
Deuce	double bass	13 years
Fender	guitar	13 years
Gibson	guitar	10 years
Kit	drum kit	18 years
Steinway	piano	14 years

2.4.2 Demographics

The students involved in the research were all local students and native speakers of English. They had completed the Bachelor of Music (Performance) program the previous year, to which they had immediately been admitted following high school on the basis of an audition and aural and theory tests. They were all around 20 years of age. They were

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[3] The program notes were not counted as a 'written task' but rather as part of the performance.

therefore traditional students in terms of language, age, experience and nationality. There were five male students and one female student. They had been classically trained and their previous experience of jazz was limited to big band participation; this is a mark of the Australian context.

The students had been learning their specialty instruments for between seven and eighteen years each (Table 1). Five of the six students had studied music in year twelve; Kit had not studied music in the final two years of high school but had continued playing in ensembles. He stated that this impacted on his aural and theory results but that he gained entry to the program based primarily on the strength of his audition. The students who had studied music in year twelve reported some benefit resulting from it in their undergraduate degree, primarily in general music theory and the experience of preparing for performance, but not in regard to jazz specifically.

2.4.3   Honours

The students gave a variety of reasons for choosing to apply to and subsequently enter the Bachelor of Music program in Jazz Performance. Deuce had intended to study classical music but found that when forced to take time off from playing, she missed big band more than orchestra, and so chose to study jazz. Fender, Gibson and Steinway all saw the Jazz program as the opportunity to study something unknown and as a route to becoming a professional musician. Bones was influenced by friends from high school who were studying Jazz, and saw the period immediately following high school as the best and most likely opportunity to study music. Kit chose the Jazz program as it gave him the opportunity to improve at theory, arranging and other necessary skills whereas he was not interested in orchestration which the classical program included. The Jazz program also allowed him to focus solely on the drum kit rather than on percussion in the classical field which includes instrumentation such as marimba and timpani.

The benefits the students reported from the Bachelor of Music were multiple; they learnt theory and jazz history; they acquired skills for listening, sight reading and musicianship; they discovered how much they did not know and how to find out about it; and they began to network and through socialisation became better musicians. They almost unanimously reported that the most useful aspect of the course was playing music in ensembles with talented and like-minded people and networking. The socialisation aspect of the course was thus highly valued and the benefits of the band-stand translated to the academy.

The students identified the challenge of writing in the Bachelor of Music. Steinway, the only one to have studied English Studies in year twelve, reported that his essay writing skills had deteriorated over the course of the program as there had been no need to maintain them; this in turn made it harder to start writing the research project. Fender reported difficulty in communicating specialist concepts when the emphasis during the Bachelor of Music had been on listening to music rather than talking or writing about it. Bones discussed the

tension between identifying technically what happens in a piece of music and appreciating the aesthetic qualities associated with something sounding 'good'. The students also displayed an awareness that for a course such as theory there was a right or a wrong answer whereas other courses were more interpretive, and the basis for assessment might be their engagement with a tune or something unknown. Ultimately the requirements of the degree were related as theory, performance and practice, technical proficiency, and persistence, but not writing.

The students saw the Honours program as the opportunity to practise and perform intensively for a year as well as a handy additional qualification for future opportunities in teaching or study. Steinway specified that playing with good musicians in a good band was attractive, but that he had no ambition to conduct analysis. Gibson was attracted by the independent nature of the program which allowed him to choose to study what interested him rather than conforming to a curriculum. Fender was the only one to mention skills or attributes that were not directly performance-related: he enjoyed the academic lifestyle and appreciated the value of marking the achievement with a degree. He saw Honours as the opportunity to become more intellectual and articulate, to communicate at a higher academic level and 'talk the talk' like other musicians. Honours thus represented a continuation of the undergraduate program, with added independence.

The students perceived the Honours degree as evidencing a stronger musical knowledge than the Bachelors degree. They were well aware that degrees were not required for musical work except for some teaching positions. They knew that having an Honours degree might offer them a better chance of getting an audition, but it was the audition itself which would secure the employment.

When asked during the initial interview about their intentions following the Honours program, the students mostly identified continuing to practise and perform, with increased teaching and diversification of opportunities. Only Steinway expressed an intention of undertaking Masters, which he gained entry to the following year. Six months later Deuce also commenced Masters, also at the Elder Conservatorium of Music. After twelve months, Deuce took a leave of absence from the Masters program in order to go to the US where she commenced another Masters program, this time by coursework. Two and a half years after the end of their Honours year, Gibson commenced Masters as well, again at the Elder Conservatorium. Half of the participants of the study have therefore continued to Masters; this is reportedly an unusually high percentage of students continuing to further study within a relatively short period.

Since the research was undertaken, the students have continued to perform, including organising and performing shows at the Adelaide Fringe Festival, recording and launching original albums and performing with various bands and ensembles.

2.4.4 Staff participants

Three staff members were also interviewed. The Professor of Music was interviewed as Honours Coordinator regarding the Honours curriculum, student writing in music and the examination process. The Head of Jazz was interviewed regarding the Jazz curriculum, and his role as instrumental teacher and a research project marker. The instrumental teacher for both guitarists had significant input into their research projects and was also interviewed. He provided feedback on the effect of the students' research on their playing as well as his opinions about the structure of the thesis and language use.

2.5 Research methodology

This study is situated within SFL, which it takes as an analytical framework and as an understanding of the nature of language and communication. It employs a mixed methods approach, embracing qualitative and quantitative perspectives, considering the ethnography of the context to provide further depth to analysis and identify a greater variety of features. Although the researcher was situated as an etic observer, steps were taken to incorporate an emic perspective through consultation with informants.

This research applies quantitative analysis through the comparative statistical analysis of linguistic resources across the corpus. This enables some generalisations to be made. The small size of the corpus means that greater use is made of qualitative analysis. This permits deeper analysis to offer a more thorough identification of features.

2.6 Research Project task

The research project for the Honours students of Jazz Performance was initiated by the Head of Jazz, when he was the program coordinator. He stated that he introduced it in order to prepare the students for the research and writing requirements of higher degrees, acknowledging the disparity between the Bachelor and Masters programs. He also wanted to contribute to the body of jazz research, stating that there was limited research in jazz and that which did exist was from within the last twenty years.

The Professor of Music, Dr. Charles Bodman Rae, was the Honours Coordinator at the time of research. A classical musician himself, he coordinated the program for both Jazz and Classical students. He was driving the transition to make the research project a mandatory graded element for both Classical and Jazz students and subsequently introduced an elective course for third year students in research methods in preparation for Honours.

The task descriptor for the research project is presented in the Program Outline, and is set as the third element of the program content and assessment for Jazz Performance. The descriptor was brief and stated:

Negotiated research project (6 units): The topic for this 6-unit project must be negotiated with the program co-ordinator, who will also provide guidance and formal supervision during Semester 1. The topic should be clearly defined no later than the end of April. The required length of this 6-unit written project is circa 5,000 words. **The submission deadline is noon on Tuesday [date omitted] (Week 9 of Semester 2).** The research project is intended to equip you with the research and writing skills that are necessary for the progression to the postgraduate research degrees (i.e., MMus or PhD). The research projects will be assessed according to the Honours grades and grade descriptors. (Bodman Rae, 2009) (emphases in original)

In contrast to the program notes for the recital, the descriptor did not include any specifications in regard to form, style or content. Instead, in addition to stipulating the required length and due date of the text, it briefly addressed topic choice, supervision, research and writing skills and grades and grade descriptors. The various points the descriptor addresses and how they were realised in the study are considered below.

2.6.1 Topic choice

In the task descriptor for the research project, the only constraint for topic choice was that it be negotiated with the Honours Coordinator. This gave students the opportunity to study topics that interested them and which they believed would also benefit their performative skills. For the majority, they did this by investigating the techniques demonstrated by musicians who they admired and wished to emulate. The titles of the research projects listed in Table 2 show that five of the six texts focussed on a single musician.

Table 2. Research project titles

Student	Research Project Title
Bones	The trombone and bass trumpet in modern jazz: a study into the harmonic, intervallic and melodic devices present in the improvisations of Elliot Mason
Deuce	A Discussion of Ron Carter's construction of bass lines
Fender	Sheets of Sound: an exploration of the improvisational style of Allan Holdsworth
Gibson	Harmony in improvisation: a study of the guitar style of Bill Frisell
Kit	Bill Stewart – uniquely traditional: an investigation into the origins of Bill Stewart's style
Steinway	Improvising the song

Bones, Deuce and Fender focussed on a single musician with the addition of one or two contrastive examples, such as another performer of the same instrument, or another part of the same piece, or notational examples of instrumental technique. Gibson and Kit's research projects focussed on one musician in comparison with other musicians. Gibson systematically compared the focal musician's improvisation with two guitarists' improvisations. Kit compared aspects of Bill Stewart's improvisation with those of others

who the drummer had stated were influences on his playing. In this way he acknowledged the influence and identified the innovation in the improvisation technique. By contrast Steinway's research project was on his own philosophy of improvisation which he called 'improvising the song' rather than on a single musician. Where the other students all chose musicians who played their specialist instrument, Steinway, a pianist, focussed on the improvisations of two pianists, a guitarist and a saxophonist to illustrate, legitimise and contrast his approach.

Although it is not within the scope of the study to assess the influence of their own research on the students' instrumental performance, this is a significant aspect of their experience. Both Fender and Gibson had the same guitar teacher who advised them both on their research projects. The guitar teacher also invited them to present at a master class for undergraduate guitar students on what they had learnt about their focal musician's technique. He observed that Fender very much imitated Holdsworth and had adopted his technique as much as possible. By contrast Gibson demonstrated an understanding of how his focal musician played, but maintained his own style. The research project was not an exegesis of the students' own playing, but instead in some measure informed the students' playing.

2.6.2   Supervision

The task descriptor states that the program coordinator would provide "guidance and formal supervision" as well as discuss their topic choice in the first semester. He was also the sole examiner of the research projects that year. The Jazz Performance students however did not seek contact with him and conducted the majority of their research in the second semester.

The students expressed reluctance to contact the coordinator and instead sought advice elsewhere (Table 3), from their instrumental teachers and instructors in the Jazz program, if at all. Four of the students said that they received advice on their research projects from the Jazz staff, and that they influenced academic language, content and format. The students justified the expertise of their instructors by recounting that they had recently completed Masters and therefore had direct experience of formal, academic writing. It is uncertain whether they undertook research by performance (which requires a 5000-word exegesis) or by dissertation and therefore how extensive this textual acquaintance was. This influence was clearest in the case of the two guitarists whose drafts displayed significant restructuring following feedback from their supervisor.

Table 3. Informal supervision

	Sought advice from	In regard to
Bones	did not seek advice from teachers	n/a
Deuce	instrumental teacher	academic language; content
Fender	instrumental teacher	content; format
Gibson	instrumental teacher	academic format
Kit	not specified	not specified
Steinway	instrumental teacher	not specified

This reliance on their instrumental teachers for supervision is significant. Firstly, it highlights that the research project was an extension of their instrumental education, the main source of their performance instruction. As such, their instrumental teacher was also their de facto Honours supervisor, although not all of the students included their instrumental teachers in their research project process. The students were also often teasing out nuances of instrumental performance technique and thus ensured that advice was received from someone with a thorough understanding of that particular instrument. Secondly, it suggests a level of disciplinary segregation. This operates principally in the distinction between the Jazz and the Classical Performance programs. While they do integrate at various levels and there is some cross-over of staff and students, the Jazz students within the research did not expect to be able to receive any advice from non-Jazz staff members. Therefore the program coordinator fulfilled more of an administrative role rather than providing expert guidance.

2.6.3 Research and writing skills for HDR

The most relevant objective conveyed by the task descriptor for this thesis is that it was intended to "equip [students] with the research and writing skills that are necessary for the progression to the postgraduate research degrees (i.e., MMus or PhD)." During the undergraduate program, the Jazz Performance students write very few assessments greater than 1000 words, depending on elective selection, and none studied combined degrees which might provide further opportunities. In second year they write a long text on the history of jazz. In third year they write a 2000-word assignment describing and categorising the harmonic structures of 200 standard tunes. Therefore when they come to Honours, they have little writing experience from the Bachelor program to draw on and instead rely on skills from high school. Three of the six students involved in this research studied English during year twelve; only one of these three studied English Studies, which focuses on literature and academic writing, while the other two studied English Communications, which focuses on everyday and workplace texts. Therefore, the students have little writing experience to draw on in tackling the research project. On the one hand, this underlines the importance of the Honours course in preparing them for further study, as they are introduced to independent research and turning detailed musical knowledge into a lengthy text. On the other hand, they are underprepared and little supported. This research therefore reveals how the students wrote about music with limited academic writing experience.

2.6.4 Assessment process

The task descriptor for the research project states that assessment is according to the Honours grades and grade descriptors. Although these may have been supplied to the students at the start of the year, I was unable to obtain a copy during my research. No students received any feedback on their research projects. The students received a final mark based on their performance assessments and extrapolated from their successful mark that their research project had also passed. It seems that the normal assessment process did not occur during the year of research. While research projects were collected and read by the Honours Coordinator, the examination by a second jazz assessor did not take place. No marks or feedback were provided.

The implication for this study is that conclusions cannot be drawn based on how successful the research projects were. That is, where there are differences between the texts, the lack of assessment criteria means that neither form can be said to be preferred in the field or privileged.

2.6.5 Research Warrant

The research project task descriptor and the contextual situation as described above influenced choices the students made about the research project. We can further understand how the students understood the task by examining how they construed the social purpose of the text *in* the text. According to their introductions, the texts all address one or more of three purposes:

- To reveal a musician's technique
- To evaluate performative techniques
- To enable emulation

They aim to achieve these purposes through the following methods:

- Describing features
- Counting features
- Comparing features

The students' choice of topic is therefore heavily focussed on performance and on topics which would benefit their own performance. Hood observes that in the introductions to research articles, there are three main tasks for the authors to achieve:

> In writing the introduction to a research paper, for example, they need to persuade the readership that their research topic has some significance, that there is space for

new knowledge around the topic, and that they can make a contribution to knowledge. (2010, p. 2)

This she labels a 'research warrant'. Accordingly, the research warrant for the corpus can be summarised thus:

A musician is highly skilled, unique and special, (and/or) a technique is historically grounded and validated by esteemed musicians, therefore they are worthy of research and emulation.

In general, therefore, the validity of the research is located in the characteristics of the musician being studied, or in the musicians who demonstrated a particular technique. Musical examples are chosen for how well they reflect the musician's unique and innovative nature. Alternatively the musical examples are introduced with the legendary musicians who composed, performed, popularised or otherwise legitimated the piece of music. That is to say, both techniques and musical artefacts have been valued according to the actors who created or developed them; the legitimacy lies with the musician. What remains to be explored is how the musicians are validated.

2.7   Data collection procedures

2.7.1   Prior to formal observations

Permission was obtained from the Human Research Ethics Committee at the University of Adelaide to conduct the research. I then liaised with the Head of Jazz and confirmed approval from the Honours Coordinator. The Honours Jazz Performance cohort was then contacted by email and sent an information sheet (Appendix B) and a complaints procedure sheet (Appendix D) to request their participation. An initial group meeting was organised to meet the students, answer their questions and hand out copies of the information and complaints procedure sheets. They then signed consent forms (Appendix E) and contact details were obtained. As two of the students were unable to attend this initial meeting they were subsequently contacted by phone and by email to confirm participation and convey information. All of the students consented to participate in the research. Those staff members who were also subsequently interviewed were also given information sheets (Appendix F) and complaints procedure sheets, and they also signed consent forms.

2.7.2   Interviews

Interviews were conducted with the students to supplement the textual data. The majority of the interviews were conducted at the University when the students had reason to be on campus. The location was usually in the Backstage Café where students tended to spend their free time. Occasionally interviews were held in my office, in part to ensure access to a

photocopier for the duplication of data. However, as the research period spanned the mid-semester break when students did not come to the campus, it became easier for several students to respond to certain questions by email and for four of the students this became an effective method of obtaining information for the remainder of the data collection period. Two of the students, however, preferred or were more responsive to a face-to-face interview. The interviews were audio recorded. All interview transcriptions were de-identified and email correspondence was anonymised in a separate document.

The first round of interviews occurred in mid-August. They were structured to obtain background and contextual data on the students and their studies as well as to establish the current status of the research projects. The questions asked during the initial interview are listed in Appendix G. They established the demographic and biographic details of the students and investigated their opinions of the Jazz programs, their beliefs about their job prospects and their concerns about the research project. Subsequent interviews were loosely structured and were centred on the drafts of the texts, addressing questions that were raised in the course of research. Students emailed the latest draft of their research project to me before the interview. I then prepared a number of questions to ask regarding the draft research project but otherwise allowed conversation to flow around the text and how the students were progressing. As I had offered to proofread the students' research projects in return for their participation, this also enabled us to examine the texts together and discuss the language used. In general, each interview lasted approximately half an hour and occurred fortnightly, and up to four interviews were held with each student. Three students were interviewed together in a final interview after the submission of their research projects to gather final impressions.

The interviews with staff members were conducted in their offices and also recorded.

2.7.3 Textual data collection and management

Each student provided between two and six drafts of their research project electronically, in addition to the final versions. In return for the students' participation in the research, I provided some editing and proofing feedback to the students about their research projects. This feedback focussed primarily on grammar, punctuation and expression and provided stylistic feedback and advice. I did not provide advice on the content of the research projects. All feedback was documented, either by hand on hard copies or with electronic reviewing.

2.7.4 Organisation and selection of data for analysis

All data was stored using pseudonyms which the students had chosen. In publications, students and the institution have been anonymised and the date of data collection omitted so as to maintain confidentiality. In addition to the research projects and undergraduate

assignment, I collected copies of Deuce's transcriptions with the annotations of her analysis. I attended the student recitals and kept copies of the program notes.

The corpus for the study was formed from the final versions of the research projects as submitted for assessment. The draft copies were therefore not analysed but enabled better insight into the final submission. The corpus included 176 music notational quotes and over 39 000 words. This required the careful selection of data for analysis in order to be able to obtain meaningful but manageable insight. This occurred in several ways.

Firstly, an excerpt was selected for analysis from the body of each text which included a notational quote and discussion about a technique. This provided an initial insight into the texts and some generalisable statistical information.

Secondly, the introductions to each of the texts were selected for analysis as they were significant for setting up the main themes and establishing the values of the texts. The introductions were identified as the stages of text including biographical information, and up to a methodology or aim statement, but preceding the analysis and discussion of a specific music notational quote. Of the six introductions, four were about 550 words, and two were about 950 words in length. This was significant, but consistent, variation. Therefore, basic statistical analysis was included to enable better comparison.

Two texts were chosen for detailed analysis. These two texts, by Steinway and Deuce, were selected as they were by students who started Masters programs after Honours, although a third student has since commenced Masters.

Lastly, relevant passages from texts were selected for certain analyses.

2.8   Data analysis

The analysis of data involved the selection of texts and sections of texts for analysis, and the selection and application of multiple analytical frameworks, drawing on systemic functional linguistics, including Appraisal Theory and systemic functional multimodal discourse analysis (SF-MDA), and Legitimation Code Theory, including Semantics and Specialisation.

2.8.1   Initial reconnoitre – basic details and sample analysis

The research projects were first structurally characterised to determine some of the basic formatting of the texts and establish some comparative data and statistical norms. This involved the comparison of text length in relation to the number of words and paragraphs. The notational quotes were also counted and characterised by general type (published,

student-transcribed or student-composed). Characteristics of general text structure such as the use of topical or structural headings, and the inclusion or exclusion of tables of contents, abstracts and appendices were identified. The number of citations incorporated in the text were also examined as well as the structuring of the final reference section as a catalogue raisonné which either integrated or segregated bibliography and musical works. This provided insight into the diversity of acceptable formats.

2.8.2 Sample SFL analysis

A section from the analytical stages of the research projects was then selected and analysed using SFL (Eggins, 2004; Halliday & Matthiessen, 2004). This involved three layers of analysis; first, a transitivity analysis was undertaken, identifying participants, processes and circumstances. Secondly, functional role and mood analyses were performed. Lastly, theme and rheme were analysed. The statistical compilation of these analyses provided limited quantitative insight into the corpus.

2.8.3 Music notation and multimodality

The analyses used to investigate music notation and multimodality in the corpus are presented in Table 4. The initial reconnoitre characterised the music notational types as excerpts from published notation, student-transcribed notational quotes or other notation the students had written for analytical or explanatory purposes. They were then investigated to establish the common elements which they shared, in order to suggest what might be considered the mandatory resources in the presentation of music. The relations between the notational quotes within one text, or between headings and notational quotes was then analysed using Royce's (1998) framework for ideational meaning relations. This same framework was applied to notation-text interaction, however this proved problematic for the analysis of language and notation together. Instead, Unsworth and Cléirigh's (2009) framework for images identifying language was adapted and applied to multisemiotic excerpts from Deuce and Steinway's texts to test its adaptation and usefulness. The passages of Deuce and Steinway's texts which made direct reference to a specific notational quote were then identified and the adapted framework, labelled Language Verbalising Notation (LVN), was used to analyse the whole texts. A system network for Language Verbalising Notation was created using System Network Editor (O'Donnell, 2007). This in turn was used to analyse the language from the whole texts with UAM CorpusTool (O'Donnell, 2011). The software did not permit the concurrent analysis of notation but enabled the statistical overviews of the linguistic data and the output of the analysis in a variety of formats.

Table 4. Analyses of music notation and multimodality

Type of analysis	Texts analysed	Section analysed
Semiotic resources of notation	All texts	All notation
Notation text types	All texts	All notation
Meaning relations between notational quotes	Deuce & Steinway	All notation
Semantic profile of notation quotes	Deuce & Steinway	Whole texts
Language Verbalising Notation	Deuce & Steinway	Language related to notational quote
LVN + Semantics	Deuce & Steinway	Whole texts in general Selected sections closely

2.8.4 Evaluative language

The examination of evaluative language in the texts aims to reveal how and what students value positively or negatively. The analysis therefore made use of Appraisal Theory (J. R. Martin & White, 2005) which operates at the interpersonal metafunction of systemic functional linguistics. It incorporates three systems, of which two were applied to various subsets of data: Attitude which investigates how evaluative language is used; and Graduation which investigates how characteristics are intensified and focussed.

Chapter 5 focuses on the use of attitudinal language in the introductions of the six texts. The methodology of analysis will be outlined in that chapter.

2.8.5 Legitimation Code Theory

Legitimation Code Theory (LCT) suggested underlying organisational structures conveyed by the data analysis. It was used in two ways: to interpret existing linguistic analysis, and to identify relevant passages for further linguistic analysis. The two dimensions of LCT employed were those of Semantics and Specialisation. Each was applied in combination with different linguistic analyses functioning to interface with data.

2.8.5.1 Semantics and multimodality

The semantic codes of legitimation (Maton, 2013) were used in connection to multimodal analysis to investigate the variation in context dependence and condensation of meaning of and through notation. Firstly it was considered in connection with Halliday's (1991/2009) notion of language and text, context and situation. This enabled the interpretation of notational quotes by examining variations in semantic gravity in the different notation text types; this in turn was mapped as a semantic profile. Secondly the concepts of semantic gravity and semantic density were used to interpret the results of the LVN analysis.

2.8.5.2 Specialisation and Appraisal

The specialisation codes of legitimation (Maton, 2014) relate to the how knowledge claims are validated with different emphases on the object of study or the subject making the claim. Specialisation was used to select passages for analysis. Firstly, it drove the selection of passages relating directly to various knowers; these passages were then analysed for transitivity and for attitude and graduation. Secondly, it was used to select passages which were again analysed for attitude.

2.9   Summary

This chapter has contextualised the study by describing the institutional and cultural circumstances of the research, by introducing the participants, by describing the research methodology, by presenting the research project task, and by detailing data collection and analysis procedures. The next chapter will review relevant literature and introduce the methodological frameworks for the study.

Chapter 3

Literature review and methodological framework

3.1 Introduction

The first chapter of this thesis introduced the focus on music discourse and explained the rationale behind the study of Jazz Performance student writing. The previous chapter contextualised the study, and provided general and particular details relating to the research. This chapter will now situate the current research within broader academic literature, drawing on research from the fields of linguistics, education, sociology, and musicology. It will also present the theoretical framework which shapes the analysis of the corpus.

The central understanding of this research is a social semiotic (section 3.2) understanding of communication wherein both language and music are held to encompass and draw from a range of meaning-making resources. This research is situated within systemic functional linguistics (SFL) (Halliday & Matthiessen, 2004) and draws on numerous aspects of systemic functional grammar to analyse the texts of the corpus as well as Legitimation Code Theory (LCT) (Maton, 2014). This chapter introduces this perspective and then examines music, its study and the role of writing in its study with reference to the works of musicologists, semioticians and ontologists (section 3.3). In section 3.4, an overview of systemic functional linguistics and Academic Literacies studies into disciplinary discourse is presented, and the few studies of music and creative-practice writing, which apply a range of approaches, are examined.

The rest of the chapter addresses existing research related to the study presented in this thesis. Section 3.5 examines the study of knowledge through language. This will introduce the pairing of SFL and LCT to investigate particularly how knowers are presented in the texts. Section 3.5 then examines how music notation is represented in musicology and semiotics and briefly considers the direction given by style guides for the incorporation of notation in texts. This provides context for the examination of music notation and the intersemiotic construction of meaning in Chapter 4. Literature which relates directly to the multimodal analysis applied will be discussed in that chapter.

In order to investigate the discourse of music, this research adopts a multilayered approach, by drawing on three primary frameworks which are all strongly situated in both theory and empirical data, and which are integrated in order to provide a more thorough understanding of music and its associated discourse. This gives the research a well-grounded theoretical base, a detailed analytical framework and a reliable and reproducible conclusion. It is further hoped that this research will problematise the field of writing about music, and provide some insight for future pedagogical research and curriculum design.

3.2 Social semiotics and SFL

3.2.1 Introduction

This research is underpinned by the notion of social semiotics; that meaning is created socially for specific purposes, operates socially and is influenced by and influences its social context. In particular it is situated within SFL (Halliday & Matthiessen, 2004) which shifts the focus in language from 'grammar' and 'sentence' to 'discourse' and 'context' (Van Leeuwen, 2005). It also draws heavily on social realism and the sociology of education, and the framework of Legitimation Code Theory (Maton, 2014) which builds on and develops the groundwork of Bernstein and others.

These two theories are mutually compatible due to their shared focus on meaning-making and have proved quite productive in this study in addressing a range of aspects of writing about music. This study therefore builds on the existing exchange between SFL and LCT (Christie & Martin, 2007; Christie & Maton, 2011a) and will further contribute to it (J. L. Martin, forthcoming-a).

3.2.2 Systemic functional linguistics

SFL views language as simultaneously reflecting and enacting social contexts. It focuses on engaging with everyday language and the associated issues, particularly in an educational context. It connects the lexicogrammatical choices made and the context of that use by viewing language as stratal. Language is held to exist not in sentences but in texts (Halliday, 1978) – whether spoken or written, public or private, formal or casual – which draw from a reservoir of meaning potential.

Systemic functional grammar (or SFG) (see Halliday & Matthiessen, 2004) (and also Butt, Fahey, Feez, Spinks, & Yallop, 2000; Eggins, 2004; J. R. Martin, Matthiessen, & Painter, 2010) has been used and developed to not only describe a range of texts in functional terms, but also to provide the framework for intervention in real world language problems. Of particular relevance to the current study is the extensive focus on academic literacies and educational language. Additionally SFG has inspired investigation of other semiotic systems such as visual images (Bateman, 2008; Kress & Van Leeuwen, 2006) and mathematical notation (O'Halloran, 2008). This is pertinent to this research which includes the investigation of music notation.

A key understanding of SFG is that language is functional and its function is to convey meaning. This occurs through three metafunctions which are each mapped onto the lexicogrammatical realisations:

- *Ideational metafunction* – is concerned with the speaker/writer's 'experience' of the world, and describes the content of the message;

- *Interpersonal metafunction* – is concerned with language being socially enacted between people, and deals with evaluation, certainty, and different perspectives;
- *Textual metafunction* – is concerned with the structuring of information in a recognisable text.

The analysis in this study varies in its investigation of the metafunctions as they occur in the corpus. It examines the textual metafunction achieved through the selection and organisation of notation and the ideational metafunction identified in the information conveyed by notation and text. In examining evaluative language it also investigates the interpersonal metafunction. The specific SFL analyses used will be introduced in the relevant chapters.

3.2.3 Legitimation Code Theory

LCT builds on the work of Bernstein, Bourdieu and others and situates within social realism (Maton, 2011). It focuses on the sociology of knowledge and its particular manifestation in education. It enables a dialogue between the overarching theory and its investigation in empirical problems and situations. As such it provides explanatory power for interpreting real life data and identifying organisational principles; it generates ideas to think with and a tool kit for mining, measuring and comparing data.

In particular, it brings the focus on knowledge as an object of study (Maton & Moore, 2010) in education research, thereby enabling the investigation of knowledge being built, developed or changed over time. Of its five dimensions, this research draws on the earliest, known as Specialisation (Maton, 2007, 2014), and the most recent, labelled Semantics (Maton, 2014, 2013), both of which are developing and being used in a range of studies as part of the interdisciplinary dialogue between social realism and SFL (J. R. Martin, 2011). These too shall be further discussed in the relevant chapters.

3.3 The study of music

3.3.1 Introduction

Music and language are inextricably intertwined; Bohlman observes, "Speaking about music is extraordinarily difficult; yet music is interwoven with few human activities as inseparably as language" (1997, p. 25). Music and language co-exist in lyrics. Music communicates; exactly what it communicates is debatably ineffable, but it does convey meaning (Van Leeuwen, 1999). Historically, music notation developed literally in parallel with writing, with its beginnings frequently attributed to mnemonic markings over the words to hymns in monasteries (Haines, 2008) and its standardisation attributed to Guido of Arezzo in the 11th century AD (Hiley). It has developed into a relatively arbitrary system for communicating music such that an instrumentalist who has never heard a piece of music can nonetheless play it.

Furthermore, developments in technology and software mean that students are able to easily incorporate notational quotes within written texts. This has only really been the case in the last ten years or so as software became more integrated and more available to a general audience. As a consequence, notation can now be incorporated to a degree that was previously difficult and time-consuming; the question remains how and why it is incorporated.

An investigation of music discourse however must first take into consideration what music is itself and how it is described. The study of the discourse of a subject should not ignore the object of study and its inherent properties in favour of a discursive bias. The consideration of music as an object of study leads us inevitably to the concomitant activities of analysing music and writing about it as a way to validate creativity, particularly within the academy.

3.3.2   Considering music

"Music may be what we think it is; it may not be." (Bohlman, 1997, p. 17)

One of the main ways to differentiate the consideration of music is the view of it as either an object – as something which can be possessed, studied, changed – or as a process – as something which is transient, ephemeral and unfolds over time. This does problematise how we normally think about music – as an object – and has lead to multiple ways of trying to make it more process-like, such as Elliott's (1995) suggested term "musicking". However, not only this but various other ontologies about music exist, and Bohlman (1997) asserts that they do so not only at the theoretical level, and not only in the considerations of theoreticians, philosophers and musicologists. Rather, he suggests that they exist at the individual level, for the practitioners, and that they are intrinsically incorporated into the practice of music. The most relevant ontology of music that he traces for this current study is music as language/music embedded in language. He writes,

> Whereas most observers hold that music communicates, thereby functioning like a language, few agree on how or what music communicates, thereby according it non-linguistic properties. Some individuals 'know what music communicates for them', while others assert that musical languages are so indefinite that they can be made to communicate anything to anybody. Does music have special semiotic qualities? Or is it precisely because music lends itself to semiotic interpretation that it functions like other humanly constructed systems of signs? (Bohlman, 1997, p. 25)

Van Leeuwen (1999) also asserts that music has meaning but that it, along with sound and noise, has not yet been standardised into a grammar. Music semioticians (c.f. K. Agawu, 1997; V. K. Agawu, 2009; Monelle, 1992; Nattiez, 1990; Tarasti, Forsell, & Littlefield, 1996)

have devoted significant effort to understanding how and what music represents, breaking music down into 'musemes' (Tagg, 1982) and wrestling with identifying the smallest unit of musical sense. However they have all focussed on the audible experience of music. While this focus has merit as it is primarily through listening that music communicates to most of us, this study is interested in how the meaning, fleeting and ephemeral as it may be, is represented in text through the combined resources of music notation and linguistic text. In particular, this research investigates how students turn musical knowledge into something tangible which can be described, represented and evaluated.

Bohlman's chapter on the ontologies of music concludes, "we rethink music out of the belief that we missed something the first time round" (1997, p. 34). Elliot (1995) also aimed to rethink music and its concomitant philosophies and ontologies. He suggests that music should in fact be considered a four-dimensional concept, involving "(1) a doer, (2) some kind of doing, (3) something done, and (4) the complete context in which doers do what they do" (1995, p. 40). In the context of musical practice, he refers to these first three as *musicers, musicing* and *music*, and mirrors this with music listening, involving *listenables, listening* and *listeners*. Putting aside the awkwardness of these expressions, these concepts do attempt to tease out the complex nature of music, to differentiate aspects and provide labels to describe them, and undertakes the necessary step for deeper understanding of making the familiar unfamiliar.

However, given that the focus of this study is on literacies, it is somewhat differentiated from defining the ineffable audible experience of music. In approaching academic literacies in the context of music studies, the question emerged, "if literacy is the ability to read and write, and oracy is the ability to speak and listen, then what is playing music?" The term 'music literacy' is often associated with reading and writing music notation, and while literacy has been used to encompass non-linguistic competencies, such as digital literacies, or visual literacies, Street (2004) advocates using other names for these. He further suggests the advantages of separate labels: "Keeping the labels conceptually separate enables us to describe the nature of the overlaps and the particular hybridity found in, say, math classrooms, with their mix of notation systems, graphs and diagrams" (2004, p. 12).

With this in mind I suggest that rather than thinking about 'musicing', it might be useful to differentiate three key fields of ability: literacy, oracy, and musicacy. In the context of music studies, literacy involves firstly reading and writing linguistic texts and secondly reading and writing music notation. Oracy involves speaking and understanding oral communication, such as that noted by Wolfe (2006, 2007). It also involves what I have labelled 'auracy' – the ability to hear and understand music. It is easily observed that there is a continuum of discernment, whereby musicians perceive music differently from non-musicians. This variation does not prevent enjoyment, though it may enhance it (Cook, 1990). Lastly we have my neologism, 'musicacy'. Although it may be debated whether this term is necessary, it focuses on the educational aspect of music often referred to metaphorically, as having an 'ear' for something. So in musicacy we can distinguish

between the physical side – the ability to play an instrument or sing with its associated physical requirements and refinements – and the cognitive side which involves the intentional utterance of music.

Distinguishing these two types of musicacy enables us to describe the major emphasis of Jazz music study. First, a definition of jazz is required:

> Jazz is a form of art music which originated in the United States through the confrontation of blacks with European music. The instrumentation, melody, and harmony of jazz are in the main derived from Western musical tradition. Rhythm, phrasing and production of sound, and the elements of blues harmony are derived from African music and from the musical conception of Afro-Americans. Jazz differs from European music in three basic elements, which all serve to increase intensity:
>
> A special relationship to time, defined as 'swing'.
>
> A spontaneity and vitality of musical production in which improvisation plays a role.
>
> A sonority and manner of phrasing which mirror the individuality of the performing jazz musician. (Berendt, 1984, p. 449)

Jazz education is therefore centred on appropriating these three characteristics. Jazz musicacy could consequently be said to focus on the cognitive side of musicacy, on developing how students intentionally generate music. As Berendt goes on to say,

> Improvisation creates intensity through the fact that the road from musician to sound is shorter and more direct than in any other type of musical production. In sonority and phrasing, intensity is produced by the immediacy and directness with which a particular human personality is projected into sound. (1984, p. 452)

Jazz education, by extrapolation, is focussed on providing the ideal musician-composer. By contrast, instrumental training in Classical music focuses on producing the ideal technician who can play the prescribed music exactly as it is asked of them; Ake writes, "Players win and keep orchestral jobs by realising as cleanly and consistently as possible the notes set down on the printed page in a manner dictated by the conductor" (2002, p. 265). This is not to say that jazz musicians are not technically proficient; but rather that the locus of that proficiency differs.

Rather than introduce a new term which only has specificity in the limited context of music study, even though in the abstract it is translatable to other contexts, to other creative arts and to other professions, we can instead draw from LCT(Specialisation). Specialisation explores different gazes, examining how the different degrees of control and framing of relations explain often vehement clashes and struggles between members of the one field.

This provides the descriptive potential for not only explaining clashes within music, but for comparing them with other fields and other phenomena. This is further investigated in section 3.5.2 below and Chapter 6 in particular.

3.3.3 Analysing music

The study of music involves deconstructing it, considering its components, evaluating its parts and participants; that is, the study of music involves the analysis of music. While the research reviewed in the next section (3.4) will focus on the investigation of music discourse by linguist researchers, it is worthwhile first considering one study which is centred in the Discipline of Music. Tong's (1994) unpublished thesis adds weight to our attention to music discourse and adds further support to the existence of multiple discourses in the Discipline of Music. She in fact postulates the existence of two discourse types: analyst discourse and performance discourse. She states, "The problem, to put it brusquely, is that the performer and the analyst cannot yet communicate on an ideological level" (1994, p. 65).

Both Cook and Tong refer to the inadequacy of language in describing music. Cook reflects on the inherent metaphoric nature of talking about music:

> As is so often the case when we talk about music, we don't quite say what we mean, or mean what we say. Or to put it another way, whenever we try to talk about music, we seem to end up changing the subject. (2000, p. 67)

Tong's focus is on the inadequacy of language for describing performance, specifically, and the constructedness of the discourses not only for describing music analysis but for creating the universe of significance in which the analysis operates:

> It seems to me that we can no longer escape from the crux of the matter; it is how we write about performances that defines, shapes and delimits our notion of performance; how these commentaries are constructed, that is, constitutes their content. Although intuitively, we all know what we value most about performance and what it means to appreciate 'the reality' of it, the way in which we actually go about talking about it constantly takes over; it dictates the course of our thinking, as if to pin us down to notions of performance which we deem wholly inadequate. (Tong, 1994, p. 125)

Her advocacy of attention to discourse is very relevant for the current study. She observes that performers are apologetic about their own discourse and uncertain about their right to their opinions. This is similarly observed at times in the students' writing. She also observes that analysts are held to be the primary knowers, and that, in her own writings, the performers are presented as different contexts. She warns against constraining their

perspectives to their performances and ignoring their own explanations, against disregarding the context of the performance and its contingency, and against reducing performers to "pure doers". These admonitions, however, do not appear necessary for the Jazz students. In jazz, the musicians *are* the primary knowers, rather than theoricians (Berendt, 1984). Owens echoes this sentiment, and despite initially proclaiming that jazz analysis is only possible in someone's spare time, he suggests that only the professional musicians are true analysts:

> Nearly every analytical writer […] shares one common trait: they are jazz scholars first, players second. Though they may play jazz professionally or semi-professionally, few have spent years developing distinctive playing styles and earning a living as a player. Thus, when they listen, evaluate and analyse this music, they are outsiders to some degree. But the players they admire and study are (or were) jazz analysts, too, pondering and perfecting every nuance of their personal jazz language. (2002, p. 292)

In undertaking their research, in transcribing and analysing performances themselves, students are therefore enacting the tasks required of a jazz musician as well as of a jazz student.

It is Ake who identifies the differentiation of knowledge that is being asked of students in becoming jazz performers and jazz analysts: "All of which points out the difference between the playing of jazz, which involves a type of practical knowledge, and the academic theorising about jazz. These knowledges – musical practice and its codifications – do not always overlap completely" (2002, p. 269).

While Tong (1994) notes analysts as having the loudest voices in the study of classical music, in the jazz tradition, the performers are often foregrounded in preference to the analysts; the often repeated sentiment, variously attributed to musicians Louis Armstrong or Fats Waller, is that if you don't know about jazz – by being a performer yourself – 'don't mess with it'. However, as Owens (2002) concludes, the basic aim of each analyst is to reveal some truth about the music: "this music has value; let me show you why" (2002, p. 297). This is also the ultimate aim of writing about music.

3.3.4 Writing to validate creativity

One important reason for writing about music, and for investigating writing about music, is its function in legitimising both the object of study and the very action of studying it. Mitchell et al (2000) in dance, Starfield et al (2012) and Paltridge et al (2013) in doctoral writing in the creative and performing arts, and Paltridge (2004, 2008) in exegesis writing for MA visual arts students all observe and report on feedback that writing legitimises creative work, particularly in the academy with its textual-bias. It legitimises in three ways:

firstly, as in the case of an exegesis or the written component of a practice-based thesis, it legitimises the creative work as research (Paltridge, 2004). Secondly, it legitimises the student as a legitimate knower, as having served an appropriate apprenticeship (Starfield et al., 2012). And lastly, it legitimises creative areas of study within the university at large, providing institutional validation and certification (Paltridge, 2004).

In the context of my study, the written element did not reflect on the students' own performance and so did not fulfil the first function. However the task descriptor of the research project did suggest that the task would prepare the students for higher degrees, the tacit implication being that they would be prepared for writing about their own music by writing first about someone else's. This fulfils the second purpose; their demonstration of required musical knowledge legitimises the students as musicians. The third purpose is to validate the study of music within the university which in turn validated its students. Certainly during interviews students asserted the perspective that the written tasks were *university* requirements. By meeting these requirements, students would then have access to the institutional validity of the university in order to legitimise themselves as professional musicians.

Having said this, the various writing tasks at any point may address any of these purposes, or none. Their exact form and function are still subject to struggle and change as the exact basis for legitimacy shifts with differing foci and different emphases. The conclusion we must draw, however, is that at this point writing plays a very important role in the study of music and for the success of students and the discipline at large. As such it deserves further attention from all involved. The question then becomes, how can we best characterise these texts so as to provide the most useful insights?

3.4 Academic Literacies and discourse studies

3.4.1 Introduction

The discourses and academic literacies of numerous disciplines have been studied by linguists and educationalists. These provide some guidance on how to undertake such a study. They also offer insight into some of the characteristics of writing in the academy as a whole, and thus into the challenges and issues that all students face.

This section will consider studies positioned within SFL and within Academic Literacies (AL). As Coffin and Donohue (2012) note, these two approaches examine writing in educational contexts, but whereas SFL focuses on text within context, AL focuses on the writing practices in context. The current study situates within the SFL perspective by looking at texts within their contexts, and, as is later discussed, draws on LCT in order to consider questions of status.

Section 3.3 noted some of the approaches to music and its study, and the underlying ramifications of ontologies. There has, however, been relatively little research into writing about music, despite some prescriptivist attention as to how it should be done. This section will consider the existing research which centres on studies of non-native speakers of English preparing to study music and studies of writing as part of other creative practice-based degrees. These studies all come from different schools of thought, and approach the research with different priorities and in different contexts. They all nonetheless share some basic conclusions: writing about music is important, it is difficult and it requires further attention. As Wolfe categorically states, "Writing about music is fundamental to the study of music in a university" (2006, p. 18). This merits further investigation.

3.4.2   Systemic functional investigations

The application of a systemic functional framework to a range of texts demonstrates its efficacy in providing useful insights for education and its flexibility to be used in various configurations and combinations. For example, investigations of theme in Ravelli and Ellis (2004) include the combination of theme analysis and Appraisal to investigate IELTS (International English Language Testing System) preparation for tertiary writing (Coffin & Hewings, 2004), the focus on theme development in undergraduate geography essays (Hewings, 2004) and organising texts with hyper-themes in management and history essays (Ravelli, 2004). The investigation of just one characteristic of writing such as theme reveals the "careful lexical, grammatical and discoursal choices" (Coffin & Hewings, 2004, p. 169) that are used to create academic objectivity, and helps suggest how knowledge is constituted in different disciplines (Hewings, 2004). Ravelli observes, "if we are to maximise our potential for assisting students in their moves towards demanding forms of literacy, then we need to continue to explore these differences, both analytically and pedagogically" (2004, p. 105). This is the underlying ambition of the current study as well.

3.4.3   Academic Literacies and ESL music studies

Research in AL takes its methodological and theoretical framework from linguistics and social anthropology (Lea, 2004). It argues that "students are active participants in the process of meaning-making in the academy, and central to this process are issues concerned with language, identity and the contested nature of knowledge" (p. 742). Informing this perspective is the awareness that the act of writing is the process of constructing knowledge, rather than merely reflecting it (Bazerman, 1988; Berkenhotter & Huckin, 1995; cited in Lea & Street, 1998). Together, Lea and Street have identified the incongruity of student and faculty understanding regarding the qualities of a 'good' academic essay and the requirements of plagiarism; the role of the institution in setting expectations; the potential identity crisis faced by students in presenting their authority as writers; the role of power in the student-tutor feedback; and the existence of the tutor feedback as a genre in itself (see Lea & Street, 1998, 1999, 2006). Lillis and Turner (2001) also advocate shaping pedagogy by understanding the changing nature of academic practices which influence student writing.

Traditionally, much of the research on Academic Literacies has focussed on 'non-traditional' students: "the mature student (Lillis, 1997; Ivanič, 1998); the nursing student (Baynham, 2000); the black student (Thesen, 2001); and non-native speakers of English (Pardoe, 1994)" (Lea, 2004, p. 742). These studies are of value and continue to provide insight in a modern context of increasing 'non-traditional' student enrolment. But as Lea highlights,

> The tendency of the research in the field to concentrate on the non-traditional entrant and their writing, whether in terms of age, gender, race or language, at best might mask the implications of the research more broadly across the academy and at worst recreate a deficit or study skills model. (2004, p. 742)

There are many studies of using music to teach English as a Second Language (ESL), but few of using English to teach music, or discussing the use of language in music education. Among these few are Wolfe (2006, 2007) and Molle and Prior (2008). Wolfe's work occurs in response to the needs of a growing international student intake and the ensuing establishment of English for Music courses at the Queensland Conservatorium Griffith University. As a Music and English teacher, Wolfe advocates a communicative approach, or content-based instruction (cf Cummins 1984, cited in Wolfe, 2006). Molle and Prior's work with music students is part of a larger project examining English for Academic Purposes (EAP) students and they advocate the incorporation of multimodality in teaching genres.

Wolfe (2006, 2007) underlines the importance of writing in tertiary music education. It is an inescapable element; students of all musical streams, from composition to performance to education, are required to write about music at some point. Such writing measures academic success and also demonstrates the acquisition of both musical knowledge and musical language. Wolfe identifies the concurrent existence of technical language and metaphorical and culturally embedded language in the study of music. She focuses on musical metaphors as a significant stumbling block for international students who are non-native speakers (NNS) of English and whose entry to a performance program is generally based on an audition and an IELTS score. This Janus language manifests in the oral language of lectures, lessons and rehearsals, and may vary according to genre or era of music. From this, students must "produce written work that requires them to compare, contrast and synthesise information, challenge ideas and formulate ideas of their own, using descriptive language that is infused with metaphor and complex terminology" (Wolfe, 2006, p. 20). Molle and Prior (2008) also identified what they labelled hybridic discourse, combining technical and poetic aspects; the poetic aspects aim to recreate the experience of listening to the music to supplement the analytical breakdown. They further identified multiple modes inextricably interwoven within the texts, down to the phrase level with musical notes inserted mid-sentence. They suggest that this multimodality provides an additional reason for the inaccessibility of texts from the discipline for NNS students.

The potential weakness in their research is the assumption that these same linguistic features are unproblematic for native speakers of English; Wolfe writes, "Students coming through the Australian school system and undertaking Music as a course of study at school are likely to have become acquainted with appropriate ways of formatting and referencing music examples and writing about music" (Wolfe, 2007, p. 4). As Lea (2004) has pointed out, at worst this risks providing a deficit model and ignoring broader applications for the research across the academy. Weekes (2011) provides a good example of linguistic intervention for native speakers in high school (HSC) music; she first took model texts, thoroughly analysed them, then formulated an intervention to be co-taught by her and by teachers at a number of schools.

My research will address the resultant gap by considering native speakers of English in tertiary music education. As Jones et al. (1999) advocate, this study does not select students based on a minority grouping or perceived disadvantage but on the course of study, thus investigating conditions for all students of the discipline. It therefore provides insight into writing at university in general. It investigates one of the speech communities involved in music discourse, that of jazz performance. It also applies a non-diagnostic approach to local student texts in order to uncover characteristic features in the discourse. Hopefully these can be developed for the pedagogical assistance of both native and non-native speakers of English.

3.4.4   Studies of practice-based degrees

While there are various discourses involved in the study of music, it is increasingly clear that the challenges in writing faced by music students are shared by students of other disciplines, particularly in creative and practice-based fields; much of Mitchell et al's statements on writing about dance could be equally said of jazz performance:

> This chapter is concerned with the practice of writing in a discipline where the primary activity apparently has nothing to do with writing – the activity of dance. […] While dance students in a university setting are confident about their own practice, […] they are often uneasy about the formal writing tasks they encounter. The aim […] is to explore the tensions and relations between creative, physical work of dance and the formal writing requirements of the higher education context in which that work takes place. (2000, p. 86)

They reported that the greatest difficulty for many students was simply "overcoming resistance to the idea of writing" (Mitchell et al., 2000, p. 94). The reluctance and difficulty of writing is echoed in Paltridge, Starfield and Ravelli's three-year study into the written component of practice-based doctorates in visual and performing arts in Australia. They reported that in their interviews of PhD supervisors, the common response was that nothing was straightforward and everything was difficult for students in writing the texts (Starfield et al., 2012). For many students, their sense of identity was that of a practitioner

rather than a writer (Starfield et al., 2012). The students do not require the degree in order to be artists, musicians and practitioners (Paltridge, 2004), and when they leave, they are no longer required to write the same types of texts (Paltridge, 2008). This professional context affects the writing task.

There are two types of text involved in creative postgraduate degrees; Paltridge (2004, 2008) investigates the exegesis written as part of Masters programs in visual arts, while Paltridge et al (Paltridge et al., 2013; Starfield et al., 2012) investigate the written component of practice-based doctoral studies. The latter included a survey of such doctorates across Australia and the closer investigation of 36 exemplary written components, of which three were from PhDs in music. The two text types are different; the written component of the doctoral studies was found to no longer be an exegesis, rather the 'thesis' was held to be both the written and creative components together (Paltridge et al., 2013). As such they found that it could manifest in a number of formats which varied depending on institutional requirements, the examination process and individual preference; for example, institutional variations meant that the written component may be required to be anywhere between 30 000 and 80 000 words.

Mitchell et al (2000) document an intervention into dance students' writing. The main tenet of their research was that dance and choreography students would be assisted by analogising dance and writing; however they found that the students reported the greatest assistance by engaging with a dance teacher who was also a writer without resorting to dance analogies. They also found, similar to Wolfe (2006), that it was important that writing assistance occurred at the same time as the need, rather than preceding it.

In investigating creative postgraduate degrees, Paltridge et al have examined the written requirements which come after the Honours year of my own research. The writers note, though,

> Little work, then, has investigated the actual nature of practice-based doctoral texts in the visual and performing arts, and the goals, assumptions, values and understandings that underlie the work that is written and submitted for examination in these areas of study. (Paltridge et al., 2013, p. 3)

As the Honours year is intended to prepare students with the writing skills for further study (Bodman Rae, 2009), my research is important for providing insight into the skills and experiences students bring into the postgraduate degrees, as well as providing further evidence of underlying values and understandings. Paltridge (2004) highlights the importance of such study, stating:

> We, as researchers, need to work to make these complexities as visible as possible to our students as well as help our students understand how they can negotiate

academic conventions and academic boundaries in ways which help them achieve their goals, yet maintain their academic voices and identities. (p. 101)

This research aims to make the complexities of music discourse visible and value the various ways the students' voices and identities are manifested.

3.5 Knowledge and language

3.5.1 Introduction

The investigation of the discourse of music permits not only the identification of the lexicogrammatical and semantic resources used to write about music, but also enables insight into knowledge and knower structures (Maton, 2007) and their construction in Music Education. As Halliday and Matthiessen write, "In modelling knowledge as meaning, we are treating it as a linguistic construct: hence, as something that is construed in the lexicogrammar. Instead of explaining language by reference to cognitive processes, we explain cognition by reference to linguistic processes" (1999, p. x). In the context of the given research, we are not just dealing with language and knowledge, but also with musical performance; Van Leeuwen distinguishes between practitioners and studies of practice:

> Knowledge is selective, and what it selects depends on the interests and purposes of the institutions that have fostered that knowledge. It is possible to know everything you need to know about film in order to pass exams in film studies at university, and yet not be able to load film into a magazine. It is also possible to know everything you need to know to be a first-class camera operator and yet be unable to pass an exam in film studies. The social practice is the same in both cases – film making. But the knowledges, informed by the very different interests and purposes of the film industry and university film studies, differ. (2005, p. 109)

This suggests the question, what happens when the university course is supposed to train you to be a camera operator? This is the challenge faced by the creative disciplines which must address the interests and purposes of both the academy and the creative industry in which their graduates aim to participate.

The differences of types of knowledge in the study of music are being challenged. Ake, in reflecting on teaching and learning jazz, questions what knowledge should be taught and by which knowers, writing, "Ultimately, the issue boils down to knowledge: what sorts of knowledge will be esteemed in a given setting? How will that knowledge be transmitted, by whom and to whom?" (2002, p. 269). He highlights the primacy of soloists in jazz education, and the respect they are accorded not only through texts but in private lessons and classes. He states, "Jazz educators – whether through workbooks, private lessons or in-class improvisation courses – orient their students to esteem the soloist" (Ake, 2002, p. 268). He also questions the quote attributed variously to Fats Waller or Louis Armstrong,

We can even see that the oft-bandied dictum about jazz to the effect that 'if you have to ask what it is, you'll never know' also supports understandings of the music as somehow outside the realm of general and rational understanding. (Ake, 2002, p. 255)

However such observations are frequently based in common-sense, experiential observations and lack a theory of knowledge to be able to transcend their contextual reliance. Attempts to examine musical knowledge veer instead into a typography of types of knowledges and ultimately into ways of knowing; for example dos Santos and Gerling (2012) follow Davidson and Scripp's (1992 cited in dos Santos & Gerling, 2012) model of cognitive processing with six ways of knowing and two types of knowledge. For knowledge types they distinguish declarative and procedural knowledge which are in turn defined as 'knowing what' and 'knowing how' – again privileging cognition. The bias towards ways of thinking potentially masks inherent characteristics and organisational principles of the knowledge itself; the preference for typography attempts to categorise objects as absolutes, making it difficult to compare like objects or to map changes over time. In brief, by focusing too much on learners and what is happening inside their brains, we risk failing to consider what it is we expect students to learn and how that may affect how they learn.

This research draws on two key frameworks in order to connect the instances of language use with the disciplinary knowledge implicated: Appraisal Theory (J. R. Martin & White, 2005), for the analysis of interpersonal meaning, and LCT (Maton, 2014), for the analysis of knowledge and knowers.

3.5.2 Appraisal Theory

Appraisal Theory (J. R. Martin & White, 2005) operates at the interpersonal metafunction of SFL and highlights the subjective presence of authors to embed feelings, opinions and mitigate reactions. It incorporates three sub-systems:

- Attitude – investigates positive or negative evaluation;
- Graduation – investigates the ways such evaluation is intensified or specified;
- Engagement – investigates how the author positions their voice in relation to other voices or positions.

There are many studies investigating aspects of Appraisal Theory in various texts (see Coffin & Hewings, 2004; Coffin & O'Halloran, 2010; Rothery & Stenglin, 2000; Zappavigna, 2011). One use is to see how evaluative language is incorporated in 'objective' academic writing. As many authors have noted, successful writing at university often involves the achievement of pseudo-scientific objectivity through the appropriate veiling of authorship; this often occludes the way in which these texts achieve persuasive and evaluative functions. Systemic functional linguistic analysis makes this explicit. Hood (2010) focuses

primarily on this aspect, on how the 'subjective' position is managed and how authors position themselves in relation to knowledge. As with Hood's research, my own is primarily qualitative. She justifies this:

> […] the research design is deliberatively qualitative and interpretive in approach. The orientation is to an in-depth analysis of instances of texts rather than to a quantitative corpus-based study suited to the exploration of the functioning of a small number of features across a larger data set. Essentially there is a trade-off in the choice of approach in the study of discourse that is one of depth versus breadth, or complexity versus generality, and the challenge in this book is to be able to model the complexity in ways that make language choices and discursive strategies accessible to novice academic writers and those who support them. (Hood, 2010, p. 29)

Hood's investigation uses Appraisal analysis to investigate how evaluation operates in the introductions to research papers. While this is a different text type to that of my corpus, the academic research article is a highly valued text and one which student writing may be informed by and purportedly aspires to imitate. This forms a useful point of comparison and a guideline on investigation.

3.5.3   Specialisation

Specialisation (Maton, 2014) builds on Bernstein's (1999) vertical and horizontal knowledge structures to postulate the existence of both knowledge and knower structures (Maton, 2007). Knowledge claims are thus related to the subjects of the practices through social relations and to the objects of the practices through epistemic relations. These characterise the underlying organisational principles of disciplines. The specialisation plane intersects epistemic and social relations along continuums of strength and weakness to produce four codes or modalities; knowledge code with stronger epistemic and weaker social relations (ER+ SR-); knower code with stronger social and weaker epistemic relations (ER- SR+); elite code with stronger epistemic and social relations (ER+ SR+) and relativist code with weaker epistemic and social relations (ER- SR-). This is further described in Chapter 6, which investigates how a knower code is construed in the texts of the corpus.

3.5.4   Summary

The combination of Appraisal Theory and LCT(Specialisation) is a growing development in SFL (see Christie & Martin, 2007; Christie & Maton, 2011a) and is demonstrated by Hood (2010, 2011) in her investigation of the introductions to research articles. She explores the differing representations of knowledge and knowers, which function to legitimate the writers' own research.

This thesis will investigate the academic language of Jazz Performance. In doing so it will further investigate the status of knowers and the primacy of soloists first through Appraisal Theory, then through the combined prism of Specialisation and Appraisal. It brings the consideration of jazz closer to the 'realm of general and rational understanding' (Ake, 2002) by discussing exactly what qualities are being valued through what will be called the '4-M model'. Thus, to return to Van Leeuwen's analogy, we can distinguish not just between the camera operator and the film studies major, but also between them and the drama student; or, in the given context, between the music performance student, the music studies student, and the musician.

3.6 Music notation and multimodality

3.6.1 Introduction

Music notation plays an important role in the study of music. It operates in the composition, performance and distribution of new works and the preservation of the old (Bohlman, 1997). Transcription is fundamental for the analysis of music, particularly in the study of jazz, for, as Owens observes, "[…] almost any musical analysis is notation-dependent, and, since jazz is largely improvised, jazz analysts usually are also jazz transcribers" (2002, p. 293).

Of key relevance for this study is notation's usefulness for writing about music. It forms one of three key modes of meaning, along with language and images, frequently used by music analysts to characterise musical objects (Owens, 2002). A closer look at this particular use is warranted. This section considers how notation is addressed in musicology, semiotics and the practicalities of style guides. It raises questions which the linguistic and multimodal literature informing this study addresses in Chapter 4.

3.6.2 Musicology

I do not wish to suggest that musicologists and music educators are unaware of the affordances of music notation; ethnomusicologists highlight the various notational systems available in non-Western cultures as well as the many alternative notational systems within Western culture. Kanno (2007) elucidates the affordances of prescriptive and descriptive notation and Bohlman emphasises some of the limitations of notation:

> Musical notation serves as a recognition that music cannot adequately be notated. Something disappears or changes during the course of oral tradition and performance, and the sounds that notes represent recuperate as much of that sound as possible. The fear of loss drives the technologies of notation. The notes, then, are not music; rather they are the traces of many performances. (1997, p. 28)

In an educational context, however, this knowledge about notation tends to be implicit, grounded in a culture of long use and assumptions of transparency. This is by no means isolated to music education but is a challenge for all disciplines in teaching disciplinary systems of representation, whether linguistic, diagrammatic, numerical or other.

Making knowledge about the meaning affordances of music notation more explicit could provide benefits for composers, musicians and analysts as well as students. As musicologist Cole writes,

> […] would it [musical notation] work better if we were more fully aware of its mechanisms, its potentialities, its limitations? How does a notation's structure relate to the jobs we ask it to perform? In what fields can we express our requirements in precise terms? How much is left unsaid? When something is left unsaid, is this out of necessity or by intention? How is responsibility shared between sender and receiver? How far does adequate realisation depend on the goodwill of the performer, or on reflex, subconscious reaction? (1974, p. 2)

An explicit awareness of the affordances of notation is necessary for investigating how it works within a multimodal text. Such an awareness could assist in the composition of texts by highlighting the aspects of music that are hidden or otherwise obfuscated in music notation and require linguistic elaboration. It could also help to make such texts more accessible to a non-musically literate audience.

3.6.3   Semiotics

Semiotics is defined as "The science of communication studied through the interpretation of signs and symbols as they operate in various fields" (Oxford English Dictionary). The signs and symbols interpreted by musicologist semioticians such as Agawu (2009), Monelle (1992), Nattiez (1990) and Tarasti, Forsell and Littlefield (1996) are the audible artefact of music. As an object of study, this is similar to the focus of multimodalists' work. However the process they are interested in is slightly different. Drawing on Elliott's depiction of music (Figure 3), semioticians are interested in the relation between the listenable and the listener, or the musicer and the music; that is, what meanings does music convey and how does it do so?
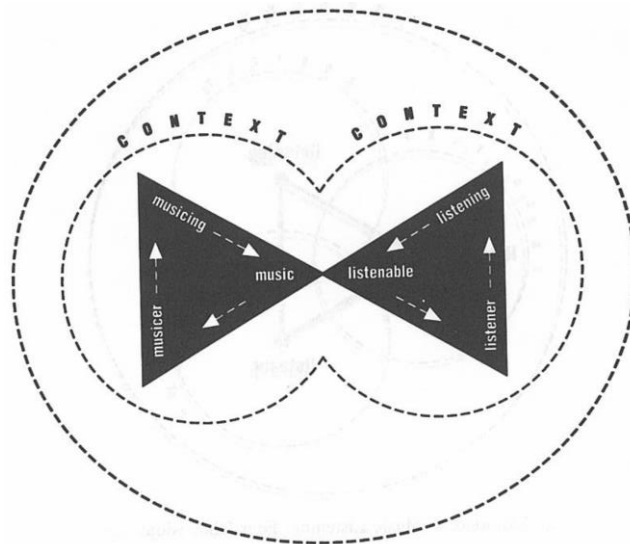
Figure 3. A Musical Practice - Elliott (1995, p. 44)

By contrast, multimodalists study the meanings conveyed by music as accompaniment to or in collaboration with other modes; for example, Van Leeuwen's analysis of a scene from a travel film (2005) examines rhythmic divisions and synchronicity of music, image and action.

This study, however, takes as its signs and symbols the notational representation of music. The semiotic resources involved, their similarities and differences to language and the ways they and their use can be characterised and described will be discussed in Chapter 4.

3.6.4   Style guides

Style guides for writing about music are a resource for discovering expectations for the use of music notation in texts. I have concentrated on two style books which were accessible for the students although they did not refer to them. They provide insight not only into the requirements of changing technology in preparing and presenting texts, but also into changing values and understandings of the use of music notation in texts. The caveat to investigating such texts, though, is that they are not based on empirical research into writing about music.

Irvine's (1968) *Writing about music* provides a clear contrast to modern technological affordances. Explicit guidance is given for writing musical examples by hand in India ink and for avoiding photocopied examples. By contrast in 2001 Herbert states, "Most word-processor packages are versatile enough to be able to insert pictures and other 'objects' into written text" (p. 75); however, he qualifies this by adding, "but you need good word-processing skills to be able to do this" (p. 75). A decade later, with a general increase in word-processing skills through high school, and access to music notation software through the Conservatorium, all students are able to include notation in their texts.

This facility, perhaps tacitly, changes the requirements for the verbal text, both in regard to referencing, description and elaboration. This changing nature is also documented in the style guides. Irvine's advice quite clearly prioritises the text; "Examples are for the purpose of *illustrating* your verbal discussion, which must be complete and satisfying in itself" (1968, p. 123, original emphasis). Herbert also echoes the sentiment, using the same verb and emphasis: "The important thing to remember is that you are *illustrating* your text, not duplicating its ideas in another form" (2001, p. 84, original emphasis). The relevant definition for 'illustrate' is, "To make clear or evident by means of examples, to elucidate; to give an example, instance, or illustration of; to exemplify" (Oxford English Dictionary). Herbert alludes to additional function of notations when he writes, "The illustration is laid out so as to convey information and detail that could not be given using written text alone" (2001, p. 84). He also lists the following reasons to incorporate an illustration in a musical text, including notation and other pictures:

> because they explain or illustrate something for which words are inadequate or less adequate;
>
> because they present information in a condensed way that is helpful to the reader; […]
>
> because they support written text by making it clearer or more convincing;
>
> because they contain information that is little known or newly discovered, and that is directly relevant to the subject; (2001, p. 76)

A multimodal perspective understands that intersemiotic relations develop from the combination of semiotic resources (O'Halloran, 2011a). Therefore, the 'illustration' provided by musical notation in these texts is taken to fulfil a more sophisticated function than providing examples. The multimodal perspective allows me to take as my starting point, what does music notation *do* in these research projects? Does it do more than, as Irvine suggests, merely illustrate the verbal discussion? How does it provide the support and clarity that Herbert describes? Rather than asking if the notation illustrates the text, this research asks what the text does in relation to the notation.

Implicit in this investigation is the question, can a text without any musical examples effectively discuss music? Such a text relies on the reader having similar referents, similar vocabulary for those referents and an ability to access music if they have not heard it before. It is debatable how effective such a text can be, but certainly it would have a different shape and employ different language. Today, it could be argued, students have optimal facilities for writing about music; not only can they scan music from hard copies, and copy excerpts or whole pieces from music notation software into word processing software, they can customise those excerpts to include as much or as little information as they need. If it has not happened already at an assessable level, they will soon be able to embed or link to sound files; this may even further augment the ability to analyse and

understand those qualities of music that generally are not documented in notation. This has the potential to further change the nature of linguistic resources required to write effectively about music.

3.7 Conclusion

The study of disciplinary discourse requires a multi-faceted approach. By adopting a social semiotic approach to language we can understand the various ways in which the students describe and depict music, with use and reference to notational quotes, and legitimise themselves, their opinions and their objects of study through evaluation and positioning.

The extant research from linguistic, multimodal, educational and musicological fields has not investigated local student writing about music or the use of music notation. This research will address this gap by both suggesting a theoretical understanding and applying it to the empirical data of the study. In this way it contributes to our understanding of musical discourse in the first place and to the wider understanding of disciplinary knowledge.

Chapter 4

The multisemiotic representation of jazz

4.1 Introduction

Music notation plays an important role in the study and description of music. In scores and manuscripts, it provides instructions for performance, encoding sufficient information that a musician can play a piece of music they have not previously heard. Notation is a primary resource for the acquisition of repertoire and the circulation and distribution of both new and old pieces of music in Western musical culture. Instrumental students traditionally learn music notation in conjunction with their instrument[4].

Notation and transcription are fundamental to academic musical study. This is especially true of jazz studies, where improvisations are a single, unique event, and composition may be simultaneous to performance rather than separate and antecedent. In order to learn and develop improvisational technique, students transcribe improvisations from high status musicians and analyse them to identify characteristics and techniques which they can adopt. This process develops not only their performative ability but also their aural discernment in listening to the music and deconstructing it. *The Real Book*, a fake book or collection of standard and popular music, is said to have been transcribed by students at the Berklee College of Music in the 1970s. As Owens (2002) notes, the best jazz musicians are necessarily jazz transcribers and analysts too.

Music like speech unfolds over time, but with a greater degree of simultaneity and complementarity (harmony). Thus, just as writing and the transcription of speech to some degree removes the temporal factor, allowing an analyst to dwell over a single moment or move quickly between points in the one speech event, so music notation allows the music analyst to consider and move between moments within a piece or performance. This is to say, it turns the audible and temporal into the visual and stable, enabling analysis and distribution.

Advances in both the development and accessibility of music notational software in the last ten to fifteen years has made the incorporation of music notation within documents not only possible but necessary for students of music, although copyright restrictions constrain its use in publication. There seems, however, to be little consideration on how to incorporate music notation in texts, beyond the treatment of music style guides. Style guides on writing about music focus on specifications for formatting, such as the placement of captions, but only describe the function of notation as illustration of text.

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[4] Some talented individuals acquire and certain schools of teaching encourage the ability to play pieces by ear; that is, without reference to written notation.

To reduce the role of notation in text to 'illustration' fails to take into consideration the collaborative meaning-making forged in multimodal documents, the different affordances of the separate modes of communication, the differences in language use which occur in the presence or absence of notation, and the differences between music notation and music sound. This area is both under-theorised and under-investigated; this chapter aims to address this imbalance by investigating how music notation is used in the student texts of the corpus by first considering some of its semiotic resources and meaning-making affordances. In order to do so it will draw on a Systemic Functional Multimodal Discourse Analysis perspective. This approach provides a fruitful basis to enable interdisciplinary study (O'Halloran, 2011a) and although this thesis is grounded in linguistics, this should not be interpreted as prioritising language as a mode of communication; rather by taking a multimodal approach there is "explicit acknowledgement that communication is inherently multimodal and that literacy is not confined to language" (O'Halloran, 2011a, p. 123).

Technological developments over the last decade or so have facilitated the incorporation of notational quotes within texts by students. Within the corpus, the significance of music notation for condensing and conveying musical meaning is indicated in part by their quantity (Table 5); while there is significant variation, the six texts of the corpus average 12.7 verbal quotes and 29.3 notational quotes per research project. Only one text includes a near equal number of verbal and written quotes.

Table 5. Comparison of notational quotes and verbal quotes in corpus

Category	Bones		Deuce		Fender		Gibson		Kit		Steinway		Avg	
verbal quotes	3	10%	4	11%	10	34%	20	29%	17	37%	22	52%	12.7	30%
notational quotes	27	90%	33	89%	19	66%	48	71%	29	63%	20	48%	29.3	70%
total quotes	30		37		29		68		46		42		42	

I suggest that these notational quotes are instances of heteroglossia: the incorporation of other voices through direct citation. As with verbal citations, they are instances of heteroglossic expansion of attribution (J. R. Martin & White, 2005). These examples in particular are heteroglossic in that the performer/composer is frequently foregrounded, and thus the notational quote is an instance of their musical utterance. Therefore, the notational quotes count for 70 per cent of the total instances of explicit heteroglossia.

This chapter is organised into two main sections, notation in context (section 4.4) and language verbalising notation (section 4.5). The first centres on an examination of notation and its characterisation. The second then focuses on the interaction of language and notation. Both sections draw on various concepts from SF-MDA in order to characterise and understand notation. They then each draw on the semantic codes of legitimation from LCT (Maton, 2013, 2014) in order to provide insight into the patterns of usage, and into the

underlying organisational principals of the types of notation, and their intersemiotic interaction with text.

4.2 Literature review and methodological framework

4.2.1 Introduction

This section locates the present research in relation to key theories and literature. It shall further suggest how these theories and frameworks can be interpreted and applied to multimodal analysis of music notation and texts containing both music notation and linguistic text.

The theoretical perspectives underpinning this research orient to three key areas: instantiation and realisation, multimodality, and semantics. These shall each be discussed in the sections below. The first, instantiation and realisation, describes Halliday's depiction of system and context and suggests how musical texts may be positioned in relation to their context and in relation to language as an adjacent semiotic system. The second, multimodality, positions the current study as drawing on research into multiple modes, in particular the subset labelled SF-MDA. Lastly LCT(Semantics) will be used to provide insight into underlying organisational principles and to productively interact with analyses and principles from multimodal frameworks.

4.2.2 Music in context

Halliday (1991/2009) describes a semiotic system with a continuum of realisation between context and language and a continuum of instantiation between system and instance (Figure 4). That is to say there is a continuum of realisation between language and the context which operates equally between systems (language and culture) and between instances (text and situation). So language as system realises the context of culture just as language as text realises the context of situation. There are also continuums of instantiation between systems and instances; that is, the context of situation instantiates the context of culture and the language as system is instantiated by the text.

In describing it thus, Halliday highlights that the system is not an independent object, but rather that the systems are the infinite potential underlying the finite instances. This gives us a way of mediating between a given instance in a given situation and abstracting the systems and cultures which underlie and shape the text.
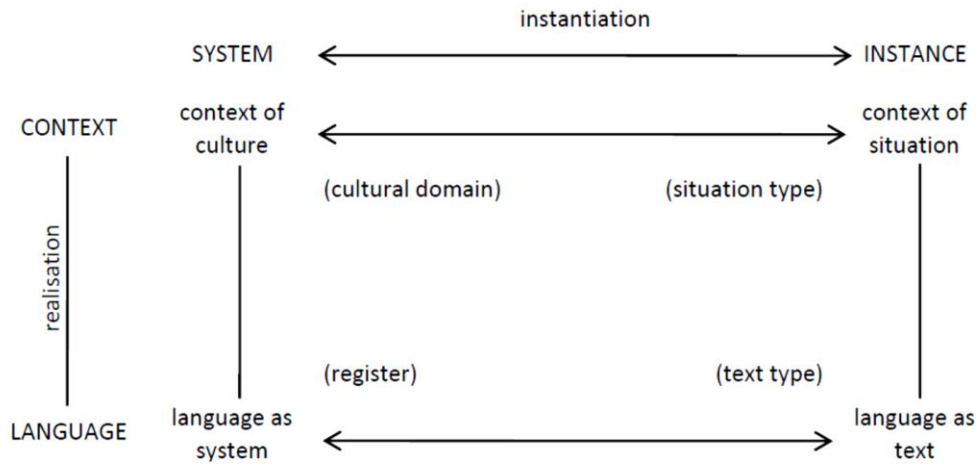
Figure 4. Language and context, system and instance; from Halliday (1991/2009, p. 275)

I suggest (J. L. Martin, 2012a) that this pattern can be equally observed in music (Figure 5); that is, music is also a system construed from discrete instances which may be variously referred to as performances or texts. The system of music also realises the context of culture and the musical performance realises its context of situation. Just as Halliday uses the term 'text' to encompass both spoken and written events, 'performance' is intended to include both the audible, physical performance of music and its inscription in a range of notational text types. Thus, music is taken to be the system of potential underlying all possible performances.
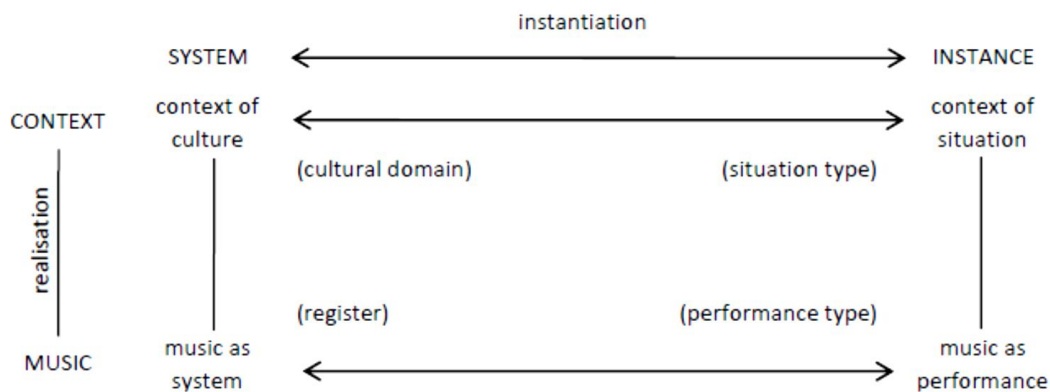
Figure 5. Music and context, system and instance; after Halliday (1991/2009, p. 275)

Substituting 'language' with 'music' is not to ignore the different meaning potentials underlying the two semiotic systems, nor is it to compartmentalise each as wholly independent and separated from the other. Rather they may be depicted as in Figure 6 as two adjacent semiotic systems which each realise their context of culture. They are also each instantiated by texts which in turn construe the context of situation. Placing them on a continuum allows for various events being more 'language-like' or more 'music-like'; for example, poetry might situate somewhere between the two. This construction also allows for the music and language systems being variously similar and different. A key focus of this

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research is how the various semiotic resources are both separated and integrated, interleaved and interwoven. This process begins when a single performance, whether live or recorded, heard or read, is understood in its context of situation and culture by a student who then abstracts systemic musical generalities and finally reconstitutes this information with the semiotic resources of both language and music notation in a single text.
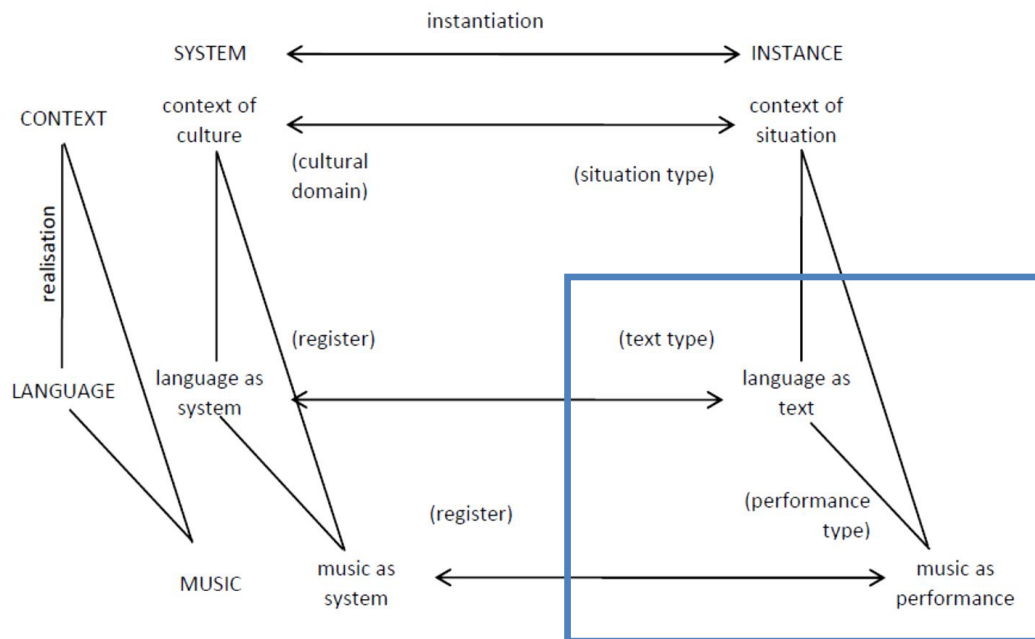
Figure 6. Language and music as two adjacent semiotic systems along a continuum; after Halliday (1991/2009, p. 275)

In the given research, the central focus is on the instance of text or music performance, as framed by the square in Figure 6, which in the corpus manifests as relatively clearly differentiated linguistic text and music notation.

4.2.3 SF-MDA

The study of multimodality is in part a response to the shifting semiotic world with modern technologies not only disseminating information simultaneously in a range of modes, but making it possible for erstwhile separate and specialised production to be achieved by a single multiskilled operator (Kress & Van Leeuwen, 2001). Its aim is to cross the semiotic boundaries, to achieve "a common terminology for all semiotic modes, and [stress] that, within a given social-cultural domain, the 'same' meanings can often be expressed in different semiotic modes" (Kress & Van Leeuwen, 2001, p. 1). Systemic functional multimodal discourse analysis is derived from Halliday's social semiotic approach; it embraces a metafunctional approach to meaning potential and a tri-stratal understanding of meaning (O'Halloran, 2011a).

The current study draws on various frameworks from SF-MDA in order to characterise music notation and in particular its use in texts. Firstly, it understands music notation to be multisemiotic, after O'Halloran's (2008) description of mathematical discourse. The semiotic resources of music notation shall therefore be investigated in section 4.4.1.1. Secondly it characterises the notational quotes by considering the lexico-semantic meaning relations between them. Multimodal analysis of visual and verbal texts notes the interrelation of such texts with relations of expansion or projection (J. R. Martin & Rose, 2008). This enables a more thorough understanding of the contribution of multimodal examples beyond the emphasis on illustration as discussed in the previous chapter. This current study draws on Royce's (1998) outline of the ideational lexicosemantic relations to first investigate the intrasemiotic meaning being created by the notational quotes solely, and then with relation to the headings to understand the intersemiotic meanings. This adds greater weight to the understanding of the contribution of notation to the text.

Royce's (1998) investigation of image-text intersemiosis draws on the work of Halliday (1978) into social semiotics as well as Kress and Van Leeuwen's (2006) and O'Toole's (1994) work on multimodality with visual images and text. The current study concentrates on Royce's observations for ideational intersemiotic complementarity. He describes intersemiotic complementarity as:

> Various lexico-semantic ways of relating the experiential and logical content or subject matter represented or projected in both visual and verbal modes through the intersemiotic sense relations of:
>
> Repetition: identical experiential meaning
>
> Synonymy: the same or similar experiential meaning.
>
> Antonymy: opposite experiential meaning.
>
> Meronymy: the relation between the part and whole of something.
>
> Hyponymy: the relation between a general class of something and its subclasses.
>
> Collocation: an expectancy or high probability to co-occur in a field or subject area. (1998, p. 31)

Investigating these relations in the music notational quotes revealed three key meaning relations present in the corpus: synonymy, meronymy and hyponymy.

Finally this research draws on a second SF-MDA framework for images and text; in section 4.5 Unsworth and Cléirigh's (2009) system for images identifying text has been adapted to investigate how text verbalises elements of the notation.

These three key approaches provide three layers of understanding of notation: at the micro level, the focus is on the elements within notation and how they make meaning; at the macro level, the examination is of the notational texts themselves, their social function and their use within the research projects; finally, at the meso level between the other two, the investigation is of how the text and notation interact, elaborate or condense information from one another and together construct meaning.

4.2.4   LCT(Semantics)

In order to characterise the range of notation types used in the corpus, the frameworks outlined above are supplemented with Semantics from Legitimation Code Theory. Semantics is one of five dimensions of LCT and developed in interaction with SFL (J. R. Martin, 2011; Maton, 2011), drawing on the concepts of grammatical metaphor and technicality (J. R. Martin, 2011). Semantics builds on Bernstein's analysis of 'knowledge structures' (1999) and aims to characterise the differences between 'hierarchical' and 'horizontal' knowledge structures through two key features: the relations between ideas within a knowledge structure, which Muller (2007) terms 'verticality', and the relations between ideas and empirical data, which Muller terms 'grammaticality'. In LCT (Semantics) these are developed and reconceived of as semantic density and semantic gravity. The latter is useful at this point for the consideration of notation.

Semantic gravity (SG) identifies how ideas can be strongly grounded in an empirical context (SG+) while theoretical constructs with weaker semantic gravity (SG-) are less context-dependent. Maton (2014) suggests that segmentalism in horizontal knowledge structures is a result of knowledge practices being consistently characterised by relatively strong semantic gravity, as knowledge cannot be transferred to new contexts and new forms do not build on previous knowledge but instead add a new segment. The opposite is equally problematic; fields with a consistently weaker semantic gravity offer decontextualised knowledge which cannot be tested empirically. Instead he observes that movement between these two positions, as a type of *semantic gravity wave*, contributes to cumulative knowledge building.

This description can first be used to supplement Halliday's model of instantiation and realisation. While, as Halliday's model demonstrates, all notation is related to and realises its context, I suggest that the degree to which the notation is dependent on its context and is closely grounded in its performance varies. We can thus align stronger semantic gravity (SG+) with the more concrete instances of instantiation, and weaker semantic gravity (SG-) with the more abstract along the cline of instantiation (Figure 7).

concrete	INSTANTIATION	abstract
SG+	semantic gravity	SG-

Figure 7. Cline of instantiation and semantic gravity

This provides the descriptive power to label different notation types and consider the degrees to which they are strongly connected to a given context, and a given performance. This is used in section 4.4 to characterise the different notation types.

While semantic gravity provides a useful theoretical tool for conceptualising the type of examples used, it is also important to consider how the accompanying language interacts with these examples. The concept is suggestive; does accompanying language weaken the semantic gravity of strongly context-embedded examples, and enable observations to be applied to new contexts, or do they remain in a particular performance, by a particular musician, on a particular instrument, in a particular era and context? The use of notational examples potentially strengthens semantic gravity by relating musical concepts to a particular tangible musical reality. However, notation in itself does not always foreground this aspect; rather the text may operate to provide this grounding. Semantic gravity can be strengthened through the contextualisation of the notation, situating it within a particular performance by a particular person at a particular time. One way stronger semantic gravity can be manifested is through embodiment; that is, situating a performance more strongly in the physical actions and movements involved in the production and reception of music, such as specifying instrumental technique, or reflecting on sensory aspects of performance, such as *feeling* the bass. This foregrounds the agency of the performer. It is a useful concept in relation to jazz music performance. In section 4.5, semantic gravity will be applied to the accompanying text. Furthermore, it will draw on the second concept of Semantics, semantic density.

Semantic density (SD) reflects on the degree to which various meanings – political affiliations, morals, associations – are condensed into socio-cultural practices – symbols, gestures, clothing, technical terms (Maton, 2014). As with semantic gravity, semantic density may be stronger or weaker, and placed along a continuum. Maton writes that we can also describe,

> *strengthening* semantic density (SD↑), such as moving from a practice or symbol that denotes a small number of meanings towards one that implicates a greater range; […] [and] *weakening* semantic density (SD↓), such as moving from a highly condensed practice or symbol to one that involves fewer meanings. (2014, p. 130)

In the first instance notation itself strengthens semantic density in the text through the process of iconisation; that is through the condensation of meanings related, principally, to pitch and duration. Text then therefore interacts with this condensation of meaning by unpacking information from the notation and elaborating on it. It can also repack this

information with greater abstraction (SD↑) by condensing information from the notation. How this occurs is explored in section 4.5.

Both semantic gravity and semantic density can be plotted together on a semantic profile which provides insight into progressive movement over the course of the text. Semantic profiles are used to investigate the variations in semantic gravity through notational quotes in section 4.4 and in both semantic density and semantic gravity in section 4.5.

4.3   Methodology

The underlying theoretical principles of SF-MDA as described by Kress and Van Leeuwen (2006), O'Halloran (2011a), and Van Leeuwen (2005) are clearly suited to the investigation and description of texts including music notation. They value modes of communication other than language and recognise the collaborative meaning-making produced by simultaneous communication in multiple modes. However as the approach has not been applied to music notation, the development and adaptation of tools for analysis are required. This study draws on and adapts a number of resources. From the SF-MDA perspective, it embraces O'Halloran's work on mathematical notation (1999a, 1999b, 2008, 2011a) as it is the most similar in form and function to musical notation. Thus music notation is understood as a multisemiotic resource which incorporates linguistic, symbolic and visual display (J. L. Martin, forthcoming-b).

The frameworks applied to the empirical study of data are based on two key SF-MDA texts. Firstly, the meaning relations between music notation were investigated through the adaptation of Royce's (1998) framework for intersemiotic complementarity. Specifically, the framework for ideational intersemiotic complementarity with its focus on meaning relations was used in this study. It was initially applied to the relations between music notational quotes, and between headings and notational quotes. It thus provided insight into overall structuring and into affordances of the use of music notation which exceed the simple description of 'illustrating' the text. In its focus on music notational quotes only, it does not fully apply the concept of *inter*semiotic complementarity as described by Royce. This first level of description was awkward in its application to notation-text synergy and maladroit in addressing the elaboration of meaning in text from music notational quotes.

By contrast, Unsworth and Cléirigh's (2009) framework for Images Visualising Text provides a fruitful adaptation for the analysis of notation-text meanings, and similarly focuses on ideational meaning, although limited to and developed from the grammatical concept of identification. In its adapted form, it was first applied to samples of text from the corpus to provide a basic equivalent framework. The application to two student research projects refined definitions and categories to enable generalisable information while still providing adequate fineness of detail. The resulting framework, entitled Language Verbalising Notation in J. L. Martin (2012c), will be described below. It provides a new perspective in the analysis of texts on music without ignoring the contribution of music notation to

meaning-making, though there remains much work to be done on both theoretical and empirical levels.

The two frameworks described above both can be located within a SF-MDA perspective. They were further refined through triangulation with the semantic codes of legitimation. Semantics is a framework for analysis from LCT which in its text and lexicogrammatical application draws on and cooperates productively with SFL. As such, it marries well with the above analyses by suggesting an underlying organisational structure to the use of music notational quotes, and by using lexicogrammatical resources to identify prosodies of meaning in the texts.

4.4 Notation and context

4.4.1 Approaches

4.4.1.1 Semiotic resources of music notation

Music notation is a sophisticated system for recording and communicating musical meaning. It can also provide a visual representation of a past performance, enabling analysis and emulation by taking a highly temporal, ephemeral event and laying it out in a static document which can be viewed independent of time. Cole identifies the dual purpose of music notation in the conventional score:

> But the conventional score, though primarily a directive, is really a double purpose article - both instruction book and record. The performer reads it as directive; the score-reader or conductor as description of hypothetical performance. The composer issues a directive, but from another point of view he is describing the sounds in his head. (1974, p. 16)

In this research, music notation is interpreted as part of a social semiotic system of music. In order to investigate how music notation and linguistic text collaboratively construct meaning, it is necessary first to outline how music notation conveys musical meaning. The most fundamental meanings conveyed by notation relate to pitch and rhythm, which may be comparative to the phonological stratum of language. Graphologically, these are depicted through the spatial positioning and sequencing of notes on a staff as well as through the colour and shape of the notes. Due to their shared, and often collaborative, history, music notation shares written language's linearity and is written and read left to right and top to bottom on a page. Similar to mathematical notation, music notation contains condensed, adapted, abbreviated and stylised forms of language. This means that to a certain degree written language and notation share representational symbols; that is, they share some semiotic resources. This is particularly relevant when the two semiotic systems are used together rather than in isolation.
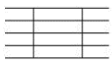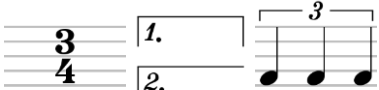
Music notation uses a variety of semiotic resources in order to convey musical meanings, drawing on a combination of arbitrary symbols, shapes, colours, spatial layouts and linguistic text and numbers. We can therefore describe it as a multisemiotic resource (O'Halloran, 1999a, 2008) which incorporates linguistic, symbolic and visual display within the embodiment of the page-based (Bateman, 2008) text. Berry and Wyse describe common music notation:

> […] the music is represented on paper as a two-dimensional space with pitch on the vertical axis and time on the horizontal axis. Sets of five horizontal parallel lines provide a reference for determining pitch and vertical lines mark out divisions of time. The round points show at what time and pitch individual notes should occur. Various modifications of these symbols yield information about phrasing and articulation of notes. Other symbols signal repeated sections and other aspects of performance. (2011, pp. 78-79)

Western music notation developed quite literally in parallel to writing; it is believed to have started with markings over the words to hymns, functioning as a mnemonic to remind singers of a tune they already knew (Haines, 2008). From there it developed into a refined system with sufficient precision to enable a musician to read and play a piece of music they have never before heard. Notation therefore shares or borrows various semiotic resources from language; this includes derivative symbolism such as chords (F, $B^{\flat 7}sus^4$), time signatures (4/4), and instructions (swing, triplets); textual elements such as title, composer, performer and transcriber; and symbols which for many music readers are now arbitrary signs, such as the bass clef which is a stylised version of the letter F and which encircles the line on the bass staff to denote where F is located.

The semiotic resources of music as used in the corpus of the current study are summarised in Table 6. This list is not comprehensive but demonstrates how elements borrowed from verbal writing are used for specific purpose in music notation (J. L. Martin, forthcoming-b).

Table 6. Semiotic resources of music notation

Semiotic resource	Example	Function
Horizontal and vertical lines		guide spatial layout
Spatial positioning		pitch, sequence / simultaneity
Colour, shape, size		how long to play a note
Italian words and abbreviations	andante, mf, pp, f	style; volume
English words	swing	style
Letters and numbers	F, B♭, Fm^7	chords and harmonies
Punctuation: brackets, stops, apostrophes		articulation
Symbols derived from letters / writing		pitch range of notes on staff
Numbers		rhythm, timing, bar numbers

Music notation also shares semiotic resources with modes other than language; both mathematical discourse and art and sculpture use spatial layout. O'Halloran observes that qualities which O'Toole first observed in art and sculpture apply also to mathematical discourse and in particular to graphs with x and y axes and parabolas. She states, "Following O'Toole (1994), the horizontal and vertical Axes 'contribute to stability and harmony, while their relation to the diagonal axes tends to create energy and dynamism' (1994, p. 23)" (1999a, p. 22). This terminology of orientation is already used in musical discourse, and the concepts can be similarly applied at a theoretical level. In the corpus, there are several references to 'the horizontal' and 'the vertical'. Students thus identify the sequence of notes over time and the melody, which is depicted through the horizontal arrangement of notes, and the concurrent occurrence of notes with harmonies, depicted through vertical arrangement of symbols. Diagonal lines represent movement in terms of building tension and release, symbolically representing dynamic changes (in volume) and connecting groups of notes together in phrasing. This is best encapsulated in Figure 8 from Deuce's text:

Figure 8. Horizontal, vertical and diagonal in notation from Carter (1998, p. 8)

This example is a notational representation of the selection of possible bass lines from a pedagogical text by bass player Ron Carter (1998). It is not connected to a given performance or a particular song, but rather conveys a hypothetical range of options which can be selected from. In this example, the 'horizontal' is denoted by the horizontal selection of notes, identified by the lines between the notes. As this is a bass line, however, the melody is not being identified. Rather the harmony – the vertical – is more important. This is represented by the vertical alignment of notes which show the range of notes which would provide a consonant harmony to the F major chord in the first bar and B♭ major chord in the second bar. These five notes could not physically be played simultaneously on a double bass, but instead depict a range of choices that could be selected from on each of the four beats of the bar. The diagonal lines depict how a player might move from one note choice to the next, thereby creating the desired tension and release. Therefore, the rhythm and harmony of the horizontal and vertical in music similarly incorporate O'Toole's notions of 'stability and harmony', while 'energy and dynamism' is conveyed by diagonal movement.

While music notation uses a range of semiotic resources which it frequently shares or borrows from other modes of communication, it is important to remember that their use also includes careful selection. As with the transcription of verbal conversation, the transcription of music can be broad or narrow, providing varying levels of precision. In transcribing examples for use in the text, students first select just one part from the array of sounds. This part may be selected based on instrument (bass, piano, drum kit) or based on the role of the part within the musical structure (rhythm, melody, solo). They also choose how much contextual information to accompany the focal part, such as rhythms and harmonies alluded to by the time signature, key signature, and chord symbols. How these are further elaborated on is investigated in section 4.5.

The process of transcription involves representing music, as faithfully as possible or as faithfully as necessary, in notation. Doing so involves the selection of a range of semiotic resources. These resources are frequently borrowed from or shared with other modes of communication, especially language. This is of particular pertinence when the modes of communication are used together in multisemiotic texts.

Resemiotisation from music notation to language most clearly occurs when notes or sequences of notes are referred to in text; the advantage of using music notation in a written text is that it concisely conveys musical information which would require a large

amount of language to describe. That is, notation provides a condense depiction of pitch, note duration and rhythm as well as additional musical information.

Within the corpus of data, however, there are several instances where this resemiotisation process is not complete; that is, the meaning is not completely transformed into the new mode. Most frequently this occurs when the semiotic resources of music notation and linguistic text are shared and letters and numbers which are used in notation can be used in text with little or no transformation. The chord symbols used in notation, for example, Fm^7, when completely resemiotised may be expanded, F minor 7 or F minor seventh, however in some texts students retained the abbreviated form. This is a repetition of information contained in the notational quote. Molle and Prior (2008) observed an instance of a student using a musical note in text. Similarly, in the research corpus of the study there are instances where musical elements are not translated but copied or shifted to the text in a type of semiotic drift (J. L. Martin, forthcoming-b).

In one research project in the corpus, Bones omits the time signature from the music example and instead includes it in the text with minor but still conventional change of representation (Example 1). The fact that the time signature can be thus shifted speaks to the affordances of the semiotic resource. While this could be viewed as the student providing in text what was left out of the music, it is worthwhile considering what this contributes to the meaning. The notational quote contains only two bars of notes that the trombone played with a bass clef at the beginning. By allowing the information conveyed by the time signature to shift into the text, within parentheses to further downplay its significance, the student removes extraneous information, giving greater focus to the qualities being described in this section; the 'large intervallic leaps' which are mentioned in thematic position in the introducing sentence.

Example 1. Semiotic shift of time signature from musical notation to text

The large intervallic leaps within this pattern create the angular sound that characterises Mason's playing (note that the time signature of the tune is 12/8):

Figure 7:

I suggest that labelling this situation 'semiotic drift' enables the potential to work with a continuum of translation, whereby semiotic resources which stay the same drift to other modes, while other semiotic resources may completely change through resemiotisation. This recognises the permutability of various modes and provides the potential to describe the interweaving of modes when they are less clearly delineated.

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The shared history and parallel development of language and notation in part explains the use of notation in the corpus to play quasi-verbal roles. One way this occurs is with the interleaving of music notation and linguistic text. In Example 2

Example 2, three music examples are interposed with their description within a single clause complex.

Example 2. Interleaved notation and text

When Frisell uses sixths, he plays them in parallel sequence:

Figure 32.

diatonically through a scale:

Figure 33.

or a combination of both:

Figure 34.

This example demonstrates the potential of notation to be closely interwoven with linguistic text in a way which might be more disruptive with other similarly incorporated modes, such as images or diagrams. Rather, it is more similar to the incorporation of linguistic examples, quotes, or mathematical notation. While the interaction of notation and text will be considered more closely later, it is interesting to note that the arrangement of this example provides a series of relational identifying intensive relationships wherein the notation is the token being defined while the linguistic description is the value. There is also a connection of instantiation whereby the words provide a general category (hyponym) of a characteristic of the musician's playing while each notational example provides one instance of this occurring (hypernym).

This relational process is also clear when the notation occurs in the position of a lexical item. In Example 3, the notation occurs at the end of a sentence, sign-posted with "such as:". The notational quote is thus one instance of a line progression. This time however the identifying relational process is reversed; the "line progression" is the token while the notation provides the value.

Example 3. Notation as lexical item

Similarly, analysing the second eight bars could produce a line progression such as:

This provides continuity and establishes contiguity of expression. It demonstrates one way in which notation does not occur in parallel to the text but rather is incorporated in making meaning. Other modes can similarly be incorporated in text.

While these examples are relatively isolated incidents in the corpus, they are accepted ways of incorporating notation. Herbert's style guide observes that "Sometimes it is appropriate or necessary to introduce a music example at the exact point where it is mentioned" (2001, p. 78) and models the interleaving of notation as in Example 2 (p. 79). Molle and Prior (2008) also observed the use of a note as a lexical item in a text by an ESL music student.

Given the number and frequency of notational quotes, it is also worth considering how they are positioned in the text. In Deuce's text, the music notational quotes are consistently located before the discussion of the example. This essentially places them in theme, and occasionally hypertheme position; that is they are presented first and signal what the following text will be about. Halliday and Matthiessen identify theme as "the element which serves as the point of departure of the message" (2004, p. 64). The notational quote therefore serves as the point of departure for the analysis. This is also reinforced with circumstantial references to the notational quote in theme position in verbalised text (e.g. 'In this example').

Music notation is therefore a multisemiotic resource which combines the semiotic resources of a number of other modes. Notation forms an important and significant resource for meaning making in texts and taking this into consideration emphasises just some of the ways notation can and is used. The shared history of language and notation has a number of repercussions for the potential of notation: semantic drift can occur as semiotic resources are moved between notation and text or vice versa; notational quotes can be interleaved with text; and notational quotes can play quasi-verbal roles.

4.4.1.2 Notation text types and semantic gravity

The examination of the semiotic resources of music notation considered the parts which make up the whole of the notation, and how a quote is positioned in relation to the surrounding text. In order to consider the social purpose of the notation we must consider how it is connected to its various contexts. As with linguistic text we can distinguish between notational text types. These are different types of notation which are used to serve different purposes and which have different characteristics. Drawing on the previous description of Halliday's (1991/2009) notions of instantiation and realisation (section 4.2.2) and Semantics from LCT (section 4.2.4), notational text types can be placed along the continuum of instantiation and semantic gravity (Figure 7) (J. L. Martin, 2012a). It should be noted that they have been placed along this continuum relative to each other; that is to say the continuum has infinite capacity for gradation and other text types not considered in this study may be stronger or weaker than those examined. Similarly, the nature of actual performances is not being considered at the moment, rather the role of notation and its connection to those performances. Although this continuum is aligned on a single axis, these notation types are understood as realising their context of culture and context of situation as per Halliday (1991/2009).

(Improvisation) Transcription	Pre-composed notation	Lead sheet / chart	Harmonic progressions

concrete	INSTANTIATION		abstract
SG+	semantic gravity		SG-
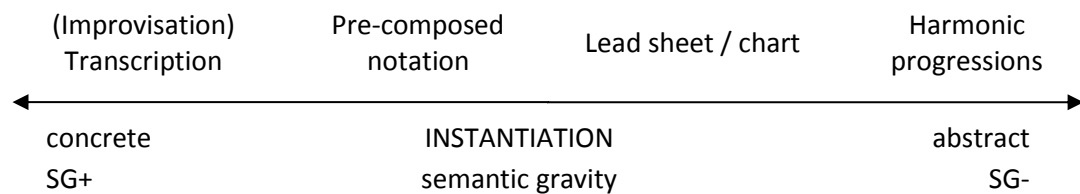
Figure 9. Cline of instantiation and semantic gravity

Placing the different text types of music notation along this continuum provides insight into the range and abstraction of these ways of representing music. At its most abstract end, where semantic gravity is weaker, music notation encompasses a range of meanings and performances. At its most concrete, when semantic gravity is stronger it describes a specific moment in time, and is strongly connected to an empirical reality.

The most significant and numerous notational text type in the corpus is the transcription. Whether of improvised solos or bass lines, they document as closely as possible the notes composed and played by a certain player in a certain performance. Transcriptions have stronger semantic gravity than the other notation text types as they are closely connected to a given performance, with particular emphasis on its embodied performance by a particular person. In Figure 10 the transcription of a solo which appears in the appendix of Kit's research project includes numerous contextual information: the performer (Bill Stewart), the part transcribed (solo), the song the solo was performed on (Deed-Lee-Yah), the album the song was played on (Think before you think), the year of publication of the album (1989) and the fact and process of transcription. The latter point connects this

particular manifestation of music with its written text by identifying the student as the transcriber and the year of transcription. This example, therefore, has stronger semantic gravity through its clear temporal details, its strong connection to the song and album as musical artefacts, and to those involved in its performance and transcription.

Figure 10. Improvisation transcription

Improvisations are situated at the more concrete end of the cline as they are the most strongly connected to the everyday world and its experience. There is, though, possibility of gradation within this as improvisations have greater or lesser connection to a performance; for example, when an improvisation is transcribed and then played more than once, in a number of musical situations, then the semantic gravity is somewhat weaker. Also, more or less contextual information may be provided with the notation; Figure 10 is highly contextualised by the textual elements of the notation, but relatively little contextualising data accompanies Figure 11. Instead, this information is provided in the introduction of the research project, which presents the three pieces analysed, the album they were recorded on and the principal artist of the album.

Good Bait bars 89 - 92

Figure 11. Bass line transcription

Another important notation text type in jazz studies is the lead sheet. Lead sheets (Figure 12) provide the barest necessary information – the melody line, the harmonic structure and any lyrics – in order to enable performances (Witmer).

Figure 12. Lead sheet example from Metheny (2000, p. 264)

These are frequently gathered in "fake books", so called because they enable musicians to 'fake' that they know the music already (Witmer & Kernfeld). The first "Real book" began circulating in Boston around the Berklee College of music in the early seventies and is so called because of its purported accuracy (Witmer & Kernfeld). It is said to be a collection of transcriptions by music students, but as it essentially violates copyright, the exact origins are impossible to verify. Despite its claims to precision, it in fact contains numerous inaccuracies; this is a shock for new jazz students who until then had been taught to trust music notation and play it as faithfully as possible. This fact, however, points to a key characteristic of the lead sheet: unlike Cole's (1974) description, it is intended only as a general instruction and not as a description. *The New Grove Dictionary of Jazz* describes lead sheets:

> the notation is only a map to guide musicians while playing, and many essential elements of the music are prescribed only vaguely, if at all. (Although this is true for any kind of music that employs notation, the extent to which the written source and its realisation differ seems particularly marked in jazz.) (Witmer & Finlay)

By providing only a 'map' for performance, the weaker semantic gravity opens up space for musicians to play the same piece in innumerable different ways. That is to say, the notation, while tied to a performative context, is not tied to a specific performance and in fact differs significantly from any performance as the piece is never played exactly as written. Instead it provides space for multiple possible performances on a variety of instruments. Importantly the space is opened for performers to co-compose the piece as they play it with variations in rhythms, form and improvisation.

There are now numerous publications of *The Real Book* and *The New Real Book* which provide lead sheets for hundreds of standards – canonical pieces of the jazz repertoire which include both pieces composed for jazz performance and pieces appropriated by jazz artists from other sources such as musicals and movie soundtracks. Significantly, standards are defined as "A composition, usually a popular song, that becomes an established item in the repertory; by extension, therefore, a song that a professional musician may be expected to know" (Witmer). There are also artist-specific real books published which include lead sheets for compositions and pieces played by a particular artist as well as transcriptions of their improvisations. Figure 12 is an excerpt of a lead sheet from one of the student's texts which was originally published in *The Pat Metheny Real Book* (Metheny, 2000).

The lead sheet provides the harmonic structure of the piece through chord symbols written above the staff. A harmonic progression, another notational text type, depicts only this structure ("Progression,") by removing the melody and depicting one of a number of consonant notational choices. The harmonic progression in Figure 13 identifies the underlying structure of the second line (bars 9-16) of Figure 12. Harmonic progressions have weaker semantic gravity than lead sheets and are less connected to a concrete reality

as they reveal the underlying structures of a song and may apply to more than one song. Contrafacts are melodies played over the harmony of another tune; that is they have the same harmonic progression. This technique was commonly used in Bebop; for example *Cottontail* by Duke Ellington, *Lester Leaps In* by Lester Young and *Oleo* by Sonny Rollins are all based on the basic chord progression of *I Got Rhythm* by George Gershwin. In rock or pop music, this is even more common though perhaps less commonly analysed. Such notation therefore has even weaker ties to given performances or given songs, and are thus situated at the more abstract end of the cline of instantiation. They have weaker semantic gravity than lead sheets which are tied to the performance of a particular song.

Figure 13. Harmonic progression

Pre-composed music notation can be situated between improvisations and lead sheets on the cline as it relatively strongly controls aspects of performance varying from instrumentation to melodies, harmonies and rhythms. This control is prescriptive rather than descriptive and can be varied in comparison to improvisation transcription. This includes notation from many genres of music including classical, choral and popular. Such notation encompasses a broad range of performances, but controls those performances to varying degrees. Within this category, both instruments and parts may be prescribed, such as in orchestral music, strongly controlling elements of both the music and the instrumentalists involved, but less strongly controlling when and where and who are involved. As Ake (2002) observes, orchestral players are tasked with being faithful to the instructions of the notation, whether from the composer or an arranger, and in accordance with the directions of the conductor. Pre-composed notation with weaker semantic gravity more weakly controls who plays it: for instance music which can be used for a guitar or a piano or singing. It should be noted that there were no instances of this type of notation used in the corpus or research projects. It is nevertheless important to consider where this fits within the continuum as this is one of the most common forms of music notation.

Each of these text types are also realising different degrees of context, both context of culture (jazz, academic) and context of situation (specific performances). Understanding of these contexts provides the keys for reading and interpreting the music notation; they indicate that lead sheet music should not be played strictly as written as that would only provide the basic structure of the piece, while an intricate transcription of an improvisation should be read as having been played as close to what was notated as is possible to notate. The absence of explicit directives in music notation can mean the implicit assumption that everyone involved is familiar with the appropriate conventions for how to interpret the music (Cole, 1974). In performance contextual cues are provided orally; in a text some of this information will be provided in the accompanying linguistic description.

Situating the different types of notation used in the corpus within Halliday's continuums of realisation and instantiation provides insight into their level of abstraction, into their degree of connection to a given situation and to the influence of culture. These conform closely to the concept of semantic gravity from LCT. If we draw on semantic gravity to examine these texts, adopting Maton's (2013) emphasis on stronger and weaker rather than strong and weak, and view the texts in relation to one another, we start to see some of the organisational principles underlying the use of notation in the texts. The contrast between the vaguer lead sheet music with its weaker semantic gravity and the contextualised transcriptions with stronger semantic gravity provides variation and semantic movement in the student research projects and suggests one application for this concept.

4.4.1.3 Meaning relations between music notational quotes

The investigation of meaning relations between the music notational quotes provides another perspective on the selection and arrangement of such quotes. Three key meaning relations were observed in the corpus: synonymy, where "the same or similar experiential meaning" is expressed (Royce, 1998, p. 31); meronymy, where "the relation between the part and whole of something" is expressed (Royce, 1998, p. 31); and hyponymy, which is "the relation between a general class of something and its subclasses" (Royce, 1998, p. 31).

Musical synonymy is interpreted as occurring when the same section or piece of music is presented in another format. For example, a jazz cover of *My Favourite Things* has a relation of synonymy with the song as sung by Julie Andrews in The Sound of Music. In regard to notation, the changes with synonymy can be either restrictive or elaborative, fulfilling different analytical or performative functions. A restrictive synonymy can be observed in previously introduced examples; this occurs between the lead sheet of *Question and Answer*, Figure 12, and the harmonic progressions, such as Figure 13, in Steinway's research project. The harmonic progressions are thus re-presenting sections of the same piece of music, but with weakened semantic gravity. The writer thus represents not only two perspectives of the same piece, but the process of conducting the analysis by making the harmonic structure explicit. Such an analytical and restrictive instance of synonymy functions to further condense information and make analysis explicit. This was also observed to occur within a single system, such as in Figure 14, wherein the top line displays the notes the guitarist played while the bottom line displays the chord conveyed by the sequence of notes.

Figure 14. Sequential notes re-represented as a single chord

Such relations of synonymy between and within musical notational quotes are an important way to condense meaning and reveal underlying musical structure.

Elaborative musical synonymy occurs when the notation provides additional detail. In terms of logicosemantic relations (Halliday & Matthiessen, 2004), such notational quotes can be simultaneously elaborating, extending and enhancing as they provide greater detail, additional elements and specific circumstances. An important instance of elaborative synonymy occurs between lead sheets or melody lines and the improvisation or corresponding bass line of the same piece of music. For example, Figure 15 is an improvisation by jazz pianist Art Tatum of *All the Things You Are* and has a relation of elaborative synonymy with the lead sheet of the piece depicted in Figure 16. Figure 15 represents a narrower transcription of the notes played; that is a stricter adherence to pitch, time and rhythm. It also contextualises it within a specific performance; that is it strengthens the semantic gravity.

Figure 15. All The Things You Are, Improvisation, Art Tatum

Figure 16. All The Things You Are, Lead sheet, bars 1-8

For students analysing improvisational technique, the elaborative synonymy relations between these two examples enable a visual comparison of the two pieces and help highlight the changes and developments the improviser makes to the original piece of music. This relation is not confined to the connection between the music a composer wrote and the notes a musician played; this also involves taking a decontextualised motif, technique or other concept, such as the Bebop broken time drum kit pattern depicted in Figure 17, an instance of its application in Figure 18, and an instance of its further development in Figure 19, building on the first application.
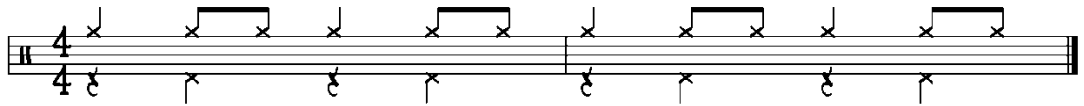
Figure 17. Bebop broken time common pattern
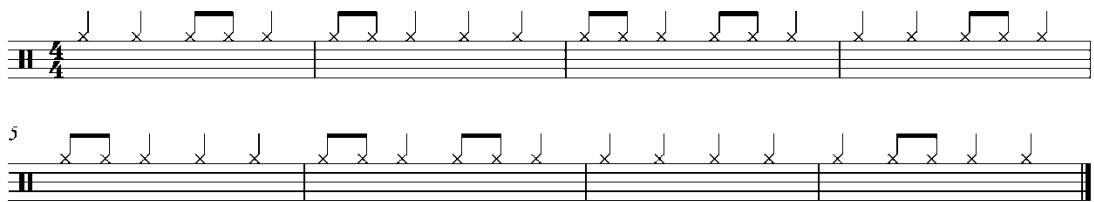
Figure 18. Instance of broken time: Roy Haynes, *Matrix* (1968)
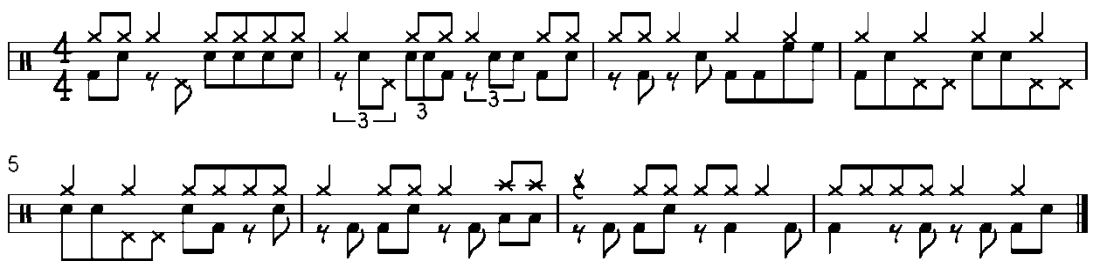
Figure 19. Broken time instance: focal musician Bill Stewart

These three figures demonstrate a series of elaborating examples which further enhance the concepts provided in the first example. Figure 18 and Figure 19 also strengthen semantic gravity by grounding the concept of broken time in specific performances by specific performers.

Synonymy, in both restrictive and elaborative senses, is an important and useful meaning relation for the comparison and description of music as displayed with excerpts of music notation. It helps to provide structure through the sequencing of description. In essence, of course, both restrictive and elaborative synonymies are in fact the same relation viewed from different perspectives or with different starting points.

Another significant meaning relation between musical excerpts is that of meronymy between parts and wholes. Again we can return to the previously presented examples from Question and Answer; the harmonic progression in Figure 13 synonymously depicts a part of the lead sheet in Figure 12. The combination of synonymy and meronymy is an important analytical process. This also occurred when a transcription of an entire solo was provided in the appendices to supplement the excerpts in the text. This offers greater context for the readers' reference, but allows the student to focus closely on excerpts in the body of the research project.

Relations of co-meronymy were also observed in the research projects; that is, the relation between two parts of the same whole. To again return to *Question and Answer*, a relationship of co-meronymy occurs between the A section of the lead sheet (Figure 12 above) and the B section (Figure 20 below). The A and B sections are each two halves of the lead sheet for the same piece.
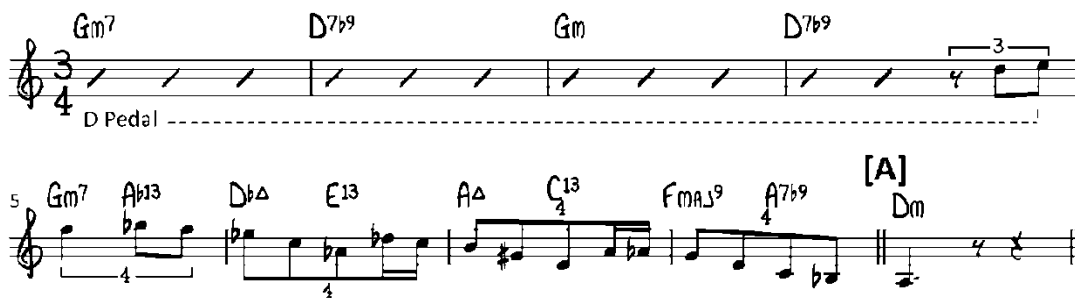
Figure 20. B section of lead sheet for *Question and Answer*

Separating the two sections of music allows for the close and sequenced description of each section, and effectively bookends the discussion of the piece and the section of text. This enables the staging of the discussion and the comparative emphasis on different aspects.

Students also used a combination of textual headings, such as introduction, analysis, conclusion, bibliography, and topical headings and subheadings, such as counterpoint, arpeggios, broken time, and rhythmic devices. Within this structural arrangement, music notational quotes have a relation of hyponymy with the topical headings. Thus the hypernym, the general class, is given by the heading of the section and musical quotes are individual instances of the topic described in the heading, as represented in Figure 21. The class of musical example is conveyed by the heading "Two-Feel Note Choice and Construction". Each of the notational excerpts is an example of two-feel music and, unlike the instances of meronymy and synonymy observed above, there is no other relation between them as they come from a range of pieces.

Figure 21. Hypernymic section heading with notational quotes

This also reflects instantiation, moving between the general category and the specific instances. The reduction in internal cohesion between the notational quotes allows the students to generalise a musician's technique across a repertoire.

4.4.2 Notational usage

The approaches outlined in section 4.4.1 above are useful because they enable a description of the different notational types without generating an infinite number of categories according to form (lead sheet, transcription), purpose (performative, pedagogic, analytic), source (publication, student-transcribed or student-written) and musical part (solo, bass line, instruments, melody). Furthermore it enables the documentation of the patterns and structural configurations created through the use of notation in the texts.

One way to compare them is by plotting their semantic gravity relative to each other on a profile. Maton notes that identifying the profile of change in semantic gravity "highlights that one condition for cumulative knowledge-building and learning may be the capacity to master semantic gravity, in order for knowledge to be decontextualised, transferred and recontextualised into new contexts" (2014, p. 110). This prompts the question: do the examples the students use enable them to transcend a given context and provide generalisable musical knowledge, or do they constrain them? To consider the music notation in isolation is necessarily to set aside the rest of the text; the accompanying language and its associated semantic loading is examined in section 4.5. This will, however, enable an initial characterisation of the music examples and generate insight into the material the students are working with.

In order to examine this, the continuum of instantiation previously described will be placed on the y-axis of a semantic profile, while the text unfolds on the x-axis (Figure 22). As per Maton (2014) semantic gravity is mapped with stronger semantic gravity at the bottom and weaker semantic gravity at the top of the semantic scale. In positioning the three key notational text types on the y-axis, three key reference points are established for the strengthening and weakening of semantic gravity; other notation types will be positioned between these as appropriate.
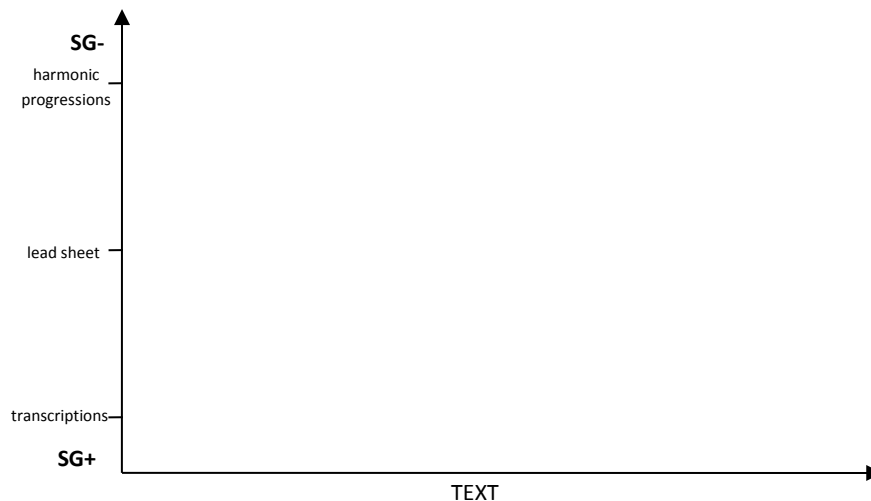
Figure 22. Semantic profile

The first text to consider is Steinway's research project, "Improvising the song". It uses a wide range of notational text types, from harmonic progressions to transcriptions of intricate improvisations, to illustrate and contrast an advocated approach to improvisation. The movement between the notational quotes and their different levels of semantic gravity produces a wave-like pattern throughout the text (Figure 23). The lead sheets of all but one piece are used, and are continually juxtaposed with either harmonic progressions with weaker semantic gravity, or improvisations with stronger semantic gravity. In Figure 23, each colour represents a different piece of music; this highlights that the pieces are discussed one after the other. Four notational quotes are positioned between the stronger semantic gravity of the transcriptions and the relatively weaker semantic gravity of the lead sheet. The first, in green, is a transcribed example of a piece being played 'straight'; that is, it is played as written. It is therefore less connected to a specific performance as it demonstrates its performance by many players in many performances. By contrast the following quote demonstrates the same line 'ragged' by a specific performer, strengthening semantic gravity and creating a relation of synonymy. The three notational quotes indicated in red are 'licks' by Charlie Parker; while they are transcriptions of fragments of improvisation, they occurred in multiple songs, in multiple musical contexts (over different harmonies). They therefore have weaker semantic gravity than the other improvisations which are specific performances on a specific song.
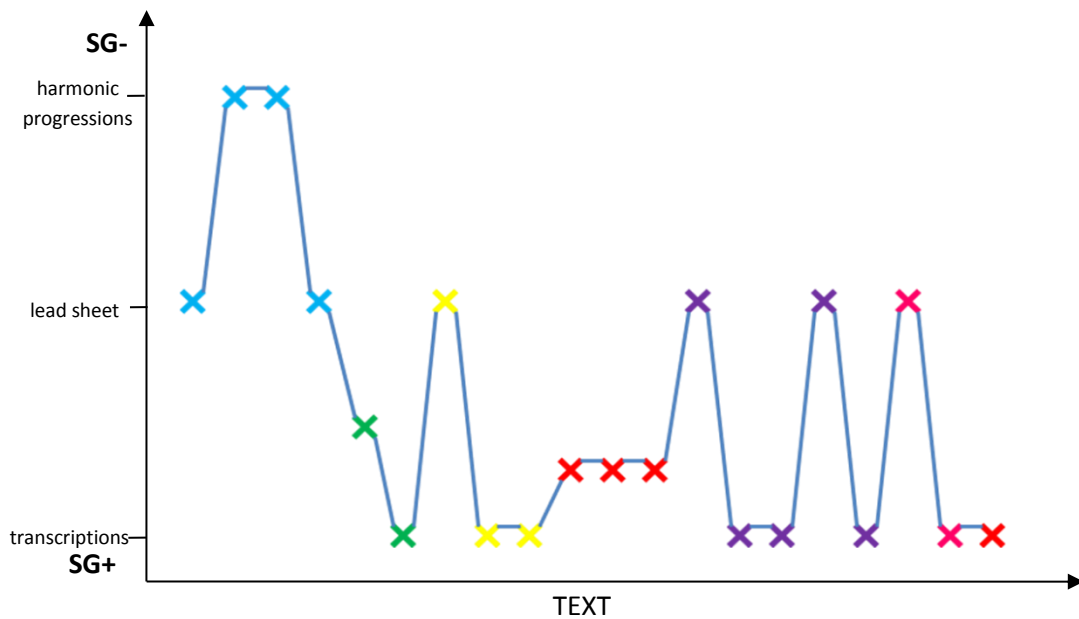
Figure 23. Semantic profile of Steinway's research project

In order to better understand how this semantic movement is used in the texts, the first section of the research project will be briefly characterised; a more thorough discussion of another section, integrating notational and textual analysis, occurs in section 4.6.

The first section has been identified as the text following the aim/methodology statement of the introduction, up to the end of the discussion of the first piece of music. Broadly, this first section demonstrates how the advocated approach could be enacted, which the rest of the text then illustrates and discusses with reference to the improvisations of esteemed jazz musicians. First, both jazz and the 'improvising the song' concept are introduced and defined. The advocated (yet hypothetical) analysis is then demonstrated with reference to a single piece of music, Pat Metheny's *Question and Answer*. This begins with the A section of the lead sheet music which is then described according to a number of characteristics. The subsequent harmonic progressions weaken semantic gravity and enable a description of harmony by providing the isolated harmonic structure. As parts of the A section they have a relation of meronymy with the lead sheet; as harmonic representations they are synonymous depictions of the same piece. Finally the B section of the lead sheet is used to prompt a discussion of mood and modality (in a musical, not linguistic, sense). The B section strengthens semantic gravity again by providing more specific detail. It also has a relation of co-meronymy with the first notational quote as it is the second part of the same piece. Throughout the discussion of this piece, therefore, the notation first weakens and then strengthens semantic gravity, providing an arch over the section. It effectively delineates the section and enables different perspectives; as Halliday says of instantiation, "These are not two different things; they are the same thing seen from different points of view" (1991/2009, p. 276). Similarly the variation in semantic gravity permits the depiction of the piece with differing levels of instantiation, enabling a multi-layered understanding of the piece. Plotting the notation in this way becomes particularly useful when semantic profiles of multiple texts are compared.

Deuce's research project uses a far more limited range of notational types, with all except for three being bass line transcriptions with relatively strong semantic gravity as they are situated in their performances, particularly through references to textual circumstance, and exophoric references. The three exceptions include two notational examples from a pedagogic text by Carter (1998), and a short excerpt of the melody of a particular piece. The pedagogic excerpts are more abstract than the transcriptions as they are not tied to a given piece of music, but rather to a musical context of harmonies which could occur in any song, in any situation. The melody provides the same information as a lead sheet, and similarly provides a simple representation for multiple performances. Deuce's use of notation from the perspective of semantic gravity could thus be depicted as a flat line, with a high semantic entry for the first pedagogic musical quote. This is heuristically depicted in Figure 24.
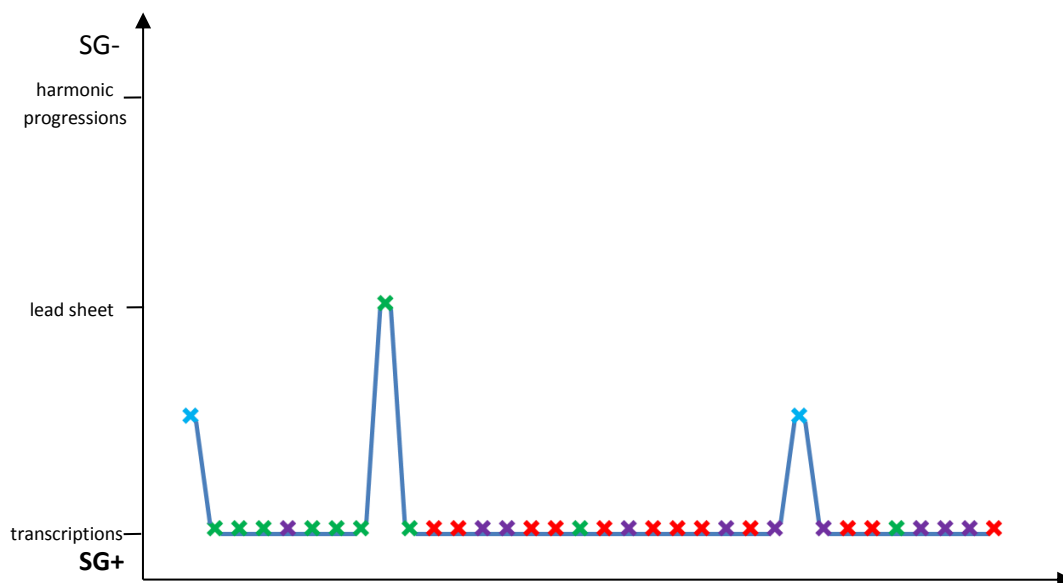
Figure 24. Semantic profile of Deuce's research project

Fender's research project has a very similar semantic profile to Deuce's research project: it begins with some examples of guitar technique with weaker semantic gravity, and then the rest of the notational quotes are highly contextualised transcriptions of improvisations with stronger semantic gravity. Both Kit's and Bones' use of notation represents a low semantic flat line; all notational quotes are transcriptions of improvisations and the only variation is in who performed the piece. The low semantic flat lines represented by the choice of notation in these research projects employ strong segmentalism and thus potentially remain trapped in a context. An investigation of the text is required to see whether this the information grounded in these specific contexts can be moved into other contexts and cumulatively build knowledge.

Before the analysis is extended to the text, however, it is worth briefly considering the final research project which demonstrated a different way of juxtaposing information and varying semantic gravity. Gibson's text emphasises a guitarist's technique for conveying a chord by playing its constituent notes over the course of one or two bars rather than

simultaneously. In order to display this dual understanding he juxtaposes the notes and the chord they convey in a single system, such as in Figure 25. As was discussed in section 4.4.1.3, this embodies a relationship of analytical synonymy between the lines.

Figure 25. Simultaneous representation of music and chord conveyed/musical structure

The top line displays the notes as played by the guitarist, thus expressing stronger semantic gravity through accurate depiction of an empirical reality. The bottom line depicts the chord conveyed by the notes in the top line, thus weakening semantic gravity through the abstraction of essential characteristics. The chord of the bottom line is also repeated in the chord symbol over the staff. In Figure 26 the chord symbols are accompanied by tablature, which represents the fingering for the chord on the fret board of the guitar. This provides stronger semantic gravity by embodying the performance, while the notational example itself is only based on a musical context of harmonies, thus having slightly weaker semantic gravity.

Figure 26. Notation with tablature

The chords also enable the synonymous relationship of notational quotes by demonstrating a specific instance of that musical context; Figure 26 represents a traditional approach over the same harmonic context as the transcription of the focal musician's performance in Figure 27.

Figure 27. Transcription over same harmonic context

This use of notation concurrently expresses various levels of semantic gravity, demonstrating the affordance of notation in layering meanings. It provides less of a linear movement of semantic gravity, though, and so is problematic for representing on a semantic profile.

4.5 Language Verbalising Notation

4.5.1 Introduction

To truly understand how music notation is incorporated in a text, how it is used, how it functions and what it contributes, it is essential to approach it in a way which enables us to transcend the differences of notation and text. Hood writes,

> If we begin with structural distinctions we are restricted to describing variations across disciplines in structural terms and any meaningful connections need to be intuited post hoc. If we begin with a semantic orientation we elaborate ways of meaning as a network of semantic options realisable across an array of lexicogrammatical and even graphophological systems. (2010, p. 179)

Similarly, we must be able to understand the meanings operating in both notation and texts. This section focuses on the repetition, elaboration and contextualisation of information provided in notation by accompanying verbal text.

Language Verbalising Notation (LVN) is a framework for analysing the interaction of language and music notation in a written text, adapted from Unsworth and Cléirigh's (2009) work with Images Identifying Language. This adaptation has been presented in J. L. Martin (2012c). The categories of LVN shall be introduced in section 4.5.2. They are separated into two broad categories based on grammatical identification which have been maintained in the adapted format: language verbalising music elements (section 4.5.2.1) and verbalising music configurations (section 4.5.2.2). These are first demonstrated with reference to a short extract from one research project, and then the full analysis of two extracts (section 4.5.3) provide deeper insight into the concepts and their relative use.

LVN is then supplemented with Semantics from LCT; section 4.5.4 introduces this triangulation and explores how the different categories variously contribute to the weakening and strengthening of semantic gravity and semantic density. Finally section 4.5.5 explores how the various categories of LVN build up prosodies of meaning over the course of two texts; the two texts are compared and the relative semantic qualities considered.

This analysis provides insight into the elements of the notation being emphasised by the text, into what other information is added and elaborated and how this contributes to the

text as a whole. It further adds to our understanding of how examples are incorporated into texts and how they are discussed.

4.5.2 Categories of Language Verbalising Notation

4.5.2.1 Language verbalising music elements

Unsworth and Cléirigh's (2009) focus on the grammatical concept of *identification* centres on the relationship between Token and Value, wherein they situate image as Token and language as Value, describing image as the lower order of abstraction and language as the higher. They emphasise that either Token or Value can be the departure point for the message for a reader; if one is familiar with the name of an object, but not its image, then the image visualises the text; on the other hand if one is familiar with the sight of an object, but not its name, then the text glosses the image. The current analysis investigates how text verbalises notational quotes.

Unsworth and Cléirigh develop *relational grammatical identification* to suggest three categories of intermodal identification: intensive, possessive and circumstantial (2009, p. 156). Their definitions for these categories is presented in Table 7 along with the adapted definitions for notation-text relations, which were first proposed in J. L. Martin (2012c). They label this section "images identifying language elements" which has been adapted to "language verbalising music elements".

Table 7. Images Identifying Language and Language Verbalising Notation

Category	In text-image relations Unsworth & Cléirigh 2009: 156	Notation-text relations
Intermodal *intensive* **identification**	The image visualises the **qualities** (shape, colour, texture) of the identified participant	The text verbalises the **qualities** of notation (rhythm, note length, scale degree)
Intermodal *possessive* **identification**	The image visualises the (unverbalised) additional **things** (parts) that compose the identified participant	The text verbalises **musical parts** that comprise the selected piece such as melody, harmony, rhythm.
		The text verbalises **(human) participants** who perform or otherwise contribute to musical parts such as composer, musician, performer.
Intermodal *circumstantial* **identification**	The image visualises the (unverbalised) **locations** of the things (parts) that compose the identified participant	The text verbalises the **circumstance** (chords, harmonies, rhythms) of the music.
		The text verbalises the **locations** (bar numbers, music sections) of the notation.

These categories shall be demonstrated with reference to a short extract of one of the two texts analysed. Due to the length of the texts, the number of musical notational quotes used and the intensity of the analysis, only two of the six research projects were analysed at length. For the analysis, only the sections of text which referred directly to a music notational quote, typically through circumstantial references of location to the example, were analysed. Other sections of text, including the introduction, conclusion and discussion nonspecific to the notational quotes, were precluded from analysis.

The example used to present these categories comes from a section in Deuce's research project entitled "Two-feel note choice and construction" and discusses the bass line played by double bass player Ron Carter on the song *Good Bait* from the 1983 album 'The Trio' by Tommy Flannagan. The music notation was transcribed by Deuce and incorporated using music notation software.

4.5.2.1.1 *Intersemiotic intensive identification*

Intersemiotic *intensive* identification occurs when text conveys qualities of the notation. These qualities may occur in various grammatical categories, such as nouns (crotchet, quaver, seventh), adjectives (occasional, passing, root) or clauses (from another section of the text, "which flows melodically"). Within the notational quote, individual notes, groups of notes or intervals can be characterised by intensive identification as well as movement and direction between the notes. In Example 4, Deuce effectively labels almost every note in the notational quote. The qualities identified may be explicitly conveyed in the notation; for example the colour and shape of the notes indicates their rhythmic duration and thus identifies them as "minim", "crotchet", "quaver". Other qualities are less explicit and require greater musical literacy in order to interpret from the notation; for example, in order to identify a note as a "seventh", it is necessary to calculate the scale degree by identifying the pitch and its relation to the chord indicated by the symbol over the staff.

Example 4. Intermodal *intensive* identification

> *Good Bait* is a straight ahead swing tune, in this recording Carter begins with a very standard two feel. Carter plays mostly minim root notes with the occasional passing crotchet or quaver and kicks.
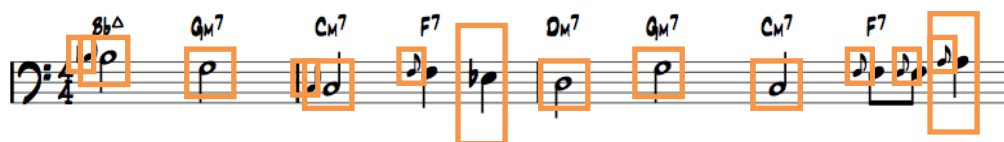
> Good Bait bars 1 - 4

> These are the first four bars of *Good Bait*. In this excerpt Carter uses only root notes on beats one and three. He also uses two passing notes, a seventh in the F7 of the second bar and a third on the F7 of the fourth bar. In this section Carter's bass line supports the phrasing of the melody.

Intermodal intensive identification operates to both identify certain notes through labels understood by a reader, and to provide additional characteristics which may or may not be explicit in the notation. In this way the text and notation collaboratively describe the music.

4.5.2.1.2   *Intersemiotic possessive identification*

Unsworth and Cléirigh (2009) use intersemiotic *possessive* identification to classify other participants present in the image but not explicit in the text, and the parts of the identified participant. Identifying participants in music suggests firstly human participants, such as a composer, performer, soloist and so on. While some of these roles, usually that of the composer, can conventionally be conveyed in the heading of notation, as demonstrated in other notational quotes, generally these participants are not explicitly referred to in the notation. The text thus identifies human participants involved in the composition, creation and analysis of music which are unidentified in the notation. Reference to musical parts generally identifies instrumental parts, such as piano, drums, bass, or musical roles, such as soprano and alto for singing, or rhythm, harmony and melody for instrumentation.

This suggests two classifications for intermodal possessive identification: human participants and musical parts. These two categories are not completely divisible; musical parts may or may not correspond to human participants and various instances of possessive identification may combine the two, or situate on a continuum between the two extremes.

In Example 5, Deuce makes frequent references to a single human participant, Ron Carter, identified in dark purple, who both played and composed the bass line under analysis, and who is the focus of study for the research project. In this instance, there are no references to Carter in the notational quote itself, although in other texts the musician may be specified, especially when two or more are compared. The final sentence identifies the interaction of two musical parts, the bass line and the melody, identified in light purple. In this instance the two musical parts would correspond to individual human participants as the piece was played in a trio setting with a single melodic instrument, as well as Carter on bass and a drummer. The musical roles these musical parts identify are consistent in this instance but may shift within a piece. Of particular interest is the mention of "Carter's bass line", which occurs as an amalgamated participant where the musical part is the head noun and actor in the material process, while the human participant is shifted to premodifier. Hood notes that when this occurs, "The product is given prominence over the producers" (2010, pp. 196-197). Frequently the musical entities are the head nouns in the nominal group and actors in the material processes, and are thus foregrounded. This provides insight into agency in music production.

Example 5. Intermodal *possessive* identification

Good Bait is a straight ahead swing tune, in this recording Carter begins with a very standard two feel. Carter plays mostly minim root notes with the occasional passing crotchet or quaver and kicks.
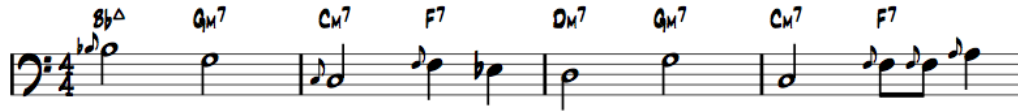
Good Bait bars 1 - 4

These are the first four bars of *Good Bait.* In this excerpt Carter uses only root notes on beats one and three. He also uses two passing notes, a seventh in the F7 of the second bar and a third on the F7 of the fourth bar. In this section Carter's bass line supports the phrasing of the melody.

4.5.2.1.3   *Intersemiotic circumstantial identification*

Intermodal *circumstantial* identification is used to identify the locations of verbalised elements in images (Unsworth & Cléirigh, 2009). Music notation is situated in two senses – textually and musically. Instances of textual circumstantial identification locate specific instances within the notational quote through reference to bar and beat numbers, or locate the notational quote within the piece of music though bar numbers, section labels (A section, first solo chorus), or references to the title and recording. Textual circumstance may be identified in notation through explicit labels and headings, or with captions when excerpts are provided in texts. It is often identified linguistically through circumstantial references of location. Musical circumstance is a less frequent type of identification but is worth differentiating from textual circumstance. Musical circumstance identifies other contextual musical information which occurs simultaneously to the focal notation. This musical circumstance is alluded to in the notation through chord symbols above the staff which suggest what harmonies and melodies are consonant at any given time, and by the time signature which suggests what rhythms may be played. The amount of musical circumstance provided varies greatly according to how broad or narrow the transcriptions, and the degree to which the musical circumstance affects what is being played in the excerpt.

Example 6. Intermodal *circumstantial* identification

Good Bait is a straight ahead swing tune, in this recording Carter begins with a very standard two feel. Carter plays mostly minim root notes with the occasional passing crotchet or quaver and kicks.

Good Bait bars 1 - 4

These are the first four bars of *Good Bait*. In this excerpt Carter uses only root notes on beats one and three. He also uses two passing notes, a seventh in the F7 of the second bar and a third on the F7 of the fourth bar. In this section Carter's bass line supports the phrasing of the melody.

The textual circumstantial identification (light blue) in Example 6 link observations to the given excerpt, and situate the excerpt within the broader piece by labelling it as "the first four bars of *Good Bait*". These details are echoed in the caption of the notational quote. In this particular example, the reference to "beats one and three" is interpreted as being a musical circumstance, identified in dark blue in the notation with arrows indicating the relevant beats and thus pointing to the notes on those beats, as it provides the circumstance to the notes being played rather than locating it within the text of the piece. There are two instances of musical circumstantial identification referring to chords, the "F7 of the second bar" and the "F7 of the fourth bar". These provide the musical circumstance of the scale degrees observed in intensive identification, seventh and third. The reference to bar numbers could also be classified as textual classification, but was kept with the chord symbols as musical identification.

4.5.2.2 Verbalising Music Configurations

Verbalising music configurations is suggested as an equivalent to Unsworth and Cléirigh's "images identifying language: visualising language configurations". They explain, "A language configuration refers to the semantic relation of process, participants and circumstances realised by the verb, noun groups and adverbial phrases" (2009, p. 156). These are essentially subcategories of intermodal circumstantial identification. Unsworth and Cléirigh (2009) identify two new circumstantial meanings which are constructed by the interaction of image and language rather than by either alone; Manner and Cause-Condition. Definitions for how these categories would apply in notation-text relations are displayed in Table 8.

Table 8. Visualising Language Elements and Verbalising Music Configurations

| Category
In text-image relations
Unsworth & Cléirigh 2009: 156	Definition for notation-text relations
Intermodal circumstantial identification:
Manner	The text verbalises the **manner** in which the notation was played, whether notated or not, including technique
Intermodal circumstantial identification:
Cause: result	The text verbalises the **effect** of the music choices

As with the image-text synergy that Unsworth and Cléirigh observe, expressions of manner and effect in music require the interaction of notation and text; neither can be solely expressed with notation without resulting in a reduction of meaning.

4.5.2.2.1   Manner

Manner is a difficult term to delineate in a musical context. For the purposes of this analysis, 'manner' is taken to encompass the style the music is to be played in, and both instrumental and compositional technique. The style is an important consideration when the incorporated notational quotes are from a jazz repertoire as jazz music often does not notate exact rhythmic divisions, relying instead on the shared understanding of the appropriate conventions by all participants (Cole, 1974). Such contextual knowledge is often conveyed orally in educational contexts. While there are various conventions for indicating manner or technique in notation, they are very rarely used in the corpus (see section 4.5.5.4 for more). The students may decipher technique from differentiations of timbre and resonance apparent in the sounding of the note, or through the practical knowledge they have acquired from playing the same instrument.

Example 7. Intermodal circumstantial identification: Manner

Good Bait is a straight ahead swing tune, in this recording Carter begins with a very standard two-feel. Carter plays mostly minim root notes with the occasional passing crotchet or quaver and kicks.
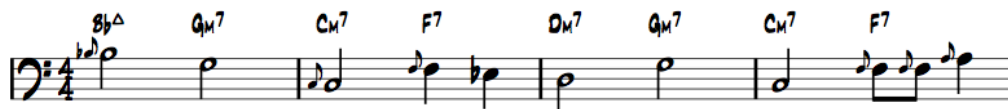
Good Bait bars 1 - 4

These are the first four bars of Good Bait. In this excerpt Carter uses only root notes on beats one and three. He also uses two passing notes, a seventh in the F7 of the second bar and a third on the F7 of the fourth bar. In this section Carter's bass line supports the phrasing of the melody.

Example 7 includes two indications of manner, describing the piece as a "straight ahead swing tune" and the bass line at the beginning of the piece as having a "very standard two-feel". Each instance of manner here is preceded by graduation, adding to their intensity and authenticity. They provide two important contextual pieces of information to understanding the sound of the piece as a whole and thus the significance of the bass line.

Although there are no indications of manner in the notation in this example, in another student's research project, a transcription of an entire drum solo in the appendix provides explicit labels for sections to be played "swung" or "straight", suggesting that this information is more often notated when it changes within a piece. The notation is therefore interpreted in the light of linguistically explicit information conveyed through notation labels, oral explanation or contextual familiarity.

4.5.2.2.2 Effect

Manner focuses on the process of interpreting how to play or read a piece of music from the notation. As such, it is may be seen as the 'cause' with the notation as 'result'. By contrast, the category which has been labelled effect centres on the effect of the notation as heard by an audience or by other members of the band, thus providing the 'result' with the 'cause' represented by the notation. Notation does not have the affordance of conveying effect insofar as it differentiates from manner. Thus the circumstantial relation of cause: result or consequence is realised synergistically between the notation and the text, with the relevant aspects of notation indicated in the text through multimodal intensive identification. Although this element is not explicitly conveyed by the notation, it is important to consider for, as Van Leeuwen writes, "Sound never just 'expresses' or 'represents', it always also, and at the same time, affects us" (1999, p. 128). To focus solely on notational representation would be to ignore a key semiotic characteristic of music.

Example 8. Intermodal circumstantial identification: Effect

Good Bait is a straight ahead swing tune, in this recording Carter begins with a very standard two-feel. Carter plays mostly minim root notes with the occasional passing crotchet or quaver and kicks.
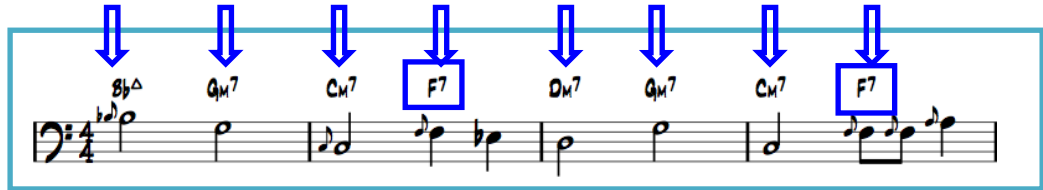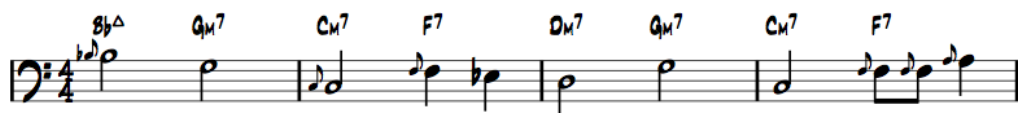

Good Bait bars 1 - 4

These are the first four bars of Good Bait. In this excerpt Carter uses only root notes on beats one and three. He also uses two passing notes, a seventh in the F7 of the second bar and a third on the F7 of the fourth bar. In this section Carter's bass line supports the phrasing of the melody.

It is significant that the effect concludes this section. It conveys the effect of Carter's notational choices and the interaction of two musical participants, Carter's bass line and the melody and provides a key value for a successful bass line.

4.5.3   LVN sample text complete analysis

The examination of all of the categories of Language Verbalising Notation simultaneously reveals patterns and prosodies of meaning. Example 9 overlays the complete analysis of the sample text. The colours used to identify each category above have been maintained below; the key for the colour-coding is:

Language verbalising music elements:
Intermodal intensive identification
Intermodal possessive identification – human participants
Intermodal possessive identification – musical parts
Intermodal circumstantial identification – musical circumstance
Intermodal circumstantial identification – textual circumstance

Verbalising music configurations
Intermodal circumstantial identification – manner
Intermodal circumstantial identification – effect

Example 9 shows that the analysis categorises the majority of the lexical items, demonstrating that the framework aligns the experiential metafunction of the text with the experiential meanings of the music notation. The example begins with contextual information relating to circumstantial identification of the music piece and the rhythmic style of the piece as a whole, and the excerpt in particular, was played in and thus should be read. It provides intensive identification for almost every note both before and after the quote with frequent mentions of the human participant, Carter. It finally concludes with the effect of these notational choices through the interaction of two musical parts, the bass line and the melody.

Example 9. Complete LVN analysis – text 1

Good Bait is a straight ahead swing tune, in this recording Carter begins with a very standard two-feel. Carter plays mostly minim root notes with the occasional passing crotchet or quaver and kicks.

Good Bait bars 1 - 4

These are the first four bars of *Good Bait*. In this excerpt Carter uses only root notes on beats one and three. He also uses two passing notes, a seventh in the F7 of the second bar and a third on the F7 of the fourth bar. In this section Carter's bass line supports the phrasing of the melody.

For comparison, the Language Verbalising Notation analysis has been conducted on a second excerpt (Example 10) from another student. These two texts are compared at length in section 4.5.5, but for now a close comparison of two excerpts provides greater insight into the framework.

Example 10. Complete LVN analysis – text 2

Pat Metheny's *Question and Answer* is a fine example of easily recognisable harmony, as shown in an excerpt below.

Metheny, P. 2000. *The Pat Metheny Real Book*. Hal Leonard Corporation. Wisconsin. p.264.

If we were to analyse this part of the composition (the 'A' section) with the intention of applying the Improvising the Song principles to it, we could comment on a variety of elements. Perhaps, we should first begin with the melody. Intervalically the melody is fairly scalar; however, the interval of a fourth is important (although it only occurs several times) as this is the opening interval of each eight bar section. From here, each eight bars take an alternate course, with the first eight bars moving down by step to bar 2, while the second section moves up by steps to bar 9 [10]. This excerpt is rhythmically strong, with an array of short and long note values, binary and non-binary rhythms, as well as cross-meter groupings. The repetition of them in each eight bar section highlights their importance; reflecting on them in improvisation would help to create a consistency in sound. *Question and Answer* is a modal composition. This excerpt is written entirely in D Dorian; however, Metheny is able to accurately obtain harmonic colour, tension and release through his harmonic progression. Once again, improvising in a modal fashion (as opposed to playing the chord changes) would result, in a consistent sound, whether or not the player remains in D Dorian for the entirety of their improvisation.

The intermodal intensive identification characterises the notation as a whole, with more abstract qualities than in text 1. Rather than rhythmic duration and scale degree, these qualities reflect on movement, direction, repetition, rhythmic values and variations and the

modal (in a musical sense) nature of the composition. This demonstrates the framework's ability to transcend the grammatical categories by locating intensive identification in nouns, adjectives, verbs and nominalisations. In the notation, the opening interval of a fourth is explicitly identifiable. The second text also includes greater participant presence with mention of the composer/performer Pat Metheny in the text as well as in the notational quote and the caption. He further identifies participants less involved in the notation; a hypothetical 'player' is mentioned in the final sentence, divorced from instrument or role thus suggesting the conclusion is true for any (melodic) improviser. He also identifies the writer and reader as co-participants in the analytical process. In this example, the interaction of the musical parts are less significant although both melody and harmony are mentioned. The circumstantial identifications in text 2 are all textual, though they range from the piece as a whole to an improvisation within it to a specific bar. They frequently operate to locate the qualities of intensive identification within the excerpt or piece.

The greatest difference between the two texts lies in the use of verbalising music configurations. Rather than providing contextual information at the start of the discussion of the piece, identifications of manner are presented at the end, in close proximity to the effects they cause. In this text, the manner is particularly important as it describes an approach for improvisation which the entire research project advocates through various examples. Rather than labels of style, the techniques described are nominalisations: "reflecting on them in improvisation", "harmonic progression", "improvising in a modal fashion" and "playing the chord changes". Turning processes into nouns in this way enables them to be positioned so as to express cause and consequence, and logical relations.

The effects described in text 2 are also more abstract than text 1 and present, again through nominalisations, a number of valued aesthetic descriptions of an improvisation, such as consistency, harmonic colour, and tension and release. These words occur frequently throughout the corpus and represent major preoccupations within the texts. Both sections analysed conclude with the effect of the notational choices. It might be interpreted that the most effective passages are those that convey musical effect, given that it cannot be conveyed in notation, though further investigation is required into what music examiners consider 'effective' writing.

4.5.4 LVN and Semantics

Just as the concept of semantic gravity from LCT was useful in providing an additional layer of insight into and descriptive resources for music notation as outlined in section 4.2.4 and demonstrated in section 4.4, it can again be used to provide further insight into the incorporation of notation into text. Furthermore, semantic density can significantly add to our understanding of the semantic movement from notation to text.

The categories of LVN can therefore be triangulated with an understanding of Semantics (J. L. Martin, 2012a). The concepts of Semantics can be interfaced with LVN and the data as displayed in Table 9.

Table 9. Semantics, LVN, indicators and data

Concept	Emphasises		Indicators	LVN	Quotes from empirical data
Semantic Gravity	SG+	Meaning relating to context	Emphasises specific performance in time and space; emphasises embodiment of performance – metaphors of embodiment; emphasises specific performers;	Circumstance, Human participants,	In this excerpt Carter uses only root notes on beats one and three. Such an example is Mehldau's recording of Rodgers and Hart's Bewitched, for which the composition's original music is found below:
	SG-		Downplays connection to specific performance and generalises across performers and performances; lead sheet music notation	Musical parts	Furthermore, Mehldau's left hand voicings are extremely sensitive to the simple melodies of the right hand
Semantic Density	SD+	Condensation of meaning	Technical terms, nominal groups, nominalisation;	Effect,	Mehldau's right hand, in effect, sequences the original melody by utilising the same intervallic structure. Carter uses these 'kicks' quite regularly because they create momentum and added rhythmic interest.
	SD-		Explains technical terms and characterises notation with everyday language; effects conveyed in full clauses rather than nominal groups;	Intensive identification (qualities)	A kick note is a short muted note which falls slightly before a beat.

Intensive, possessive and circumstantial identification weaken semantic density (SD↓) by unpacking information which has been condensed in the notation. Intensive identification unpacks the qualities of the notation; it uses technical terms, labels and descriptions to identify characteristics symbolised by the notation and elaborate on qualities alluded to by the notation. Possessive identification unpacks the participants from the notation, particularly when alluded to in the notation, such as the identification of instrumentation in Figure 28, or the comparative identification of human participants in the captions in Example 11.
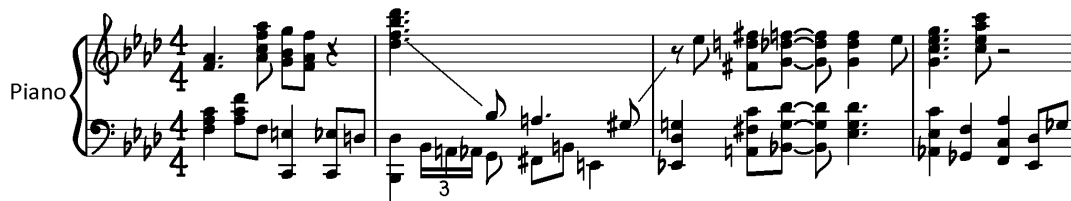
Figure 28. Instrumental part identification

Example 11. Human participant identification

Figure 3. Frisell   Figure 4. Montgomery

Musical circumstantial identification unpacks information about other musical parts which can be alluded to in the notation, such as through the use of chord symbols to indicate harmonies, for example the $B^{\flat 7}$ chords in Example 11. Together possessive identification and musical circumstance unpack and explain details alluded to in the notation, or which have been omitted from the notation in favour of a verbal description. Such information also enhances the understanding of the context of the music and thus how to interpret the notation according to who and what is and is not represented.

Possessive and circumstantial identification, as well as manner, strengthen semantic gravity (SG↑) by locating the notation within its specific context and performance. Possessive identification can strengthen semantic gravity by emphasising the contribution of the performer and thus their agency; this is in contrast to the analysis of a piece of music in the absence of a performer for which the observations are held to be true for multiple performers. Circumstantial identification contextualises the notational excerpt particularly textually within the piece as a whole. Lastly, manner can strengthen semantic gravity especially when referring to instrumental technique; for example, Deuce observes about a musical example, "The bottom voice of the double stop speaks just before the upper voice, which along with the tone colour of the two notes indicates that Carter is striking the strings with his right thumb instead of using his fingers." She thus foregrounds how the notes were physically played, as well as Carter's agency. This emphasises the actions involved in the performance of music as well as the compositional and stylistic principles.

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The interactional, collaborative nature of music performances is also emphasised over the abstract musical principles of analysing music.

Finally, semantic density is strengthened (SD↑) and semantic gravity is weakened (SG↓)[5] through the identification of effect and some of the more abstract, nominalised intensive identification. These two categories condense information provided in the notation and accompanying description to obtain greater generalisation, either across a musician's repertoire, or for other musicians in other contexts. This can be heuristically represented as a wave (Figure 29). Semantic density and semantic gravity are represented inversely, with stronger semantic gravity at the bottom and stronger semantic density at the top (Maton, 2014). Information is thus unpacked (SD↓ orange), located in a particular context (SG↑ blue) and repacked with greater technical condensation (SD↑) and greater generalisation (SG↓) (green).
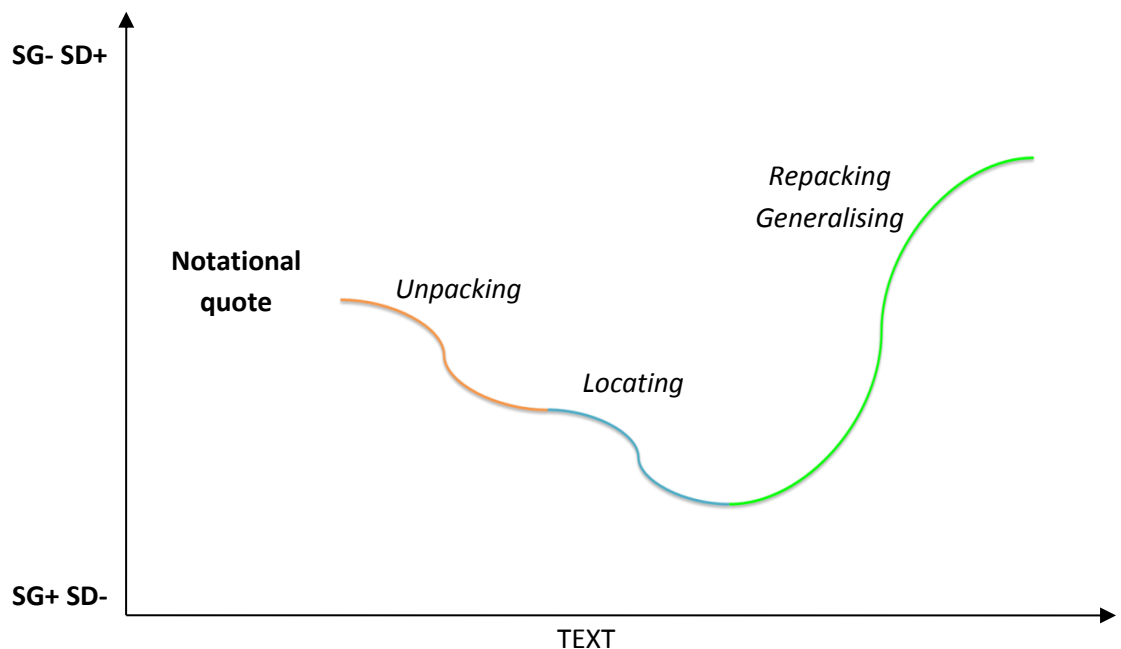
Figure 29. Semantic profile of LVN

This can be demonstrated with reference to some of the final examples from Deuce's research project (Example 12); at this point at the end of the text, each music notational quote is described in one or two sentences. The brevity of these descriptions makes the pattern of unpacking and repacking clear; the observation is located in the quote through the circumstantial reference to the examples, and identifies it as part of a textual whole by identifying it as an "excerpt". This strengthens semantic gravity slightly. Carter is identified as the participant, strengthening semantic gravity by emphasising his presence and agency. A number of qualities are unpacked from the notation with intensive identification, which

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[5] Note that weakening semantic gravity is represented with a down arrow (SG↓) despite stronger semantic gravity being placed at the bottom of the semantic profile. (Maton, 2013)

operates to label, numerate and compare the notes. The first example includes the effect of the notational choices, but this effect remains an embodied metaphor ('feeling') and is situated in Carter's musical participant counterpart, the bass line. The second example, however, does not provide any further explanation or consequence.

Example 12. LVN and Semantics example

Good Bait bar 104 - 105

In this excerpt Carter has used multiple large leaps bringing a strong feeling of contrast to the line.

Dolphin Dance bar 55

In this excerpt Carter has used only root notes all an octave apart.

Each quote is thus located and contextualised with reference to the larger musical text and the performer, and then some qualities of the notation are given, unpacking information which has been deemed pertinent and which is demonstrated by the notation. Finally, but not always, the effect of the notational choices is given.

This section demonstrates the progressive staging of information through the various categories of LVN. Table 9 demonstrates that the same elements can vary the semantic range; that is within each category a student may use more abstract terms with stronger semantic density, or provide more embodied, contextualised effects, with stronger semantic gravity to move up and down the semantic scale. This is further explored in the next section.

4.5.5   Application of analysis

In this section, the results of the analysis of two research projects are compared. It is worth noting that despite the length of these texts, further research needs to be undertaken to provide more reliable generalisations. This analysis, rather, represents an initial exploration of this framework for analysis and provides insight into shared and contrasting characteristics of the two texts.

4.5.5.1 Intensive identification

The category of intensive identification is an important one as it identifies the qualities of the notation and is highly suggestive of the underlying values and major preoccupations. It draws the reader's attention to certain aspects of the notation and variously unpacks information from the notation, or repacks it to describe whole notational quotes and characteristics. Intensive identification is a resource for varying semantic density as it can label and explain elements of the notation, weakening semantic density, or through the use of technical terms, nominalisation and nominal groups, can strengthen semantic density. The full list of terms of intensive identification for the two text examined is presented in Appendix H.

Steinway's text employs a range of intensive identification; at the more concrete end it directly identifies certain notes, such as "B Flat-A Natural-A Flat" which labels the pitch of three consecutive notes. He also uses nominal groups with nominalisation, such as "more undulating, long-term resolution" or "independent melodic strength". In the context of the text, these latter phrases are incorporated as description of the notation, although in isolation they seem to suggest effect. This is indicative of the weaker boundaries between intensive identification and effect. Deuce's text, by contrast, mainly employs more concrete intensive identification, repeating in the text explicit details from the notation, such as "crotchet triplets" "large interval" and "glissando". The technical descriptions deployed focus on resonance, anticipation, momentum and movement.

These differences relate in part to the different foci of the texts; Deuce's text examines the concrete reality of a musician's performance, while Steinway's text is focussed on compositional technique in improvisation. Therefore the semantic gravity of the focus of the two texts is different, and this affects the semantic density used to describe the notation.

While I have used the term 'qualities', for the most part this does not necessarily include evaluation. There are many concepts embedded in music; some such as pitch, melody and contour are clear in the notation, while others such as tone colour require text to elaborate. I briefly consider how they are used in section 4.5.5.1. These relate primarily experiential elements which are foregrounded in music education and can be further investigated by musicians, musicologists and music educators. Such an analysis may be useful to compare the relative foci of texts across genres and across instruments; this is better suited to a more musicological-centred study.

4.5.5.2 Possessive identification

The number of references to human participants as well as the diversity of roles those participants fill is a significant difference between the two texts analysed. In Deuce's research project, the clear majority of references to human participants are to Carter, the

focal musician of the text, with 57 of 83 instances naming him directly, not including pronouns or musical parts with a possessive pronoun. There are only seven instances of explicit reference to other human participants, who are mostly the band and its members, as well as one reference to listeners. In this context, these are the people that are judged by the student to be relevant in relation to the music notation being presented.

By contrast, Steinway's research project contains much more diversity of roles represented by the human participants. The most frequent identification is Mehldau, who is mentioned 10 times in relation to his improvisation. This counts as only 22 per cent of the 46 references to human participants. He refers to eight different composers and musicians by name as well as unspecified and hypothetical instrumentalists ('improviser', 'cornetist', 'musicians'). There are also three instances of 'we' which include both the reader and the writer as participants in the analytical process. Although the particular numbers of references to human participants in Steinway's research project are not disparate enough to be statistically significant, their diversity is representative of the text as a whole.

Another variation between the two texts is the presence of human participants in the notational quotes. None of Deuce's 33 notational quotes refer to human participants. Five of Steinway's 19 notational quotes, plus the full transcription in the appendix, indicate the composer conventionally above the notation on the right hand side.

These differences reflect a number of characteristics of the two texts. Although Carter is the main musician being referred to and the performer/composer of all but one notational quote, he is frequently identified; the number of references to Carter by name in connection to the notational quotes exceed the total number of references to human participants in Steinway's text. Despite discussing a variety of musicians, other than Mehldau, none are named more than four times. They tend, instead, to be introduced in a separate section, and less so in connection to the specific notational quote. The absence of the human participant in Deuce's notational quotes and the corresponding significant presence in the accompanying text can be explained a number of ways. Firstly, the research project is about a single musician, Ron Carter. As such, all but one of the notational quotes were played by him. This detail is therefore detached from the notation and provides greater connection to the performance, weakening semantic density and strengthening semantic gravity. By contrast, Steinway's text uses notational quotes from various different composers and musicians, which explains the diversity of human participants both in the text and their occasional presence in the notation. The identification of the composers in the notational quotes, however, is partly explained by the type of musical text being used. As Steinway's research project is about using characteristics of the melody in an improvisation, he includes a number of lead sheet extracts to demonstrate the melody. Such lead sheets typically include title and composer, as displayed in section 4.4. Steinway is therefore reflecting the generic structure of the musical texts. The bass line transcriptions used in Deuce's text, by contrast, are not conventionally notated in advanced but rather composed by the player during the performance; therefore the conventions of

notation do not require the identification of the performer more than once, and the composer is an almost irrelevant entity.

The presence of references to musical parts also reflects the topical difference between the two research projects. Unsurprisingly, Deuce's text refers frequently to "bass line" while Steinway's text most frequently refers to the melody (

Table 10). Steinway also explicitly designates in the notation the instrument that four of the examples were played on, specifically piano or guitar.

Table 10. Possessive identification: musical parts in both texts

Deuce			Steinway		
Row Labels	Count	%	Row Labels	Count	%
bass line	13	30%	melody	27	43%
line	11	26%	original melody	12	19%
harmony	8	19%	hand	9	14%
melody	4	9%	harmony	6	10%
bass	2	5%	improvisation	4	6%
accompaniment	1	2%	harmonic progression	1	2%
backing	1	2%	improvised solo	1	2%
drums	1	2%	opening line	1	2%
piano	1	2%	rhythms	1	2%
soloist	1	2%	voicings	1	2%
Grand Total	**43**		**Grand Total**	**63**	

The two texts vary in the identification of musical participants. Deuce's musical parts correspond to the instruments human participants play (bass line, bass, drums, piano) and to fundamental musical binaries (melody/harmony, soloist/accompaniment or backing). Steinway's musical parts include similar key parts (melody, harmony, improvisation) but also nuances of playing and technique – thus the hands of both piano and guitar players (variously referred to as "right hand," "left hand," and "both hands" but grouped together in the table) occur as actors; for example, "Mehldau's left hand voicings are extremely sensitive to the simple melodies of the right hand". Such musical parts allude to the physical embodiment of playing, to differentiate roles. The use of the term "voicings" – which refer in the above quote to the sounding of guitar strings – is a metaphor of embodiment. By contrast, "the lack of left hand in this bar allows the right hand melody to truly 'sing'" shifts the attribute of being "left hand" or "right hand" from part of the musician to the parts of the music.

At the same time the semantic gravity is strengthened through possessive identification by aligning the music notation more closely with its embodied reality; that is, the people involved in making the music, whether indicated by name (Carter), by role (bass player) or

by musical part (bass line). This stands in contrast to an analysis of a piece of music isolated from specific performances, linguistically manifested in the use of passive voice with the omission of agency.

The range of participants identified in the two texts, both human and musical and in both linguistic text and music notation, reflects the complexity of the involvement in music, and the choices students make in how they represent both music and musician. It also suggests the continuum of metaphorical participation from human actors to musical participants with varying levels of embodiment in between.

4.5.5.3 Circumstantial identification

The two types of circumstantial identification locate the music notation in different ways – musically and textually. They both serve to unpack some information from the notation, and situate it within a context, weakening semantic density and strengthening semantic gravity.

While there are relatively few references to musical circumstance in the two texts (Appendix I), it is an important category as it refers to elements of the music notation frequently present. For instances of musical circumstance in the verbal text, Deuce includes thirteen mentions of chords, beats and pedal notes, while Steinway includes seven mentions of chords, keys and musical situations. However, all but one of Deuce's notational quotes include chord symbols, emphasising the importance of harmony for contextualising the bass line. By contrast, Steinway includes five notational quotes without notational symbols. Two of these are published transcriptions of Art Tatum's piano improvisations, and as such it is likely there were no harmonic parts other than the piano harmonies played. Also, the chords and thus harmonic progression are indicated in a preceding lead sheet excerpt. Another two are melody lines played by Wynton Marsalis on trumpet to demonstrate a concept during an interview; that is removed from a band setting in which other melodic instruments were playing harmonies. The final instance (Example 13) is worth examination. Here, the lack of chord symbol requires explanation in the accompanying text, with a number of possible musical situations given.

Example 13. Musical circumstance in text not notation

Parker performs this lick on numerous occasions in varying situations, hence the lack of a chord symbol. It is found in near-equal occurrence over a G minor^7 chord as well as over a B Flat Major^7 chord.

This exception suggests that while musical circumstances of rhythms and harmonies do play a very important role in jazz music, they are adequately conveyed by the notation rather than referred to in text. However this may be disproved by texts focussed on different instruments.

Musical circumstance describes harmonies, rhythms and melodies alluded to in the notation but not necessarily with great detail. It therefore unpacks information from the notation, providing details that conventionally are not strongly controlled in the notation (in the case of prompting performance) or are conveniently omitted for clarity of analysis (in the case of transcribed improvisation). It therefore weakens semantic density. It also strengthens semantic gravity by referring to the context of a particular notational sequence although, as observed in the discussion of Example 13, this may specify a single concrete situation, or a more generalised range of contexts the notation could appear in, thus tying it less to a specific instance.

Textual circumstances, particularly in phrases such as "in this example", "the above excerpt", "here", used in each text quite predictably operate as cohesive markers to connect the text to the music notational quote. A transitivity analysis identifies these as circumstances of location. Both texts use similar terms: "example" "excerpt" "bars" and the titles of the piece the excerpt comes from. The prevalence of these terms demonstrates the importance of connecting the observations to the specific example and the example to the greater musical text.

Textual circumstance facilitates the unpacking of information contained in the notation; it helps identify a certain note, for example, by indicating which beat of which bar it falls on, thereby weakening semantic density through the expansion of meaning from a single note. It also locates the music notation by providing stronger connection to the specific performance and the piece as a whole, thus strengthening semantic gravity. The circumstance therefore largely operates to ground the text in specific details and specific moments.

4.5.5.4 Manner

Language relating to manner verbalises how the notation was played, whether notated or not. It provides contextual information about the style of music as well as both instrument-specific and general musical technique. Information about manner may affect how the notation is read; for example by describing Good Bait as a 'swing' tune, Deuce indicates that the notation should not be interpreted with a fixed pulse and strict rhythmic representation.

Very few of the expressions of manner are the same in the two texts and most of them are not comparable (Appendix J). The point of interest, instead, is the manner of expression

between the two texts. In Deuce's research project, 18 of 22 mentions of manner incorporate the word 'use': as a verb, "he does in fact use different right hand techniques for double stops", or as a noun, "use of ascending arpeggios". As with possessive identification, where items of manner relate to instrument-specific technique, the notation is more closely connected to its embodied performance; for example, Deuce refers to bass technique in noting, "The use of the thumb does create some differences in tone colour." Thus the semantic gravity is strengthened.

The techniques that Steinway reflects on in his text are more abstract, with more nominalisations "brass-band style" "more creative approach" "improvising in a modal fashion". Such phrases provide a grammatical metaphor for a range of techniques and approaches described by the more concrete intensive identification of the exact actions, qualities and musical characteristics involved. They also suggest less embodiment of playing technique and more emphasis on composition. This reflects that the focus of Steinway's text is less instrument-specific and more generalisable. As such, it displays stronger semantic density and weaker semantic gravity.

4.5.5.5 Effect

While the quantitative comparison of each category is not a reliable indicator of significance, the difference between the two texts is quite clear in regard to effect (Appendix K); Steinway uses 25 instances of effect while Deuce includes 63. More importantly though, the way they express effect is quite different. Deuce uses a lot of causative processes, such as 'add', 'create' and 'give'. The effects expressed use some nominalisation; 'tension' and 'release' are key preoccupations, as well as 'intonation', 'consistency', 'anticipation', 'momentum', and 'creating a foundation'. There are also descriptive effects: "colouring the harmony or chord extensions", "aurally compelling". By contrast, the effects Steinway describes are signalled more by nominalisations than by processes: 'tension', 'conflict and resolution', 'suspension', 'repetition', 'importance' and 'consistency' are all mentioned. The key difference in the effects described in the two texts relates to their semantic range: Deuce's effects express stronger semantic gravity while Steinway's employ stronger semantic density. This does not necessarily indicate that semantic gravity and semantic density are always strengthened inversely.

Deuce's effects are more strongly grounded in the embodied nature of performance; she draws on sensory metaphors: "a blanket of sound which brings tension to this section of the piece through a strong *sense* of weight", "Creating a continually seamless flowing *feeling* between the piano and the bass", "gives a very distinct *sense* of momentum to the bass line". The effect for a listener is foregrounded: "you can *feel* Carter's grounding of the time on the first beat of each bar even though he is not playing a note on that beat", "it is virtually impossible for the *listener* to predict where Carter will place his notes at this point". While she does use technical terms which condense information, the epistemological loading of such concepts is problematic; she uses longer phrases in more

everyday language, or duplicates the concepts as if the technical terms did not have enough loading to convey the concepts: "create an extra strength in the direction of the line and seem to aurally pull the line forward"; "virtually clowning around and almost march-like impression is created".

A key focus of Steinway's effects seems to be efficacy – how effective constructions are in achieving objectives. While the sensory nature of music is alluded to, these sensory words have more technical loading such as "contributes a more 'bluesy' feel" "enhancing swing feel". Where a listener is mentioned, it is a generic listener, who is not directly addressed, "it provides the listener with the sense of the original melody".

Across the two texts, frequent words relating to effect include "colour", "tension and release", "consistency of sound" and "unity of rhythm". These concepts are often connected to their cause with the verb "to create". Many are nominalisations and as such contain greater condensation of meaning than in the other categories. They enable generalisation to be made; either applicable to a particular musician's work, weakening semantic gravity slightly, or to improvisation composition or bass line construction overall, weakening semantic gravity even more. This repacks the previously unpacked information and obtains greater abstraction. This may be represented as a wave which concludes with a higher semantic exit than semantic entry.

Repacking is clearest in text when effect is described, but the borders between effect and intensive identification are sometimes difficult to define. As such, intensive identification may also repack information, particularly when using nominalisation. For example, Deuce writes, "when listening to the excerpt it can be heard that Carter is using open strings to take advantage of slightly different timbre and resonance of the notes". The timbre and resonance of the notes are portrayed as a quality of the open strings, and hence are categorised as intensive identification. The same sentence could also be phrased as, "Carter uses open strings, creating a slightly different timbre and resonance to the notes which is clear when listening to the excerpt" thereby aligning timbre and resonance with effect. These are qualities which cannot (conventionally or easily) be notated in Western notation, but are technical terms for audible nuances. By describing effect or generalising qualities, the observations can transcend the context of the notation or musician being examined and provide a technique other musicians can apply in other performances.

4.6 Combined analysis

Given the analysis of both Deuce and Steinway's research projects as outlined in sections 4.4 and 4.5, what conclusions can be drawn about these two texts? This section applies the analyses outlined and the insights gained in the previous two sections to the two research projects to demonstrate their complementarity and to better characterise the texts. From this, some observations about the two texts are made.

Section 4.4.2 observed that while Steinway's text displayed a semantic gravity wave in its use of a variety of notational text types, Deuce's was characterised by a low gravity flat line in that it used primarily one type of notation which was strongly contextualised in a particular performance. Section 4.5.5 demonstrated a number of differences in how the categories of LVN manifested in the two texts. These were often differences in semantic range; that is, the vertical distance between the peaks and troughs along the semantic scale differ. While both texts used all the categories to unpack information from the notation (SD↓), to contextualise it (SG↑), and to repack it with greater abstraction and generalisation (SG↓ SD↑), Steinway's effects and abstract intensive identification attained greater condensation of meaning and weaker connection to a context (SG- SD+) than Deuce's use of similar resources.

Given the length of the texts, samples of each have been taken to investigate the semantic flow between the notation and text, drawing on the previous analyses of notation and of language verbalising notation. The colour-coding of LVN will be maintained and pertinent phrases for the semantic analysis underlined. In Steinway's text I have chosen the discussion around *Bewitched,* by pianist Brad Mehldau, as it includes two lead sheet excerpts and three transcriptions, moving between the two levels of semantic gravity as displayed in Figure 30.
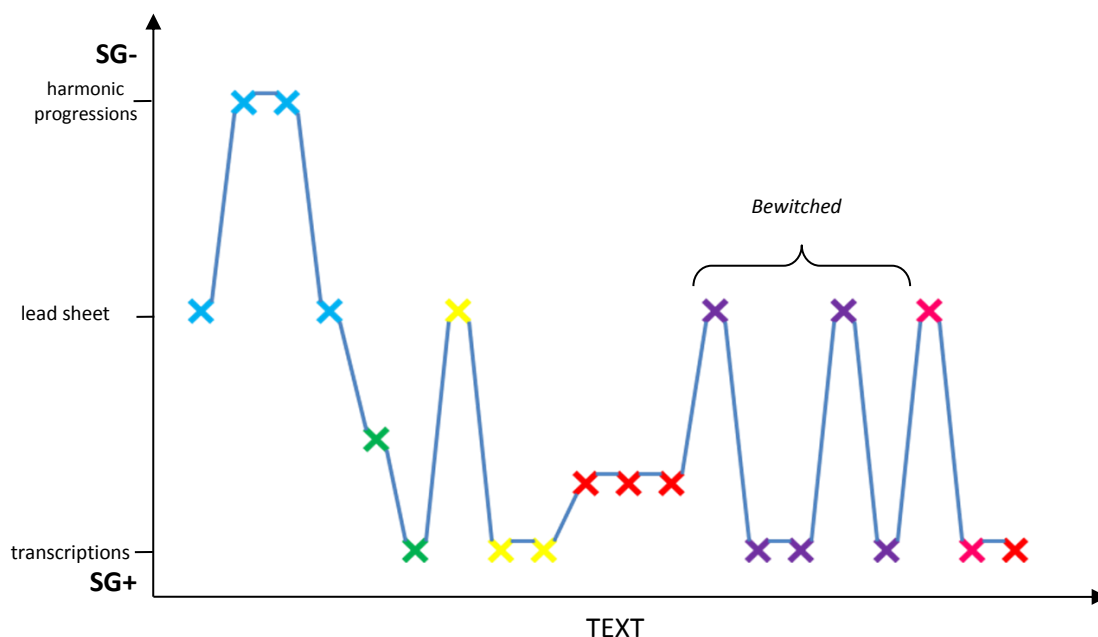
Figure 30. Semantic profile for notational quotes identifying *Bewitched* in Steinway's text

Deuce's research project differed from Steinway's in that it, like the rest of the corpus, was delineated with structural and topical headings. I have chosen one of the sections as demarcated by the student, entitled "Two-feel note choice and construction", identified in Figure 31. It is of comparable length to Steinway's discussion of *Bewitched*, also uses multiple notational quotes and includes one of the few instances of a notation type other

than a transcription. This section of text was also used above to illustrate concepts: hypernym relations between headings and notation in section 4.4.1.2 and the categories of LVN in section 4.5.2.
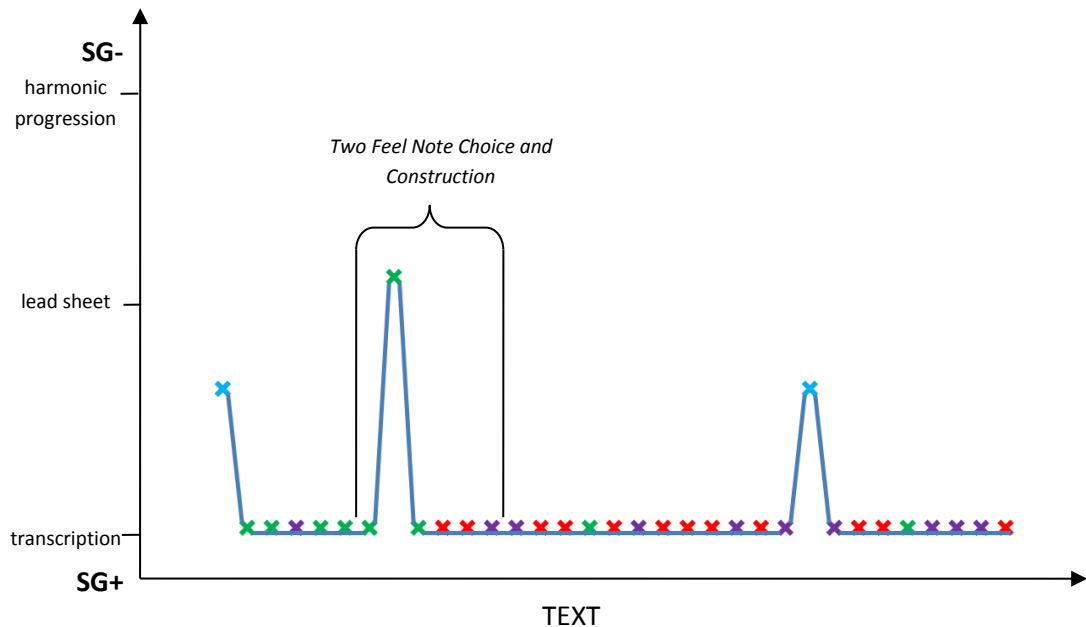
Figure 31. Semantic profile of notational quotes identifying *Two Feel Note Choice and Construction* in Deuce's text

4.6.1 Bewitched

The semantic profile of the notation used in Steinway's discussion of *Bewitched* embodies a semantic gravity wave, employing both lead sheets and transcriptions of improvisations. This section will examine the accompanying text and overlay that information on the semantic profile. The text demonstrated a significant semantic range: using possessive and circumstantial identification to strengthen semantic gravity and contextualise notational examples; using a variety of intensive identification to unpack both concrete and abstract qualities of the notation; occasionally bundling such qualities together in nominal groups of technical terms; and using effect to extrapolate generalities for and from the notation. The combined LVN and semantic analysis is documented in Appendix L. In the analysis, the passage was broken down into stages of text and notation, delineating text according to the specific notational quote under discussion.

The section of text analysed is preceded by an introduction to the two modern artists discussed in the research project: Pat Metheny and Brad Mehldau. They are introduced with positively evaluative quotes from third parties, references to pop influences and speculation on how this may contribute to an emphasis on melody in their compositions. This introduction was not analysed with LVN as it did not refer to a notational quote.

The first section of this discussion refers to section A of the lead sheet of *Bewitched*. The LVN and semantic analysis is displayed in Table 11. The first clause complex refers directly to the notational example, with a circumstance of location ('below'). It provides stronger semantic gravity by contextualising the notation with textual details and human participants – both the performer, Mehldau, and the composers, Rodgers and Hart. Two of these details – the title and the composer – are echoed in the notational quote, which as a lead sheet has weaker semantic gravity than the later transcriptions. The introduction to the notational quote thus provides stronger semantic gravity in connection to the specific performance being discussed than is embodied in the notation itself. The following passage then provides some general observations. The use of more technical terms and nominalisations such as "distinctive melody", "repetition, line progression" and "continual reappearance" strengthens semantic density by condensing information. For the most part the qualities describe the notational quote as a whole; the only explicitly identifiable characteristic is the "melody note C", indicated in the notation with orange circles. Steinway also starts to refer to effect, with the mention of "effective use", although why the use of those characteristics is effective is not yet elaborated. The effect of the concrete focus on C is that it becomes a "focal point" of the passage. As a whole, therefore, this passage strengthens semantic density and weakens semantic gravity.

Table 11. LVN and semantic analysis of *Bewitched* – section 1

SG	SD	Comment	Data
SG+	SD-	Contextualising with circumstance and participants, some unpacking of participants identified in notation. SG+ before SG- lead sheet.	Such an example is Mehldau's recording of Rodgers and Hart's Bewitched, for which the composition's original music is found below:
SG-		Lead sheet Weaker SG than transcriptions	 Sher, C (ed.). 2000. *The Standards Real Book*. Sher Music Co. California. p.55
SG↓	SD↑	General observations, more semantically dense technical terms	This standard (which premiered in the 1940 Broadway production Pal Joey) has a distinctive melody, with effective use of repetition, line progression, as well as other elements. The continual reappearance of melody note C in the passage is of importance as it becomes the focal point of this A section.

Table 12. LVN and semantic analysis of *Bewitched* – section 2

SG	SD	Comment	Data
SG+	SD-	Grounds details of transcription with participants and excerpt	Mehldau effectively recreates this aspect of the melody in the first five bars of his improvisation:
SG+		Transcription. Stronger SG than other transcriptions due to identification of "piano" and transcriber	
SG-	SD+	Grounded in specific performance, but also condenses some information with nominal groups (underlined)	Mehldau's opening line mirrors the original melody's very closely, with an almost identical interval shape. The ascending scalar line in bar 3 is strongly reminiscent of bars 3-4 of Rodgers' melody. His continual repetition of melody note "E" is a successful reflection on the original;
SG+	SD-	Mehldau becomes actor again; SD weakened with full clauses	however Mehldau continues to expand on the simple melody, adjusting the local note to the underlying harmony. This focus on "E" remains throughout the entirety of this excerpt – beginning bar 3 and concluding bars 4-5.
SG-	SD+	Shift of focus to the interaction of participants; musical participants are slightly divorced from Mehldau's agency	Furthermore, Mehldau's left hand voicings are extremely sensitive to the simple melodies of the right hand, so as not to confront the melody (or the listener).

The second section (Table 12) centres on the first excerpt of Mehldau's improvisation. The first sentence links the qualities observed about the lead sheet in the previous section with their realisation in the improvisation. It strengthens semantic gravity by grounding the notation with reference to the improviser and the textual details of the excerpt. The notational excerpt displays the strongest semantic gravity of the five notational quotes as it is a transcription of a particular performance and is framed with details of its performance (piano) and its transcription by the student. It also has a relation of synonymy with the first notational quote as it depicts an alternative version of the same section of song. The next section of text has been divided into three parts to better reflect progressive shifts and progressive semantic strengthening and weakening. At first, while it references the human participants, the head noun shifts to musical parts, such as Mehldau's *opening line* and Rodgers' *melody*. The qualities being described are packed into noun groups, and there is a reiteration of previous nominalisations, repetition and reflection, reinforcing the value and

pertinence of these concepts. There is also comparative circumstantial identification of a bar in the given example with bars in the previous example (bar 3, bars 3-4). A shift occurs as Mehldau becomes the actor of the process again, and the intensive identification is expressed with full clauses instead of nominal groups, weakening semantic density slightly. Finally, the focus returns from Mehldau to the distinction of musical parts; in fact the final clause complex is entirely focussed on the interaction of musical parts.

This provides an interesting insight; when semantic density is stronger, the possessive participation shifts from the musician to the artefacts of the musician's performance which instead form the head noun of the nominal group, and the actor of material processes. Conversely, when semantic density is weakened and the intensive identification is expressed through full clauses with less technical terms, the possessive participation shifts back to the musician.

The third section revolves around a second transcription of improvisation (Table 13). Again it is introduced by strongly contextualising it in the specific performance, locating it within the improvisation (SG+). It has a relation of co-meronymy with the previous notational quote as it is a section of the same improvisation. Consequently, the details which strengthen semantic gravity by specifying the performance are elided. The transcription itself therefore has weaker gravity than the previous example as it is not accompanied by the same amount of contextualising detail. It is also only a single bar and only the right hand part; the subsequent text explains that there was in fact no left hand part during this bar. Shifting this characteristic from the notation to the text (rather than notating the bass clef with rests) allows greater focus on the present notation. The description after the notational example starts with stronger semantic gravity with circumstantial identification. It progressively weakens as agency is again shifted from Mehldau to the musical participants. Semantic density inversely strengthens; it begins with a reference to the "Improvising the song" concept which is the focus of the text and which has not been referred to in relation to this example until this point. Semantic density strengthens with the introduction of effect, and nominal groups "heightened awareness of musicality" and "lyrical nature of the original melody". These nominal groups employ nominalisation and technicality.

Table 13. LVN and semantic analysis of *Bewitched* – section 3

SG	SD	Comment	Data
SG+	SD-	Stronger SG to introduce and contextualise notational quote	Mehldau [continues] to reference the melody at the beginning of the second A section, as shown below:
SG+		Transcription Weaker than previous as it is a single bar and only one hand with no contextual info; the text elaborates that there was no left hand at this point	
SG↓	SD↑	Movement towards generalisation, moving agency from Mehldau to the parts, elaborating effect, with some strengthening of SD through nominal concepts	Although only a short example, this small fragment of Mehldau's solo relates perfectly to the Improvising the Song concept; the fact that Mehldau has returned to simplistically reflect on the melody having developed ideas, which were not necessarily reminiscent of the song's original melody, in the previous four bars displays a heightened awareness of musicality. Also, the lack of left hand in this bar allows the right hand melody to truly 'sing', and express the lyrical nature of the original melody.

The next section (Table 14) briefly introduces the B section of *Bewitched*. The circumstantial identification locates the excerpt within the piece as a whole and establishes a relation of co-hyponymy with the first example; that is, they are two parts of the same piece of music. The notational quote has less accompanying contextualising information than the first lead sheet excerpt. The quality of the notation identified is a technical nominal group, "strong intervallic identity". It provides a grammatical metaphor for the description of "intervallic shape" in the first transcription (section 2,

Table 12). The notational example and brief intensive identification provide the comparative point for the final improvisation.

Table 14. LVN and semantic analysis of *Bewitched* – section 4

SG	SD	Comment	Data
SG+	SD-	Return to example	The 'B' section in Bewitched continues as below:
SG-		Lead sheet with less contextual information than the first	
SG-	SD+	Characterising quote with technical GM	Once again, there is a strong intervallic identity within this excerpt,

The final improvisation has a synonymous relationship with the previous example. It is introduced (Table 15) with Mehldau foregrounded as the main participant. While transitivity analysis is not the focus of this section it is worth a brief detour to note that the process "comments" blurs the distinction between material and verbal processes. As such Mehldau is the actor/sayer, combining the material aspect of performing music with the verbal aspect of communicating meaning.

Table 15. LVN and semantic analysis of *Bewitched* – section 5

SG	SD	Comment	Data
SG↑	SD↓	Return to example	and, once again, Mehldau effectively comments on it in his improvisation over the first two bars:
SG+		Transcription with less contextualising detail than first	
SG↓	SD↑	Participants moved from human to musical parts, condensed reference to qualities, increase of effect for abstract listener, 'blues' as technical term	Mehldau's right hand, in effect, sequences the original melody by utilising the same intervallic structure. This is perhaps more effective than a pure replication of the melody (for example, if both hands were to play the original melody) as it provides the listener with the sense of the original melody, however, contributes a more 'bluesy' feel.

The transcription is of an improvisation and again has weaker semantic gravity than the first transcription though stronger than the lead sheets (SG+). The final section of text in the passage provides the strongest semantic density and weakest semantic gravity. Again, the agency shifts from the musician to musical parts. The qualities described are a nominal group, referring again to intervallic structure. Finally, the effect of these notational choices is extrapolated, specifically with sensory metaphors of "sense" and "feel". While this passage is held to have the strongest semantic density and weakest semantic gravity as it is less located in the specific performance, the effect expressed is very embodied. It is therefore worth remembering that this is *relative* to the other passages; other sections of text may well be higher or lower on the semantic profile.

The semantic profile of the movement can be heuristically represented as a wave in Figure 32. Examining the notation and text together enables finer distinction between the notation types and discernment of more and less strongly contextualised notation. It also establishes a more accurate perspective of how the notation and text interact.
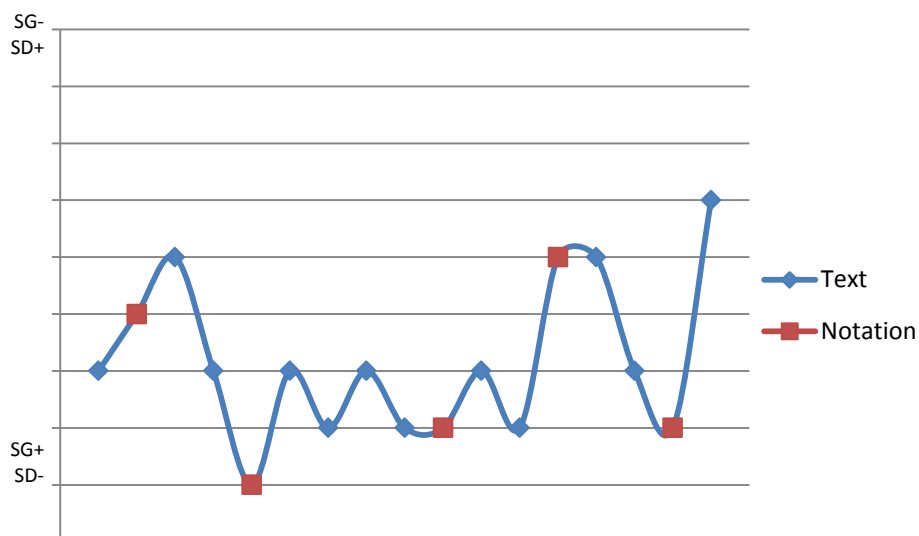
Figure 32. Semantic profile of *Bewitched*

One observation this enables is the strengthening of semantic gravity before a notational excerpt; each example is preceded by possessive identification and circumstantial identification which operates to introduce and contextualise the notational quote. As was observed in the example of Deuce's text in section 4.5.3, the effect is not provided for every notational quote. Instead the effect seems to be the result of a cumulative building of qualities over the course of several examples. The variations in the realisation of the possessive participation associated with semantic movement provide further insight into musical discourse and its relative association or disassociation with specific performers.

4.6.2   Two-feel note choice and construction

Given the insights gained from Steinway's text, how does this compare to Deuce's text? The full semantic and LVN analysis of this excerpt is presented in Appendix M. The passage will be analysed and discussed in sections addressing each notational example. Unlike Steinway's text, some passages which did not directly discuss the quote and therefore have not been analysed with LVN have been included as they are interwoven within the discussion of examples.

The first section of text (Table 16) does not reference a musical quote but includes the heading and an introductory paragraph. The heading itself functions as a hyponym, giving a general class which all the notational quotes in the section exemplify. It uses technical terms, a nominal group and a nominalisation, which have not been yet introduced and so displays stronger semantic density. As it has not yet been connected to a context it embodies weaker semantic gravity. This provides a higher semantic entry. The opening paragraph then introduces the section. It does not explain what a two-feel is, so it does not weaken semantic density as such. At the same time it exhibits weaker semantic density because it employs few technical terms. Semantic density therefore might better be

described as jumping, disconnectedly, at this point. The concept is grounded in Carter's repertoire, but the examples are labelled transcriptions, thus their analytical form rather than their performance. The context is therefore the analysis of the research paper rather than the performance in which the notation occurred.

Table 16. LVN and semantic analysis of *Two-feel* – section 1

SG	SD	Comment	Data
SG-	SD+	Heading; hyponym for all musical examples	**Two-Feel Note Choice and Construction**
SG+	SD-	Refers to previous section; does not unpack title or concept. Immediately grounds the concept in Carter's performances	As with a walking bass line there are many different options and styles within this overall concept. This next section will look at some of the devices Carter used to create his two-feels over the three transcriptions.

The next section, Table 17, includes the text and notation previously analysed in section 4.5.2 and 4.5.3. For the purpose of this particular analysis, however, only key elements have been identified in the notation. It starts with a brief characterisation of the tune and Carter's playing on it. These identifiers of manner – swing and two-feel – are qualified by terms of graduation. That is, the condensation of meaning is more axiological than epistemological even though 'swing' and 'two-feel' describe precise techniques. The qualities of the piece are unpacked with concrete details which foreshadow or identify qualities in the coming notation. Semantic density is thus weakened; semantic gravity strengthens slightly.

The notational example itself is a bass line transcription and a hypernym of the heading. It is contextualised only by the caption which locates it within a particular piece. It thus displays relatively strong semantic gravity. The subsequent paragraph contextualises the excerpt within the piece with circumstantial identification and within Carter's performance with possessive identification, strengthening semantic gravity. It unpacks very concrete qualities of the notation – relative pitch and duration at precise moments – weakening semantic density. In fact the majority of the explanation is essentially a repetition of the information displayed in the notation. Finally the effect reflects the interaction of the two musical parts, bass line and melody, represented in the given and following notational quotes. This falls short of suggesting a generalisable technique which could be used by other bass players in other contexts; that is, that a two-feel bass line of root notes supports the phrasing of a certain type of melody. Instead it remains grounded in the context of Carter's bass line and the particular melody which is only specified in the subsequent notational example. The semantic density therefore, while strengthening, remains weak, and the semantic gravity, while weakening, remains strong.

Table 17. LVN and semantic analysis of *Two-feel* – section 2

SG	SD	Comment	Data
SG↑	SD↓	Contextualises slightly, some technicality with labels in manner and intensive identification	*Good Bait* is a straight ahead swing tune, in this recording Carter begins with a very standard two-feel. Carter plays mostly minim root notes with the occasional passing crotchet or quaver and kicks.
SG+		Bass line transcription; hypernym of heading	Good Bait bars 1 - 4
SG+↓+	SD-↑-	Unpacks very concrete qualities, locates qualities very specifically with circumstance. Concludes with effect SG↓ but SD-↑- as the interaction is between specific notational quotes rather than abstracted parts.	These are the first four bars of *Good Bait*. In this excerpt Carter uses only root notes on beats one and three. He also uses two passing notes, a seventh in the F7 of the second bar and a third on the F7 of the fourth bar. In this section Carter's bass line supports the phrasing of the melody.

The next section, Table 18, discusses the melody of *Good Bait*, referred to by the concluding sentence of the preceding paragraph. The notational quote itself has weaker semantic gravity than the bass line improvisations as it is depicted with lead sheet notation, decontextualised from the specific performer and with conventional representation of rhythms. In the following paragraph, in fact, the melody is passively constructed; both performer and composer have been omitted. The qualities unpacked from the melody are not as concrete as those unpacked from the bass line, and reference reverts to the previous bass line. The final effect is concretely grounded in the interaction of the two musical parts, and grounded in the physical experience of 'feeling' without the technical loading of "'bluesy' feel" used by Steinway. The melody is now retrospectively allocated to the piano. Semantic gravity thus is in fact strengthened and semantic density weakened in the concluding effect.

Table 18. LVN and semantic analysis of *Two-feel* – section 3

SG	SD	Comment	Data
SG+	SD-	Nebulous effect on concrete examples	In this section Carter's bass line supports the phrasing of the melody.
SG-		Melody line; lead sheet; co-meronym with first transcription	 Good Bait melody first four bars
SG↑	SD↓	Qualities identified are more abstract; comparison of two musical parts; effect grounded in feeling and between instrumental parts.	Here the melody is constructed in a way that the first and third bars are the peak points of the melody, with bars two and four leading into these peak points. Carter's bass line mirrors the shape of these phrases by adding passing notes in bars two and four, creating a continually seamless flowing feeling between the piano and the bass.

The next section, Table 19, is being discussed separately as it does not refer to the next notational quote; instead it returns to discussing the first bass line. First it unpacks the notation, explaining that the grace notes – small ornamental notes which are not counted as part of the bar length (Robert) – are kick notes. 'Kick note' is then unpacked with a definition. Semantic density is thus weakened. The following sentence then reverses this status; in the first clause, the technique is grounded in Carter's habit, and in the second the effect is given with more technical terms (momentum and rhythmic interest), weakening semantic gravity and strengthening semantic density.

Table 19. LVN and semantic analysis of *Two-feel* – section 4

SG	SD	Comment	Data
SG↑	SD↓	Contextualises concept in transcription. Defines kick notes (SD↓).	Carter also adds kicks in his two-feel, notated in the transcriptions as grace notes. A kick notes is a short muted note which falls slightly before a beat.
SG↓	SD↑	Effect with nominalisations	Carter uses these 'kicks' quite regularly because they create momentum and added rhythmic interest.

Table 20 begins a pattern for the rest of the section in which notational excerpts precede their description. This places them in thematic position, emphasising their importance. This particular notational quote is missing the bass clef; this was an unintentional omission and one which risks destabilising the reading of the notation. However, as a bass line continued from previous quotes, it can be assumed that it is on the bass clef. The text describing this notation begins with explicit qualities, identifying quaver and crotchet triplets, beginning with relatively strong semantic gravity and weaker semantic density. The effect of the first (quaver triplets) is then unpacked from the notation; the presence of the crotchets is

reiterated and again the effect is elaborated. The second effect is slightly more abstract than the first, using the nominalisation of "tension" and drawing the observations slightly out of the notational context. However overall the effects remain grounded in the specific context of performance.

Table 20. LVN and semantic analysis of *Two-feel* – section 5

SG	SD	Comment	Data
SG+		Bass line transcription; hypernym of heading; missing bass clef	 Good Bait bars 133 – 135
SG↓	SD↑	Labels elements; effects get progressively less contextualised, but remain full phrases	In this excerpt Carter has used quaver and crotchet triplets within his two-feel bass line. The quaver triplet acts as a tool to draw attention to the notes they lead into, Carter then adds the crotchet triplets. Crotchet triplets are less common in this style but create added tension within the bass line.

The notational quotes up until this point have all come from *Good Bait*; as such, while having a hyponymic relation with the heading, they also have co-meronymic relations with each other. The next text section, Table 21, introduces the song for the next two notational quotes and characterises Carter's playing in it, indirectly relating the piece to the heading by establishing that it has a two-feel. The technical terms used are general and remain undefined ("space", "use of rhythms"). Concrete qualities of the notation are foreshadowed as triads and basic arpeggios.

The notational quote is again a bass line transcription and differs from the previous only in that it is from a different song. The notation is identified as note choices from arpeggios, unpacking fairly concrete qualities. Again the effects are appraised: the chromatic sound is described as "exceptionally strong" [intensification; valuation] and the resultant bass line is described as "elegant" [composition: balance] and "melodic" [valuation]. The use of attitude bases the effect in the response of an appreciative listener. Nevertheless, it does use some nominal groups and thus strengthens semantic density slightly.

Table 21. LVN and semantic analysis of *Two-feel* – section 6

SG	SD	Comment	Data
SG+	SD-	Introduces new tunes and relevance of focal concept to tune. Technical terms are general and undefined (space, use of rhythms).	Within the entire recording of Beatrice Carter stays in a two-feel. This style of tune naturally creates more <u>space</u> and therefore leaves him with more options. His <u>use of rhythms</u> is especially important in this recording. In the same way as Carter's walking lines, his two-feels are predominantly based on triads and basic arpeggios.
SG+		Bass line transcription; hypernym of heading, no bass clef	 Beatrice bars 74 - 76
SG↓	SD↑	Effects are appreciations.	In this section Carter's note choices are all from the basic arpeggios. He has used them to create a chromatically descending line. This chromatic sound is exceptionally strong, and creates an elegant melodic line.

The following example, Table 22, again labels concrete "root notes" in the notation. The effects extrapolated are grounded in the performance, but as was observed with Steinway, the strengthening semantic density and weakening semantic gravity is accompanied by a shift of focus from human participants to musical participants.

Table 22. LVN and semantic analysis of *Two-feel* – section 7

SG	SD	Comment	Data
SG+		Bass line transcription; hypernym of heading	 Beatrice bars 105 – 107
SG↓	SD↑	Simple identification; again effect focuses on space; repetitive explanation	In these *three bars Carter* has only used *root notes*. *He* has taken advantage of the natural shape of the *harmony* in creating this *line*. These *root notes* <u>create a lot of space for the soloist</u>, *Carter*'s <u>use of the octaves</u> <u>fills out the bass line</u> but <u>leaves clear space for the soloist</u>.

The final notational quote, Table 23, comes from the third of the pieces analysed, *Dolphin Dance*, but unlike the previous two, it is not introduced. The bass line excerpt is again two bars long and missing the bass clef. Circumstantial and possessive identification contextualise the music within a text and performance. The qualities identified are concrete describing "four crotchets" which make a "fill" which has "very clear direction". One of the effects given is actually a retracted effect which does not occur, and instead the final effect of the section provides a rather ambiguous conclusion: the effective colouring of harmony. Semantic gravity is weakened slightly and semantic density strengthened slightly through this passage.

Table 23. LVN and semantic analysis of *Two-feel* – section 8

SG	SD	Comment	Data
SG+		Bass line transcription; hypernym of heading	 Dolphin Dance 153 - 154
SG↓	SD↑	Contextualises with reference to absent musical part (melody). Effect: feeling and colour	In this excerpt of *Dolphin Dance*, Carter has taken advantage of space in the melody to create a fill leading into the fourth bar. He has used four crotchets in the third bar but this does not create the feeling of a walking line. This line has a very clear direction leading towards that fourth bar and effectively colours the harmony.

The semantic profile for Deuce's section on *Two-feel note choice and construction* might be heuristically represented as in Figure 33. Rather than a semantic wave it starts with the high semantic entry of the heading and a series of disconnected lines and concludes with what at best might be described as a semantic ripple; each notational quote is contextualised with stronger semantic gravity and weaker semantic density and then through the use of nominal groups and technical terms, semantic gravity is weakened and semantic density strengthened. This, however, is not enough to move out of the context or to explicitly build on previous examples. Instead there are a series of ticks, dipping down briefly then rising. Unlike Steinway's text, it does not conclude with greater generality and condensation of information.
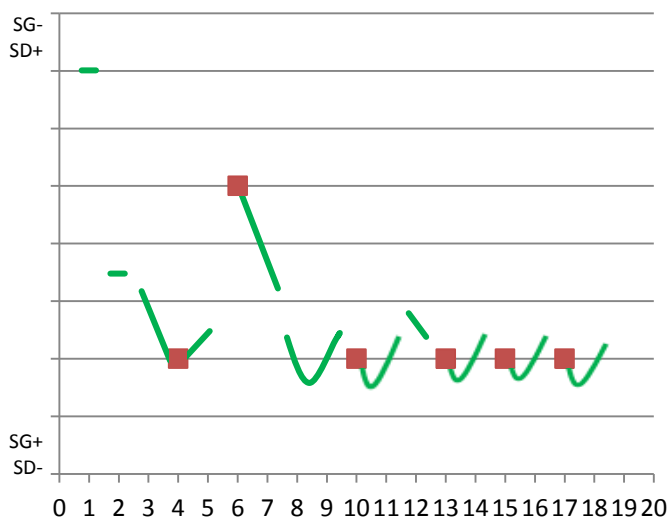
Figure 33. Semantic Profile *Two-feel note choice and construction*

Therefore, the segmentation of the notational quotes through headings is echoed in the text as well; even in a section of text focussed on the same topic in different notational quotes there is only minor interrelation between examples.

4.7   Conclusion

In this chapter I have outlined several approaches for understanding and analysing music notation and its incorporation in multimodal texts. At the micro level, the semiotic resources of notation were investigated, and the various constituent elements and affordances. This included the observation of semiotic drift which, due to the shared semiotic resources of notation and text, described the shifting of elements from the notation to the text with minor change of format, resulting in greater focus on key elements in the notation. At the macro level, music was understood as a system which is instantiated in musical texts, simultaneously realising the contexts of culture and situation. This enabled an understanding of the social function of notational text types and their characterisation through their degree of connection to a specific performative context, characterised with semantic gravity. A meso perspective between the two focussed on the notational usage in the texts, the meaning relations and semantic profiles of the notational quotes, and the interaction of notation and text with LVN and Semantics.

The two texts examined demonstrate different ways of using notation. The strengthening of semantic gravity seems to be important in relation to incorporating notational quotes: either the notational quote must be contextualised as it is introduced, or the observations must be contextualised within the notational quote. This facilitates the co-construction of meaning between notation and text. The relative semantic gravity of the notational quotes did not necessarily affect the semantic gravity of the surrounding text; both lead sheets and transcriptions were contextualised and semantic gravity strengthened at some point. The shifting of focus between human participants in the music process and musical parts separated from specific performers weakened semantic gravity; it also coincided with the strengthening of semantic density as more abstract qualities and effects were attributed to the interaction of musical parts.

The more intensive analyses of this chapter focussed on two research projects, by Steinway and Deuce, which use different resources and are characterised by different semantic profiles in terms of both notation and notation-text. As these texts were not graded, neither can be prioritised over the other; rather they demonstrate the range of resources that can be used and challenges to be faced. By focusing on only two texts, the observations made here cannot be greatly generalised; however this permitted the analysis to go further in-depth and provide observations for further study. This research has provided insight into how students who use music notation frequently in performance repurpose it for use in analysis and discussion.

By investigating notation in this way, I have drawn attention to a number of elements which could be selected for closer analysis or instruction. Attention could be drawn to ways to introduce and contextualise examples, or how to select notational quotes to enable a range of perspectives of the same piece of notation. By focussing more on the effects, students could be enabled to move beyond the context of the notation being discussed and provide greater generalisation to apply to other contexts.

Chapter 5

The evaluation of jazz

5.1 Introduction

Chapter 4 examined the incorporation of music notation for analysis in the corpus of research projects. This chapter focuses on the introductions of the six texts and in particular the evaluative language used to establish the worthiness of the topic of research. It draws on Appraisal Theory and its systems of Attitude and Graduation to investigate how positive and negative assessment of music and musicians is conveyed, and which characteristics are emphasised. The next chapter will apply an attitude analysis of other parts of the texts in conjunction with Specialisation.

Evaluative language is important in music for the description and valuing of aesthetic qualities. In performance it is utilised to evaluate performers and their associated technique. By categorising the types of evaluation used, we can differentiate the central values of music and of jazz performance. Evaluative language is also important in academic discourse for managing the interpersonal meanings constructed in the text and for positioning writers and readers in relation to knowledge (Hood, 2010). Successful writing for students involves balancing the 'objective' and 'subjective' positions, and evaluating the appropriate objects appropriately, or at least challenging those evaluations in acceptable ways.

This chapter is organised according to the three sub-types of Attitude: judgement (5.4.2), appreciation (5.4.3) and affect (5.4.4). Each section examines the use of attitudinal language across the corpus and explores the individual instances of its use, with focus on the texts which make particular use of that sub-type. This chapter will also draw on the analysis of Graduation; while not a focus of this study it is useful in better understanding the use of attitudinal language, especially when graduations operate as tokens to invoke attitude.

5.2 Appraisal Theory

This chapter and the methodological framework used for the analysis of evaluative language draws particularly on two texts: J. R. Martin and White (2005) which outlines Appraisal Theory; and Hood (2010) which demonstrated the investigation of introductions to research articles using both Appraisal Theory and LCT. My work incorporating Appraisal Theory has been published in J. L. Martin (2012b), and this chapter revises the analysis and work presented there. It will also be published in J. L. Martin (forthcoming-a).

Appraisal Theory (J. R. Martin & White, 2005) provides insight into the interpersonal metafunction of the texts. It is concerned with how a writer (or speaker) approves or disapproves and talks up or talks down propositions. It identifies how they draw on a community of experience, assume or construct shared opinions, and enact identities both for themselves and for their audience. Appraisal Theory incorporates three systems, Attitude, Graduation and Engagement, of which I am using the first two. Attitude involves the examination of positive or negative construal through terms of affect (regarding emotions), judgements (of humans and human behaviour) and appreciations (the value or aesthetics of things). Graduation complements Attitude as it focuses on how meanings are up-scaled or down-scaled. This operates in two ways: focus identifies the prototypicality of a proposition and includes valeur and fulfilment, while force deals with intensification and quantification of propositions.

For my analysis I have drawn on the descriptions of Attitude and Graduation from J. R. Martin and White (2005) and Hood (2010) and used SysNetEditor (O'Donnell, 2007) to adapt the system network for Appraisal provided with the software. My working Attitude system network is represented in Figure 34. This system network was then used in UAM Corpus Tool (O'Donnell, 2011) for the coding of texts. It should be noted that while Attitude has been represented as a system network here, indicating choices between categories, it should more correctly be interpreted as a series of continuums in which an item may inscribe one category while invoking another, or even be double-coded.
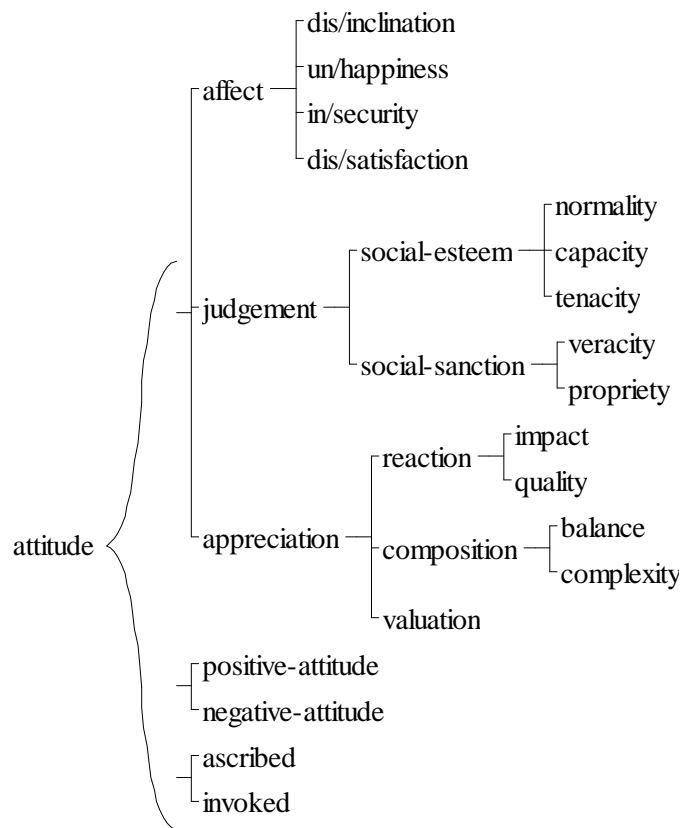
Figure 34. System network for attitude

For graduation I drew more directly on Hood's (2010, p. 105) system network. This provided added delicacy to assist in selecting between less fine categories (Hood, 2010). However, the analysis displayed in this chapter and the accompanying appendices will only distinguish between force and focus, the least delicate level of graduation. This enables the identification of graduation, particularly when attitude is invoked by a token, but maintains a focus on attitude.

5.3 Methodology

The analysis of evaluative language in the corpus took the form of an in-depth qualitative study which permitted the interpretive analysis of a small number of texts (Hood, 2010). The introductions to the six research projects were selected for analysis. The introduction was identified as the stage of text as labelled by the students, up to and including a methodology or aim statement about the research project, but before the first notational example is incorporated and discussed. This did not necessarily match with the section as labelled by the student.

Analysis was conducted with SysNetEditor (O'Donnell, 2007) and UAM CorpusTool (O'Donnell, 2011) as described above. The latter was then used to present the data in a number of formats. Firstly statistical analyses were generated, including corpus and text comparison statistics. These were exported into an Excel spreadsheet for formatting and interpretation. Secondly, formatted texts were produced to provide a visual representation of the analysis. Lastly, lists of attitudinal terms were generated.

The analysis in this chapter is represented with a combination of colour-coding, formatting and abbreviations in square brackets. Attitude is coded with affect in red, judgement in blue and appreciation in green. Graduations of force are italicised while those of focus are underlined. When bold is used in the presentation of examples in the course of this chapter, it indicates the particular attitudinal term under discussion. As the Attitude was predominantly positive and inscribed, only negative and invoked terms have been identified with superscript within the square brackets. The abbreviations used to indicate the different types of Attitude are displayed in Table 24.

Table 24. Abbreviations for attitude analysis

Attitude category	Attitude type	Abbreviation/symbol
affect	dis/inclination	[inc]
	un/happiness	[hap]
	in/security	[sec]
	dis/satisfaction	[sat]
judgement	normality	[norm]
	capacity	[cap]
	tenacity	[ten]
	veracity	[ver]
	propriety	[prop]
appreciation	reaction: impact	[imp]
	reaction: quality	[qual]
	composition: balance	[bal]
	composition: complexity	[comp]
	valuation	[val]
negative attitude		ˉ
Invoked attitude		i

This analysis takes a broad view of the attitudinal lexicon; that is, it focuses on what is being valued and how it is being valued rather than the precise lexicogrammatical realisations. Therefore negative terms which have been retracted or absented, such as "without sounding boring" or "free of clichés", have been treated as positive assessment. In analysing the attitudinal lexis of these texts, I have attempted to read them compliantly, with support from my brother as an insider informant. The categorisation I have made is thus as much as possible in keeping with the predominant values of the jazz program.

5.4   Attitude in the corpus

5.4.1   Introduction

Attitudinal terms of affect, judgement and appreciation occurred across the corpus of introductions of the six research projects. The analyses of the texts are presented in Appendices N, O, P, Q, R and S and the statistical information for the various attitude types in each text is presented in Appendix T. Judgement and appreciation formed the most important categories, together counting for 94 per cent (Table 25). The six introductions were broadly comparable in their use of affect, judgement and appreciation (Table 26).

Table 25. Instances of Attitude in Corpus of introductions

Attitude type	Instances	% overall
affect	16	7%
judgement	127	52%
appreciation	102	42%
TOTAL	**245**	

Table 26. Attitude types in six introductions

Attitude type	Bones		Deuce		Fender		Gibson		Kit		Steinway		AVG
affect	0	0%	0	0%	3	8%	3	7%	7	24%	3	8%	2.7
judgement	49	77%	18	53%	16	43%	19	44%	12	41%	13	34%	21
appreciation	15	23%	16	47%	18	49%	21	49%	10	34%	22	58%	17

Understanding the use of evaluative language involves three aspects: examining who or what are evaluated, how they are evaluated and who evaluates them. These three points will be variously examined in the following sections. Table 27 presents four categories of appraised people and objects for judgement and appreciation. The appreciation of people includes marked instances of inscribed appreciation as well as the evaluation of musical artefacts and skills which belong to the musician.

Table 27. Types of appraised

Appraised:	Focal musicians		Other musicians		Jazz, improvisation, technique		Other		TOTAL
Judgement	81	64%	44	35%	-	-	2	1%	127
Appreciation	54	55%	8	8%	35	35%	2	2%	99
TOTAL	**135**	**60%**	**52**	**23%**	**35**	**15%**	**4**	**2%**	**226**

Table 27 shows that the focal musicians and their associated artefacts are the main object of evaluation, counting for 60 per cent of judgement and appreciation. Significantly, the subjects of judgement are almost entirely musicians; the two exceptions are an invoked judgement of tenacity for the student writer and a negative judgement of propriety in "due to prejudices [prop⁻] against African American musicians". As they are the focus of the research projects, the appraisal of the focal musicians is significant. The other musicians appraised however form important points of contrast and comparison which enhance the status of the focal musician. The examination of Attitude will reveal how both musicians and other participants in the research projects are evaluated and constructed.

5.4.2 Judgement

The musicians other than the focal musicians who were appraised include specified or generalised musicians. Musicians may be described as belonging to one or more general categories: genre/era (jazz, bebop, pre-bebop, post-bop, modern); instrument (trombonist, saxophone player, drummer, pianist, brass player); or role (improviser, soloist, sideman, bassist). Appraisal of these generalised musicians includes negative judgement and other points of comparison for the focal musicians. For example, Steinway's research project begins with a question which attributes negative judgement and affect to "the jazz musician":

> Has the jazz musician's *continual* and insatiable [ten-] *desire* [dis/incl-] for *more* harmonic, rhythmic and melodic complexity [comp] been at the expense [ⁱprop-] of lyrical melodic creation [ⁱval] in improvisation?

By condemning an unspecified, perhaps quintessential, 'jazz musician', he avoids attacking specific respected musicians. He therefore sets up a straw-man to act as a foil for his advocated approach, and the eminent named musicians he places as its proponents. Similarly the second paragraph of Bones' introduction sets up a frame of values, with judgements of negative capacity of jazz trombonists who do not meet certain standards paired with positive judgements of other general musicians.

> Unfortunately [val-], due to the technical difficulties [val-] of the trombone, even those who are <u>considered to be</u> *world-class* [norm] jazz trombonists often **struggle** [cap-] to perform with the fluidity [bal] of the more **agile** [cap] pianists, saxophonists and guitarists that <u>seem to be</u> *abundant* [norm] in today's jazz scene.

Again the criticism is directed at unnamed musicians who stand in contrast to the focal musician who is then positively appraised:

> Of course, Mason is a *technician* [cap] on the instrument, being an experienced [cap] commercial [cap] player as well as an accomplished [cap] improviser.

The aggregation of positive capacity of the focal musician thus stands out from the preceding negative judgements of generalised trombonists.

The positive judgement of named musicians occurs when they are to be compared to the focal musician. Kit, for example, introduces the drummers who his focal musician listed as influences:

This list included Roy Haynes, Tony Williams, Elvin Jones, Philly Joe Jones and Jack DeJohnette, who have all been regarded as *innovators* [cap] in the development of jazz drumming. Each one of these individuals has/had their own approach [ⁱcap] to the drum kit as well as certain 'licks' and techniques that are associated with them.

As Kit's introduction only includes six judgements of the focal musician, the positive appraisal of musicians he is associated with adds to his general positive evaluation and his worthiness as a topic for research. Gibson also compares his focal musician with secondary musicians. These he explicitly evaluates with added intensification, and supports this positive portrayal with direct quotes of predominantly inscribed judgement:

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

The judgement of these two musicians also uses graduations of both force and focus to intensify and sharpen the evaluations. The implication of evaluating the secondary focal musicians to such a degree is that the focal musician is celebrated by association; if the focal musician is successful in comparison to established musicians, it suggests the musician is of equal calibre.

The evaluation of general or specific musicians functions to enhance the status of the focal musician by contrast or by comparison. This is clearest in Bones' text which makes significant effort to establish the young trombonist of the study. Table 28 pairs judgements of capacity of the focal musician, Mason, with judgements of other musicians. In the first pair, Mason's father's professionalism is echoed in the musician reaching a professional level at a young age. This reinforces and augments Mason's positive capacity. A skill requirement for brass players is set up in the second pair which Mason is then positioned as possessing. The next two pairs contrast the skill of jazz trombonists in general (negative capacity) with that of Mason in particular (positive capacity). The last is the only pairing in which the evaluation of Mason precedes the evaluation of other musicians, adding a further level of distinction to the positive capacity. The repetition and contrast add intensification and add to a prosody of positive capacity for Mason.

Table 28. Appraised pairs of capacity in Bones' introduction

Quality being judged	Appraised	+/-	Excerpt
Professionalism	Other musician	+	his father was a <u>professional</u> [cap] trumpet and trombone player
	Focal musician	+	Mason was performing at a *professional* [cap] *level* by the age of eleven
Command	General musicians	+	As a brass player in today's musical environment, it is *vital* that one has *complete* command of one's instrument [cap] in order to make a living.
	Focal musician	+ +	This command [cap] of *advanced* improvisational techniques […] Mason's command [cap] of the trombone allows him to perform on it as comfortably as he does on the bass trumpet.
Effort	General musicians	- +	even those who are <u>considered to be</u> *world-class* [norm] jazz trombonists often struggle [cap⁻] to perform with the fluidity [bal] of the more agile [cap] pianists, saxophonists and guitarists
	Focal musician	+	Mason's command of the trombone allows him to perform on it as comfortably [cap] as he does on the bass trumpet.
Difficulty/ease	General musicians	-	many trombonists have difficulty [cap⁻] keeping up with the *increasing* complexity […] of modern jazz […] *the few* modern trombonists often do not sound <u>entirely</u> at ease [cap⁻] with the material,
	Focal musician	+	he can easily [cap] hold his own [cap] alongside performers of any instrument.
Possessing technique	Focal musician	+	Of course, Mason is a *technician* [cap] on the instrument,
	General musicians	+	What sets Mason apart from the *vast number* of trombone-playing technicians [cap]

The pairing of evaluation as demonstrated in Bones' text is one way of enhancing the judgement of the focal musician. This is particularly clear as Bones makes greater use of judgement than the other texts. Table 29 presents the relative inscription and invocation of the two main types of judgement of the focal musicians. For judgements of normality, there is a clear preference demonstrated for inscription, with only a fifth of terms invoked, which remains consistent when Bones' data is excluded. However, for judgements of capacity the preference for invocation demonstrated by the rest of the corpus is distorted by Bones' significant usage of inscribed capacity. This is not solely due to the length of Bones' introduction (902 words), as Kit's introduction was of comparative length (1001 words).

Table 29. Inscription and invocation of judgements of focal musician including and excluding Bones

Judgements of focal musicians	Normality	Inscribed normality		Invoked normality		Capacity	Inscribed capacity		Invoked capacity	
Corpus	32	26	81%	6	19%	47	29	62%	18	38%
Excluding Bones	20	16	80%	4	20%	24	7	29%	17	71%

In appraising the focal musician of his study, Bones uses twelve judgements of normality, of which two are invoked, and 23 judgements of capacity, of which one is invoked. Bones' preference for capacity can be understood given the status of the musician of his study; as a young and unknown musician, he is not as distinguished as the other focal musicians who were studied. However, by emphasising his skill and talent with judgements of capacity, he suggests his worthiness for distinction and for study. Capacity is therefore positioned as a necessary precursor to greatness and recognition.

Deuce's introduction is a useful comparison to Bones' text as she studied the earliest of the focal musicians. It uses nearly equal amounts of normality and capacity to judge Ron Carter, but five of the nine judgements of capacity are invoked while all the judgements of normality are inscribed. This is consistent with the four other texts. The inscribed judgements of normality in Table 30 relate to the renown of the focal musician and the awards he has received. It must be acknowledged that the depiction of musicians by positive normality – as unique and special – to some degree infers positive capacity. Nevertheless, Deuce uses mainly inscribed normality to judge Carter; the two inscribed judgements of capacity include an indirect quote.

Table 30. Inscribed judgements of focal musician in Deuce's introduction

Excerpt with appraisal	Judgement type
Jim Hall describes Ron Carter as a fantastic listener	capacity
he is still an *exceptionally* active musician today	capacity
Carter is *highly* regarded in the jazz world	normality
Ron Carter is *widely* regarded as one of the great*est* bassists *in jazz history*.	normality
As one of the *most* in-demand bassists in the world,	normality
Since then he has been awarded three honorary Doctorates,	normality
Carter has won two grammy awards	normality
(grammy award) for Best Jazz Instrumental Group,	normality
Carter has also been awarded the Downbeat Magazine Jazz Bassist of the year	normality
Carter has also been awarded the Downbeat Magazine Jazz Bassist of the year	normality

Given the amount of positive evaluation used in the introduction – Deuce uses 97 per cent positive attitude and the number of attitudinal terms is approximately average for the five texts – it is somewhat surprising that the capacity of the musician is not explicitly foregrounded. The ascribed capacity which is used does not directly describe him as a good musician; instead it evaluates his abilities to listen rather than play, and emphasises his longevity and continuing active performance. The key way in which the skill of the musician is described, therefore, is through combinations of appreciation and graduation of

intensification. The invocation of positive capacity in Deuce's introduction is displayed in Table 31 and occurs in two consecutive sentences about Carter's bass line.

Table 31. Invoked judgements of focal musician in Deuce's introduction

Excerpt with appraisal	Judgement type
Carter's bass lines are beautifully [qual] crafted [bal]	capacity (inv)
with a *powerful* [imp] sense of shape [ᶦbal], direction [ᶦbal] and	capacity (inv)
they are as previously stated, *exceptionally* melodic [ᶦval].	capacity (inv)
His lines are *always* stunningly accurate [val]	capacity (inv)
His lines are … performed with a *wonderful* sound [qual] and *flawless* time [bal]	capacity (inv)

Evaluative language in Deuce's introduction establishes the validity of the focal musician as an object of study by invoking judgements of capacity and inscribing judgements of normality. This predicates the knowledge claims of the musical analysis by suggesting that the techniques the musician uses are worthy of imitation as the artefacts of a respected musician. This is further explored in the following chapter.

In summary, while the judgement of the focal musicians in the introductions is important for establishing their validity as an object of study, this judgement is frequently enhanced or contrasted with the judgement of other specific instrumentalists, or nameless generalised musicians. The contrast in the use of inscription and invocation between the description of established musicians and a young, unknown musician suggests that skill, indicated with judgements of capacity, is a necessary precursor to greatness, indicated with judgements of normality. The following section will more closely examine the appreciation of musical artefacts associated with the focal musicians.

5.4.3 Appreciation

This section examines the different types of Appreciation as used across the six introductions in the corpus. It therefore takes the three sub-types of Appreciation individually and situates the instances of their use within the limited context of the clause or clause complex in which they occur to identify the appraiser and appraised. Appreciation is useful for revealing which aspects of music and performance are being appraised by the students and what characteristics are valued.

5.4.3.1 Reaction

As displayed in Table 32, the use of reaction in the corpus is somewhat limited, which may differ from unconsciously held expectations about writing about music, as listening to music involves emotional response. In the majority, reactions appraise the music or sound

of the focal musician; that is they tend not to appreciate specific aspects or artefacts of the musician's performance, but a more abstract designation of "his sound" or "his music". This represents an amalgamation of technique, instrument, timbre and note choice which is particular to the musician and draws on the ontology of music as something which is possessed and individual.

Table 32. Instances of reaction in introductions

Reaction	Bones	Deuce	Fender	Gibson	Kit	Steinway	TOTAL
Impact	1	1	4	0	2	0	8
Quality	1	2	2	1	5	2	13

Reactions of impact are used in four of the six introductions and are displayed in Table 33. J. R. Martin and White (2005, p. 57), following the suggestion of Suzanne Eggins, relate the three sub-types of appreciation to mental processes. They describe reaction as associated with emotive and desiderative processes. In the corpus, rather than drawing on emotion in the reactions of impact, the emphasis is instead on what is noticeable, and what caused a reaction, without specifying what that reaction might be.

Table 33. Reactions of impact in the introductions with excerpts

Scale	Student	Appreciation	Excerpt
high	Bones	impressive	Despite his **impressive** [imp] musical resume and his talent [cap], Mason is a relative unknown [norm⁻] in the jazz world.
	Deuce	powerful	Carter's bass lines are beautifully [qual] crafted [bal] [ⁱcap], with a ***powerful*** [imp] sense of shape [ⁱbal], direction [ⁱbal] [ⁱcap]
	Fender	hit	His continuous flow of ideas without stopping [comp] really **hit** [imp] me.'
	Fender	revelation	This is the core concept behind the sheets of sound model, which was a **revelation** [imp] for Holdsworth
	Gibson	noteworthy	what I find to be particularly **noteworthy** [imp] is the space that can be heard in his playing.
low	Fender	What stands out	**What stands out** [imp] is his ability to create seemingly endless streams of notes without ever sounding boring [imp] or clichéd [val] [ⁱcap].
-ve	Gibson	well-worn	Instead what can be heard are patient [val], interactive improvisations, free of flashiness [comp] and **well-worn** [imp] clichés [val].
	Fender	boring	What stands out [imp] is his ability to create seemingly endless streams of notes without ever sounding **boring** [imp] or clichéd [val] [ⁱcap].

Graded on a scale, two of the appreciations are retracted negatives, two are low positive, and the remaining four are median-high positive terms. The negative assessment is

retracted; both Fender and Gibson infer that their focal guitarists' playing is interesting and original by denying undesirable reactions. Both instances augment preceding positive evaluation by countermanding what may be perceived as a negative consequence of the style of playing under discussion. The two guitar students also use appreciations of low impact in "what stands out" and "noteworthy". They both operate to signpost subsequent positive evaluation of the musicians' generalised playing. Gibson's use of "noteworthy" also explicitly presents himself as the appraiser, inferring that others may disagree. By contrast, Fender's use of "what stands out" suggests that any listener would share this reaction and notice the same qualities.

The remaining appreciations vary in what they appraise, and what sort of reactions they embed. The final two appreciations of reaction: impact in Fender's introduction, "hit" and "revelation" are perhaps the strongest of the four he uses, but do not appraise the focal musician at all. Instead they describe the reactions of the focal musician and a journalist, with a direct citation, to Coltrane's 'sheets of sound'. This is the secondary focus of the paper: the focal musician's adoption and adaptation of this effect. Again, though, they are not imbued with particular emotion but instead relate to surprise with perhaps some inferred satisfaction.

The last reaction: impacts occur in Deuce and Bones' introductions. They are more specific in what they appraise about the focal musician. Deuce describes her focal musician's bass lines as having "a ***powerful*** [imp] sense of shape, direction". While the bass lines are commonly appreciated in her introduction and invoke judgement of capacity on the bass player, it is interesting that what is appraised is the *sense* of shape and direction; the evocation of form is appraised rather than the form itself. Again this is embedding a strong reaction without engendering specific emotion. The appreciation of impact in Bones' introduction appraises the focal musician's "**impressive** [imp] musical resume". While this too connotes surprise in some measure, it also indicates more explicit satisfaction than the other terms. This appreciation occurs in a context of counter-expectancy, signalled by "despite":

> Despite his **impressive** [imp] musical resume and his talent [cap], Mason is a <u>relative</u> unknown [norm⁻] in the jazz world.

It therefore does not appreciate specific aspects of the focal musician's playing, but presumably its diversity, prolificacy and quality.

Reactions of quality are used in all six introductions, as displayed in Table 34. In Fender and Deuce's text they typically relate to aesthetics and approbation of the focal musician's music. Gibson's appreciations similarly aesthetically evaluate the musician's improvisations and sound. However, they are more ambiguous in their positiveness, include invocations and again a retracted negative assessment in "without the feeling that anything has been

lost". It is perhaps most significant that all of these terms in Gibson's text come from direct, attributed citations. Quotes have been included in the appraisal analysis as they frequently contribute to evaluation, and that evaluation may contribute to the reason for their selection by the student. Given the description of the performance, the ambiguity and restraint of the expression reflects the ambiguity and restraint of the guitar playing. The nine appreciations described so far therefore aesthetically value the focal musicians' playing in generalised terms.

Table 34. Reactions of quality in the introductions with excerpts

Invoked	Student	Appreciation	Excerpt
	Deuce	beautifully	Carter's bass lines are **beautifully** [qual] crafted [bal] [ⁱcap],
	Deuce	wonderful sound	His lines are *always* stunningly accurate [val] [ⁱcap] and performed with a ***wonderful*** sound [qual] and *flawless* time [bal] [ⁱcap].
	Fender	unmistakable	Holdsworth's playing is characterised by his **unmistakable** [qual] sound [ⁱcap],
	Fender	brilliance	Conversely, there are those from both schools who have realised the *unfathomable **brilliance*** [qual] that surrounds his music [ⁱnorm].
invoked	Gibson	casual	This approach as explained by Troy Collins (2006) results 'in a genteel [val] bout of **casual** [ⁱqual], open-ended exploration of familiar themes',
invoked	Gibson	without the feeling that anything has been lost	With one guitar, Frisell distils the essential harmonies of a quintet and delivers them **without the feeling that anything has been lost** [ⁱqual] [ⁱcap].
	Gibson	appealing	a rich [comp] sound that's **appealing** [qual], ethereal [qual] and *often* ambiguous [qual].
	Gibson	ethereal	a rich [comp] sound that's appealing [qual], **ethereal** [qual] and *often* ambiguous [qual].
	Gibson	ambiguous	a rich [comp] sound that's appealing [qual], ethereal [qual] and *often* **ambiguous** [qual].
	Steinway	impersonal	Although their melodies may have *often* been **impersonal** [qual⁻] to the particular song,
	Steinway	improvisation can hardly be distinguished from the pre-composed melody	Improvising the Song encompasses a *number* of different factors, whose aim is to present a *total* [bal] composition; a performance in which the **improvisation can hardly be distinguished from the pre-composed melody** [qual].
	Bones	impressive	This command [cap] of *advanced* [val] improvisational techniques coupled with a *strong* sense of musicality [cap] makes him an **impressive** [qual; ⁱnorm] musician to behold
invoked	Kit	showcased	These new directions included two more solo albums, […], which **showcased** [ⁱqual] Stewart as a bandleader as well as a competent [cap] writer.

Steinway includes a contrasting pair of appreciations of reaction: quality in his introduction. One alludes to undesirable qualities of generalised musicians while the second proposes

desirable qualities which would result from his advocated approach. These appreciations are therefore a little more context-dependent than the others but nonetheless inscribe aesthetic qualities of improvisations and endorse the values of the text.

Kit and Bones' use of reactions of quality are notable for appreciating the musicians themselves: one is "showcased" as a bandleader, while the other is an "impressive musician to behold". While in the first, the appreciation is invoked, in the second example the inscribed appreciation invokes positive judgement of normality on the musician. They both reflect an important aspect in the evaluation of performances: while judgement is more typically used for human behaviour, in performance that behaviour can shift to be an aesthetically appraised object in itself. Appreciation can therefore transfer from the artefacts of performance (a recording, song, improvisation) to the enactment of that performance, and to the enactors themselves. Both 'showcased' and 'impressive' allude to the musicians' status as something to be enjoyed, and something which has inherent social value.

Appreciations of reaction in the corpus provide appreciation of a generalised notion of the focal musicians' playing. The central preoccupation of reaction: impact in the introductions of the corpus appears to be one of surprise. The valuation of standing out and creating an impact is emphasised over particular emotion or desiderative effect. Appreciations of reaction: quality largely evaluate the performances of focal or general musicians with the marked exception of two instances of appreciation of the focal musicians. Although the sample size is quite small, there is no discernible trend of aesthetic values; rather the qualities of being surprising and appealing are generally valued.

5.4.3.2 Composition

The use of appreciations of composition is slightly more significant than those of reaction in the introductions of the corpus (Table 35). As they relate to perception (J. R. Martin & White, 2005), they reveal the aspects of music being identified by the students. One noticeable characteristic of the relative use of compositions is that four of the six students display slight preference for either balance or composition. This preference accords with an intuitive, somewhat stereotypical, understanding of the values, priorities and roles of the students according to the instruments they play.

Table 35. Appreciations of composition

Composition	Bones	Deuce	Fender	Gibson	Kit	Steinway	TOTAL
Balance	1	6	1	0	1	4	13
Complexity	1	0	3	5	0	2	11

The two texts which apply significant use of composition: balance belong to Steinway and Deuce. Bones, Fender and Kit all include one instance of balance each, while Gibson does

not use any. Consequently, the main appraised objects are melodic composition and bass lines as the foci of Steinway and Deuce's texts respectively. As they are a pianist and a bass player, it seems congruent for balance to be valued by the two students. Steinway's text advocates lyrical improvisations; that is, improvisations constructed with the phrasing of a vocal song. The three positive appreciations of balance occur in separate sentences which state the aims of the text, highlighting their importance. Deuce emphasises the role that the bass plays in establishing a harmonic foundation and so providing balance for the ensemble. The instances of balance in her introduction all operate to praise the bass lines of the focal musician, thereby invoking positive judgement of capacity on him.

The appreciations of balance from the corpus are displayed in Table 36 and centre around two semantic themes: congruence, and form. Those which relate to congruence include 'logical', 'appropriate' and 'compl[e]ment'. These indicate how parts fit together and how they make sense in the context, with positive assessment of how well they do so. Fender's use of 'logical' emphasises the importance of the commitment of the player, irrespective of harmonic context. Music is thus not presented as a distinct, non-negotiable set of rules about what does and does not work together. Rather, the importance of agency and the performer is emphasised in giving the music meaning. This differs from Deuce's description of "appropriate note choice" which suggests a right/wrong binary. Similarly, "flawless time" suggests a perfection due to suitability to its setting as well as internal (in)completeness. Kit draws on a direct quote in focusing on how not parts but musicians complement each other. Although differing in emphasis, they all relate to selections – whether of notes or musicians – hanging together in a beneficial way. Two terms in Steinway's introduction, 'lacking' and 'total', express congruence through completeness. They contrast negative assessment in 'lacking', applied to musicians' improvisations, with the positive assessment of '*total* composition' which is presented as the result of the advocated approach. This pairing appears to be a pattern in evaluation in Steinway's introduction. 'Lacking' occurs in the context of a concession to those criticised, while in itself adding to the criticism by suggesting the improvisations are incomplete. By contrast, 'total' is significantly emphasised in the original text with italics, intensifying it as a desirable quality. It occurs as part of a statement as to the aim of the advocated approach, suggesting that it considers all the factors for a desirable composition.

The final compositions of balance relate to the representation of form and include appreciations from Steinway, Deuce and Bones' introductions. Steinway uses 'lyrical' twice – once the positive assessment is invoked, signalled by the token of "promote", and the second time it is inscribed in contrast to the negative valuation of "detriment". Both instances occur in aim statements for the paper. As noted above, 'lyrical' describes a type of composition or manner of playing in which the melody and phrasing mimics the compositional qualities of singing, even if it is neither sung nor has lyrics. This form is therefore presented as a preferable characteristic of improvisation. Deuce's compositions of balance relate to a more concrete analogy of music; she describes the bass line as being "crafted" and providing a "sense of shape [and] direction". At the same time, Bones attributes "fluidity" to non-trombonists, and writes that trombonists struggle to attain this

characteristic in their playing. These draw on the analogy of music as a physical object which is constructed with skill, invoking judgements of capacity for the corresponding musicians as artisans.

Table 36. Appreciations of composition: balance

Theme	Student	Appreciation	Excerpt
congruence	Fender	logical	The general idea is that any consonant sound played with conviction can sound **logical** [bal] in spite of the harmony.
	Deuce	appropriate	It is further developed with **appropriate** [bal] note choice and the construction of tension and release and momentum throughout the bass line
	Deuce	flawless time	His lines are […] performed with a *wonderful* sound [qual] and ***flawless* time** [bal] [ⁱcap].
	Kit	Compl[e]ment	"I tried to come up with interesting [val] combinations of musicians whose abilities would **compliment** [bal] each other"
	Steinway	lacking	Although their melodies may have *often* been impersonal [qual⁻] to the particular song, their sense of rhythm [cap], their knowledge of harmonic progression and superimposition [cap], as well as the spirit in which they played [cap] *often* made up for what else may have been **lacking** [bal⁻].
	Steinway	total	Improvising the Song encompasses a *number* of different factors, whose aim is to present a ***total*** [bal] composition;
form	Steinway	lyrical	The intention of this paper is to examine and promote *new* [ⁱval]*, creative* [ⁱval] *and* **lyrical** [ⁱbal] melodies in improvisation,
	Steinway	lyrical	this paper aims to determine whether *constant* innovation can be a *detriment* [val⁻] to **lyrical** [bal] and song-specific melodic creation.
	Deuce	fundamental	the bass line plays an important [val] and **fundamental** [bal] role.
	Deuce	crafted	Carter's bass lines are beautifully [qual] **crafted** [bal] [ⁱcap],
	Deuce	sense of […] direction	Carter's bass lines are beautifully [qual] crafted [bal] [ⁱcap], with a *powerful* [imp] **sense of** shape [ⁱbal], **direction** [ⁱbal] [ⁱcap]
	Deuce	sense of shape	Carter's bass lines are beautifully [qual] crafted [bal] [ⁱcap], with a *powerful* [imp] **sense of shape** [ⁱbal], direction [ⁱbal] [ⁱcap]
	Bones	fluidity	even those who are considered to be *world-class* [norm] jazz trombonists often struggle [cap⁻] to perform with the **fluidity** [bal] of the more agile [cap] pianists, saxophonists and guitarists

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Table 37. Appreciations of composition: complexity

Student	Appreciation	Excerpt
Steinway	complexity	Has the jazz musician's *continual* and insatiable [ten⁻] *desire* [dis/incl⁻] for *more* harmonic, rhythmic and melodic **complexity** [comp] been at the expense [ⁱprop⁻] of lyrical melodic creation [ⁱval] in improvisation?
Steinway	monotony	jazz improvisation has faced an ongoing struggle [ten] against **monotony** [comp⁻].
Bones	complexity	many trombonists have difficulty [cap⁻] keeping up with the *increasing* **complexity** [comp] of harmony, rhythm, and the larger intervallic structures that characterise much of 'modern' jazz.
Fender	complicated	– it would seem his music is *too* **complicated** [comp⁻] for most rock audiences and '*too* rock' for *most* jazz audiences.
Fender	intricate	his amazing [norm] ability [ⁱcap] to create **intricate** [comp] 'sheets of sound' on an instrument that does not easily lend itself to doing so [ⁱcap].
Fender	continuous flow of ideas without stopping	His **continuous flow of ideas without stopping** [comp] really hit [imp] me.'
Gibson	none of the instrumental pyrotechnics	This recording contains **none of the instrumental pyrotechnics** [comp⁻] found in the recordings of Frisell's jazz guitar contemporaries
Gibson	free of flashiness	Instead what can be heard are patient [val], interactive improvisations, **free of flashiness** [comp] and well-worn [imp] clichés [val].
Gibson	technical virtuosity	His improvisations do not employ rapid licks or **technical virtuosity** [comp],
Gibson	less dense	His unique [val] approach [ⁱnorm] results in a *less* **dense** [ⁱcomp] sound than is *usually* associated with the more conventional jazz guitar approach.
Gibson	rich	His mastery [cap] of elongated notes and seemingly infinite decays creates a **rich** [comp] sound

Compositions of complexity are present in four of the six texts, and include instances of the word "complexity" and related forms. Both Steinway and Bones attribute complexity to jazz. Steinway implies that the desire for complexity in jazz originated in the bebop movement of the 1940s as a move away from "monotony", another term of composition: complexity. He therefore again establishes two contrasting forms, but this time they both embed negative assessment. Bones, however, presents complexity as a characteristic of modern jazz. Complexity itself is therefore established in these texts as a preoccupation of jazz, whether desirable or not. This tension is indicated in Fender's usage when he describes his focal musician's fusion music as "*too* **complicated** [comp⁻] for most rock audiences and '*too* rock' for *most* jazz audiences." In his usage the negative assessment is attributed to an external audience. Although Fender only uses three appreciations of inscribed complexity, this forms an important characteristic. The other two terms are used to directly describe "sheets of sound" which in turn is a term originally used to characterise "the rapid, sweeping lines, in which individual pitches are indistinguishable, played by John Coltrane from the late 1950s" ("Sheets of sound,"). That Fender and Gibson, as jazz

guitarists, prioritise complexity in improvisation accords with the general representation of guitarists. However, Gibson's focus on complexity, unlike Fender, is not to embrace it but to laud its absence with retracted negative assessment. These three appreciations convey a negative assessment on fanciness in improvisation. The final two present a somewhat contradictory picture evoking fullness by describing the focal musician's sound as both "less dense" and "rich". Unlike Gibson's use of reaction: quality, only the final of these compositions is from a quote. The student thus continues his trend of foregrounding absence over presence.

Appreciations of composition therefore relate to more structural elements of music, and in particular foreground its constructed nature and analogies of physical form. Steinway and Deuce, with their focus on melodies and bass lines, used compositions of balance more than the other texts, while Fender and Gibson, as jazz guitarists, focussed on complexity in improvisation. Despite the limited nature of the data, a number of themes can be observed: compositions of balance centre on congruence and form, while compositions of complexity focus on complexity, fanciness and fullness.

Although far from conclusive, the differential on complexity between instruments is suggestive of future questions for study of discursive differences between instruments. If there is a tendency to draw on certain types of appreciation in discussing certain instruments, making this explicit may help students to control their evaluation, and to challenge values. It also facilitates the identification and evaluation of when exceptional players defy the typical roles of their instruments.

5.4.3.3 Valuation

Valuation encodes "a socially referenced worth, value, significance or usefulness" (Hood, 2010, p. 114) and tends to be a favoured form of evaluation in academic discourse (Hood, 2010). It is therefore useful for the investigation of socially established values in Jazz Performance. Valuation was a significant form of evaluation in the introductions of the corpus, as displayed in Table 38. It was the largest subtype of appreciation in each of the texts and counted for 40-73 per cent of terms of appreciation in each introduction.

Table 38. Instances of appreciation: valuation

	Bones	Deuce	Fender	Gibson	Kit	Steinway	TOTAL
Valuation	11	6	8	9	8	14	56

Appreciations of valuation are of particular interest in examining discipline-specific language as it is particularly sensitive to field (J. R. Martin & White, 2005). The valuation used across the six introductions addressed a number of themes (in the non-linguistic sense); these themes are displayed in Table 39 with examples, while the complete list is in Appendix U. While none of the themes identified included valuations from all six texts, each text included valuations addressing a number of these themes.

Table 39. Themes in appreciations of valuation

Themes	Examples of valuation
musical	melodic, modern, lyrical melodic creation
value	special, vital, great, creative, detriment
importance	important, importantly, unimportant
originality	radical, new, innovative, clichés, unique
popularity	well known, celebrated, all-star, underappreciated
skill	virtuosic, difficulties, advanced

The first theme identified contains four musical terms, three of which include the term "melodic". All four instances invoked positive assessment. In Deuce's text the invocation is signalled with graduations of intensification; twice she describes her focal musician's bass lines as being "*exceptionally* melodic". The second category includes a range of terms of both positive (special, creative, interesting) and negative (degradation, detriment, limited) assessment which embed value but without an overarching theme. The third category is that of importance (Table 40), clearly manifested in the various forms of the term "important" in four of the six texts. Unsurprisingly, these terms are used to emphasise focal points in each of the texts; the hypertheme of Deuce's text highlights the status of the bass line; Steinway describes characteristics of jazz, and relates the key concepts to harmony and melody; Kit chooses to emphasise that the innovations in jazz drumming were progressively and interactively developed; and Gibson evaluates various features of his focal musician's playing. As Hood (2010) observed, these designate socially held values, but perhaps also involve a direction to the reader of what to prioritise.

Table 40. Valuations of importance

Student	Excerpt
Deuce	the bass line plays an **important** [val] and fundamental [bal] role.
Steinway	characteristics of one may be inconsistent [val⁻] or **unimportant** [val⁻] to another.
Steinway	Improvisation, although evident in other styles of music, is considered an **important** [val] element of jazz
Steinway	This concept begins *most* **importantly** [val] with a song's original melody.
Steinway	A song's harmony is an **important** [val] determinant for its conveyed emotion.
Kit	It is **important** [val] to understand that these sounds weren't *suddenly established.*
Gibson	Of course there are *many* things to consider, not least his use of effects, choice of instrument (Fender Telecaster), and *most* **importantly** [val], his rhythmic approach.
Gibson	Whilst *all* these features are of *great* **importance** [val],

The final three themes are suggestive of the values of jazz performance: popularity, skill and originality. Terms of popularity characterise the work of the musicians by its status in the musical community. They also include however, negative terms whereby the focal musicians are not held to be suitably appreciated:

Bones:
he has **yet to <u>truly</u> gain the acknowledgment** [val⁻] he deserves [cap].

Fender:
In my opinion Holdsworth has been ***underappreciated*** [val⁻] by many

These are again instances wherein it is not the character of the musician being judged, but how they are socially valued, and thus appreciation is used. Another category is that of skill; six instances of three terms, "difficulty" "advanced" "virtuosic", occur in two texts. Bones emphasises the difficulties of the trombone, thereby implying positive capacity of his focal musician for overcoming them, and at the same time describing his technique as "advanced". Fender twice describes his focal musician's technique as "virtuosic", again invoking positive capacity.

The most important of the themes identified appears to be originality, with thirteen valuations occurring in four of the six texts. The two texts which do not involve valuations of originality are Deuce's, which focuses on a long-established and traditional bass player, and Bones', which focuses on a young up-and-coming musician but which uses valuations relating to skill and value.

Table 41. Valuations of originality

Student	Excerpt
Steinway	The more academic approach of bebop, however, with all its **radical** [val] innovations [val] of harmony, rhythm and chromaticism,
Steinway	The more academic approach of bebop, however, with all its radical [val] **innovations** [val] of harmony, rhythm and chromaticism,
Steinway	The intention of this paper is to examine and promote ***new*** [ⁱval], *creative* [ⁱval] *and lyrical* [ⁱbal] melodies in improvisation
Steinway	**not <u>merely</u> *reproductions or alterations*** [ⁱval] of a song's original melody.
Kit	Within the <u>Jazz tradition</u>, *many* musicians have shaped the music by introducing new concepts and techniques to create sounds that have been ***innovative*** [val].
Kit	this trio album included the **unusual** [val; ⁱnorm] combination of Larry Goldings on Organ and Kevin Hays on piano [ⁱcap].
Kit	the musical influence that drummers have on each other is *immense* because **<u>no other instrument has the same capabilities</u>** [val].
Gibson	Instead what can be heard are patient [val], interactive improvisations, free of flashiness [comp] and well-worn [imp] **clichés** [val].
Gibson	His **unique** [val] approach [ⁱnorm] results in a *less* dense [ⁱcomp] sound than is *usually* associated with the more conventional jazz guitar approach.
Gibson	this research project is <u>purely</u> concerned with the **unique** [val] ways [ⁱnorm] in which Frisell conveys harmony to the listener whilst soloing.
Fender	Holdsworth's playing is characterised by his unmistakable [qual] sound [cap], *virtuosic* [val] and **innovative** [val] technique [ⁱcap]
Fender	What stands out [imp] is his ability to create <u>seemingly endless streams</u> of notes <u>without ever</u> sounding boring [imp] or **clichéd** [val] [ⁱcap].

Both Gibson and Fender again turn the negativity of a term, 'cliché', into a positive by retracting or otherwise absenting the negative assessment, paired with previously considered appreciations. The remaining negative terms "reproductions or alterations", invoked with the valeur of "merely", in Steinway's text are similarly retracted. Therefore originality is uniformly praised as a worthy characteristic, with varying intensity. A secondary theme in these texts is also individuality, expressed with "unique" and Kit's emphasis on the distinctiveness of drums.

Valuation can be positioned topographically as closer to judgement than reaction or composition (Hood, 2010). In the themes identified above, connections can be drawn between the basis of valuation and the sub-types of judgement. Skill is thus clearly aligned with judgement of capacity as the appreciations themselves act as tokens of judgement. Originality and popularity, however, can be connected to judgements of normality. These connections are reinforced with the use of related terms to express inscribed judgement, such as innovative/innovator and virtuosic/virtuoso, or the use of "unique" and "great" to appraise both the musicians and the music. The connotation of normality through appreciation is interesting as the introductions included almost twice the judgements of capacity of normality. At the same time, however, many of the appreciations of musical objects invoked judgement of capacity on the musicians.

5.4.4 Affect

The use of affect is minor throughout the corpus. It is used in the introductions of four of the six research projects (Table 42), averaging 2.67 instances of affect per text. The two main categories of affect are dis/inclination and dis/satisfaction. Their use in conjunction with other attitudinal terms plays a significant role in setting up preoccupations of the texts. They also indicate significant participants in the texts.

Table 42. Instances of affect in the introductions

Affect type	Bones	Deuce	Fender	Gibson	Kit	Steinway	Avg	Total
dis/inclination	0	0	3	0	4	1	1.33	**8**
un/happiness	0	0	0	0	0	0	0.00	**0**
in/security	0	0	0	0	1	0	0.17	**1**
dis/satisfaction	0	0	0	3	2	2	1.17	**7**

The instances of affect in Fender and Gibson's introductions as well as one in Kit's, as displayed in Table 43, all position the student writer as the emoter. While Fender and Kit use affects of inclination and Gibson uses affects of satisfaction, they are all mental processes or nominalised forms of mental processes. Fender and Kit use affects of inclination to relate the purpose of the text. Fender uses two desiderative mental processes ('I hope' and 'I want') and a nominalised grammatical metaphor of a mental process ('intention'). The first significantly occurs in the hypertheme of the research

project, stating the aim of the paper and importantly basing it on his own ambitions. Kit's inclination is more subtle and as a passive process his status as emoter is implied or omitted. Again it is through a desiderative mental process, although the beneficiary of this affect is not specified; instead an abstract understanding exists to be improved. In all four examples, there is no specific trigger for the affect; rather the affect itself is trigger for the study and its ancillary actions.

Table 43. Affects with student as emoter

Affect type	+/-	excerpt
Fender		
Dis/inclination	+	Throughout this study I **hope** [dis/incl] to gain knowledge about Holdsworth's sheets of sound ability [cap] with the intention [dis/incl] of incorporating this sound into my own playing.
Dis/inclination	+	with the **intention** [dis/incl] of incorporating this sound into my own playing.
Dis/inclination	+	I **want** [dis/incl] to discover what systems exist in his playing, how they are combined with a guitar-specific approach and how he executes them.
Kit		
Dis/inclination	+	With this knowledge it is **hoped** [dis/incl] that a *better* understanding of Stewart's style will be attained, as many great [cap] drummers and musicians have said that to truly understand an individual's sound, one must first investigate their influences.
Gibson		
Dis/satisfaction	+	My **interest** [dis/sat] in Bill Frisell was sparked *sometime ago*, when I first came across the album Bill Frisell, Ron Carter, Paul Motian.
Dis/satisfaction	+	It was not only the collection of tunes I found **intriguing** [dis/sat], but the way in which they were interpreted.
Dis/satisfaction	+	My *fascination* [dis/sat] with this particular album has led to the question that initiated this research project, namely, why does Bill Frisell sound *so unique* [norm]?

The instances of affect in Gibson's text relate to satisfaction. He is positioned as the emoter through possessive and first person pronouns. All three are triggered not by the musician but by the album which served for him as an introduction to the musician. Gibson's emotional response is therefore positioned to the artefact, the musical object. The first affect in Gibson's text, 'my interest', occurs in the hypertheme position of the text. As an initial introduction, it is restrained in its enthusiasm and is triggered by his first encounter with the album of the study. The second up-scales the interest to intrigue, this time triggered by the characteristics of the album. The last up-scales again to fascination in the hypertheme of the second paragraph which poses the underlying research question; by extension, therefore, the study is aimed to explain his response to the album.

Kit's text, despite being one of the longest at 1001 words, included the least amount of attitude, with only 29 instances. However, it made the greatest use of affect, with seven instances. As discussed, one of these included the student as the emoter; the rest were direct quotes from the focal musician of the study and thus positioned him as the emoter. While Kit's emotions are hidden through a passive clause, the musician's are foregrounded with first person processes of satisfaction, inclination and security (Table 44). Only the first two relating to satisfaction can be described as having triggers; the first conveys his satisfaction with certain drummers while the second conveys his enjoyment of playing with a particular musician. The rest relate to his inclination, also through mental processes ('wanted' 'like'), as well as an attribute ('to be free') and a modal adjunct ('hopefully').

The musician is therefore foregrounded as an explicit emoter and positioned as able and authorised to speak to his own motivation and emotion. By contrast the student's presence, and his emotion, is made less visible. The student hides his presence and his authority but promotes the musician's.

Table 44. Musician emoter of affect in Kit's introduction

Affect type	+/-	excerpt
Kit		
Dis/satisfaction	+ve	I am certain that the influence of some of my **favourite** [dis/sat] drummers can be heard (in my own playing) and I personally know exactly when it occurs in a given moment' [[i]cap]
Dis/satisfaction	+ve	'I **loved** [dis/sat] playing with Maceo and it was a great [val] experience for me,' Stewart states
Dis/inclination	+ve	I **wanted** [dis/incl] to do some other things, to be free [in/sec] to pursue some new directions and hopefully [dis/incl] grow musically as a result.'
In/security	+ve	I wanted [dis/incl] to do some other things, to be **free** [in/sec] to pursue some new directions and hopefully [dis/incl] grow musically as a result.'
Dis/inclination	+ve	I wanted [dis/incl] to do some other things, to be free [in/sec] to pursue some new directions and **hopefully** [dis/incl] grow musically as a result.'
Dis/inclination	+ve	He states, 'I don't lead bands very often, maybe not as often as I'd **like** [dis/incl], but in doing all these CDs I tried to come up with interesting [val] combinations of musicians whose abilities would compliment [bal] each other and I wrote or chose material with them in mind.'

The final instances of affect occur in Steinway's introduction (Table 45). In this text, affect operates to problematise certain improvisational approaches. Unlike the other texts, his affects have non-specific emoters; that is they are attributed to general actors. The first affect is of inclination and occurs in the opening question and thus in the hypertheme. As part of a noun group, it embeds the proposition that the jazz musician continually and insatiably desires complexity. The term's negativity is reinforced by the negative judgement of tenacity preceding it in "continual and insatiable". This affect is therefore important as it is the cause of the problem that the research project seeks to address. This is reinforced with the second affect in the opening sentences of the second paragraph. Again it uses a

nominalised form, further graduated with force with 'widespread' to embed the proposition that listeners and jazz musicians are frustrated. The emoters of these two affects are therefore jazz musicians. Jazz musicians therefore both inflict and suffer from frustration. These two affects are also the only negative ones in the corpus of introductions. The trigger attributed to the frustration is disregard and over-concentration, which are nominalisations without specified agency; the participant of the previous sentence is "jazz improvisation", an even more general and non-human entity. The first though has no trigger and the desire is not caused by anything, nor are any motivations for it attributed.

The last affect is also one of satisfaction, but turns the previously negative "desire" into a positive attribute for "desired effect". The emoter is not specified but is presumably the improviser who desires the effect. The trigger is also abstract – the origin of the desire is not questioned, rather what actions are required (replicating or avoiding intervals, rhythms and tonalities in improvisation) in order to satisfy it. Steinway's text therefore places improvisation – with its motivations and frustrations – as both the result of human wants, and a way of placating that desire.

Table 45. Affect in Steinway's introduction

Affect type	+/-	excerpt	Emoter	Trigger
Steinway				
Dis/inclination	-ve	Has the jazz musician's *continual* and insatiable [ten⁻] ***desire*** [dis/incl⁻] for *more* harmonic, rhythmic and melodic complexity [comp] been at the expense [ⁱprop⁻] of lyrical melodic creation [ⁱval] in improvisation?	Jazz musician	
Dis/satisfaction	-ve	An *overwhelming* disregard [prop⁻] of a song's individual components, and *over-concentration* [ten⁻] on its harmonic progression alone, has, *at times*, caused *widespread* **frustration** [dis/sat⁻] amongst listeners and jazz-musicians alike.	listeners and jazz musicians	disregard & over-concentration
Dis/satisfaction	+ve	Through analysis of its intervals, rhythms, and tonalities, for example, the improviser can establish a starting point for improvisation, choosing to either replicate those intervals, rhythms, and tonalities or to avoid them for their **desired** [dis/sat] effect.	[improviser]	effect

Although the use of affect is limited in these texts, its use is important in contributing to the research warrant of the texts. In Gibson and Fender's introductions, the affect explicitly articulated the emotions of the writers, thereby setting up the texts as ways to satisfy or explain them. In Kit's introduction, the student was backgrounded from expressing similar intentions, but the musician was foregrounded as an authority on his own motivation, with

the prerogative to express it. In Steinway's text, the only negative affects of the corpus set up the problematic of the text while a positive attribute seeks to resolve it.

The affects primarily use satisfaction and inclination with one instance of in/security. What is noticeable is that there are no instances of un/happiness across the corpus; this was further confirmed in the analysis of two whole texts and some expert texts, in which the only possible affect of happiness is by a trumpeter, emotively describing the sound of his playing:

> Marsalis states (in reference to the second example's playing style), "now I have the big four, so when I phrase [the melody], I'm gonna make it sound like me and I'm gonna play with another entire feeling and groove, and use all the different growls and shouts and cries…"

This scarcity suggests that jazz is not about happiness. This is not to be confused with lyrical preoccupation as none of the music examples used included lyrics; rather the language about jazz foregrounds certain qualities over others, whether it favours them or not. This raises questions about whether particular attitudinal evaluations are characteristic of particular genres of music.

5.5 Conclusion

The main attitudinal resources used in the introductions of the six research projects in the corpus were judgements of normality and capacity and appreciations of evaluation. Instances of evaluation from across the range of attitudinal categories were observed, with the exception of affects of un/happiness and judgements of veracity; this suggests that jazz performance is not about truth or happiness, despite its roots in blues music.

A large amount of inscribed appreciation, primarily reaction and composition, also operated to invoke positive judgements of capacity on the focal musician. The focal musicians and their associated musical artefacts were the main objects of appraisal, with other musicians and generalised aspects of music – jazz, improvisation, techniques – without agent also significantly appraised.

Overall, musicians were valued for being original, unique and highly skilled. In Deuce's text, where the focal musician was well-established with a long career, the inscribed judgement was mainly of normality. By contrast, in evaluating a young and unknown musician, Bones used significantly more judgement than the other texts, particularly inscribed capacity. This suggests that talent and skill are the necessary precursors for greatness and recognition, but that it helps to be unique.

Although the attitudinal language used was in the majority positive, negative terms were useful in setting up a contrast with the valued musician or position. There was also significant use of retracted negative assessment, whereby positive appreciation was conveyed by marking the absence of negative qualities, particularly in the research projects of the two guitarists. This operated in part to counter expectations the reader was held to have.

The use of appreciation was somewhat differentiated between the students, reflecting on the relative priorities of their instruments and the instrumental parts they focussed on. Reactions of impact emphasised impact without specifying associated emotion. Reactions of quality included a number of retracted negative assessments, and marked instances of musicians being appreciated. Compositions of balance were used mainly by Steinway and Deuce to assess melodies and bass lines, and centred on congruence and form, drawing on physical analogies. Compositions of complexity focussed on complexity, fanciness and fullness and were used by the two guitarists who variously valued complexity or simplicity. Valuations were consistently the most numerous form of appreciation. These revealed the prioritisation of originality, supported by popularity and skill.

Affect was the smallest category of attitudinal language but its limited use revealed variations in the motivations for the study, the positioning of the emoter, and the problematisation of certain positions. When positioned as the emoter, students expressed their intention to benefit their own performance or that of non-specific performers by their research, or in Gibson's case, expressed their fascination with the object of study, which provided the motivation for research. Kit's use of affect however, concealed his own intentions with passive constructions, while the musician of his study had the status to explicitly convey his own satisfaction. Steinway by contrast attributed various affects as both triggered by and felt by non-specific jazz musicians and listeners. In this way he problematised a particular approach which his research project then aimed to counter.

Overall, the examination of the use of Attitude in the introductions of the six texts is suggestive of the values of jazz performance. Their exact use serves a number of rhetorical purposes and reveals a number of preoccupations, variously emphasising the presence or absence of characteristics, while praising or castigating musicians according to their normality and capacity. Most of the evaluation served to emphasise the significance of the focal musician, and establish them as a worthy object of research and ultimately of emulation.

Chapter 6

The legitimation of jazz

6.1 Introduction

Chapter 4 investigated the use of music notation in the corpus and drew on Semantics from Legitimation Code Theory. Chapter 5 then used Appraisal Theory to examine the evaluative language of the introductions of the corpus. This chapter draws on another dimension of LCT, Specialisation, and applies it in combination with Appraisal and Transitivity to investigate the underlying organisational principles represented in the texts.

Specialisation identifies how someone or something is distinguished as valid, special and worthy of attention. It is therefore particularly useful in conjunction with Appraisal to identify prevailing values and their bases. It can also be paired with Transitivity to identify the roles constructed for various participants. SFL thus provides a language of description to enable Specialisation to interface with the data. In turn, Specialisation provides a framework for interpreting linguistic analyses, for honing the analyses and for posing questions the linguistic analyses can answer.

This chapter is organised into three sections. In the first, 6.3, each text is investigated individually to establish the focus and basis of specialisation. This involves an in-depth analysis of relevant sections of the texts, in particular the introductions and conclusions, and examines how focal musicians are established as legitimate musicians who are worthy of research. This draws on the analysis of attitudinal terms relating to the focal musician in the introduction as well as attitude and transitivity analyses of sections throughout the texts. There are two aspects to disentangle in a specialisation analysis: the focus of specialisation and the basis of specialisation. The focus relates to the object of study; appraisal analysis is useful for investigating how the focus is evaluated and represented. The basis for specialisation relates to how knowledge claims are validated – according to who makes the claims and how they are qualified, or according to parameters and controls placed on the object of study and approaches to the study. I also ask whether the musicians are presented as having innate musicality and virtuosic talent, or as producing significant musical works; whether they are presented as remarkable due to association with appropriate institutions or acknowledged experts, or due to the exemplary or extraordinary methods they demonstrate or by which they are analysed. In short, are these musicians valued for who they are, what they do, how they are who they are, or how they do what they do?

The second section, 6.4, will investigate the ways in which knowers are legitimated in the corpus. It does this by focussing on two categories of knowers. The first category (section 6.4.2) involves the participants in the enactment of the pedagogical process of text creation and assessment, including the student writers, the readers/examiners and the text itself.

This section applies transitivity analysis to reveal the roles the students construct for themselves and other participants, and how they understand their own authority as students, as musicians, and as writers. The second category of knowers (section 6.4.3) is comprised of the sources of direct quotes. As well as Specialisation, this section draws on Appraisal to consider how these sources are evaluated, and Semantics to understand the degree of context-dependence of definitions.

The third section, 6.5, draws on the analysis conducted in 6.3 and 6.4 and considers the role and representation of musicality and musicianship. It investigates the tension revealed between the positioning of focal musicians and students. It then examines potential implications of these findings and considers what values this reveals students to have adopted from the bachelor degree and how they are positioned to enter postgraduate studies. It finally draws conclusions on the usefulness of the applied concepts.

Investigating the specialisation codes of jazz as represented by the students in their research projects gives us an understanding of how they perceive jazz to be organised and according to what criteria power is distributed and success determined. This provides important insight into the underlying organisational structures of music education and suggests opportunities for further investigation.

6.2   Specialisation

This chapter and the methodological framework used for the analysis draws particularly on two texts: Maton (2014) which outlines Specialisation and Legitimation Code Theory; and Hood (2010) which demonstrates the integration of Appraisal Theory and Specialisation to investigate the introductions to research articles. Lamont and Maton's (2008, 2010) work on music education in the UK is also important for the current study.

This chapter builds on work previously published in J. L. Martin (2012b) and to be published in J. L. Martin (forthcoming-a).

6.2.1   Specialisation codes

Specialisation from LCT (Maton, 2007, 2014) investigates the status of knowledge practices by examining what makes them special. It is based on the understanding that all knowledge claims are made with reference to an object of study and the world of that claim, and are made by or with reference to an actor. In education this means that both ideal knowledge and an ideal knower may be constructed; this is particularly important to consider in Jazz Performance which produces jazz performers. It categorises the two foci as epistemic relations (ER) between the knowledge claim and the object of study and social relations (SR) between the knowledge claim and the actors involved. Each forms a continuum of infinite gradation which intersected form the specialisation plane (Figure 35); this

generates four codes: knower code (ER- SR+), knowledge code (ER+ SR-), elite code (ER+ SR+) and relativist code (ER- SR-).
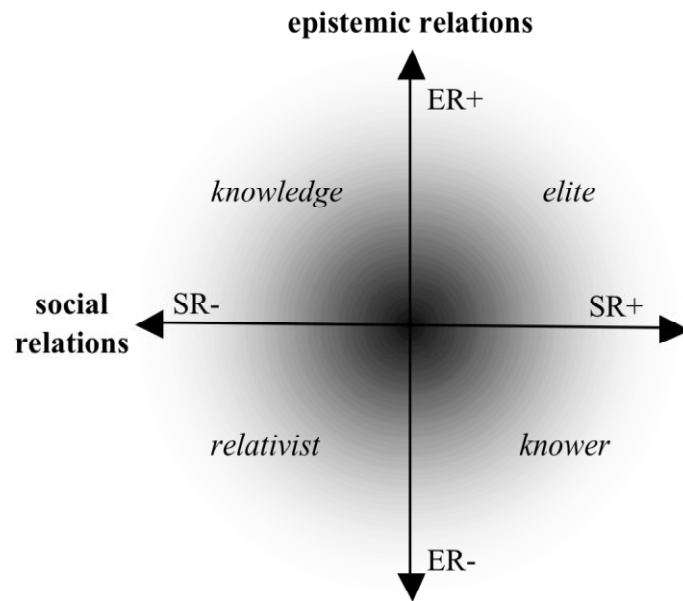
Figure 35. Specialisation plane from Maton (2007, p. 97)

The four specialisation codes will now be described with reference to Lamont and Maton's (2008, 2010) studies into music education in the UK. They investigated the low up-take of music in the GCSE (General Certificate of Secondary Education, ages 14-16) and drew on Specialisation in the analysis of curricula and student, teacher and graduate perceptions of music to identify shifting values across primary and secondary school. This research forms an important comparative point for the current study and provides a significant backdrop to the focus on social relations in this chapter.

Lamont and Maton (2008, 2010) differentiated epistemic relations and social relations in music education according to the differences in emphasis; epistemic relations focussed on skills, techniques and the acquisition of musical knowledge while social relations measured the emphasis on musical dispositions, attitudes and personal expression. The knower code (ER- SR+), therefore, was enacted when personal expression or musical dispositions were emphasised as the basis of achievement (stronger social relations), while specific musical knowledge was downplayed (weaker epistemic relations). They observed this as occurring in the study of music in primary schools where students are encouraged to express themselves creatively with music. In secondary school, a code shift occurred when the emphasis shifted from personal expression (weakening social relations) to the acquisition and demonstration of specific musical knowledge and technique (strengthening epistemic relations). A knowledge code (ER+ SR-) thus characterised musical studies at this level, downplaying the previously valued musical dispositions of primary school in favour of formal elements of music education. A final code shift occurred at GCSE level to an elite code (ER+ SR+). Students were required to demonstrate both musical dispositions (stronger social relations) as well as specific musical knowledge (stronger epistemic relations).

Lamont and Maton conclude that students' awareness of the doubly demanding nature of the elite code of music studies at that level contributes to the low enrolment rates of music students for GCSE qualifications.

Lamont and Maton's studies demonstrate the application of Specialisation to a music education context, and indicate how the prevalent specialisation code can shift. They state, "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" (2010, p. 63). This is also relevant for the conservatoriums. Lamont and Maton call for further research into the constructions of achievement in tertiary music study (2008, p. 280); this chapter answers that call. These studies suggest productive questions for research into musical education at university. Performance degrees may be characterised by an emphasis on the development of musical knowledge, the development of musical knowers, or both equally.

The research projects which form the corpus of this study focus on musicians; that is, they focus on musical knowers rather than on musical artefacts independent of the producers. The texts exhibit a knower code wherein social relations to the knower structure are relatively strong and epistemic relations to a knowledge structure are relatively weak. This knower structure shapes the basis of legitimacy in jazz performance; put simply, who you are as a musician is more important than what is played. However, there are various ways in which a knower may be specialised. In order to investigate the basis of knower specialisation, I shall draw on and adapt the 4-K model.

6.2.2   4-K and 4-M models

Maton's 4-K model (2014) provides further fineness of detail in investigating the epistemic and social relations involved in Specialisation to construct insights and gazes. It identifies how strongly fields bound and control the object of study (what is known), ways of understanding the object of study (knowledges), who are legitimate actors in the field (knowers) and how you can become or must act as a legitimate actor (ways of knowing). The four Ks form the axes for two planes: the epistemic relations plane and the social relations plane, which in turn provide four modalities; insights on the epistemic relations plane, and gazes on the social relations plane.

In order to apply these concepts to the study of music, and explain the differences between the student texts, we must first consider how each of these axes might be understood in the field of music in light of Lamont and Maton's observations.

6.2.2.1 Epistemic relations and insights

Epistemic relations are distinguished by the relation of knowledge practices to their object of focus and to other possible practices. These are defined as: "*ontic rel*ations (OR)

between practices and that part of the world towards which they are oriented, and *discursive relations* (DR) between practices and other practices" (Maton, 2014, p. 175). The axes of ontic and discursive relations form the epistemic plane, each of which may be stronger or weaker with infinite capacity for gradation.

Their intersection divides the plane into four insights (Figure 36); when epistemic relations are stronger (ER+) three of these insights are possible: situational insight (OR+ DR-), purist insight (OR+ DR+) and doctrinal insight (OR- DR+). When epistemic relations are weaker (ER-), then knower or no insight (OR- DR-) may be applied depending on whether social relations are stronger (SR+).
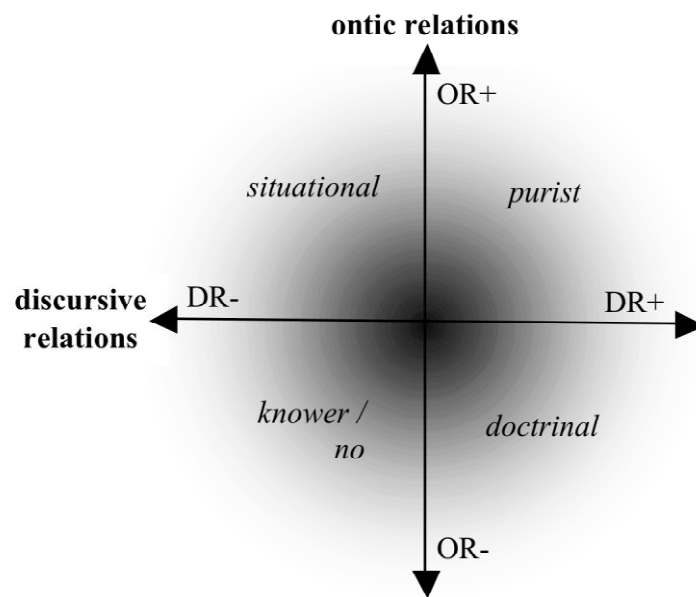
Figure 36. The epistemic plane – insights, from Maton (2014, p. 177)

Therefore, in the field of music, ontic relations are formed between knowledge practices and music or musicians as the object of study, wherein 'music' encompasses performances, recordings, and pieces of music in various manifestations. Stronger ontic relations would strongly bound and control what is deemed an appropriate object of study; this particularly relates to the establishment of and adherence to a musical canon of works of music, composers or musicians. Weaker ontic relations relate to weaker controls of what is appropriate for study; thus a student might choose to study a new, non-canonical musician, or works which are on the edges of what might be considered jazz, or use non-traditional instrumentation.

Discursive relations involve the socio-cultural practices involved in understanding and enacting the object of study. Discursive relations are construed between knowledge practices and musicology; that is ways of studying music through analysis. Stronger discursive relations may correspond to parameters for the analysis of music; weaker discursive relations may manifest in immersive knowledge of music.

6.2.2.2 Social relations and gazes

Social relations can be mapped between the knowledge practices of a field and the actors involved in those practices, according to who they are and how they came to be knowers. Maton distinguishes, "*subjective relations* (SubR) between practices and the kinds of actors engaged in them; and *interactional relations* (IR) between practices and the ways of acting involved" (2014, p. 184).

Social relations highlight "that practices may be specialised by knowers in terms of both who they are (such as social categories) and how they know (such as cultivation), or kinds of knowers and ways of knowing" (Maton, 2014 p. 184). The social plane intersects the continuums of subjective relations, or knowers, and interactional relations, or ways of knowing. This produces four gazes (Figure 37). Stronger social relations (SR+) corresponds to stronger subjective (SubR+) and/or interactional relations (IR+) and manifests as one of three gazes: social (SubR+ IR-), born (SubR+ IR+) or cultivated (SubR- IR+). When both subjective and interactional relations are weaker, this may be described as a trained gaze, if epistemic relations are stronger (ER+) or a blank gaze if epistemic relations are also weaker (ER-).
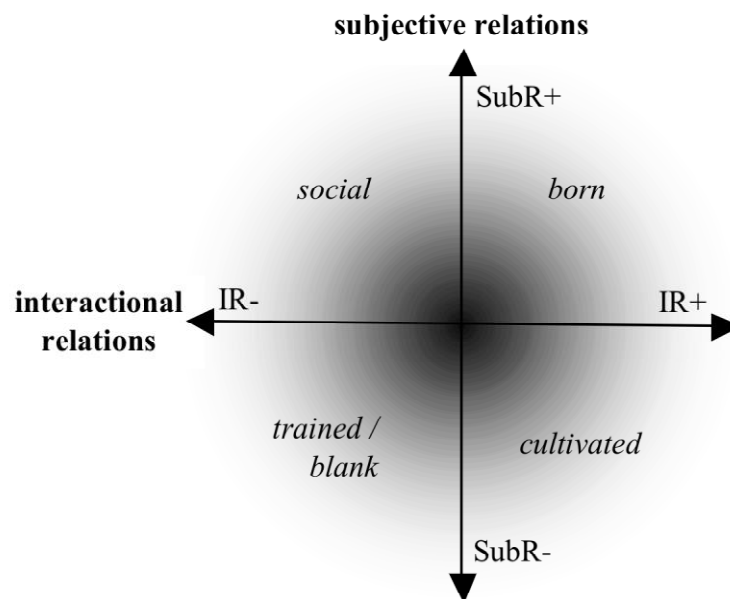
Figure 37. Social plane - gazes, from Maton (2014, p. 186)

Lamont and Maton identified social relations in music as highlighting musical dispositions and/or aptitudes. This may be refined by identifying subjective relations as highlighting the musicality of the actors involved, that is dispositions, inherent qualities and personal expression. Stronger subjective relations in music (SubR+), therefore, emphasise the musicality of esteemed knowers, such as virtuosic musicians, while with weaker subjective relations (SubR-), innate musical talent is downplayed. Interactional relations relate to the emphasis on musicianship and how music knowers learn about music. Thus stronger interactional relations emphasise learning from expert musicians through direct instruction

or imitation. When interactional relations are weaker (IR-), the ways of knowing about music through participation or education are downplayed.

6.2.2.3 4-M Model

The combination of insights and gazes are summarised as the 4K model. In the field of music, these can be interpreted as a 4M model. These concepts are defined in Table 46 and mapped out in Figure 38.

Table 46. 4-K and 4-M models

Specialisation		4-K	Emphasis on	4-M	Emphasis on
Epistemic relations (ER+/-)	Ontic relations (OR+/-)	Known	Object of study	Music / musicians	Appropriate repertoire
	Discursive relations (DR+/-)	Knowledges	Theories and methods of study	Musicology	Approaches to understanding music, generic categorisation, e.g. 'bebop'
Social relations (SR+/-)	Subjective relations (SubR+/-)	Knowers	Kinds of knowers	Musicality	Musical aptitude and sensibility
	Interactional relations (IR+/-)	Knowing	Ways of knowing through Interaction with significant others	Musicianship	Musical knowing through performance in some sense – instrumental, analysis, listening, lessons
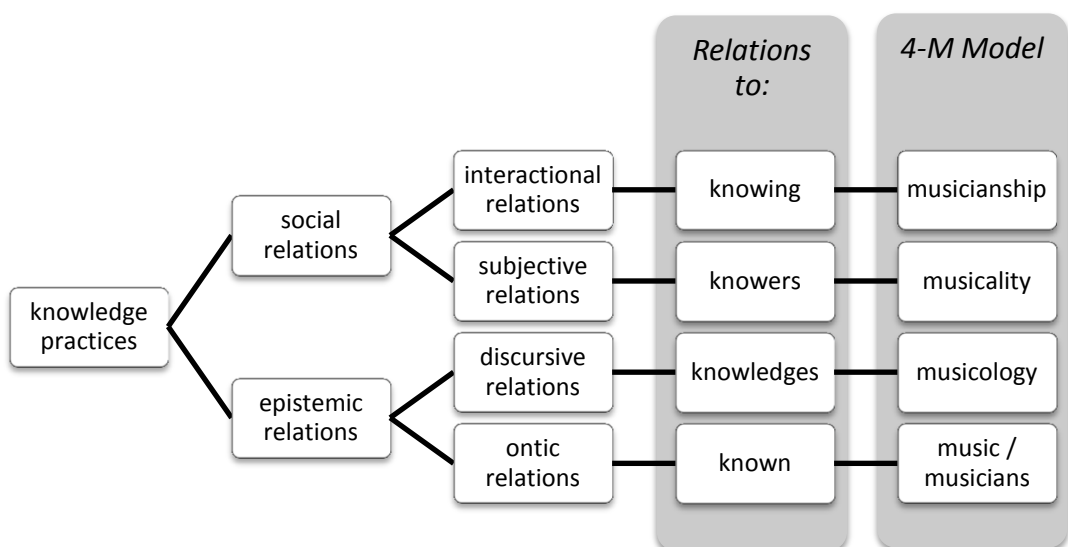
Figure 38. From knowledge practices to the 4-M model

It should be noted that in equating the 4-K model with the labels of the 4-M model I am of course restricting the definition of terms which are frequently used in music education, with varying levels of precision. It could be hypothesised that the prevalence of these terms and their varying uses reflects shifting values in the academic study of music, or the diversity of possible emphasis. Further empirical study across a broader range of curricula and institutional materials is required to confirm this.

The concepts relating to social relations will be applied to the students' texts in this chapter to investigate both the focus and basis of specialisation. This will be supplemented with a combination of appraisal and transitivity analysis. The appraisal analysis in this chapter has been represented following the same colour-coding and formatting conventions outlined in the previous chapter (see section 5.3). Transitivity and specialisation analysis has been represented by placing the relevant terms in bold and indicating the coding in square brackets following the expression.

6.3   Focus and basis of specialisation

6.3.1   Introduction

In broad terms, the focus of all of the research projects in the corpus is jazz performance, including the compositional and technical aspects relating to live performance. Five of the six texts focus on improvisation and its construction, composition, performance and execution. A different set of five texts examine a single musician, some in isolation, some in comparison to other, generally established, jazz musicians. In investigating how the students represent the focus, it is useful to differentiate between presenting a musician according to their subjective relations – that is according to personal details and qualities, and innate *musicality* – or according to their interactional relations – that is the processes by which they attain status as a musical knower through education and experience of playing, or *musicianship.* Given the program of study is Jazz Performance, with the likely aim of producing performers, the depiction of the musicians reflects what the students feel is required in order to become successful musicians themselves.

The basis for legitimation is more of a challenge to extract from the texts than the focus as while the focus is foregrounded in academic writing, centring in the experiential metafunction, the basis may be hidden behind tacit assumptions. In using Appraisal Theory to investigate the basis of specialisation, the analysis draws on the interpersonal metafunction, thereby determining underlying values and power relations. Just as the focus of specialisation may be differentiated according to musicality or musicianship, these two factors may influence the basis of legitimation too. While in this context the focus is generally on the musicality or musicianship *of the focal musician*, the basis of knowledge claims may be the musician, the student writer, or other processes. This section therefore asks who possesses the 'jazz gaze' which enables or legitimates a jazz understanding, and according to what criteria that gaze is measured and evaluated.

6.3.2 Kit

The focus and basis of legitimation in Kit's research project are alluded to in the title, "Bill Stewart – uniquely traditional; An investigation into the origins of Bill Stewart's style". The focus of his research project is drummer Bill Stewart. He is legitimised according to two characteristics: the uniqueness of his drumming and its roots in jazz tradition. These indicate the requirement for relatively strong social relations corresponding both to innate, individualistic musicality (subjective relations) and experience with recognised ways of playing and association with significant others (interactional relations). The aim of the research project is to enable better technique through a better understanding of drumming by the investigation of influences. That is, the basis of the knowledge claims is that engagement with the jazz performance tradition through transcription is necessary and helpful for becoming a better or more legitimate drummer.

The attitude analysis is useful in determining how the focus of the text is specialised, particularly when the attitudinal resources relate directly to the focal musician. The foregrounding of uniqueness in the title would suggest the importance of judgements of positive normality in the text. However, in the introduction, Kit applies three inscribed judgements of Bill Stewart – two of capacity and one of tenacity:

> Stewart began to show the **full extent of his capabilities** [cap] in 1989 when he released his first solo album…

> two more solo albums… showcased [iqual] Stewart as a bandleader as well as a **competent** [cap] writer.

> **Staying faithful** [ten] to his idea of combining interesting [val] combinations of musicians, this trio album included the unusual [val; inorm] combination of Larry Goldings on Organ and Kevin Hays on piano [icap].

These are not in themselves lavish praise. The appreciations which relate to the focal musician (below) are similarly restrained; the middle statement is the most effuse and is from a direct quote from Stewart. The third is an invoked appreciation of the musician; as observed in the previous chapter this is a marked use of appreciation and relates to the social valuing of musicians as enactors of performance and entertainment.

> Despite having *limited* [val-] access to live Jazz,

> it was a **great** [val] experience for me

two more solo albums… **showcased** [iqual] Stewart as a bandleader as well as a competent [cap] writer.

Overall, Kit maintains control of inscribed appraisal, relying on facts to convey positive sentiments about the focal musician. Instead, graduation is used to add scope in time (*For six months* through high school he played *five or six nights a week* in a pop band while continuing to absorb jazz influences from records) and space (he… was given the opportunity to tour *internationally*). The scope in time connects to Stewart's legitimate ways of knowing through performance experience, university education and by interacting with significant works (jazz influence from records). This establishes Stewart's background as someone who has the musicianship to be a musical knower through his experience of recording and performance.

At two points in the introduction, a number of musicians are listed: first instructors, then lead musicians Stewart has performed with. Each of these musicians brings associations of legitimacy, particularly for an acculturated reader, and thus conveys status on the focal musician. This provides intensification through repetition; that is through the listing of related lexical items rather than encompassing the group with a single lexical item. The association with high status musicians is a key resource for legitimising Stewart as a jazz practitioner and thus worthy of research. The introduction and biographical sections of the research project therefore describe Stewart as a cultivated knower by virtue of his legitimate experience with the appropriate people.

Although the focus of Kit's research project is Bill Stewart, the underlying purpose of the text is to enable a better understanding of the drummer by better understanding the drummer's influences. That is, it attempts to acquire the same gaze through engagement with the same significant others by the same means of transcription. The basis of knowledge claims is therefore being a cultivated knower. The introduction sets this out in the three paragraphs which do not refer to Stewart directly, particularly through the resources of graduation:

[1] Within the Jazz tradition, *many* musicians have shaped the music by introducing new concepts and techniques to create sounds that have been *innovative* [val]*.* It is important [val] to understand that these sounds weren't *suddenly established.* They were developed *over time* and inspired by ideas that had been used in the past.

[2] While inspiration can come from all aspects of life and music, the musical influence that drummers have on each other is *immense* because no other instrument has the same capabilities [val]. As an instrument with no formal melodic facility, it has meant that much of the development of drum kit language has been derived from ideas that drummers have played *in the past*.

[5] With this knowledge it is hoped [dis/incl] that a *better* understanding of Stewart's style will be attained, as many great [cap] drummers and musicians have said that to <u>truly</u> understand an individual's sound, one must first investigate their influences. Tony Williams once said that 'you can't just learn a lick; you have to learn where it came from (and) what caused the drummer to play that way.'

The introduction therefore suggests that due to the unique qualities of the instrument, indicated by an appreciation of valuation, jazz drummers – and only drummers – can speak the same 'language' so as to further the practise of jazz drumming. This language is attained and advanced by the close investigation of the playing of esteemed musicians, strengthening interactional relations. In advocating this approach to drumming, Kit legitimates the task of the research project and implies that undertaking this research will benefit his own performance. This is reinforced in the final sentences of the labelled introduction section:

Through the use of transcribing, many of these 'licks' and techniques have been adopted and expanded upon by contemporary jazz drummers. Among them is Bill Stewart.

Therefore, he is engaging with the same works in the same way and enacting a cultivated gaze.

The body of the text is divided into topical sections on motifs, polyrhythms, broken time, hi-hat use, implied time and metric modulation. Each section begins with a description and the historical development of the drumming technique being discussed, isolated from its actors. It then continues with the individual development of the technique with reference to its key proponents and includes transcribed examples from these drummers. Finally Stewart's playing is described and presented with emphasis on his originality. We therefore can trace a strengthening of the social relations in each section as it is increasingly embodied through specific performers with increasing emphasis on their individual traits and contributions.

Interestingly, after spending the entire research project emphasising the interactional relations – how Stewart's playing is the result of innovation applied through combining and developing techniques initially inspired by other jazz drumming influences – the conclusion weakens the interactional relations and strengthens the subjective relations by emphasising Stewart's musicality over his interaction with other musicians. A key instance of attitude is found in a quote:

Keyboardist Kevin Hays said that "The amazing [imp] thing to me about Bill [[i]norm], is that he had that Bill-<u>ness</u> *from the beginning*. You could hear the Tony, you could hear the Roy, but he really put it together in his own way."

The emphasis on "Bill-ness", on being yourself as much as you can be while still drawing on influences of legitimate musicians, points to the importance of a born gaze in being a jazz knower; a musician must both have that individual skill, the innate musicality, as well as demonstrate experience with and draw influence from significant works and actors from the field. Stewart is quoted to emphasise the conflux of influences and intentionality:

I'm aware that there are things I do that are unique [norm] to me and some things I've gotten from other drummers that are not unique [norm[-]] at all. Those that are unique [val] I try to develop; maybe that's how a style is formed. You find your own slant. As long as I don't play those things the same way every time it's a good thing [val; [i]cap].

By contrast to the rest of the text, in the conclusion Stewart's status is not presented as the result of interaction with significant works, but as an innate quality that he has had the whole time which itself was the basis of the interaction. There seems to be a reluctance to break down the musician's excellence into its constituent elements, into processes of acquisition and innovation, without at least partially attributing them to musical genius. The concluding sentence attempts to reconcile this binary:

While still following in the Jazz tradition [IR+], there is no doubt that Bill Stewart has brought his own voice to the music he plays [SubR+].

The research project therefore concludes with the focus of the text presented as a born knower, who through appropriately interacting with significant artists in analysis and in performance, develops his musicianship and legitimises his musicality. The research project itself however enacts a cultivated gaze by interacting with the same influences as the focal musician in the same ways, ultimately benefiting the student's performance.

6.3.3   Bones

Bones' research project is a clear demonstration of a knower code; both the focus and the basis of legitimation in his text prioritise social relations while epistemological relations are downplayed. As will be demonstrated in section 6.4.2, Bones' own sense of authority is based on being a cultivated knower with long experience with the instrument and with significant musical artefacts. This cultivated gaze forms part of the basis of the knowledge claims of the text; the specialisation of the focus, however, differs.

The focus of Bones' research project is trombonist and bass trumpeter Elliott Mason, who is presented as a born knower, worthy of research due to both exceptional talent and exemplary training and experience. His exceptional talent is emphasised through the musical pedigree of his family, and his success in competition and recognition at a young age. His attendance of the renowned Berklee College of Music provides his training credentials. His experience is underscored by association with celebrated jazz musicians and groups, such as the Maynard Ferguson Big Bop Nouveau, and Wynton Marsalis, and broadened by association with popular musicians Bette Midler and Jessica Simpson.

The tension between emphasising musicality or musicianship is again evident in Bones' introduction. The first paragraph is a biographical section, starting with the up-scaled positive judgement: "Elliot Mason <u>can only</u> be described as a musical *prodigy* [norm; cap]." This paragraph sets Mason up as a worthy focus of research by establishing his subjective and interactional credentials. The next paragraph provides a contextual frame for the judgement of trombonists through which to evaluate Mason.

> Jazz musicians must have the technique to perform in as many styles of music as possible. Unfortunately, due to the technical difficulties of the trombone even world-class jazz trombonists often struggle to perform with fluidity. With the current shift in contemporary improvisation, many trombonists have difficulty keeping up with the increasing complexity of "modern" jazz. This may be why so few trombonists may be classified as having a modern sound. [paraphrased]

This section advocates the importance of technique first for today's jazz musicians in general, and then for trombonists in particular. Bones then categorically states that Mason has these skills, writing, "Of course, Mason is a technician [cap] on the instrument", and having insisted that trombonists are at a disadvantage, he then states that Mason transcends the trombone and is the equal of non-trombonists. The interactional and subjective relations are finally brought together with equal emphasis with the significant use of both judgement and force:

> This command [cap] of *advanced* [val] improvisational techniques coupled with a *strong* sense of musicality [cap] makes him an impressive [qual; [i]norm] musician to behold and one of the *most* formidable [cap] trombonists/bass trumpeters *in the world today. Further still*, he manages to have [ten] a *completely* unique [norm] musical voice.

This excerpt includes appreciation used in a marked sense to evaluate a person aesthetically, in turn invoking positive normality in "an impressive musician to behold". While this example mainly uses judgements of capacity, it also includes normality and tenacity as well as appreciations of technique which in turn infer positive capacity. The combination of musicianship and musicality in describing Mason in the introduction reflects

the dual importance of both subjective and interactional relations in evaluating the focus. These relations shift in strength over the course of the text. At times, his musicality is explicitly foregrounded as an innate musical skill, with both inscribed and invoked judgements of capacity:

> **Mason's ability** [cap] to include structure within his melodies whilst using various harmonic substitution devices demonstrates **a very important fact about his playing**: there is evidence of "the *most* profound **lyricism**" [bal] [SubR+] (Husband n.d) in everything he plays [ⁱcap]. No matter how dissonant his phrases seem in the context of the whole ensemble or the preceding melodic material he has played, each of them reveals a ***deep* sense of melody** [SubR+] [val; ⁱcap]. This **musicality** [cap] [SubR+] is clearly evident i the way in which Mason uses motifs and repeated melodic ideas throughout his improvisations.

At other times he is exalted (judgement of normality) by virtue of stronger interactional relations with the listener than other musicians. This foregrounds the interactional experience of music in the study of jazz performance.

> Again, the continuity of this phrase throughout his improvisation gives additional structure to the solo. **This sets Mason apart from many players** [norm], as there is musical purpose behind each of his phrases, which seek to **engage** the **listener** rather than **alienate** [-prop] them [IR+].

The tension between these two points is clear in the isolated attempts to balance them when meanings are at risk:

> Regardless of the instruments he plays, and perhaps most importantly, Mason is an *exceptionally* **musical player** [SubR+], not just an **impressive technician** [cap] [IR+].

Mason is therefore validated as a *born knower*, distinguished by both subjective and interactional relations.

The basis of legitimation in Bones' text also incorporates interactional and subjective relations. The knowledge claims of the text are based on Bones' own experience of the artefacts of Mason's playing, suggesting stronger interactional relations. These are reinforced with correspondence from Elliot Mason; this demonstrates stronger subjective relations as Mason is presented as the foremost authority on his own playing in the introduction, where Bones writes:

The difficulty [val⁻] with studying someone as young and unknown [norm⁻] as Elliot Mason is that as a <u>relative</u> newcomer to the jazz world, there is *very little* written about him. Because of this, much of this research project has been based on the *many hours* I have spent listening to and studying his performances [ᶦten] [IR+]; as well as from correspondence with Mason himself [SubR+].

Bones' own gaze is conveyed in the judgement of tenacity invoked by his emphasis on the time spent engaging with object of study, positioning him as a cultivated knower. The knowledge claims this gaze enables is reinforced by the strong subjective relations of the focal musician. The abstract sets forth the position that the task itself enables the acquisition of subjective strength (musicality) through exposure to technique and musicianship demonstrated by Mason (IR+):

In **studying** [pr: material] the techniques frequently used by Mason [IR+], one can gain insight [pr: mental] into how best to **emulate** [pr: material] him as a musician, thereby incorporating [pr: material] elements of Mason's **musicality** [SubR+] into one's own performances.

This is highlighted by the material processes which emphasise the enactment of legitimate activities. Therefore these are not just the knowledge claims of an academic writer but the knowledge claims of a current and aspiring performer. The importance of having the right gaze is made clear in the conclusion where Bones emphasises his personal perception and comprehension of jazz with behavioural and mental processes:

As **I listened** [pr: behavioural] to Mason's solos over and over again throughout this project, **it dawned on me** [pr: mental] what makes his playing truly amazing. Within the blisteringly fast lines constantly interweaving between key centres, **I began to realise** [pr: mental] how everything that he performed was so lyrical. Mason is not only exceptionally gifted at playing the "right" notes, but the "wrong" notes as well. By **analysing** [pr: mental] the individual notes of his solos **I could see** [pr: mental] smaller melodies interspersed throughout his lines that demonstrated an amazing sense of musicality. Even when he is using substitutions to create dissonance, he is still playing in a lyrical style, just not in the same key as the tune. This, coupled with his constant resolution in his lines makes his phrases so much more enjoyable, and gives **the listener** an **emotional connection** with the music, rather than just an **intellectual** one.

In this passage there is a movement between the physical, tangible world, indicated by the initial behavioural process and the concrete reality of listening to it "over and over again", and the mental world of perception and cognition attained by virtue of his gaze. The knower code basis to the claims is emphasised in the final clause; the behavioural process of the first clause (listened) is turned into the person who acts as a beneficiary (listener).

The emphasis on emotional connection prioritises a knower code over that alluded to by "intellectual", whether it is a knowledge code or a cultivated gaze.

The importance of the jazz gaze is reinforced in the instances where he instructs the reader on how to perceive and interpret the music notation, for example: "**Note** [pr: mental] how in this instance Mason does not resolve the line to G major. By ending the line on an Ab pentatonic, he creates a tension over the entire phrase, as well as tension and release within the phrase." The reader is encouraged to view the music in the same way and make the same observations that he did; that is they are encouraged to enact the same gaze.

In Bones' text, the focal musician is legitimised as a born knower; his musicality and his musicianship are emphasised, both separately and together. The basis of the text, however, is the cultivated gaze that Bones has as a result of his own experience as a musician and music student and, in particular, developed by studying the musician; this shall be explored in section 6.4.2.

6.3.4   Deuce

Deuce's research project is distinguished from the rest of the corpus by being the only one on a topic other than improvisation; rather, her text is about bass line construction. Like improvisation, however, the bass line is composed during performance and takes into account harmonic and rhythmic factors. The title of the research project is "A Discussion of Ron Carter's Construction of Bass Lines". The emphasis on construction foregrounds that the final product, the bass line, is the result of a process, rather than the outcome of musical genius or esoteric inspiration. In itself this suggests a focus on interactional relations – on technique and experience rather than on product and producer. However, the text demonstrates shifting emphasis between subjective and interactional relations.

The primary focus of Deuce's research project is double bass player Ron Carter and, by extension, Carter's technique in constructing bass lines. While the texts examined up to this point express different bases for legitimation, in Deuce's research project the musician is both focus and basis for legitimation. Specifically, the basis for knowledge claims in Deuce's research project seems to be Ron Carter's brilliance. However, his brilliance is based on his technique. This involves a somewhat circular logic whereby Carter's technique is worthy of research because of his exceptional qualities, which are in turn exemplified by his exemplary technique. Again there appears to be tension between subjective relations and interactional relations in the texts and the movement between the two to strengthen social relations and operate within a knower code.

The introduction to Deuce's research project begins with a paragraph establishing the importance of the bass line using both appreciation and judgement. The emphasis here is on social relations: both the qualities a bass player must possess (subjective relations;

judgement capacity) and their role in the interaction within a jazz ensemble (interactional relations; appreciation balance and valuation):

> In *practically every* genre of music, the bass line plays an important [val] and fundamental [bal] role. Within the context of a jazz ensemble, this is *particularly true*, with the bass providing a rhythmic and harmonic foundation. In order to fulfil this role, the bassist must have a *strong* sense of rhythm [cap] and a *solid time feel* [cap]. It is further developed with appropriate [bal] note choice and the construction of tension and release and momentum throughout the bass line

The second paragraph of the introduction outlines the basic method and objectives of the text. The explicit use of the first person in conjunction with the verb 'look' emphasises social relations. Hood (2010) observes that verbs such as 'explore' and 'examine' may represent "a more rigorous or more intensified process of enquiry" (p. 197) and thus be more legitimate in comparison to 'look'. Deuce's choice of the term 'look' does not represent rigorous enquiry; the basis of legitimation of the text is therefore located elsewhere. Nevertheless, the two phrases set up a shift of focus from the person, Ron Carter, to the product, his bass lines:

> In this research paper, **I have looked** [IR+] at the **bassist Ron Carter** [focus[1]], with the **aim** of uncovering some of the tools he uses to create his bass lines [IR].

> Focusing on three recordings, *Beatrice* from *State of the Tenor* by Joe Henderson, *Dolphin Dance,* From Herbie Hancock's Record *Third Plane,* and *Good Bait* on the record *The Trio* by Tommy Flanagan; **I have looked** [IR+] at **Carter's general note choices, his use of different rhythmic devices and other general double bass related techniques which he has used** [focus[2]].

Ron Carter is significantly evaluated in the introduction; this evaluation predicates the knowledge claims of the musical analysis. As was observed in the previous chapter, Carter is judged in the introduction primarily with inscribed normality and secondarily with invoked capacity through the appreciation of his bass line. The use of evaluation in the second paragraph of the introduction and in the biographical section strengthens subjective relations of Carter as both focus and basis; at the same time the biographical section emphasises interactional relations through associations of legitimation which highlight his experience. These associations include musically significant universities and awards as well as collaboration with famous jazz musicians such as Miles Davis and Herbie Hancock. His experience is further evidenced with graduations of quantification which references the length (over fifty years) and breadth (over 2000 recordings) of his career as a musician, and his authorship of pedagogic texts. He is thus presented in the introduction as a legitimate musical knower through his own and his bass lines' qualities and through legitimate ways of knowing. These form the parameters by which he is justified as the focus of the research and the basis for the knowledge claims of the body of text.

In the body of the text, there is a restricted shift of focus from Carter himself, to the artefacts of Carter's playing. The introductions to the topical sections trace some movement; the first example is the opening paragraph of the first section of the body after the introduction and biography, entitled "Note Choice within a Walking Bass Line".

> A good time feel [ⁱcap] is *essential* to any jazz musician. In addition to this, the bass player's role is to establish a <u>clear</u> outline of harmony as a basis for the band's musical journey throughout the progression of the piece. Within Carter's book '*Building Walking Bass Lines'* he discusses the concept behind creating his melodic [val] and correct [val] walking lines. Carter is *quite* adamant [incl] about bassists choosing 'correct' [val] notes to construct bass lines, as too often incorrect [val⁻] notes which do not correctly [val⁻] illustrate the chord are played and labelled as 'passing notes' [ⁱcap⁻]. These incorrect [val⁻] notes tend to go unnoticed by many [ⁱcap⁻]. Throughout his book Carter spends *a fair amount of time* discussing how to spell a chord correctly [val] from its basic triad to its extensions. From the transcriptions analysed in this research it is *clear* that Carter's lines are based on this concept [ⁱcap].

Although this paragraph begins detached from Ron Carter, it nevertheless strengthens social relations through the emphasis on "feel" and "role" and the abstracted participants "any jazz musician" and "the bass player". Carter then returns, now as an authority evaluating incorrect bass lines. The repetition of both positive and negative valuations of 'correct' invoke judgement of capacity on unnamed bassists who play incorrect notes and on Carter who plays correct notes. Carter's authority is predicated on the evaluation of his talent and experience established in the introduction. This is demonstrated by the decrease of evaluative language, in particular that relating to Carter himself; instead evaluation is shifted to generic others, identified by instrument or role. The final sentence segues from the value statements to assure their applicability to the artefacts under study.

The introduction to a section on rhythmic devices traces a clear path from technique to knower. The focus on technique uses simple nominalisations ("use", "musical interaction", "rhythm section", "tension") grounded in interactional relations and appraised as valuable. The technique is then connected to the technician, and the focus on the technique justified as one of significance in Carter's work:

> The use of rhythmic devices can be *extremely* valuable [val] when creating a bass line. Rhythmic devices can support musical interaction between band members and can aid the rhythm section in creating tension and a sense of momentum. Ron Carter uses *a wide array* of rhythmic devices within his bass lines [ⁱcap], the *most frequent* being his use of crotchet triplets.

The techniques are therefore validated by their usefulness to Carter, who in turn is validated by using exemplary techniques.

In introducing the final section of the analysis, Deuce writes, "Although the word 'bassism' is not an official term, it is commonly used amongst some bassists as a general term to describe some techniques specific to the bass (and some other string instruments)." The technical term is therefore validated by its use by people who know and who practise the bass. This speaks to the strengthening of social relations. This is also indicative of the orality of some of the technical language in jazz which makes ordinary musical dictionaries problematic for definitions.

While the introduction suggested that Carter's brilliance and experience is reason for studying his technique, the conclusion suggests that Carter's brilliance is based on a variety of techniques. The final two sentences of the research project state:

> In my opinion Carter's approach to bass lines is all about creating momentum and tension and release. By using all of these tools Carter creates *exceptionally melodic* [val] bass lines [ᶦcap] which are an *ideal* backing for any soloist [ᶦcap], therefore fulfilling the role of the bass *to the highest level* [ᶦcap].

Again graduation is used as tokens to invoke positive capacity, and to emphasise the authenticity of the focal musician.

Deuce's text therefore also shifts between subjective and interactional relations. She validates Carter as being worthy of research as a born knower, but concludes by emphasising the interactional relations – the techniques and the interactions with the soloist – which enable the bass player to adhere to the values introduced in the opening paragraph. That is, the research project's purpose is to enable her and any interested readers to become better bass players through the study of technique, through adopting the same ways of knowing that Carter has and thus appropriating a cultivated gaze.

6.3.5   Fender

Fender's research project, entitled "Sheets of sound: an exploration of the improvisational style of Allan Holdsworth", has two principle foci: 'sheets of sound' and the guitarist Holdsworth. 'Sheets of sound' is not so much a technique as a description of an effect originally used to characterise John Coltrane's saxophone playing, which Holdsworth then imitated on the guitar. The research project sets out the clear purpose of investigating the techniques Holdsworth used to achieve this effect in order for Fender to integrate them into his own performance. The opening paragraph states this, emphasised with mental processes and affect:

> Throughout this study I hope [dis/incl] to gain knowledge about Holdsworth's sheets of sound ability [cap] with the intention [dis/incl] of incorporating this sound into my own playing. I want [dis/incl] to discover what systems exist in his

playing, how they are combined with a <u>guitar-specific</u> approach and how he executes them.

Fender's research had a more obvious impact on his performance in comparison to the other students' research. His recital program was constructed around Allan Holdsworth and included pieces Holdsworth wrote and pieces Holdsworth had performed but which others wrote. His own compositions in the recital were intentionally crafted to sound like Holdsworth as well. Fender's instrumental teacher commented that he had adopted Holdsworth's sound, which had been significantly demonstrated when the teacher invited Fender to present his research to an undergraduate guitar master class. This intention, underscored in the text by the desiderative mental processes 'hope' and 'want', suggests an emphasis on ways of knowing. The research project itself was a way of making Fender a better musician, by interacting with significant work.

This interaction involved the analysis of transcriptions. The findings are based on the cultivated gaze Fender has acquired in the process of transcribing and analysing. Interactional relations are strengthened and Fender's cultivated gaze alluded to in his selection of concepts: "The rest of the body contains sections for the three concepts that **I feel** are most prominent in Holdsworth's playing" (emphasis added).

The significance of the work studied however is predicated on Holdsworth's exceptionality. In the third paragraph of the introduction, subjective relations are strengthened as Holdsworth is praised for his musicality with graduation and superlative judgements of both capacity and normality. It opens, "Allan Holdsworth is one of the great*est* [norm], yet *most* underrated [norm] guitar players *of our time*." Holdsworth is positioned as a famous virtuoso at the origin of jazz-rock, who many do not appreciate as they lack the correct gaze (too rock for jazz, too jazz for rock). As opposed to some of the other focal musicians studied by the other students, he is therefore not positioned as core, authentic jazz. It is rather his extreme skill and superlative musicality which distinguishes him and makes him a legitimate focus for research.

The final paragraph of the introduction describes the origin and meaning of 'sheets of sound'. Its legitimacy as a jazz concept for study is centred in three points. Firstly, its point of origin in Downbeat Magazine, a leading jazz publication, positions the concept firmly in the genre. Secondly, its original application to John Coltrane's playing grounds its legitimacy in the performance of an established jazz musician. Finally though, it is the significance of Coltrane's sheets of sound *to Holdsworth* which concludes the introduction and which is the basis for the selection of the topic, indicated in a direct quote. Subjective relations are therefore strengthened in the second half of the introduction through the praise of Holdsworth and the primacy of the people advocating sheets of sound.

Fender's research project then provides an overview of the techniques used to create sheets of sound and is followed by sections on the three concepts that he felt were prominent: intervallic playing on symmetrical scales, vertical approach and motivic playing. The first section on technique is noteworthy for not including any transcriptions of Holdsworth's playing. Instead Fender wrote three annotated musical examples which illustrate guitar-specific techniques such as string selection. He also includes a single bar notational quote from a pedagogical text on 'speed picking'. The validity of the techniques is supported with quotes from pedagogical texts and interviews. Throughout the first section, Fender writes about Holdsworth's usage in comparison to most guitarists. It is Fender's own gaze which is the tacit basis for specialisation; his analysis and immersion in Holdsworth's performances enable him to generalise aspects of his performance both in notation and text without specific references. The brief section conclusion states:

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

The final sentence demonstrates the increasing specificity of the focus as not just Holdsworth's playing on the guitar, or sheets of sound, but sheets of sound on the guitar in the style of Holdsworth.

The section on symmetrical scales begins with a list in which Holdsworth ordered the scales by how useful he found them. That is, it begins with their usefulness to Holdsworth and then explains what they are and their value in performance. It is therefore their importance to Holdsworth, his own valuing of them and who he is as a knower, which is the basis of their selection. Unlike the previous section on technique, it is not supported by third parties; instead Holdsworth is directly quoted from an instructional DVD. Holdsworth's emphasis is on usefulness, and the ease of disguising or identifying the scale. Examples from the transcribed pieces are then introduced, and valued for how well they illustrate Holdsworth's playing; in turn, the characteristics of these examples invoke positive judgement of Holdsworth. Throughout the text, although the techniques are broken down, 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.

In the texts examined so far, a number of instances have been noted where the emphasis is either shifted from musicianship to musicality, or musicality is emphasised as equally important as musicianship. Fender's analysis seems to shift between generic technique and characteristics of the guitar, and Holdsworth's unique, unconventional approaches and adaptations of technique. In the conclusion however, Fender also makes an effort to redress the balance, and emphasises Allan Holdsworth's importance as a knower with various judgements over the techniques he uses:

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 [OR-]. The genius [cap] [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 [sat]. In his mind [SubR+] his music will never be good enough [val⁻]; he *always* needs to improve [norm]. And so even now that he is in his sixties [ⁱten] his life still revolves around striving to become a *better* musician [cap].

In this passage, Fender dismisses the content of the research project as "theories and examples", suggesting that disembodied from the specific knower-practitioner, they lose their worth. In short, techniques alone do not make the musician; the musician utilises the techniques. Fender bases this knowledge on his research, on a dawning awareness that came over him, rather than from facts revealed in the course of the study. His immersion in the object of study enables a cultivated gaze to understand and fully respect Holdsworth as a born knower. The use of the first person reframes the thesis as the product and the opinions of a subject; that is, with a knower code.

This knower code is corroborated in the following paragraph of the conclusion in which Fender testifies to his personal response to the research, inscribing attitude on himself as a musician:

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

Significant here is Fender's emphasis on the musician's role, which is to say how the knower must act. He also refers to his philosophy "of life and musicianship", inferring that it was one of imitation. Interestingly, this student has since organised, led and publically performed tributes to a number of musicians, bands and albums. His playing, as demonstrated in his recital, is about imitation. But importantly, he concludes the research project with a quote from *Guitar Player Magazine*, "Only the elite musician wishes not to imitate. Originality and finding your own voice are the only beacons the elite musician follows. Allan is one of those musicians." Holdsworth is therefore original, even in his imitation of John Coltrane. Fender's research project asks the question, can imitation of Holdsworth lead Fender to become an elite musician? In this aim, social relations are very much the ruler by which everything in the research project is measured; Holdsworth is therefore positioned as a social knower.

6.3.6 Gibson

Gibson's research project, like most of the texts in the corpus, centres on a single musician, Bill Frisell, and is titled "Harmony in improvisation: a study of the guitar style of Bill Frisell". Gibson systematically compares Frisell's improvisational technique to that of two established jazz guitarists. Bill Frisell is therefore the focus of the research project.

Three affects used in the introduction are key for tracing the basis of knowledge claims in the research project. As was described in the previous chapter, these are affects of satisfaction, which relate the student's personal response to and interest in Frisell and in particular the album which provides the data for his analysis:

> My **interest** [dis/sat] in Bill Frisell was sparked *sometime ago*, when I first came across the album Bill Frisell, Ron Carter, Paul Motian.

> It was <u>not only</u> the collection of tunes I found **intriguing** [dis/sat], but the way in which they were interpreted.

> My ***fascination*** [dis/sat] with this <u>particular</u> album has led to the question that initiated this research project, namely, why does Bill Frisell sound *so* unique [norm]?

The affects occur as the hyperthemes of two paragraphs and progressively up-scale from interest to fascination. Gibson is positioned as the emoter, either as first person subject or through a possessive pronoun. This section includes a number of inscribed appreciations about the album, with invoked judgements of normality and capacity relating to Frisell. Together these therefore suggest that the reason Frisell is worthy of research, and therefore the reason the reader should be interested in him, is due to Gibson's own interest. The research project therefore is an exploration of the music which stimulated the response in Gibson.

The opening paragraph describes the album with a series of binaries, displayed in Table 47, which equally emphasise what the album is not, does not have or does not do as well as what it is, has or does. The absent characteristics however, with the exception of "well-worn clichés", are not typically negative qualities for a jazz guitar; in fact the opposite is demonstrated in Fender's praise for Holdsworth's virtuosic technique on the guitar. Furthermore, the few appreciations of Frisell's playing that are used are somewhat ambiguous or at least restrained in their praise. It therefore operates to counter expectations the reader is held to have. The overall effect is to invoke a judgement of normality for Frisell, emphasising how unusual he is.

Table 47. Binaries in Gibson's opening paragraph

Appraised	Positive	Negative
Album	an eclectic *range* of material that includes the celebrated [val] work of Thelonious Monk, 1930's show tunes, country and traditional songs as well as Frisell originals.	none of the instrumental pyrotechnics [comp⁻] found in the recordings of Frisell's jazz guitar contemporaries [ⁱnorm]
Recording	"essentially" is a "straight-ahead *all-star* [val] blowing date"	does not have the sound of a straight-ahead *all-star* [val] blowing date,
What can be heard	patient [val], interactive improvisations, 'a genteel [val] bout of casual [ⁱqual], open-ended exploration of familiar themes'	free of flashiness [comp] and well-worn [imp] clichés [val].
Sidemen	equal members [cap] in Frisell's journeys of discovery	not merely providers of pulse [norm]
Improvisations	Can be described as a 'search for connections, for tiny revelations of melody, rhythm, or pure sound texture.' (Woodward 1989: 9)	do not employ rapid licks or technical virtuosity [comp],

This theme is then taken up in the second paragraph where the overarching question is posed: "why does Bill Frisell sound *so* unique [norm]?" The most explicit appraisal of Frisell is conveyed in a quote:

> With one guitar, Frisell distils the essential harmonies of a quintet and delivers them without the feeling that anything has been lost [ⁱqual] [ⁱcap]. His mastery [cap] of elongated notes and seemingly infinite decays creates a rich [comp] sound that's appealing [qual], ethereal [qual] and *often* ambiguous [qual]. [[John Kelman 2006]]

Frisell's ability is now first invoked, then inscribed ('mastery'). Again, though, most of the attitude relates to the artefacts of his performance, with appreciations of quality. Instead, Gibson's praise is more effuse for the jazz guitarists he is comparing Frisell's work to, though again he draws on attitude-laden quotes of capacity to legitimise them:

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

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

The focus of the text is therefore specialised according to Frisell's exceptionality. However, subjective relations are not held as the basis of knowledge claims for while the focal 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.

The question that remains in response to this positioning, however, is how being different to expert jazz guitarists and to the expectations held of jazz guitarists is necessarily beneficial. The body of the text continues the focus on the techniques, in particular the use of certain intervals, which make Frisell different to most jazz guitarists in general, and specifically to Montgomery and Pass. As musicality and musicianship are less clearly articulated in this text, the basis of Frisell's exceptionality is not made clear until the conclusion.

The conclusion reiterates Frisell's individuality, again emphasising originality without necessarily appraising the resultant sound further. The basis for this insight is now more explicitly attributed to Gibson's cultivated gaze:

> Being fortunate [norm] enough to attend Frisell's first concerts in this country I witnessed [IR+] first hand what a powerful [imp] and unique [norm] performer he is. Part of this uniqueness [norm] I attribute to the way he presents harmony on the instrument [ⁱcap].

The basis of knowledge claims of the text, as suggested in the introduction of the research project, was to develop Gibson's cultivated gaze. His description of the experience of conducting the research and the benefit he obtained from it invokes a positive judgement of tenacity on himself, and draws on interactional relations as the basis of legitimacy:

> Having to sit down and spend *countless* hours [ten] 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* [val] 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 state:

> Lastly I discovered that Frisell's unique [val] approach could only have come about through a highly developed musical ear [SubR+] and a thorough

> knowledge of the instrument [ⁱcap] [IR+]. Which is doubtless a result of *many years* of study and hard work [ten] [IR+], providing me with an insight and focus as to what is required to play at this level of mastery [cap].

As has been observed in many of the texts, at first Gibson appears to feel the need to emphasise the focal musician's musicality and subjective relations after breaking his performance down into techniques that others could emulate. However, he continues to conclude that the 'musical ear' is the result of a cultivated gaze – of hard work and study – which is something that he too can attain.

Therefore, Gibson's research project is unusual in that it is the only one to attribute a cultivated gaze to the focal musician of the study. Perhaps this too is another exceptional aspect of Frisell, for the secondary musicians he is compared to are distinguished by their capacity and musicality and therefore legitimised as born musicians. Nevertheless, Gibson's is the only text to present the musician's performance as something attainable for a student. Even Fender, who explicitly stated his intention of appropriating the musician's technique, attributed it in part to the musician's individual genius and therefore outside the bounds of achievement. This reinforces the specialisation of the text being a cultivated knower code, based in Gibson's own legitimate interactions with the object of study, in particular attending the musician's concerts. Given that Gibson has recently begun a Masters in Performance, this conclusion suggests he might be well-placed for writing an exegesis on his own performance and presenting it as the result of hard work and interactional relations rather than as due to innate talent and personal expression.

6.3.7   Steinway

Steinway's text is exceptional in many ways; his topic is an approach to improvisation composition rather than a single musician and he does not use headings or delineated sections in his text. Unlike the other texts in the corpus, Steinway does not introduce the musicians he discusses in the introduction; instead the musicians are introduced along with their musical examples. Nevertheless, the introduction provides significant indicators of the primacy of knowers in seeking musical knowledge.

The research project commences with two questions, formatted as essay questions. They include generalised non-specific people and make use of a wide range of attitudinal categories. Both questions are interrogatives of relational processes. The people included are not specified; the first, "the jazz musician" is an abstracted quintessential entity. As part of a nominal group, it embeds the proposition that jazz musicians have a continual and insatiable desire for harmonic, rhythmic and melodic complexity. The jazz musician is present as the possessor of this desire, which is in turn the head noun. The second question includes the embedded passive material process "evidenced" with "early jazz musicians" as the actor. These jazz musicians are still generalised musicians, but are specified in time. The label of "early" invokes authenticity.

> **Has** the jazz musician's continual and insatiable *desire* for more harmonic, rhythmic and melodic complexity **been** [pr: rel] at the expense of lyrical melodic creation in improvisation? **Is** [pr: rel] it in keeping with the jazz tradition **to revert** [pr: mat] to methods originally **evidenced** [pr: mat] by early jazz musicians and **utilise** [pr: material] aspects of a song's written melody for improvisational material?

These questions play an important role in outlining the research project. They make use of a broad range of attitudinal categories, as well as negative assessment:

> Has the jazz musician's *continual* and insatiable [ten⁻] *desire* [dis/incl⁻] for *more* harmonic, rhythmic and melodic complexity [comp] been at the expense [ⁱprop⁻] of lyrical melodic creation [ⁱval] in improvisation? Is it in keeping with the jazz tradition [prop] to revert to methods originally evidenced by early jazz musicians and utilise aspects of a song's written melody for improvisational material?

Steinway's introduction stands out from the other texts as having the lowest percentage of positive polarity in the attitudinal terms; Steinway's introduction uses 63 per cent positive attitude as compared to Bones' 75 per cent and the other four texts with at least 95 per cent. This is illustrative of the contrastive positioning Steinway uses in his introduction to establish two approaches to improvising: the 'traditional' approach, which he advocates as demonstrated by early and modern jazz musicians; and the bebop approach, which he condemns.

Affect in these questions positions the motivation for complexity as an emotional craving. By contrast the second sentence suggests more logical grounds for improvisation; however those grounds are those of authenticity, based on the early jazz musicians as the most authentic of jazz musicians. The circumstantial phrase "in keeping with jazz tradition" suggests an almost moralistic urge to adhere to tradition by using judgement of propriety. It is one of very few instances of judgement: social sanction and is in contrast to the invoked negative propriety of "at the expense". The authenticity is augmented with graduations of focus in "originally" and "early".

In its focus on technique rather than musicians, this text is less strongly social than the other research projects. However the basis is securely located in practitioners whose status in the field of jazz is unquestionable. Consider, for contrast, how the questions might alternatively be phrased in the absence of musicians:

> Has lyrical melodic creation in jazz improvisation deteriorated in response to increasing harmonic, rhythmic and melodic complexity? Would using aspects of a song's written melody for improvisational material be more authentic?

The knowledge claims in this text, the positive or negative evaluations of techniques, are based on the musicians who demonstrated and advocated them, rather than on inherent qualities of the techniques.

The attitudinal categories begun in the questions continue in the opening clauses of the first paragraph of the text:

> *Since the bebop movement of the 1940s*, jazz improvisation has faced an ongoing struggle [ten] against monotony [comp-]. An *overwhelming* disregard [prop-] of a song's individual components, and *over*-concentration [ten-] on its harmonic progression alone, has, *at times*, caused *widespread* frustration [sat-] amongst listeners and jazz-musicians alike. In the pre-bebop era, jazz improvisers would *commonly* utilise a song's melody in improvisation to the utmost.

The negative tenacity is echoed, but preceded by a positive judgement of tenacity as a reaction against monotony. This time an affect of dissatisfaction is positioned as the result of the improvisational choices, rather than as the cause. These emotions are attributed to both listeners and jazz musicians – these participants indicate the interactive nature of jazz performance, both between performers and between performers and audience. The use of force variously intensifies the propositions and quantifies the scope, broadening the reach of the attitudinal terms in time and space. The focus on technique is therefore grounded in the people who advocate or betray the values. The people are not specified yet, but the methodology statement of the paper clearly indicates that the comparison is based on respected musicians:

> By comparing improvisations of early jazz masters [cap] with some of the modern era greats [norm], this paper aims to determine whether *constant* innovation can be a *detriment* [val-] to lyrical [bal] and song-specific melodic creation.

This is to say that the "how" of the paper is through the comparison of knowers. The knowers' status is little questioned, but rather enhanced through evaluation of both capacity and normality. The examination of Steinway's treatment of several musicians in the body of the text is indicative of the status of knowers.

Steinway's text advocates improvisations based on a song's original melody; in order to introduce this concept and establish its legitimacy through alignment with early jazz musicians, Steinway draws on a demonstration by a musician in a documentary series on jazz. The demonstrator, Wynton Marsalis, is introduced as a "heralded modern-day trumpeter", thus specifying him by renown (positive judgement of normality), by era and by instrument. The proposition is thus validated by Marsalis' status. The technique of

'ragging' a melody is not introduced in isolation but through its embodiment; that is, with reference to someone who would play that way:

> Heralded modern-day trumpeter, Wynton Marsalis explains and demonstrates how early-day musicians, such as cornetist and trumpeter Buddy Bolden, would 'rag' a melody, emphasising the differences between the playing style of brass bands and jazz musicians:

The opposition is then set up between the first "brass-band style example" and the second "Buddy-Bolden style playing". The advocated style is thus person-based as opposed to the context/ensemble of the original notation. The description of the second, advocated style is more technical and the agents are not mentioned. However, two important words – feel and attention – allude to embodied experience and the existence of conscious agent behind the process.

> This example is much more triplet-oriented, enhancing swing **feel**. However, there are still rhythmic replications between the two, demonstrating the **attention** the original composition would have been given.

Finally, Steinway concludes the section with a quote from Marsalis about the second example he played: "now I have the big four, so when I phrase [the melody], **I'm gonna make it sound like me** and I'm gonna play with another entire feeling and groove, and use all the different growls and shouts and cries…" Key to this quote is the third clause, indicated in bold. Marsalis is the authority on his playing, and he emphasises individuality rather than a particular style. Idiosyncrasies and personal expression are valued, and therefore social relations are valued.

The discussion of Wynton Marsalis' examples is a very short section in the text and Marsalis is not one of the focal musicians discussed at length. Nevertheless, Steinway's reference to him for the introduction of improvisation style demonstrates the importance of knowers in a short extract, and how reference to knowers of status can briefly and concisely confer validity on the techniques under discussion.

As with the other texts, the underlying values are made clear in the moments of negotiation, when meanings are at risk. In Steinway's text, this occurs when he introduces the contrastive examples from bebop. The examples he selects are from saxophonist Charlie Parker, and significant effort is made to emphasise that the author is not criticising Parker based on who he is, but on the analysis of his playing. The progression between codes is made within a single paragraph. First, Parker is praised for who he is, and his effect on others:

> The 'golden child' [norm] of the bebop era was saxophonist Charlie Parker, still considered one of the "*most* important [norm] and influential [norm] improvising soloists in jazz [cap]… A legendary [norm] figure in his own lifetime, he was idolised [norm] by those who worked with him, and he inspired [norm] *a generation* of jazz performers and composers."

This section strengthens social relations, though not by criticising Parker. It makes clear that the sociological positioning of Parker is of the strongest calibre primarily through judgements of normality and that he himself – not his playing, not his performance, not his improvisation or innovation – is highly valued by other legitimate knowers in the field, specifically jazz performers and composers, and by those in position to judge him by virtue of their personal experience of working with him.

Subjective relations are then somewhat weakened. Steinway refers to himself as "the author", somewhat objectifying the statement but nonetheless clearly identifying himself as the thinker and the evaluator in the research.

> It is by no means the intention [incl⁻] of the author to contest or question Parker's playing and its innovations to jazz music; rather it is to analyse and discuss the repetitive nature and non-song specific improvisational elements found within some transcribed solos.

This second sentence uses negative affect to control potential responses and to take ownership of the proposition. Having praised Parker based on subjective relations, it is interesting that the denial is not of criticising Parker himself, but, rather, of criticising Parker's playing and innovation. Even in denying the criticism the attention is shifted from the producer to the product. This makes the agency less visible and weakens social relations (Hood, 2011). It is made clear that he is not disagreeing with Parker's status as a knower, but through the appropriate methods of analysis and discussion is observing that the musical objects do not possess the qualities he has previously valued. The criticism is thus based on epistemic relations; that is the object of study and approaches to analysing and understanding it.

Having condemned nameless bebop musicians in the introduction for "causing widespread frustration among listeners and jazz musicians alike", why is he so reticent to similarly criticise Parker? I contend that he mitigates his criticism of Parker and restricts the opportunity for disagreement by emphasising that the criticism is not based on the specialisation code of the field. Parker is still presented and valued as a legitimate jazz knower, regardless of his approach to improvisation.

The discussion of Parker's improvisation is weaker in social relations than the introduction to Parker himself, although Parker himself is continually present as an agent and actor. The

conclusion of the section reiterates the disinclination of the introduction and further emphasises Parker's subjective valuing. First, Steinway contextualises his research, pointing out that he is not the only one to investigate Parker's licks, constraining criticism through the presumption of consensus. He then again, with almost identical wording, denies criticising Parker based on his innate characteristics, with the key use of the term "genius". He even denies criticising the approach to jazz improvisation; he states that its importance is demonstrated by the continuing influence of Parker's work. He further strengthens the subjective relations by stating that the approach allows "creativity and musicality"; that is the technique gives space for musical dispositions to be expressed. The valuation of these qualities in the work invokes positive capacity on Parker.

> Again, it is by no means the intention [incl⁻] of the author to debate Parker's genius [cap], nor comment on the suitability of 'lick' usage in jazz improvisation. The fact that Parker's recorded output remains so influential [val; ⁱnorm] highlights the importance [val] of this improvisational method. Furthermore, Parker's manipulations of these licks allows them creativity [val; ⁱcap] and musicality [val; ⁱcap].

Finally, he returns to the analysis as demonstration that the approach was in opposition to the one he advocates in the text. The modal adjunct of "it is clear" with the further graduation of "quite" provides particular emphasis to the conclusion evidenced by the analyses. It phrases it again from the perspective of attention and negative tenacity, reminding that these artefacts are seen as inextricably connected to their creator and are the result of a sensing knower whose shifting concentration generates the characteristics of the products.

> However, through the above analyses, it is quite clear a lack of attention [ten⁻] was paid to a song's melody in preference to the chord progression alone.

The criticism of Parker thus provides an indication of the basis of specialisation. He continues to be praised and valued as a knower, with stronger subjective relations and inscribed judgements of normality emphasising how unique and special he is. Thus, whether the emphasis has shifted to interactional relations, or to potentially epistemic relations, in many texts of the corpus there is the repeated compulsion to strengthen subjective relations again and re-accentuate the musicality of the musician.

In discussing Art Tatum and Charlie Parker, Steinway references renowned but historical musicians of the jazz genre. In turning to modern era musicians, though they are also well-known and well-respected, the previous arguments for authenticity due to location in time are less valid. They are still, however, introduced with particular emphasis on being skilful, primarily with judgements of capacity:

In more recent times, jazz music has celebrated the arrival of *numerous* masters [cap], particularly guitarist Pat Metheny and pianist Brad Mehldau. Their *ultra-**melodic approach*** to modern jazz is complemented further by their harmonic and rhythmic sophistication [cap], prodigious [norm; cap] technical abilities [cap] and **fusion of various styles** with jazz have made them two of the *most* successful [norm] jazz artists [cap] *in modern times.*

While the discussion of styles and approaches may potentially start to weaken the social relations, Steinway introduces Metheny's approach by characterising it by the knowers who typify it. A direct quote evidences the Metheny's versatility not by instruments, genres or techniques but by the diversity of people he has performed alongside, whose very names are sufficient reference for categorising a particular type of playing.

"Metheny's versatility [cap] is almost nearly without peer [norm] on any instrument… he has performed with artists as diverse as Fender Reich to Ornette Coleman to Herbie Hancock to Jim Hall to Milton Nascimento to David Bowie."

He later identifies the qualities of Metheny's sound which may be influenced by these diverse musicians:

His sometimes-minimalistic improvisational approach is akin to the minimalistic compositional style of Fender Reich; his attention to, and focus on, melody similar to that of Ornette Coleman and Milton Nascimento, who, along with Jim Hall, could be partially responsible for his guitar-tone.

Rather than being positioned centrally in jazz, both Metheny and Mehldau are presented as transcending the genre and drawing on other influences, including pop music. Metheny's versatility is highlighted, while Mehldau is quoted in superlative terms as being "perhaps the *finest* pianist [cap] of his generation". They are also valued for being "prominent composers"; that is they have the right way of improvising informed by a composer's perspective. They are legitimate creators and it is their legitimacy which provides the basis for the musical examples illustrating the lyricism Steinway advocates.

Finally, Steinway's conclusion strengthens social relations. He connects the stronger subjective relations of the early jazz musicians with the modern musicians:

The creativity [cap] and brilliance [norm] evidenced by <u>early</u> jazz musicians [SR+], such as Tatum, is echoed today by that of artists like Mehldau and Metheny. These artists (who are indeed modern-masters [cap]) mix convention with innovation [val], suggesting that the jazz tradition remains alive and well today.

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Throughout Steinway's text, the basis of legitimacy for the various musicians he focuses on are stronger subjective relations which, with judgements of capacity and normality, reflect strong musicality. The legitimacy of these musicians is in turn used as the basis for selection of the examples and for the legitimacy of the approach that Steinway is advocating. However, these stronger subjective relations are not weakened when the musicians do not use the approach he advocates, as demonstrated by the criticism of Parker's improvisation. The basis of specialisation throughout the text is that of a knower code, wherein the stronger subjective relations of exemplary musicians confer legitimacy on the musical examples and on the techniques or approaches being advocated.

6.3.8 Conclusion

This section has investigated how a knower code is enacted in each of the texts of the corpus. It has further demonstrated how the refinements of musicality and musicianship facilitate in distinguishing differences between texts with similar foci and in identifying shifts in the prevailing gazes.

All the texts focussed on jazz performance in general and jazz performers in particular. Kit, Bones and Deuce overall distinguish their focal musicians as born knowers, with shifting emphasis on and between musicality and musicianship. In Kit's introduction the focal musician is legitimised by his experiences with musicians of status, but in the conclusion his innate musicality is foregrounded in conjunction with the experiences of his musicianship. Bones variously emphasises subjective and interactional relations both individually and together to firmly legitimise an up-and-coming musician for study. Deuce at times focuses on the techniques and ways of knowing of her focal musician and at other times on his exceptional yet innate qualities, essentially moving around the social relations plane. The three texts therefore demonstrate how a musician as an object of study can be validated by focusing on and emphasising different characteristics at different times.

Both Fender and Gibson highlight the individuality of the guitarists they studied and accentuated their divergence from the majority of jazz guitarists. How they do so is slightly different. Fender emphasises the focal musician as a social knower, who by virtue of his own subjective qualities is validated. Gibson's focal musician defies the emphasis of subjective relations, downplaying qualities and noting their absence. Instead, he attributes the legitimacy of his focal musician as the result of the hard work associated with interactional relations. He is therefore distinguished as a cultivated musician, whose innate qualities are less important than his processes of development. This demonstrates the ability of the 4-K model to trace finer distinctions between similar texts with similar foci.

Steinway's text was the only one to ostensibly focus on something other than people by advocating a particular approach to improvisational composition. However, he justifies this approach on the basis of the people who demonstrate it: on legendary jazz musicians of the jazz era and on modern masters. The validity of the approach is therefore centred in

the status of its proponents. This is clearest as the status of the musicians is not affected when they fail to adhere to the approach; in his criticism of a bebop musician, Steinway maintains an emphasis on subjective relations while insisting that his criticism is based on analysis. I suggested that this indicates that a knower code is the prevailing specialisation code of jazz performance.

The basis of specialisation in most of the texts was that of a cultivated gaze; the variation occurred primarily in who it was who possessed the cultivated gaze. In Kit's text, it was the cultivated gaze of the musician who by engaging with significant jazz works and musicians had enabled his status. This in turn inferred that the student was also developing a cultivated gaze by engaging with the same works as the focal musician and in the same ways by transcribing and analysing. In Bones, Fender and Gibson's text, it was the student's own cultivated gaze through immersion in the work of the focal musician, reinforced with judgements of tenacity, and through extensive experience as musicians and instrumentalists themselves which formed the basis of specialisation. This will be further explored in the following section. The basis of specialisation in Deuce's text was the born gaze of the focal musician; the talent and skill of the focal musician both legitimised him as a focus for study and also formed the basis of study. His born gaze, however, would enable a cultivated gaze for both Deuce and other bass players who might read her research project. The musicians Steinway positions as the proponents of the approach are the basis of the knowledge claims in his text. These are validated by either their social positioning as authentic jazz musicians of the jazz or bebop eras, or their status as born musicians who have both the innate talent and the engagement with a variety of musical works. Therefore, even when the focus of the task is specifically musical knowers, their status is relied upon to advocate an approach.

This demonstrates that in general the focal musician is distinguished as a born knower by varying emphasis on their musicality and musicianship, while the knowledge claims of the text are legitimised by the cultivated gaze the students have developed as a process of engaging with the work of the musician. However, significant variation occurs between the texts and either subjective or interactional relations may be foregrounded as either focus or basis of specialisation. By conducting the analysis the students aim not only to be able to make knowledge claims about the musicians, but emulate them and attain the same level of success. The question lingers: how does this prepare the student to be a musician? Do they need to believe in their own innate musicality and genius as well as embrace the canonical works and experiences for knowledge acquisition at university? The texts reveal how the students in their fourth year of study view the specialisation of jazz; they point to the underlying organisational structures which may disadvantage them if not addressed.

6.4 Legitimation of knowers

6.4.1 Introduction

The previous section examined each text and analysed the focus and basis of legitimation. This section will now consider a number of ways in which specialisation occurs across the corpus, through the focus on particular knowers. Conducting a transitivity analysis of key knowers in the texts reveals valued activities associated with being a legitimate knower.

Firstly, section 6.4.2 examines the participants involved in the processes of the text's construction and reception. A participant analysis of mentions of the writer, reader and the research in the texts reveals how students convey their own authority and offer their opinion, and also how they construct their reader. Students are presented in the text as the sensers of mental processes, thus constructing their status as *sensing knowers*. This is to say that their claim to musical knowledge is through what they understand or perceive. The reader is similarly constructed as jointly able to perceive and understand with the students, thus also as a sensing knower. This analysis is reinforced with corroboratory evidence from interviews with the students. The participant analysis is significant as it is consistent across the texts; although the students employ a diverse range of lexicogrammatical resources to refer to themselves, their reader, and their research, they construe similar roles in interpreting the purpose of the task.

Section 6.4.3 then examines how other musical knowers are presented in the text through the examination of projecting knowers; that is, the experts positioned as the sayers of direct quotes. Other musical knowers perform various roles in the texts. Some provide definitions of technical concepts and Semantics will be used to examine the degree of context-dependence of the definitions. Expert jazz musicians, music journalists and music educators are used to validate focal musicians through association, comparison and direct endorsement. They too are qualified with attitudinally laden epithets, and evaluated with judgement and graduation. The basis of the authority of these musical knowers will also be considered.

6.4.2 Writers, readers and papers

During data collection the students presented themselves as having more authority in comparison to Honours students of other disciplines. This authority was based on their experience as working musicians; over the course of their studies they had been regularly paid for performances as well as for instrumental teaching at local high schools. They identified as musicians, moreso than as music students. They were less sure of themselves, however, as writers. The investigation of their presence in the texts identifies how they construct themselves as knowers and how they convey or conceal that authority.

The texts of the corpus attempt objectivity by minimising the presence of the author, as is characteristic of many academic texts. However the student writer is nonetheless included in all the texts through a range of resources and with various degrees of visibility. The most visible presence is through explicit first person references to the student. Slightly less direct are first person plural and third person references to the author. Finally passive constructions and nominalised grammatical metaphors avoid direct reference to the author but nonetheless allude to their agency in the text. These can be placed in a continuum of visibility, which Hood (2011) notes is indicative of the relative strength of social relations.

grammatical metaphors	passive constructions	third person pronouns	first person pronouns

- visibility (SR-)	authorial visibility	+ visibility (SR+)

Figure 39. Authorial visibility interpreted as SR+/- after Hood (2011, p. 116)

The majority, however, are relatively explicit, visible subjective references to the author.

A transitivity analysis is suggestive in revealing how the students construct themselves as knowers in the texts. Despite the variation in the specific lexical resources they use to refer to themselves, there is unusual consistency in their depiction as participants of processes. As Table 48 reveals, the students mainly depict themselves as the sensers of mental processes, and secondarily as the actors of material processes.

Table 48. Participant types for writer

Participant type	Example	Writer
Senser	Here we see a very common progression in jazz standards	41
Behaver	As I listened to Mason's solos over and over again	8
Actor	I have analysed transcriptions of Allan's solos	19
Sayer	the author would suggest that the rhythms be taken as a guide only	3
Other	It is vital that one has complete command of one's instrument	5

Halliday and Matthiessen (2004) describe mental processes as being "concerned with our experience of the world of our own consciousness" (p. 197). The students thus place themselves in a position of interacting with music through their consciousnesses. Halliday and Matthiessen further distinguish four sub-types of mental processes: perceptive (I see), cognitive (I think), desiderative (I want) and emotive (I like). The further investigation of mental participant types in Table 49 reveals that students represent themselves as cognitive and perceptive sensers. This suggests that they construct themselves as able to perceive and understand music; in LCT terms, they have the appropriate gaze in order to make observations and form opinions about music. The basis of this gaze can be revealed

by further distinguishing between subjective and interactional relations, or between musicality and musicianship.

Table 49. Mental participant types for writer

Mental participant	Example	Writer
perceptive	Again <u>we</u> see strong melodic content supporting the use of odd note grouping	10
cognitive	As the <u>author</u> deems compositional elements important to evaluation	25
desiderative	It is hoped that a better understanding of Stewart's style will be attained	4
emotive	It was not only the collection of tunes <u>I</u> found intriguing	2

The references to students include several explicit references to the students' contribution to the texts; these suggest that immersion in musical artefacts – by listening to recordings, transcribing notation, attending concerts and corresponding with the focal musician – are of foremost importance and are the basis of the knowledge claims in the text. For example, Bones writes:

> The difficulty with studying someone as young and unknown as Elliot Mason is that as a relative newcomer to the jazz world, there is very little written about him. Because of this, much of this research project has been based on the many hours <u>I</u> have spent **listening** [pr: behavioural] to and **studying** [pr: material] his performances; as well as from correspondence with Mason himself.

His research is therefore based on his own mental engagement with the subject matter, to the degree that he invokes a judgement of tenacity on himself, rather than on the analysis or observations of expert third parties. This type of immersive experience with the significant objects of study is not only held to support the knowledge claims of the corpus; the interaction with exemplars is valued by the students for the advantage it is believed it will give them in performance and in becoming better musicians themselves. Fender wrote, "Throughout this study I **hope** [pr: mental: desiderative] to gain knowledge [pr: mental: cognitive] about Holdsworth's sheets of sound ability with the intention of incorporating [pr: material] this sound into my own playing." The students therefore emphasise their own interactional relations with the objects of study, thereby validating themselves based on their own musicianship rather than on innate musicality. This suggests that they present themselves as having 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 other (SubR-, IR+). These often involve

acquiring a 'feel' for practices through, for example: extended participation in a 'community of practice' […]; sustained exposure to exemplary models, such as great works of art; and prolonged apprenticeship under an acknowledged master. (2014, p. 185-186)

These students therefore have a musical feel; they have extended participation in a musical community, not only as students but also as musicians. This perspective was reinforced during interviews. Bones' introduction includes instances of negative judgement against most modern trombonists; when challenged on his authority to criticise in this way, he responded,

> I have been playing trombone for seven years, played piano for 11, 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. (email, 29 Sep)

He bases his authority in not only playing the trombone, but listening to recordings and to other trombone students, presumably in the forums at the conservatorium where small ensembles regularly perform. While Bones made extensive use of judgement in his introduction, and based his research on his own experience with exemplars, his perspective was echoed by Kit whose use of evaluative language was very restrained. Kit similarly believed that he had authority as a musician:

> 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. (email, 25 Sep)

It should be noted that both students were approximately twenty at the time of study; therefore Kit's 18 years of experience is of major significance in how he constructs his identity and as the basis of his authority.

The students of this study thus regarded themselves as musicians based on their extensive experience with their instruments, as players, as listeners, as analysts and as critics. Their direct engagement with the object of study underlined the knowledge claims of their texts and was intended to improve their own practice. They therefore differentiate themselves based on their musicianship, by their interactional relations with significant others. They depict themselves as having a cultivated gaze and being sensing knowers, able to perceive and form opinions about students in a way that non-musicians presumably cannot.

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This forms an interesting comparative point to the representation of the reader in the text. The representation of the writer included first person plural pronouns which incorporated the audience as equal participant in the process. The reader is also referred to directly with second person pronouns and imperative commands. Only four of the six texts include reference to the reader; nevertheless the transitivity analysis (Table 50) reveals that they are similarly constructed as sensers and secondarily as actors.

Table 50. Participant types for reader

Participant type	Example	Reader
Senser	Note the lack of large intervallic leaps within his lines	13
Behaver	If you look at his bass lines on a larger scale	1
Actor	If we were to analyse this part of the composition	6
Sayer	we could comment on a variety of elements	1
Other	It is vital that one has complete command of one's instrument	1

The reader is primarily constructed as a perceptive senser (nine instances), and secondarily as a cognitive senser (four instances) with no instances of desiderative or emotive sensers. The reader is therefore assumed to be equally able to perceive music in the same way and to share the same gaze. During interviews students stated that they understood their examiners would be musically literate, but that they may not specialise either in jazz or in their particular instrument of study. This influenced not only the construction of the reader in the text but the degree of explanation of technique. The reader therefore could not be expected to share the same cultivated gaze through exposure to the same exemplars. This is reflected in the imperative commands of perception which instruct the reader on what to observe and how to observe it.

One technique for avoiding authorial presence is to refer to the text itself. The research paper itself – as a paper, study, research or project and its sections – is presented in the six texts of the corpus. The transitivity analysis in Table 51 reveals that unlike the writer and reader, the paper is presented primarily as the actor of material processes. This foregrounds the product of the students' work, rather than the students themselves.

Table 51. Participant types for research paper

Participant type	Example	Paper
Actor	This project will analyse blues improvisations	17
Circ: location	In this research paper, I have looked at the bassist Ron Carter	5
Sayer	The first section of the body specifically addresses the range of techniques used by Holdsworth	3
Carrier	My research has involved a trip to Melbourne to see Frisell play	3
Senser	The intention of this paper is to examine and promote new, creative and lyrical melodies in improvisation	1
Goal	much of this research project has been based on the many hours I have spent listening to and studying his performances	1

While the number of instances of the paper as actor of material processes is comparative to the instances of writer as actor, this is suggestive of the underlying purpose of the text itself – to actively demonstrate and analyse research, enabled by the student's cultivated gaze.

This analysis emphasises the experience music students approach research with and the basis of their own knowledge and authority. The students are confident of their authority as musicians and as cultivated sensing knowers by virtue of their extensive experience with instruments and immersion in exemplary works of jazz, as audience, analyst and performer. They are less confident, however, of their authority as writers and by extension, music students. This is in part indicated by the variation in the visibility of their presence across the texts, and the variety of lexicogrammatical ways their presence was manifested or disguised.

6.4.3 Sources and sayers

Other than the students themselves and the focal musicians, the other musical knowers whose presence is significant in the texts are those who are the source of direct citations and references. As has been noted, the students demonstrate a clear preference for music notational quotes over verbal quotes. Primary research, that is research undertaken on the object of study by the students themselves, is valued over secondary research. This was emphasised by their cultivated gaze being the basis for the knowledge claims in their texts as discussed in the previous section. Nonetheless, the verbal quotes serve several purposes.

The instances of direct citation throughout the texts can be characterised in one of three ways:

- As a definition of a musical concept
- As a musician's description of their own playing
- As a description of a musician and/or their playing

These three categories provide interesting insight into the structuring of knowledge, the roles of musical knowers and the use of evaluative language in the texts.

The Oxford Dictionary of Music online, also known as the New Grove Dictionary of Music or Grove Music online, is an important resource for providing definitions of musical terms. Herbert advises,

> When you prepare a short academic essay […] You probably will not need to look much further for your material than the curriculum that you have been taught and relevant entries in The New Grove Dictionary of Music and Musicians 2nd edn (New Grove II) or one of the shorter reference or textbooks. (2001, p. 12)

In this dictionary, the writers of the articles are frequently referenced. These individuals are in turn validated as musical knowers by virtue of the publication. In the example below, Gibson conformed to referencing conventions and cited the authors of the dictionary entry, but added a qualification through a circumstance of location identifying the publication. This reflects that in this instance the publication is valued over the authors themselves as a source of knowledge. The authors are thus legitimised as knowers by publication.

> Howlitt and Robinson, in Grove Music Online, comment on the "textural variety of his work, which frequently led to contrapuntal relationships among lines in different registers."

The importance of such a dictionary reflects the relative standardisation of technical terminology in music. The inclusion of definitions operates to weaken semantic density; the *New Grove* may not weaken it enough for jazz studies, however. Although the *New Grove* is a significant source of definitions, it is not a definitive resource in the context. This is made explicit in Gibson's text; one section on counterpoint starts with a definition from the *New Grove* dictionary:

> A term, first used in the 14th century, to describe the combination of simultaneously sounding musical lines according to a system of rules. It has also been used to designate a voice or even an entire composition (e.g. Vincenzo Galilei's Contrapunti a due voci, 1584, or the contrapuncti of J.S. Bach's Art of Fugue) devised according to the principles of counterpoint. (Sachs and Dalhaus : 2002)

Gibson then dismisses this, stating, "From the standpoint of an improvising guitarist, this definition is not altogether useful." While this research has not focussed on the differences in lexicon between jazz and classical music (given that musicians are able to identify such variations), it is worth noting that this difference exists; the use of particular technical terms can vary in terms of the context in which they are being used, both according to genre of music and the instrument. The main reference source is still oriented to a historical perspective of western art music rather than providing a definition of use in multiple contexts. Gibson then turns instead to an extensive definition provided by Mick Goodrick, an American jazz guitarist and professor at Berklee College of Music. The language of his definition is vastly different to that of the New Grove Dictionary. It demonstrates stronger semantic gravity, embedding the principles in performance and in specific notes, and strengthens social relations by directly addressing the reader with speech-like writing. He significantly concludes with an evaluation of the influence and importance of counterpoint. Gibson quotes him in stages:

> From the standpoint of an improvising guitarist, this definition is not altogether useful. For the purpose of this paper Goodrick (1987: 18) provides a more useful definition. 'Counterpoint means point against point (which could be note against

note). Counterpoint also means melody against melody. The point against point angle is vertical. The melody against melody angle is horizontal.' He provides further clarification:

> The notes C and E are a major third apart. Play C, then E: That's melody. Play C and E simultaneously: That's the beginning of harmony. You can't call it a chord. (It's a C chord; no, it's A minor; no, it's F major 7th; no, it's F#7 alt.; no, it's Ab+M7; no it's Bb Lydian, etc., etc.) It could be a lot of things. But what it is is a major third. (18)

Goodrick goes on to explain:

> Counterpoint can be viewed as the study of intervals that helps to dissolve the **rigid** [ten⁻] ways of thinking of melody as one thing and harmony as another ... Counterpoint (or the study of intervals) is one of the *most* neglected [val⁻] and important [val] aspects of the guitar. (18)

The final evaluation invokes negative judgement on those who do not give counterpoint due consideration. Goodrick's status as a knower therefore underlines the authority and relevance of his definition. Furthermore, he is positioned as a particularly relevant authority by virtue of his direct influence on the focal musician of the research project, Bill Frisell, who he taught. In this case, rather than Frisell being legitimised by association, it is Goodrick and his definition that are legitimised by association with Frisell.

Although the *New Grove* is a significant source of definitions, it is not the only one used in the corpus. Other definitions are attributed to musicians, authors of pedagogic texts and music journalists. The definitions provided by these musical knowers are therefore validated by the projector of the knowledge, through who they are or how they know about it. Social relations are therefore strengthened as the basis of the knowledge claims. This means that the identity and education or profession of musical knowers are important for making knowledge claims about jazz; that it is their musicianship, their interactional relations with significant objects, which validates their knowledge.

Tong (1994) discusses the tendency for the performer to be omitted by analysts writing about music in a classical setting. The students involved in this study, however, present the performer as the foremost knower of their performance. This is due in part to their role as composer of both improvisations and bass lines. The corpus includes 28 direct citations by musicians, talking about their own performance. A few accompany and describe notation which the quoted musician either played or published, where the musician is directly commenting on a short section of music:

> Marsalis states (in reference to the second example's playing style), "now I have the big four, so when I phrase [the melody], I'm gonna make it sound like me and I'm gonna play with another entire feeling and groove, and use all the different growls and shouts and cries…" [7]

These musicians include not only the focal musician but others such as Wynton Marsalis, in the above example, who in interview or in pedagogic text use both notes and words to provide a definition or a model of a musical concept. These definitions thus have stronger connections to an empirical reality than the purely verbal definitions provided by the dictionary and other experts. Their use in the texts is underlined by the authority of the musicians; the musical knowers are legitimated through performance and through having a legitimate and demonstrable way of knowing.

A significant number of direct citations contain explicit evaluation of a musician or their playing. This was noted in section 5.4 through the inclusion of quotes in the analysis of attitudinal language, particularly in the introductions of the research projects. The use of evaluation from a third person allows the students a degree of objectivity by attributing it to another party. The people that evaluations are attributed to are validated by a number of means. Some are qualified by the instrument they play, such as "drummer and pianist" below:

> As drummer and pianist Gary Husband (n.d) describes him, "he truly transcends [his] instruments… to a level where I wasn't even aware it was trombone or a bass trumpet."

In these cases, the evaluations are legitimised by the evaluators having personal experience as a musician and thus presumably as someone who has witnessed firsthand the musician under evaluation. Once again the musical knowers are qualified by having legitimate ways of knowing and by being the right type of knower, that is, a musician.

Occasionally the musical knowers pronouncing evaluation are themselves subject to evaluation from the writer. Goodrick's definition of counterpoint was legitimised in part by Goodrick's relation to the focal musician. In the example below, Goodrick is furthermore judged with positive normality in "esteemed" as well as qualified by instrument, by role, and by his relation to the focal musician:

> As esteemed [norm] guitar educator and former Frisell mentor, Mick Goodrick (1987 : 18) explains, it tends to lead to thinking of single note lines and chords as two separate entities, where 'melodies are "licks" [and] chords are "grips."'

These instances of judgement relate to positive normality, that is to say they are very special, and positive capacity, that is they are very good at what they do. These attributes are frequently intensified with degrees of comparison including superlatives. As such these musical knowers are distinguished by their innate qualities. Interestingly some of the most recognisable jazz musicians, such as Miles Davis and Herbie Hancock, are not evaluated by any epithet or qualifier, presumably as they are so recognisable that their very name adequately conveys excellence. This is clearest when a jazz pianist's name is used as an epithet for a guitarist: "he has been called the Art Tatum of the guitar [cap]".

An examination of the various musical knowers indicated by the sources of direct citation reveals that they too are frequently characterised by their experience, or their publication source. Their opinions and evaluations are validated by their legitimate ways of knowing, such as teaching or performing with the focal musician. They are therefore characterised as having a cultivated gaze. Furthermore, they are used to provide definitions of technical concepts more related to the jazz context, thus with stronger semantic gravity than the definitions of the musical dictionary.

6.5   Musicality and musicianship

6.5.1   Introduction

This chapter so far has investigated how social relations have manifested in the corpus. In particular it has drawn on the sub-dimensions of social relations – subjective and interactional relations – and the corresponding gazes, in particular cultivated and born gazes. These gazes, introduced by Maton as part of the 4-K model, describe the relative emphasis and control on knowers (SubR) and ways of knowing (IR) respectively. I have suggested that these two relations can be interpreted in music education as describing the relative emphasis and controls of musicality and musicianship (J. L. Martin, 2012b); these were described in 6.2.2.

This section will now draw on the analysis undertaken in sections 6.3 and 6.4 to examine the relative use of musicality and musicianship in the corpus, and begin to draw some conclusions about its usage.

6.5.2   Balance and blasphemy

The analysis of subjective and interactional relations in the corpus identified several instances where the students emphasised musicality after an extended emphasis on musicianship. This particularly occurred in instances of negotiation, when meanings were at risk.

This insistence on musicality was noticeable as it was as if the students found it blasphemous to deconstruct a musician's performance without balancing it with an

emphasis on the talent of the performer. They therefore made particular effort to shift focus back to the musician and their innate musical qualities. The emphasis on musicianship occurred when the performance was broken down into its components through the analysis of compositional and instrumental technique, while the emphasis on musicality occurred particularly in introductory and concluding sections.

Kit's research project focussed on the interactional nature of improvisation by examining how his focal musician's techniques had their basis in historical jazz as demonstrated by established drummers, and how the focal musician had further developed them. In the conclusion, however, there is a shift as subjective relations are instead foregrounded with a key quote; Kit writes:

> Keyboardist Kevin Hayes said that "The amazing thing to me about Bill is that he had that Bill-ness from the beginning. You could hear the Tony, you could hear the Roy, but he really put it together in his own way."

In this quote, the focal musician and his influences are attributed with an essential individuality, an idiosyncratic form of expression which is particular to and possessed by each person, even though the focal musician manages to express not only himself but also the others. Despite the earlier emphasis on the analysis of others' improvisations as a way the focal musician developed his own skill, the conclusion states that the musicality is what amazes people and that this precedes the development of musicianship. Put simply, you either got it or you don't.

Similarly, Fender dismisses the techniques described in his text as "just theories and examples", downplaying the value of performance disembodied from the specific performer. Instead he insists that the "genius is in their application". The term 'genius' conveys up-scaled positive capacity of the focal musician as well as emphasising musicality. He then describes the inner frustration which drives the musician to keep working on his sound, suggesting that the techniques are only legitimated by the performer and that the musical disposition compels the musical endeavour.

In Bones' text there is shifting emphasis between musicality and musicianship and corresponding use of attitude and graduation (J. L. Martin, 2012b). Significantly, when meanings are at risk, Bones writes "[…] perhaps most importantly, Mason is an exceptionally musical player [SubR+], not just an impressive technician." Therefore, while the focal musician is legitimised as a born knower, his musicality is prioritised while his musicianship, expressed through the techniques he adopts, is given secondary emphasis.

Steinway's text also includes an instance in which the significant effort to clarify the basis for judgement of a musician draws attention to the relative strengthening of subjective and interactional relations. It occurs in his critique of Charlie Parker when he stresses that he is

not criticising Parker on his musicality, which he simultaneously strengthens through positive judgements of normality. Instead the criticism is based on the analysis of his work. I suggest (J. L. Martin, forthcoming-a) that the strength of his denial and the contrastive use of attitude indicate that he mitigates his criticism by not basing it on the prevailing gaze of jazz performance. Again, though, there appears to be an impulse to strengthen subjective relations and assert the musicality of the musician and the individual characteristics which ultimately validate the artefacts of performance.

Deuce's text is the only one which does not include this particular urge to balance between musicality and musicianship; instead she emphasises each as needed. In the introduction, the focal musician's exceptional musicality is the basis for studying the techniques he uses in his bass lines; in the conclusion, the exceptional techniques he uses are the ground for validating him as a musician. This circular logic demonstrates that it is possible to deconstruct a performance without disrespecting the performer and demonstrates movement around the social relations plane.

The musicality and musicianship of the focal musician only become clear in the conclusion of Gibson's text. At first he also emphasises subjective relations, writing, "Frisell's unique approach could only have come about through a highly developed musical ear and a thorough knowledge of the instrument." He then, in sharp contrast to the other students, credits hard work and musicianship as the cause of the musicality: "Which is doubtless a result of many years of study and hard work". Thus Gibson's text is the only to prioritise interactional relations over subjective relations.

The students therefore demonstrate a reluctance to examine technique in the absence of a performer. Breaking a musician's technique down into its component parts may suggest that anyone could follow the same steps to become an equally good musician. This is in fact the underlying system in their performance studies; the students are taught to become better musicians through the acquisition of technique and the exposure to and participation in great works of jazz. In analyst discourse, the performer is frequently silenced in favour of the composer (Tong, 1994); in jazz performance the musician is a co-composer of both improvisational solos and bass lines and is thus foregrounded in the text.

6.5.3   Implications and opportunities

There are different standards and expectations presented in the texts for the students and the musicians they are studying. The students value their own cultivated gaze through their immersion in the works they are studying and their long experience as instrumental students and performers. Several emphasise, however, the born gaze of the focal musicians of their study, who are legitimised by both musical dispositions and musical experience and education. As has been discussed, the students are not just music students but more importantly working musicians; there is therefore a disjunction between who they are and who they aim to be. This is possibly due in part to the very nature of academic creative

studies; the university enrols students within various parameters, and provides steps, procedures and knowledge to enable them to become musical knowers.

I believe that subjective relations are in part emphasised when the processes, procedures and interactions required to produce creative artefacts are tacit or invisible. For the non-musical audience, the practice, the theoretical knowledge, the repetition and the craft of the musician is invisible; their legitimacy is therefore attributed to genius. For musicians, and music performance students, this practice, these interactional relations and musicianship, are more visible, particularly in regard to their own studies and performance. They therefore attribute themselves with a cultivated gaze, conceivably encouraged by social values of humility. However they continue to praise and admire musicians who are distinguished by their unique, prodigious and virtuosic talent, even as they deconstruct the experiences, techniques and actions by which they have achieved that reputation.

The Honours year is an important gate-keeping course between undergraduate and postgraduate studies. As such, the research projects of the six Honours students demonstrate the values they successfully internalised during the Bachelor of Music in order to be accepted into the Honours program. The research projects also indicate how students are positioned to enter postgraduate research. In the current study, the latter point is particularly relevant as half of the participants have commenced Masters degrees in performance.

From their undergraduate studies, we can deduce that they have learnt to conduct analysis themselves and break a performance down into its component parts and compositional and instrumental techniques. Most importantly they have learnt that this will make them a better player. For postgraduate studies, one potential challenge in the current emphasis on subjective relations in particular is how to translate this into exegetical writing. In the Masters of Performance they must present two recitals and submit recordings of performances and a written text about their work. The minor mentions of student presence in the text and the students in their interviews did not emphasise subjective relations in attributing themselves with a particular musical disposition; this does not necessarily mean they believe that anybody could perform as they do with appropriate study. The challenge therefore may be to find other ways of emphasising subjective relations, perhaps by highlighting personal expression and inspiration. Alternatively they may choose to continue to focus on the ways of knowing that they discussed both in relation to the focal musicians and as the basis of their own authority.

The six texts of the corpus, however, were not uniform in how they used social relations. Gibson was the only one to suggest that the musicality of the focal musician was the result of his musicianship, rather than attributing the musicianship to the musicality. In doing so he ascribed the focal musician with a cultivated gaze, or at least a born gaze which is closer on the social relations plane to a cultivated gaze than to a social gaze. Deuce demonstrated the intertwined nature of subjective and interactional relations in a knower code by

emphasising whichever served her purposes. Steinway demonstrated that the two relations could be differentiated so that the criticism along interactional relations did not affect subjective relations. He also demonstrated that criticism could correspond with strengthening relations. Fender presented his focal musician as more of a social knower, distinguished only by innate qualities and whose experience with music was less important than the internal drive for perfection.

Given that these texts were not graded, none of the methods demonstrated by the students can be prioritised over the others. However they do demonstrate the number of ways students express the underlying knower code of Jazz Performance, and navigate the shifting values as they variously emphasise the musicians themselves and their musical qualities, or the techniques, experiences and processes the musicians have been through and used to create jazz music. This research does not answer many questions but it does identify more questions in need of investigation and offers a refined framework for approaching a range of artefacts.

6.6 Conclusion

This chapter has investigated Specialisation in the corpus of research projects and revealed the study of performance to be based on a knower code. This was demonstrated by drawing on Transitivity and Appraisal; Transitivity was particularly useful for establishing the activities of value and construing the gaze of significant actors while Appraisal provided insight into how the focus of study was evaluated and what characteristics were valued. This chapter therefore draws on and further develops the appraisal analysis presented in the previous chapter.

In section 6.2 the 4-K model was adapted to music education and the concepts of musicality and musicianship were used in analysis in sections 6.3 and 6.4. Each text was first examined in section 6.3 to establish the focus and basis of each text. Section 6.4 then explored various methods of specialisation by studying the representation of certain knowers, including those involved in writing and reading the text, and other knowers positioned as the sources of musical knowledge. Finally section 6.5 reviewed the balancing of the emphasis on musicality and musicianship drawing on the previous sections and suggested some implications for future investigation.

The knower code of jazz performance was expressed in the various gazes by which focal musicians were validated, and in the gazes of both students and focal musicians which formed the basis of knowledge claims. The focal musicians were legitimised with shifting emphasis between musicality and musicianship and in a number of the texts these were equally emphasised to suggest that the musicians were born knowers.

The students based their own authority on a cultivated gaze, developed through their long experience with their instrument and as listeners, concert-goers and analysts of the work of their focal musician. They specifically construed themselves as sensing knowers, able to perceive and form opinions on the work based on their gaze. They similarly constructed their audience as perceptive sensing knowers. The investigation of the sources and sayers of direct quotes established semantic variation between general musical definitions and specific jazz definitions, and noted that frequently these sources were validated by having legitimate ways of knowing about music or jazz, through the context of their publication, or through their direct experience as musicians.

The tension between musicality and musicianship was particularly noticeable in attempts to mitigate the emphasis on one in favour of the other. Frequently this involved restoring an emphasis on the innate talent of a musician after an extended analysis of technique and musicianship. In one text however the musicianship was concluded to be the origin of the musicality, thus being the only text to present it as something attainable by the students. It was therefore suggested that this may potentially pose a problem for the three students who have started Masters in Performance as there may be a gaze shift, or they may need to find socially acceptable ways to emphasise the subjective relations in their own performance.

This chapter has demonstrated how SFL and LCT can be used in combination to characterise organisational principles of texts. The conclusions lead to more questions than they answer; further research is required to investigate how specialisation occurs across a greater body of texts, across genres of music and across undergraduate and postgraduate programs. This chapter does, however, provide a framework for the examination of various artefacts of music education and demonstrate how finer differentiations can be determined. This ultimately leads to further questions of who controls the organisational principles, who benefits from them, whether they should be changed, and if so, how they can be changed.

Chapter 7

Conclusion... and all that jazz

7.1 Introduction

This thesis has investigated the writing practices of music students through the analysis of Honours research projects by six Jazz Performance students. These students were all local graduates of the Bachelor of Music program and three have since commenced Masters programs at the same conservatory. The research project was a 5000-word mandatory but ungraded task; as such, where differences between the research projects have been noted, none can be held to be prioritised as no text was more successful than the rest of the corpus. The research has provided insight into the complexity of writing about music and into the experiences and values by which the students represent jazz performance.

7.2 A review of the research questions

In Chapter 1, the research question which formed the impetus to this study was introduced, namely, "How do jazz performance students write about jazz?" The lack of research into writing about any genre of music, particularly writing by native-speakers of English, provided a great opportunity for investigation. It also required the adoption of several perspectives and the adaptation and combination of different frameworks in order to provide an in-depth understanding of the six texts of the corpus. The representation of jazz performance was considered with a focus on music notation, evaluative language and musical knowers; each of these produced further questions.

7.2.1 The multisemiotic representation of jazz

Chapter 4 investigated the multimodal nature of the texts and the inclusion of music notational quotes. The notational quotes were important resources for the concise presentation of musical information and were more frequently used by the students than linguistic quotes. The lack of attention previously given to the textual representation of music through notation required the establishment of a basic foundation for understanding the semiotic resources that music notation uses and for characterising different notation types in a useful way for understanding their operation in the texts. This inspired the first question:

> How do students use music notation in their texts and how can it be characterised?

Unlike most research into the semiotics of music, this study was concerned with the visual representation of music with notation rather than how the sound of music conveys meaning. It therefore drew on and adapted a number of frameworks from SFL and SF-MDA.

Firstly it described notation as a multisemiotic resource which uses a combination of shape, colour and spatial layout to succinctly convey primarily rhythm and pitch. Music notation shares various characteristics and resources with written language, such as the left-to-right, sequential direction of lines as well as textually-derived symbols. It was observed that due to these shared resources, semiotic drift could occur whereby information could be shifted from the notation to the accompanying text without change of form to provide greater focus on the relevant characteristics of the notation. Short passages could also be interleaved with text to a greater degree than corresponding visual images, and could perform quasi-lexical roles.

Secondly I suggested that, just as Halliday (1991/2009) proposed for language, music can also be understood as a semiotic system involving a pool of all potential resources which are selected from to form individual texts/performances and which realise and instantiate contexts of culture and of situation. I paired this understanding with the notion of semantic gravity from LCT (Maton, 2014) which describes the degree to which meanings are embedded in a given context. This combination produced a way to characterise the different notation text types used in the corpus by examining how closely they were tied to an embodied performance. I observed that the students most frequently used transcriptions which were strongly located in specific performances by specific performers, but that there were also instances of notation which were generalised across performances of a particular song, such as lead sheets, and analytical notation which could be generalised across songs, such as harmonic progressions.

Thirdly I drew on Royce's (1998) framework for intersemiotic complementarity to examine how meaning relations occur between notational quotes. In particular I identified relations of synonymy, meronymy and hyponymy. Musical synonymy is particularly important in jazz performance writing wherein the same musical text can be presented in a number of forms and so describes the relation between, for example, a lead sheet and transcriptions of improvisations of the same section of music. Meryonymy and co-meronymy were used when a section of music notation was presented as representational of the whole, and when two parts of the same whole were discussed. Hyponymy occurred when the notational quotes represented instances of a general class, generally a technique or feature identified by the heading. These meaning relations sometimes functioned to essentially delineate sections in the text by relating the notational examples to each other. Alternatively the headings delineated the sections and notational quotes were not otherwise related to each other.

Finally semantic profiles of the notational text types used in two of the research questions were created. In Steinway's text, a semantic wave was observed whereby quotes with varying semantic gravity were used for each piece discussed. This enabled different perspectives of the same piece of music. In Deuce's text, transcriptions of the focal musician's bass line were primarily used, which exhibited stronger semantic gravity through their embeddedness in particular performances by a particular performer. This was

therefore represented as a low semantic flat line, with some ripples provided by an excerpt of the melody from a lead sheet, and two pedagogical examples. The notation was therefore segmented by the hypernymic headings.

Music notation and its use in the texts was characterised with a macro perspective of the semiotic system of music, a micro perspective of the individual resources that form the multisemiotic system of music notation, and a meso perspective to examine the notational text types and their use in the text. The research also considered how the information born of these perspectives of music notation interacted with the linguistic text of the research projects; this generated the second question:

How does the linguistic text engage with the music notational examples?

In order to identify how linguistic text duplicated and added to the information conveyed in the notation, I drew on a framework originally used to examine the interaction of images and text (Unsworth & Cléirigh, 2009). The resultant adaptation of Language Verbalising Notation, or LVN, (J. L. Martin, 2012c) tested the applicability of the multimodal approach to other modes. It transcended the lexical categories to ascertain how the grammatical category of identification occurred in the text and the music. It distinguished several categories which applied to music for language verbalising musical elements; intermodal intensive identification occurred when the text verbalised qualities of the notation; intermodal possessive identification occurred when the text verbalised parts and participants involved in the piece; and intermodal circumstantial identification occurred when the text verbalised the musical circumstance or textual location of the notation. For verbalising music configurations, it distinguished manner and effect. Manner of performance may or may not be identified in the notation insofar as it differed from the notes played; effect conveyed the results of the musical choices which western music notation cannot express. These categories were demonstrated with reference to a short extract from Deuce's text and then compared to an extract from Steinway's text.

This analysis was then supplemented with Semantics from LCT, this time including both semantic gravity and semantic density. The categories of LVN variously operated to strengthen or weaken semantic gravity or semantic density. Semantic gravity was stronger when a specific performance was emphasised, its embodiment with specific performers and metaphors of embodiment; these related to circumstantial identification and human participants. Semantic gravity was weaker when the connection to specific performances was downplayed; this occurred when lead sheets were used and musical parts – rather than performers – were discussed. Semantic density was strengthened when technical terms, nominal groups and nominalisation were used to pack up information for greater generalisation, such as when the effect of the notation was mentioned but also when more condensed characteristics were identified. Semantic density was weakened when such terms were unpacked into everyday language, such as in the definition of technical terms, or when qualities of the notation were described with intensive identification.

On this basis, two of the texts were analysed with both LVN and Semantics. Differences between the two texts were observed in how they applied each LVN category and the relative semantic range of the terms they used. Finally a section of each text was analysed in-depth. In Steinway's text this involved a section relating to a single piece of notation and which included notational quotes of varying strength of semantic gravity. In Deuce's text a section as delineated by the student was selected; it included one of the notational quotes with weaker semantic gravity. The analysis combining LVN and Semantics revealed how the notational quotes were situated in particular performances, and the qualities that were unpacked from them. It also revealed the periodic, but irregular, movement up the semantic scale with concluding generalisations and identification of technical concepts. Displayed on a semantic profile, Steinway's text again demonstrated a semantic wave as both text and notation moved smoothly up and down the semantic scale. The text built on observations of previous notational quotes and thus progressively built knowledge over the course of the passage, concluding with observations which could be applied by different musicians to different contexts, thus transcending the given situation and weakening semantic gravity. The semantic profile of Deuce's text was more abrupt in its movement; it started high, and each notational quote was followed by a dip down the semantic scale with contextualising information and then a slight movement back up. There was interrupted semantic flow between the notational quotes. This demonstrated a strong segmentation of the text with both notation and text; each notational quote was discussed in isolation and did not build on or connect back to previous sections.

Chapter 4 therefore provided a number of ways to understand music notation and observe how it operates independently of and in cooperation with the linguistic text in the research projects of the corpus.

7.2.2   The evaluation of jazz

Evaluative language in writing about music reveals aesthetic and performative values. Chapter 5 used Appraisal Theory (J. R. Martin & White, 2005) to examine evaluative language in the texts. It drew on Hood's (2010) research into the introductions of research articles and similarly focussed on the introductions of the texts of the corpus. This generated the two questions which drove the research:

> What attitudinal resources are used to evaluate music and musicians in the introductions of the corpus?

> What characteristics and values do the attitudinal resources emphasise?

Overall, the texts employed primarily appreciation and judgement, with limited use of affect. On average, 60 per cent of the judgement and appreciation evaluated the focal

musicians of the students' research directly, and indirectly via the associated artefacts of their performance.

The main sub-types of judgement in the corpus were normality and capacity. The focal musician was frequently judged with inscribed normality but with invoked capacity through the appreciation of the music, technique and performance of the musician. Deuce's text's presentation of the oldest focal musician demonstrated this. By contrast, Bones' text used a large amount of inscribed capacity to validate a young and unknown musician as worthy of research by virtue of his great skill. This suggested that skill is a necessary precursor to greatness, but once attained, it is the status and the reputation of the musicians which legitimises them, or which serves as a shorthand for that legitimacy.

Judgement was also applied to musicians other than the focal musician and often set up a contrast; negative evaluation of generalised musicians generated a standard for the focal musician to exceed. Alternatively, when focal musicians were being compared to or otherwise associated with established musicians, the other musicians were positively judged, thereby augmenting the musician's standing by association.

Appreciation was an important resource for evaluative language and revealed some thematic preoccupations. Reactions of impact valued standing out from others, without specifying a particular emotional reaction. Reactions of quality were typically used to aesthetically value the tokens of the musician's performance. The variations between the texts in the use of appreciations of composition were somewhat suggestive of differing values based on the role of the instrument; while the piano and bass texts slightly preferred balance, the two guitar texts focussed more on complexity. Balance centred on the values of congruence and form while complexity also included fanciness and fullness. Valuation revealed disciplinary-specific priorities; the analysis suggested that jazz performance values originality, as well as skill and popularity.

The use of appreciation included some variations in expression. There were several instances of retracted negative assessment whereby the absence of a negative characteristic was remarked on to convey positive assessment. There were also instances of valuation and reaction: quality, which involved the marked use of appreciation to appraise the musician. In these cases the musician is the subject of social value or of public appreciation; appreciation therefore shifts from the artefact of the performance, to the enactment of the performance, to the performer.

Although the use of affect was minor in the texts it problematised central issues and differently constructed the identities of the students and the focal musicians. Students positioned themselves as emoters of inclination and satisfaction to convey the aims of the study and the interests which motivated the study. The focal musician in Kit's text was quoted as using explicit affect to convey more enthusiastic emotion with more specific

triggers; the musician is therefore constructed as having the authority to express his emotions and opinions while the students' were more subtle with passive constructions or with simpler desiderative mental processes. Steinway's text used negative affect to problematise improvisation in a way that his advocated approach would resolve. His final affect turned an earlier instance of disinclination into satisfaction as the result of observing the approach.

The investigation of attitudinal language thus revealed the importance of the focal musicians of the study, the ways in which contrasts and comparisons added to their esteem, and the qualities for which they were valued. It also identified differences in how students and focal musicians were positioned as emoters.

7.2.3   The legitimation of jazz

Through the focus on attitudinal language in the introductions, Chapter 5 began to identify the basis for validity in jazz performance. Chapter 6 further investigated legitimisation in jazz performance by examining how both the focal musicians of the study and other musical knowers are presented as special and worthy of study and how this related to underlying values and structures. It drew on Specialisation from LCT and applied Appraisal Theory and Transitivity analysis to interface with the textual data. The first question asked was:

How do students legitimise the knowledge claims of their research projects?

Each text was examined individually to reveal the focus and basis of specialisation with particular emphasis on how subjective and interactional relations are strengthened and weakened over the course of the text. All the texts focussed on jazz performance in general. Five of the six texts selected a single musician to focus on; five of the six texts focussed on improvisational solos. The two exceptions were Steinway and Deuce's texts; Steinway focussed on improvisation but with a range of focal musicians of different instruments while Deuce focussed on the bass lines of a single musician. The musicians were all legitimised as worthy of research with varying emphasis on musicality and musicianship. At times they were presented as having a born gaze by both having innate talent and appropriate experiences and education, and overall this was the case in three of the texts. At times they were validated as social knowers who by virtue of their musical genius were worthy of emulation. At other times they were presented as cultivated knowers whose musical genius was downplayed and presented as the result of hard work, tenacity and perseverance.

The basis of the knowledge claims however varied. Some texts were validated by the gaze of the focal musician; their status validated the techniques they applied. Others were based on the cultivated gaze of the student who was able to make judgment claims based on

their own immersion in the work of these particular musicians. This last point generated the final question of the study:

What roles and values do students construct for themselves, for the focal musicians of their study and for other actors in the texts?

Students presented themselves in the texts as sensing knowers with a cultivated gaze. Their presence in the texts was primarily manifested as the sensers of mental processes, and in particular as cognitive and perceptive sensers. This indicates that they were able to observe and form opinions about music based on their experience not only with the object of study but also as musicians themselves. They similarly constructed their reader as a sensing knower but primarily as a perceptive senser; they stated that they expected their examiner to be musically literate but not necessarily jazz- or instrumentally-specialised. They therefore constructed them as able to observe the same characteristics in the notation with the student, frequently through first person plural constructions or with imperative commands. However it was for the student writers to interpret the data and form opinions. By contrast, the research project itself was presented mainly as the actor of material processes; the activities associated with research and analysis were therefore attributed to the study, decreasing the visibility of the student.

An examination of the sayers and sources of direct quotes revealed how other musical knowers were validated. Frequently they too were legitimised by having the appropriate way of knowing, through their familiarity with the focal musician as either colleague or instructor. Their evaluation of the focal musician thus was given added legitimacy. Direct quotes included definitions of musical concepts. The authors of these definitions were validated by publication. However, at times the definition provided by the standard musical dictionary was not found to be useful in the given context and instead a definition from a pedagogical text by a jazz knower legitimised as jazz musician, jazz educator and jazz researcher was provided. The variation between these two types of definitions was described with Semantics; the dictionary definition used more technical terms and exhibited stronger semantic density, while the jazz definition used more everyday language, second person pronouns and was more speech-like, further weakening semantic density and strengthening semantic gravity.

The examination of musicality and musicianship in relation to the focal musician revealed instances where significant effort was made to either equally emphasise both concepts or to emphasise one after the other had been for an extended passage. Interactional relations were strengthened when passages related to the capacity of the focal musician and described the techniques used by the musician. In several texts there would then be an emphasis on the innate talent and musical genius of the focal musician, frequently with inscribed judgement, who then made the techniques remarkable. It was as if the students were reluctant to deconstruct the musician's performance into its constituent techniques

and characteristics without foregrounding the role of the performer. This identified the importance of subjective relations in establishing the status of the musician.

The musician was thus construed as having a musical disposition; what varied was the degree to which their processes of knowing, either in education, experience or through the techniques they applied, were emphasised. There was therefore a disjunction set up between how the students saw musicians and how they saw themselves as musicians. This potentially could disadvantage them in Masters courses when it comes to writing exegetically about their own performance. Alternatively they may find other ways to emphasise subjective relations in their own work.

7.2.4 Writing about jazz

Having considered the various questions which drove each chapter of this thesis, it is now time to answer the question, "How do Jazz Performance students write about jazz?"

In brief, Jazz Performance students write about jazz by focusing on the performers, especially improvising soloists. These musicians are variously evaluated as unique and highly talented, and as being original, skilled and popular. They are valued for standing out from the crowd, defying expectation and for the appropriate composition of their performance. They are depicted as having both a musical disposition and the appropriate musical education and experiences to be a legitimate musical knower.

The students write about jazz having conducted primary research themselves, by transcribing and analysing the notation. These transcriptions form one of the main means of representation of music and examples of the musician's performance. The students draw on relatively few secondary sources, but those they do incorporate frequently legitimise the focal musician by comparison, by association and by direct citation. The students therefore construct their own authority as based on this activity and furthermore on their identity as practising musicians.

In incorporating music notation in their texts, they identify it and its key characteristics, they situate it within a given piece and given performance by a specific performer, and generalise its usage and its effects across a musician's repertoire or across a musical circumstance.

7.3 Strengths and limitations of the current study

This research demonstrates a number of strengths. Methodologically, the selection of a small number of texts enabled a deeper investigation of several features and a more thorough characterisation of the texts. It also fed back to the research by generating data-born questions. The participant base being native-speakers of English, local students and

recent graduates of the bachelor program meant that they were 'traditional' students, in contrast to numerous studies of international or otherwise non-traditional students; this enabled a greater focus on the given context without accounting for additional variations. Ultimately therefore the experiences of these students are those that all students of the program encounter, not just those disadvantaged by social categories. This provides added reliability to the results.

Particular contributions to the field have been made by generating, adapting and applying frameworks for the study of academic writing in general and music writing in particular. This study's two main contributions involve frameworks for understanding music notation, and for applying Specialisation to music performance. It provides a basic framework for understanding music notation and how it operates in a text. It has tested the applicability of frameworks born of image-text studies to another page-based mode. It has also provided a means for understanding how examples are incorporated in the text and how accompanying text expands on and adds to the meanings of the examples. It has added to the understanding of a knower code and contributed a further refinement to the 4-K model for operation within music education. It has demonstrated the various ways in which subjective and interactional relations manifest in music writing and suggested possible implications of the differing gazes projected by students. As the theory can be applied to other artefacts, this expands the opportunity for future study as well as providing comparative data. By utilising two dimensions of LCT in interface with SFL-based analyses, it has furthered the continuing cooperative work between LCT and SFL.

The main limitation of this study is that as the texts were not graded and no feedback provided, it is impossible to prioritise any of the demonstrated characteristics as more or less valid or acceptable. While the small number of the texts enabled added depth, this came at the cost of generalisability. The length of the texts meant that in order to make the analysis manageable, analysis had to be limited to a few texts or certain sections of texts. The selection of jazz students created a very specific and original scope to the study; the characteristics observed may however be particular to jazz studies and to performance rather than musical studies as a whole.

7.4 Implications and opportunities for future research

This research has a number of implications, at both the theoretical and practical levels, and highlights many areas for future research. Most importantly, further study is warranted to overcome the limitations observed above; a greater sample of texts from students of a number of genres of music and at undergraduate as well as postgraduate study would generate a larger picture of academic music writing. This thesis therefore may suggest particular avenues or frameworks for such research.

This research provides some of the reasons behind the low response to the SELTs question "My written communication skills have improved as a result of this program" by Jazz

students. By emphasising performers and innate skill, the students enact an organisational structure wherein the knower is prioritised. This potentially downplays ways of knowing – which as well as instrumental study and technique acquisition could include music analysis and writing – as a legitimate way of acquiring a jazz gaze. However as the students demonstrated they do value interactional relations, particularly in its manifestation as musicianship. One potential avenue for supporting the students may be to help them understand writing as another way of developing their knowledge about music.

In focusing on the Honours research project, this research has identified the need for a more detailed task descriptor and explicit assessment criteria in order to better characterise a successful research project, and thus provide guidance on how to write one. The interviews with the students revealed their confidence as musicians but their relative lack of confidence as writers. Being reluctant to consult the Honours Coordinator as a non-jazz specialist, the students relied on their own resources, some drawing on their instrumental teachers as de facto supervisors and some relying on writing skills developed in high school. This begs the question – have they not developed any skills in the undergraduate program? And if not, should they have? The research project in the Honours year is a useful gate keeping task to prepare the students for postgraduate study after the lighter literary requirement of the bachelor program; however this task may be facilitated by attributing more importance to undergraduate written tasks and providing additional, potentially formalised, support.

The research into musical notation developed the theoretical understanding for a multimodal perspective. However the identification of notational text types and the reflection on their selection and usage may be of use in a pedagogical setting. Although causality cannot be determined from the current research, the incorporation of notational text types with varying semantic gravity may encourage students to adopt various perspectives on a piece of music. In examining the semiotic resources of the notation it was found that the only mandatory elements were notes (including drum notation) and bar lines; one student had unintentionally cut off the clef from the notational examples, potentially adding ambiguity to their interpretation. It may be useful, therefore, to consider some guidelines for the incorporation of notation into text, as per Herbert (2001) and Irvine (1968), but updated for the modern technological developments of software design, particularly given the recent dramatic increase in access. This information may already be available, but students should be made aware of it and encouraged to consider how the notation is presented. This research also identified some regularities in how notation was incorporated in the text by identifying it, characterising it, situating it and interpreting it; the explicit pedagogisation of this information may assist students in writing. Research such as Weekes' (2012) into music education in high school shows that the identification of such patterns can empower students.

The research into the attitudinal resources of the introductions was quite fruitful. Further research is required to confirm and develop the observations made. If confirmed however,

it has the potential to be useful for a number of fields. It was observed that across the corpus, there was very little or no use of affects of un/happiness and judgements of veracity; this suggests that the description of jazz does not involve truth or happiness. This is evocative of underlying values and it appears that originality, skill and musicality are a higher priority. Comparative research with other musical genres and with other creative fields might similarly assist to identify prevailing values in the language of that field. Similarly the use of appreciations of composition varied intuitively according to the instrument of study: the piano and bass players preferred balance while the guitarists emphasised complexity. It was a small sample and a very slight preference, but the identification of expressions of appreciation according to instrument may be significant. In the Masters of Performance students are required to write an exegesis of their own performance. The reliance on judgements of positive normality and capacity demonstrated in Honours research projects may potentially pose problems for the discussion of their own performance; that is they will be forced to use other resources. Further investigation into evaluation in exegeses and other written texts in higher performance degrees as well as on in undergraduate writing to establish the standards for its usage over the course of a complete academic career could be helpful. Ultimately this information may be useful not only for music performance, but also for music education and music journalism. Additionally, by identifying the prevailing values of an instrument, this may help in making explicit for students of that instrument how to adopt or defy the valued characteristics. In essence, through studying writing about music, we can make the values of music explicit and feed back into and inform creative practice.

As discussed in chapter 6, the differing gazes identified for the musicians and the students have a number of implications. Musicians positioned as social and born knowers who are specialised through an emphasis on their musicality may be seen as gifted geniuses who cannot be emulated. The values of originality and individuality in jazz also speak to the strengthening of subjective relations. However students by the nature of academic practice are taught to deconstruct music and adopt its constituent elements. Their own authority is based on stronger interactional relations from this experience. Given that half of the students have begun Masters programs in Jazz Performance, they will need to be able to find appropriate ways of both evaluating their own performance with lesser recourse to judgements of normality and capacity as well as potentially finding ways to emphasise their own subjective relations, perhaps through an emphasis on inspiration and personal expression. Given Lamont and Maton's (2008, 2010) research into code shifts in primary and secondary music education, however, it is plausible that there may be another code shift between Honours and postgraduate study; this remains to be investigated.

The research into specialisation went beyond the identification of a knowledge code to the extrapolation of particular gazes. There is another added level of fineness which relates to lenses. The examination of the cultivated gazes demonstrated by the students has the potential to identify ontic and discursive lenses as students variously based their specialisation on their direct engagement with either the object of study (ontic lens), or

with the process of analysis (discursive lens). However, further research is required to distinguish these added values.

An important opportunity for future research involves applying the findings of this research in a pedagogical sense. This may inform curriculum design, the task descriptors associated with such tasks, or student support services such as writing assistance. Developing both teacher and student understandings of writing offers numerous benefits. Making values more explicit enables students to be more successful in their writing and ultimately in their study. In music education, there is a general understanding that notation displays music in a more condensed way, but not how it does so. There is an understanding that writing is a mandatory requirement for a university degree, without necessarily the recognition of how it contributes to student understanding and assessment. There is an ambition to add to the body of research into music, but few models of how to do so. From the perspective of the academic study of music, writing could be key. Further research may also operate more collaboratively with the music program; Weekes' (2011, 2012) continuing work involving a linguistic intervention in high school music classes will provide important insight in coming from a music teacher and linguist. Alternatively, future research may investigate the writing of a range of creative disciplines to discover underlying structures which affect their manifestation. This may provide greater insight into the incorporation of such disciplines within the academy and how they may develop their writing requirements or additionally support their students in a way that can feed back into creative practice.

At the same time, for students of performance the ambition is not to become an academic musician, but rather a professional musician. Therefore, research is also required into the literacy practices of graduates of the program, both as musicians and in other professions. The detailed instructions for writing the recital program show one simple way in which the writing practices may be applied and explicit instruction given. The students I observed for my research have also gone on to form bands, organise concerts, record albums, and build websites. This required writing promotional and biographic detail which may be assisted with an awareness of evaluative language.

The analysis of student writing reinforces the need to give such writing additional attention and to make the forms and values associated with it more explicit. The analysis highlighted a number of ways in which the students fulfilled their purposes of bettering their own understanding of jazz performance through their research and how they represented both jazz performance and jazz performers in their texts. With further support and direction, they may increase their contribution to our understanding of music and compose and perform even greater music themselves.

7.5 Conclusion

This study reported on the Honours research projects of six Jazz Performance students. This corpus provided insight into how students in their fourth year of study, acculturated to the

Jazz program, represented jazz performance and importantly jazz performers in their texts. It identified how they used and incorporated music notation and evaluative language, and the underlying organising principles which determined the roles they constructed for themselves as writers, for the focal musicians of their study and for other musical knowers.

This research poses the challenge to music educators to become more explicit in presenting the requirements of writing tasks to students. It also suggests that high-status performance risks being deconstructed as only attainable by those with musical genius; although students appropriate the transcription and analytical methods which enable emulation, the primacy of soloists may at the very least pose a challenge when students come to writing exegetical works about their own performance. The question remains whether creative work can be deconstructed with due respect to the artists.

Students write about jazz by conducting their own research, emphasising the role of performers and preferring transcriptions as artefacts of their performance. They legitimise these musicians as worthy of attention due to their uniqueness and skill and due to a combination of an innate musical disposition and the education, experiences and techniques which give them the jazz gaze. In doing so, students aim to adopt that gaze, and emulate these musicians, by engaging directly with their work and adopting the same ways of developing their understanding of performance and jazz.

This research presents a step towards understanding writing about music, particularly in the academy. It forms an open-ended work which remains to be further developed, refined, adapted or even contradicted. Further research is required to confirm and expand on the findings, and to pedagogise them in ways of use to performance students. A better understanding of the valued and possible ways of writing about music not only enables students to be more successful in the academy, but also to more fully acquire musical knowledge and to ultimately generate new musical knowledge through their own research, composition and performance.

Appendices

Appendix A   2008 SELT responses

2008 SELT: Question 9: My written communication skills have improved as a result of this program																						
							Response distribution															
							7 Strongly Agree		6		5		4 Undecided		3		2		1 Strongly disagree		Not applicable		No response	
Jazz / Classical	Year	Mean Response	Median Response	Standard Deviations	No. Valid Responses	% Broad Agreement	#	%	#	%	#	%	#	%	#	%	#	%	#	%	#	%	#	%
Jazz	1	3.4	3	1.5	33	24%	0	0%	4	12%	4	12%	7	21%	9	26%	5	15%	4	12%	1	3%	0	0%
Jazz	2	3.7	4	1.8	27	33%	0	0%	5	17%	5	17%	6	20%	4	13%	1	3%	6	20%	3	10%	0	0%
Jazz	3	3.6	4	1.8	17	35%	0	0%	3	18%	3	18%	4	24%	2	12%	1	6%	4	24%	0	0%	0	0%
JAZZ TOTAL					77		0	0%	12	16%	12	16%	17	22%	15	19%	7	9%	14	18%	4	5%	0	0%
Classical	1	4.1	4	1.6	29	41%	2	7%	5	17%	5	17%	5	17%	7	24%	5	17%	0	0%	0	0%	0	0%
Classical	2	4.5	4	1.8	15	47%	3	20%	2	13%	2	13%	4	27%	2	13%	1	7%	1	7%	0	0%	0	0%
Classical	3	4.5	4	1.2	6	33%	0	0%	2	33%	0	0%	3	50%	1	17%	0	0%	0	0%	0	0%	0	0%
CLASSICAL TOTAL					50		5	10%	9	18%	7	14%	12	24%	10	20%	6	12%	1	2%	0	0%	0	0%
Classical	H	2.7	3	1.4	7	0%	0	0%	0	0%	0	0%	3	43%	1	14%	1	14%	2	29%	0	0%	0	0%
CLASSICAL with honours TOTAL					57		5	9%	9	16%	7	12%	15	26%	11	19%	7	12%	3	5%	0	0%	0	0%

*Data collected from 2008 SELT (Student Experience of Learning and Teaching) analyses, for Bachelor of Music, Jazz Performance (1st, 2nd, 3rd year) & Bachelor of Music, Classical (1st, 2nd, 3rd year & honours) accessed from http://www.hss.adelaide.edu.au/selts/?template=print;print=1 on 16 June 09

Appendix B   Corpus

For full corpus of research projects see electronic copies on disc provided with the hardcopy version of this thesis.

Appendix C   Information sheet for students
Information Sheet: Academic Literacies of Music Students
Information for Student Participants

Who am I and why am I interested?
My name is Jodie Martin and I am studying Masters in Applied Linguistics. As part of this degree, I must undertake a research project on an aspect of language use and submit a thesis. I have become interested in the academic literacies of music students as I have a number of musicians in my family. By academic literacies I mean forms of communication which you are required to understand and communicate with in order to complete your studies. Essentially, this includes being 'literate' in reading music as well as written text, but also playing your instrument/singing, googling information on the internet, aural comprehension etc. I will however concentrate on the written literacies you undertake as I believe that is where I can gain the most insight and be of the most use.

Project Duration: 1 semester (semester 2), with possible follow up contact afterwards

What I will ask of you:
Once you have agreed to participate and have signed a consent form, I will collect copies of your written assignments and analyse them. I will also interview you about them at various points during the semester. I will conduct observations of classes primarily to observe what information is given to you about the assignments. Interviews will be digitally recorded (audio only) and some video recording may be conducted of classroom or performance situations.

What I will ask of your teachers:
I will interview your lecturers as to their expectations for assignments and gather documentation they provide to you regarding the courses. Interviews may be digitally recorded (audio only) and some video recording may be conducted of classroom or performance situations.

What you should know:
Participation in this project is voluntary. Neither you nor your teachers are being assessed and your contribution will not affect your academic results. At any point you may withdraw from the project. The data collected will be used in my dissertation but may also be published in academic journals or presented to conferences during my studies or following my dissertation submission. In any publication your identity will be concealed and your names will not be used. Depending on the conclusions drawn, the data may be used to help future students.

Contact details:
If you have any questions, issues, comments or anything to discuss with me, please do not hesitate to contact me.

      Jodie Martin
      [email address]
      [contact number]

You can also contact my supervisor (see below) or the Human Research Ethics Committee (see attached sheet).

      Peter Mickan
      [email address]
      [contact number]

Thank you very much for your willingness to participate in my research. I look forward to working with you and hope that one way or another you get something out of it too.

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Appendix D   Complaints procedure sheet
THE UNIVERSITY OF ADELAIDE
HUMAN RESEARCH ETHICS COMMITTEE

Document for people who are participants in a research project

CONTACTS FOR INFORMATION ON PROJECT AND INDEPENDENT COMPLAINTS PROCEDURE

The Human Research Ethics Committee is obliged to monitor approved research projects.   In conjunction with other forms of monitoring it is necessary to provide an independent and confidential reporting mechanism to assure quality assurance of the institutional ethics committee system. This is done by providing research participants with an additional avenue for raising concerns regarding the conduct of any research in which they are involved.

The following study has been reviewed and approved by the University of Adelaide Human Research Ethics Committee:

Project title: Academic Literacies of Music Students

1.   If you have questions or problems associated with the practical aspects of your participation in the project, or wish to raise a concern or complaint about the project, then you should consult the project co-ordinator:

Name: Dr Peter Mickan
Email: [email address]
Telephone: [phone number]

2.   If you wish to discuss with an independent person matters related to
- making a complaint, or
- raising concerns on the conduct of the project, or
- the University policy on research involving human participants, or
- your rights as a participant

contact the Human Research Ethics Committee's Secretary on phone (08) 8303 6028.

Appendix E   Consent form for research participants

THE UNIVERSITY OF ADELAIDE HUMAN RESEARCH ETHICS COMMITTEE
CONSENT FORM
FOR PEOPLE WHO ARE PARTICIPANTS IN A RESEARCH PROJECT

1.   I,_____ *(please print name)*

consent to take part in the research project entitled: <u>Academic Literacies of Music Students</u>

2.   I acknowledge that I have read the attached Information Sheet entitled: <u>Academic Literacies of Music Students.</u>

3.   I have had the project, so far as it affects me, fully explained to my satisfaction by the research worker. My consent is given freely.

4.   Although I understand that the purpose of this research project is to improve knowledge and understanding of academic literacies, it has also been explained that my involvement may not be of any benefit to me.

6.   I have been informed that, while information gained during the study may be published, I will not be identified and my personal results will not be divulged.

7.   I understand that I am free to withdraw from the project at any time and that this will not directly or indirectly affect my academic results, now or in the future.

8.   I am aware that I should retain a copy of this Consent Form, when completed, and the attached Information Sheet.

9.   I consent to digital audio and video recordings being taken of me.

_____
         (signature)   *(date)*

WITNESS

I have described to _____ *(name of subject*)

the nature of the research to be carried out. In my opinion she/he understood the explanation.

Status in Project: Researcher

Name: Jodie Martin

....

_____
         (signature)   *(date)*

Appendix F   Information sheet for lecturers

Information Sheet: Academic Literacies of Music Students

Information for Lecturer Participants

THE UNIVERSITY OF ADELAIDE
AUSTRALIA

Who am I and why am I interested?

My name is Jodie Martin and I am studying Masters in Applied Linguistics. As part of this degree, I must undertake a research project on an aspect of language use and submit a thesis. I have become interested in the academic literacies of music students as I have a number of musicians in my family. By academic literacies I mean forms of communication which you are required to understand and communicate with in order to complete your studies. Essentially, this includes being 'literate' in reading music as well as written text, but also playing your instrument/singing, googling information on the internet, aural comprehension etc. I will however concentrate on the written literacies you undertake as I believe that is where I can gain the most insight and be of the most use.

Project Duration: 1 semester (semester 2), with possible follow up contact afterwards

What I will ask of the students:

Once they have agreed to participate and have signed a consent form, I will collect copies of their written assignments and analyse them. I will also interview them about the assignments at various points during the semester. Interviews will be digitally recorded (audio only) and some video recording may be conducted of classroom or performance situations.

What I will ask of you:

I will interview you regarding your expectations for assignments and gather documentation you provide to the students regarding the courses. I will conduct observations of classes primarily to observe what information is given to the students about the assignments. Interviews may be digitally recorded (audio only) and some video recording may be conducted of classroom or performance situations.

What you should know:

Participation in this project is voluntary. Neither you nor your students are being assessed and your contribution will not affect the academic results of your students. At any point you may withdraw from the project. The data collected will be used in my dissertation but may also be published in academic journals or presented to conferences during my studies or following my dissertation submission. In any publication your identity will be concealed and your names will not be used. Depending on the conclusions drawn, the data may be used to help future students.

Contact details:

If you have any questions, issues, comments or anything to discuss with me, please do not hesitate to contact me.

>   Jodie Martin
>   [email address]
>   [contact number]

You can also contact my supervisor (see below) or the Human Research Ethics Committee (see attached sheet).

>   Peter Mickan
>   [email address]
>   [contact number]

Thank you very much for your willingness to participate in my research. I look forward to working with you and hope that one way or another you get something out of it too.

Appendix G   Initial interview questions

Literacy and all that Jazz

Interview questions

Initial Interview

What is your instrument and how long have you been playing it?

Did you study music in year 12?

Did that help you at University?

-    Reflect on what you knew before the degree/uni.

Did you come straight to the university music program after high school?

-    If not, did you work/study?

Why did you choose to study BMus (Jazz)?

What are the academic aspects?

What did you learn at uni?

What was the most useful thing about the course?

What was the least useful thing about the course?

What subjects were the hardest? Why?

What sort of tasks did you need to do in the course? Eg. Ensemble, research, etc.

What sort of things did you need to write for the course?

What subjects are the most problematic (for literacy)?

How would you summarise the requirements for a university jazz performance degree?

Tell me about the Standard Tunes Assignment.

How did you do it?

Did you read anybody else's STA?

Did you really think it was useful?

Why did you choose to study Honours in Jazz Performance?

Do you have a topic for your research project?

What have you done so far for your research project?

How do you find resources?

Have you read previous students' projects?

What do you want to do next year?

How do your qualifications affect your job prospects?

Is it possible to work as a musician without a degree?

What are the benefits of a degree?

Would you consider further study in the future? If so, what course?

How do the university requirements compare to professional requirements?

Appendix H   Intensive identification

STEINWAY	
line progression	4
consonant	3
lick	2
repetition	2
melodic	2
E	1
largely moving around the cycle of fifths with occasional substitutions	1
binary and non-binary rhythms	1
third degree of the scale	1
G	1
take an alternate course	1
cross-meter groupings	1
successful reflection on the original	1
longer rhythmic value	1
strong intervallic identity	1
independent melodic strength	1
strong chord tones of the passing harmony	1
extended and alternate chord tones	1
sings above it	1
direction of the line is virtually opposing	1
simple	1
complex	1
shape	1
third degree of the scale to the flattened 9th before encircling the tonic note	1
several notes	1
top note	1
seems to take little notice of any harmonic tension	1
interval of a fourth	1
scalar	1
identical interval shape	1
same intervallic structure	1
five note grouping	1
rhythmically strong	1
epitomises true lyricism	1
rhythmically displaces the beat	1
distinctive melody	1
rhythmic replications	1
D Flat-D Natural-E Flat	1
rhythmic content	1
continual reappearance of melody note C	1
repetitive, lick-based improvisations	1
clearly played	1
varying line progression	1
aurally quite obvious	1
outlining the melody	1
written entirely in D Dorian	1
opening line	1
triplet-oriented	1
opening interval	1
lengthy rhythmic values	1

opening chord	1
interval span is virtually identical	1
one possibility of potential line progressions	1
influence	1
noticeable	1
identifiable	1
note C	1
high A Flat	1
note	1
flattened 9t	1
not necessarily diatonic	1
fairly common	1
non-tense	1
expand on the simple melody	1
moving up by semitone from the fifth degree to the seventh	1
effectively recreates this aspect	1
moving down by step	1
dynamic	1
moves up by steps	1
discreet	1
most notes	1
D pedal	1
more undulating, long-term resolution	1
D Dorian	1
more simple II-V style of progression	1
continual repetition of melody note "E"	1
more consonant	1
tonic note	1
modal composition	1
Coltrane changes	1
mirrors the original melody's very closely	1
chord	1
an array of short and long note values	1
B Flat-A Natural-A Flat	1
alternate melodic contour	1
ascending scalar line	1
adjusting the focal note to the underlying harmony	1
acts as a restatement of the original melody	1
afore-mentioned characteristics	1
major third key centre resolution	1
adds chromatic movement	1
main theme	1
absence of melody	1
lyrical	1
longer the rhythm, the more powerful and noticeable it is	1
Total	**103**

DEUCE	
triplets	5
harmonics	3
glissando	3
kicks	3
chromatic approach notes	3
root notes	3
peak points	2
Crochet triplets	2
root note	2
crotchet triplets	2
bottom voice	2
device	2
two different large intervals	2
root notes all an octave apart	1
passing notes	1
tenths	1
Bb	1
quaver	1
bottom note indicates where the harmonic is played on the bass with the top note indicating what pitch sounds	1
slightly different timbre and resonance of the notes	1
13th	1
thirds	1
changes direction	1
pivoting	1
chord tone	1
resolution point	1
9th	1
seventh	1
chromatically descending line	1
small variation	1
clean, crisp, and resonant	1
the moving line	1
construction	1
three different root notes	1
crochet triplet	1
pedal bass note of E	1
a seventh	1
pizzicato tremolo	1
crotchet	1
repeated notes	1
a similar three beat pattern based on the new pedal note of Eb	1
anticipation	1
D harmonic	1
same line three times in different octaves from the low G on the E string, to the highest stopped G on the G string	1
D, A and G	1
simple	1
descending overall	1
small intervallic movement	1
a third	1

switches the order of the notes	1
distinct rhythmic and harmonic device	1
the device	1
double stop	1
These small and frequent changes in direction	1
extremely large leap	1
three beat motif	1
fifths	1
twelfth	1
fill	1
anticipates the harmony	1
flawless	1
pedal note	1
forward movement	1
pivots	1
added resonance	1
prime example	1
grace notes	1
quaver triplet	1
groups of four	1
repeats it three times	1
harmonic	1
root	1
an off beat figure	1
approach note moves	1
has a very clear direction	1
roots	1
high F	1
semitone	1
anticipated off beat figure	1
short glissando into and out of the chosen notes	1
large interval	1
slides	1
large leaps over a quickly changing chord sequence	1
small intervallic movement	1
lines indicate just two of the copious bass line options	1
small movement	1
long ascending line over the rapidly changing harmony	1
solid rhythmic feel	1
long line direction	1
tenth	1
major third	1
the actual pivot note	1
minim root notes	1
the motive	1
two bar motive	1
These notes	1
two different octaves	1
third	1
two passing notes	1
three bar rhythmic device	1
upper voice	1

three beat motives	1
which flows melodically	1
arpeggios	1
not strictly double stops	1
ascending	1
occasional passing crotchet or quaver	1
mirrors the shape of these phrases	1
two notes are speaking at the same time	1
movement is only a semitone	1
two-feel	1
moving line	1
very few chromatic approach notes	1
multiple large leaps	1
'correct'	1
not entirely even	1
Total	**137**

Appendix I   Circumstantial identification

Textual circumstantial identification

Steinway	
excerpt	11
example	7
fragment	5
bar 3	4
examples	3
improvisation	3
Question and Answer	3
song	3
'B' section	2
A section	2
bar	2
bar 1	2
bar 2	2
bar 4	2
Bewitched	2
solo	2
9	1
All The Things You Are	1
Always and Forever	1
An Oscar for Treadwell	1
B section	1
bar 32	1
bar 38	1
bar 5	1
bar 7	1
bar 9	1
bars 1 and 2	1
bars 1-2	1
bars 3-4	1
bars 4-5	1
bars 5 and 65	1
bars 5 to 7	1
bars 5-8	1
bars 7 and 38	1
beat '2 and'	1
beginning of the second A section	1
below	1
Billie's Bounce	1
Broadway production "Very Warm For May"	1

Celebrity	1
composition's original music	1
compositions	1
Confirmation	1
Constellation	1
each eight bar section	1
each eight bars	1
eight bar section	1
entirety of their improvisation	1
entirety of this excerpt	1
excerpts	1
first eight bars	1
first eight bars of the song	1
first five bars	1
first four bars	1
first improvised chorus	1
first two bars	1
four bars	1
fragments	1
half way through the bar	1
in the passage	1
Moose the Mooch	1
No. 2	1
Now's the Time	1
previous two	1
recording	1
second eight bars	1
second section	1
She Rote	1
sheet music	1
solos	1
standard	1
the 'A' section	1
third chorus	1
this part of the composition	1
Total	**113**

Textual circumstantial identification

Deuce	
excerpt	14
example	7
recording	7
Here	5
section	4
Beatrice	3
three bars	3
bar	2
bars two and four	2
Dolphin Dance	2
four bar excerpt	2
fourth bar	2
Good Bait	2
these four bars	2
an entire bar	1
beginning of this recording	1
end of a chorus	1
ends of sections or choruses	1
figure	1
first and third bars	1
first four bars	1
four bar passage	1
fourth time	1
last example	1
passage	1
second bar	1
second time	1
these six bars	1
third bar	1
this example	1
This four bars	1
this instance	1
three times	1
transcriptions	1
visual example	1
within a extremely short section of music	1
Total	**79**

Musical circumstantial identification

Deuce	
Am7	1
beats one and three	1
changing chord sequence	1
D13	1
every three of four beats	1
first and third beats of the bar	1
new pedal note of Eb	1
next chord change	1
of the chord	1
pedal bass note of E	1
second and forth beats	1
the F7 of the fourth bar	1
the F7 of the second bar	1
Total	**13**

Steinway	
lack of a chord symbol	1
B Flat Major7 chord	1
based on the 12 bar blues form	1
D minor	1
G minor7 chord	1
same key	1
varying situations	1
Total	**7**

Appendix J   Manner

Deuce	
Carter is effectively using chromatic approach notes as a compositional tool within the development of his bass line over the entire reco...	1
Carter is striking the strings with his right thumb instead of using his fingers	1
generally uses this device at the ends of sections or choruses	1
he does in fact use different right hand techniques for double stops	1
re-attacks the string	2
same technique	1
swing	1
the attack on the note is physically different	1
The use of triplets grouped in this way	1
two-feel	2
use of a pivot note	1
use of ascending arpeggios	1
use of delay	1
use of the octaves	1
use of the thumb	1
used his index and middle fingers to strike the string	1
uses almost solely double stops	1
uses these 'kicks' quite regularly	1
Using a device like this over a considerable length of time	1
using both anticipation and delay	1
using open strings	2
using two open strings and a harmonic	1
utilises his open strings	1
Total	**26**

Steinway	
'rag' a melody	1
accuracy and evenness	1
as opposed to playing the chord changes	1
brass-band style	1
Buddy-Bolden style	1
harmonic progression	1
improvising in a modal fashion	1
more creative approach	1
focuses less on restating the melody	1
play a variety of line progressions (as found above) in a variety of rhythms	1
reflecting on them in improvisation	1
rhythmic 'weight'	1
through the similar intervallic range	1
use of the matrix	1
utilise these line progressions extensively in improvisation	1
utilises elements of the original melody strongly to fuel the improvisation	1
Total	**16**

Appendix K   Effect

Deuce	
a blanket of sound which brings tension to this section of the piece through a strong sense of weight	1
adds to the direction and strength of Carter's lines	1
adds to the sense of release when coming out of a triplet figure	1
aids the accuracy of intonation and consistency of tone	1
and almost functions as comic relief	1
can provide a fantastic sense of tension and release	1
colour the chord extensions	1
colour the harmony	1
create a good colour change from the preceding textures by lightening the overall sound	1
create a lot of space for the soloist	1
create added tension within the bass line	1
create an extra sense of spontaneity	1
create an extra strength in the direction of the line and seem to aurally pull the line forward	1
create some differences in tone colour	1
creates a completely different effect	1
creates a definite harmonic outline	1
creates a great sense of tension	1
creates a sense of uncertainty as the intonation seems somewhat unstable until Carter arrives at the actual note	1
creates a sudden and dramatic change in the direction of the band	1
creates an elegant melodic line	1
creates tension	1
creates tension and forward momentum	1
creating a continually seamless flowing feeling between the piano and the bass	1
creating a dense layer of colour at the bottom end of the band	1
creating a solid foundation	1
creating an extremely strong sense of tension	1
creating tension and a sense of energy	1
draws attention to the note	1
effect of melodic devices such as this can dramatically change the mood of the piece	1
effectively colours the harmony	1
establishes a clear sense of time feel and clarity of pitch	1
extend their range without shifting position	1
fills out the bass line	1
give a very distinct sense of momentum to the bass line	1
gives clarity to the two voices	1
gives him more time to create his chosen line shape, contributing to the melodic sense of his bass lines and the overall sense of phrasing	1
has added effect as the bass is the only instrument which can manipulate it's pitch	1
is aurally compelling	1
is therefore an excellent backing for a soloist	1
it draws attention to the moving line	1
it is virtually impossible for the listener to predict where Carter will place his notes	1

at this point	
leaves clear space for the soloist	1
not as aurally obvious as the anticipation	1
overall effect of the glissando between the notes is achieved without losing volume	1
released	1
is very interesting	1
shows the colour of the instrument from the deep bottom end to the short and percussive sounds of pizzicato bass in the upper registers o...	1
strong feeling of contrast to the line	1
supports the phrasing of the melody	1
The tone colour of the note is also different	1
These small and frequent changes in direction aid Carter's ability to travel in an overall direction for a longer period of time	1
they create momentum and added rhythmic interest	1
This chromatic sound is exceptionally strong	1
this creates an acute sense of release into the next section	1
this does not create the feeling of a walking line	1
to also colour the chord	1
to create a chromatically descending line	1
to draw attention to the notes they lead into	1
to take more time to set up their left hand while shifting	1
tone colour of the two notes	1
two-feel	1
Virtually clowning around and almost march like impression is created	1
you can feel Carter's grounding of the time on the first beat of each bar even though he is not playing a note on that beat	1
Total	**63**

Steinway	
accurately obtain harmonic colour, tension and release	1
allows the right hand melody to truly 'sing'	1
assists in telling a story	1
aurally distinctive and effective	1
building tension	1
complete resolution	1
conflict and resolution	1
contributes a more 'bluesy' feel	1
create a consistency in sound	1
creating mood	1
discern it from the previous notes	1
displays a heightened awareness of musicality	1
effective	1
effective in establishing a sense of the original melody within the improvisation	1
effective use of repetition, line progression, as well as other elements	1
enhancing swing feel	1
express the lyrical nature of the original melody	1
focal point	1
great effect	1
harmonic suspension	1
highlights their importance	1
it provides the listener with the sense of the original melody	1
melody is recognised	1
result being far more aurally satisfying	1
result, in a consistent sound	1
Total	**25**

Appendix L LVN and Semantics analysis *Bewitched*

#	SG	SD	Comment	Data
1	SG+	SD-	Contextualising with circumstance and participants, some unpacking of participants identified in notation. SG+ before SG- lead sheet.	Such an example is Mehldau's recording of Rogers and Hart's Bewitched, for which the composition's original music is found below:
2	SG-		Lead sheet Weaker SG than transcriptions	 **Sher, C (ed.). 2000. *The Standards Real Book*. Sher Music Co. California. p.55**
3	SG↓	SD↑	General observations, more semantically dense technical terms	This standard (which premiered in the 1940 Broadway production Pal Joey) has a distinctive melody, with effective use of repetition, line progression, as well as other elements. The continual reappearance of melody note C in the passage is of importance as it becomes the focal point of this A section.
4	SG+	SD-	Grounds details of transcription with participants and excerpt	Mehldau effectively recreates this aspect of the melody in the first five bars of his improvisation:
5	SG+		Transcription. Stronger SG than other transcriptions due to identification of "piano" and transcriber	
6	SG-	SD+	Grounded in specific performance, but also condenses some information with nominal groups (underlined)	Mehldau's opening line mirrors the original melody's very closely, with an almost identical interval shape. The ascending scalar line in bar 3 is strongly reminiscent of bars 3-4 of Rogers' melody. His continual repetition of melody note "E" is a successful reflection on the original;
7	SG+	SD-	Mehldau becomes actor again; SD weakened with full clauses	however Mehldau continues to expand on the simple melody, adjusting the focal note to the underlying harmony. This focus on "E" remains throughout the entirety of this excerpt – beginning bar 3 and concluding bars 4-5.
8	SG-	SD+	Shift of focus to the interaction of participants, who are slightly weaker as the musical participants are slightly divorced from Mehldau's agency	Furthermore, Mehldau's left hand voicings are extremely sensitive to the simple melodies of the right hand, so as not to confront the melody (or the listener).

9	SG+	SD-	Stronger SG to introduce and contextualise notational quote	Mehldau [continues] to reference the melody at the beginning of the second A section, as shown below:
10	SG+		Transcription Weaker than previous as it is a single bar and only one hand with no contextual info; the text elaborates that there was no left hand at this point.	
11	SG↓	SD↑	Movement towards generalisation, moving agency from Mehldau to the parts, elaborating effect, with some strengthening of SD through nominal concepts	Although only a short example, this small fragment of Mehldau's solo relates perfectly to the Improvising the Song concept; the fact that Mehldau has returned to simplistically reflect on the melody having developed ideas, which were not necessarily reminiscent of the song's original melody, in the previous four bars displays a heightened awareness of musicality. Also, the lack of left hand in this bar allows the right hand melody to truly 'sing', and express the lyrical nature of the original melody.
12	SG+	SD-	Return to example	The 'B' section in Bewitched continues as below:
13	SG-		Lead sheet with less contextual information than the first	
14	SG-	SD+	Characterising quote with technical GM	Once again, there is a strong intervallic identity within this excerpt,
15	SG↑	SD↓	Return to example	and, once again, Mehldau effectively comments on it in his improvisation over the first two bars:
16	SG+		Transcription with less contextualising detail than first	
17	SG↓	SD↑	Participants moved from human to musical parts, condensed reference to qualities, increase of effect for abstract listener, 'blues' as technical term	Mehldau's right hand, in effect, sequences the original melody by utilising the same intervallic structure. This is perhaps more effective than a pure replication of the melody (for example, if both hands were to play the original melody) as it provides the listener with the sense of the original melody, however, contributes a more 'bluesy' feel.

Key

Language verbalising music elements:
Intermodal intensive identification
Intermodal possessive identification – human participants
Intermodal possessive identification – musical parts
Intermodal circumstantial identification – musical circumstance
Intermodal circumstantial identification – textual circumstance

Verbalising music configurations
Intermodal circumstantial identification – manner
Intermodal circumstantial identification – effect

Appendix M   LVN and Semantics analysis *Two-Feel Note Choice and Construction*

#	SG	SD	Comment	Data
1	SG-	SD+	Heading; hyponym for all musical examples	**Two-Feel Note Choice and Construction**
2	SG+	SD-	Refers to previous section; does not unpack title or concept. Immediately grounds the concept in Carter's performances	As with a walking bass line there are many different options and styles within this overall concept. This next section will look at some of the devices Carter used to create his two-feels over the three transcriptions.
3	SG↑	SD↓	Contextualises slightly, some technicality with labels in manner and intensive identification	*Good Bait* is a straight ahead swing tune, in this *recording Carter* begins with a very standard two-feel. *Carter* plays mostly *minim root notes* with the *occasional passing crotchet or quaver* and *kicks*.
4	SG+		Bass line transcription; hypernym of heading	Good Bait bars 1 – 4
5	SG+↓+	SD-↑-	Unpacks very concrete qualities, locates qualities very specifically with circumstance. Concludes with effect SG↓ but SD-↑- as the interaction is between specific notational quotes rather than abstracted parts.	These are the *first four bars* of *Good Bait*. In this *excerpt Carter* uses only *root notes* on *beats one and three*. *He* also uses *two passing notes, a seventh* in *the F7 of the second bar* and *a third* on *the F7 of the fourth bar*. In this *section Carter*'s *bass line* supports the phrasing of the *melody*.
6	SG-		Melody line; lead sheet; co-meronym with first transcription	Good Bait melody first four bars
7	SG↑	SD↓	Qualities identified are more abstract; comparison of two musical parts; effect grounded in feeling and between instrumental parts.	*Here* the *melody* is constructed in a way that the *first and third bars* are the *peak points* of the *melody*, with *bars two and four* leading into these *peak points*. *Carter*'s *bass line mirrors the shape of these phrases* by adding passing notes in *bars two and four*, creating a continually seamless flowing feeling between the *piano* and the *bass*.
8	SG↑	SD↓	Contextualises concept in transcription. Defines kick notes (SD↓).	*Carter* also adds *kicks* in *his* two-feel, notated in the *transcriptions* as *grace notes*. A kick notes is a short muted note which falls slightly before a beat.
9	SG↓	SD↑	Effect with nominalisations	*Carter* uses these 'kicks' quite regularly because they create momentum and added rhythmic interest.
10	SG+		Bass line transcription; hypernym of heading. Missing bass clef	Good Bait bars 133 – 135
11	SG↓	SD↑	Labels elements. Effects get progressively less contextualised, but remain full phrases	In this *excerpt Carter* has used *quaver* and *crotchet triplets* within *his two-feel bass line*. The *quaver triplet* acts as a tool to draw attention to the notes they lead into, *Carter* then adds the *crotchet triplets*. *Crotchet triplets* are less common in this style but create added tension within the *bass line*.

12	SG+	SD-	Introduces new tunes and relevance of focal concept to tune. Technical terms are general and undefined (space, use of rhythms).	Within the entire recording of Beatrice Carter stays in a two-feel. This style of tune naturally creates more space and therefore leaves him with more options. His use of rhythms is especially important in this recording. In the same way as Carter's walking lines, his two-feels are predominantly based on triads and basic arpeggios.
13	SG+		Bass line transcription; hypernym of heading, no bass clef	Beatrice bars 74 - 76
14	SG	SD	Effects are appreciations.	In this *section Carter*'s note choices are all from the basic *arpeggios*. *He* has used them to create a *chromatically descending line*. This chromatic sound is exceptionally strong, and creates an elegant melodic line.
15	SG+		Bass line transcription; hypernym of heading	Beatrice bars 105 - 107
16	SG↓	SD↑	Simple identification. Again effect focuses on space. Repetitive explanation.	In these *three bars Carter* has only used *root notes*. *He* has taken advantage of the natural shape of the *harmony* in creating this *line*. These *root notes* create a lot of space for the *soloist*, *Carter*'s use of the octaves fills out the *bass line* but leaves clear space for the *soloist*.
17	SG+		Bass line transcription; hypernym of heading	Dolphin Dance 153 - 154
18	SG↓	SD↑	Contextualises with reference to absent musical part (melody). Effect: feeling and colour	In this *excerpt* of *Dolphin Dance*, *Carter* has taken advantage of space in the *melody* to create a *fill* leading into the *fourth bar*. *He* has used *four crotchets* in the *third bar* but this does not create the feeling of a walking line. This *line has a very clear direction* leading towards that *fourth bar* and effectively colours the *harmony*.

Key

Language verbalising music elements:
Intermodal intensive identification
Intermodal possessive identification – human participants
Intermodal possessive identification – musical parts
Intermodal circumstantial identification – musical circumstance
Intermodal circumstantial identification – textual circumstance

Verbalising music configurations
Intermodal circumstantial identification – manner
Intermodal circumstantial identification – effect

Project: Intros1

File: Corpus/Bones intro.txt

Date: Thu Sep 27 11:02:24 2012

Code: Affect; Judgement; Appreciation; *Force*; <u>Focus</u>; [i] invoked; [-] negative;

1. INTRODUCTION

Elliot Mason <u>can</u> <u>only</u> be described as a musical *prodigy* [norm; cap]. He was born in England in 1977 to a musical family − his father was a <u>professional</u> [cap] trumpet and trombone player, his mother a singer; his brother is an <u>equally</u> *well-respected* [[i]norm] trumpeter. After taking up trombone lessons at an early age, Mason was performing at a *professional* [cap] *level* by the age of eleven. When he was <u>only</u> fifteen, he won [cap] *England's Daily Telegraph Young Jazz Soloist Award*, while competing against *musicians* ten years his senior [[i]norm]. From there, his career as a performer took off, with Mason *sweeping up* [norm] *numerous* awards, winning [norm] a full scholarship to study with trombone *legends* [cap] Phil Wilson and Hal Crook at the Berklee College of Music in Massachusetts, and *eventually* moving to New York where he continues to perform today as a trombonist and a bass trumpeter (Mason 2009).

As a brass player in today's musical environment, it is *vital* [val] that one has *complete* command of one's instrument [cap] in order to make a living. Since the *majority* of jazz musicians cannot survive *simply* on the income from small-group jazz performances, they must have the technique to allow them to perform in <u>as many styles of music</u> as possible. Unfortunately [val[-]], due to the technical difficulties [val[-]] of the trombone, even those who are <u>considered to be</u> *world-class* [norm] jazz trombonists often struggle [cap[-]] to perform with the fluidity [bal] of the more agile [cap] pianists, saxophonists and guitarists that <u>seem to be</u> *abundant* [norm] in today's jazz scene. With the current shift in contemporary improvisation, many trombonists have difficulty [cap[-]] keeping up with the *increasing* complexity [comp] of harmony, rhythm, and the larger intervallic structures that characterise much of 'modern' jazz. This may be the reason why there are *so few* trombonists that <u>may be classified</u> as having a modern [[i]val] sound, while the *few* modern trombonists often do not sound <u>entirely</u> at ease [cap[-]] with the material, <u>especially</u> alongside those with keys or valves at their disposal.

Of course, Mason is a *technician* [cap] on the instrument, being an experienced [cap] commercial [cap] player as well as an accomplished [cap] improviser. As well as performing with the Jazz at Lincoln Centre Orchestra, he has performed with acts

as varied as *Bette Midler, Jessica Simpson, The Maria Schneider Orchestra, Willie Nelson and the Maynard Ferguson Big Bop Noveau* (Mason 2009). What sets Mason apart [norm] from the *vast number* of trombone-playing [[i]norm-] technicians [cap] is that he has developed his technique and understanding of harmony [cap] to an extent that he can easily [cap] hold his own [cap] alongside performers of any instrument. As drummer and pianist Gary Husband (n.d) describes him, 'he *truly* transcends [cap] [his] instruments...to a level where I wasn't even aware it was trombone or a bass trumpet."

This command [cap] of *advanced* [val] improvisational techniques coupled with a *strong* sense of musicality [cap] makes him an impressive [qual; [i]norm] musician to behold and one of the *most* formidable [cap] trombonists/bass trumpeters *in the world today. Further still*, he manages to have [ten] a *completely* unique [norm] musical voice. He is an innovator [cap], and is at such a level that '[he] sets the bar for jazz trombone and bass trumpet' [[i]cap] (Brecker n.d.).

Mason's command [cap] of the trombone allows him to perform on it as comfortably [cap] as he does on the bass trumpet. While it may be argued that Mason's choice to play the bass trumpet stems from the technical difficulties [val-]of the trombone, Mason (2009) explains otherwise:

The bass trumpet brings out a different side of my playing, even from valve trombone. It's really its own instrument. I believe the valves help the slide and vice-versa. The trombone brings a different approach to the valves and playing valves helps bring other concepts to the slide.

While he may have a different approach to the instruments, there is *no doubt* that he is equally proficient [cap] on both. Because of this, I have decided that there is *little reason* [val-] to study 'Elliot Mason the trombone player' but rather 'Elliot Mason the musician'. This project will examine Mason's improvisations on both the bass trumpet and the trombone, focussing on the musical aspects of his playing rather than the instrument-specific technical aspects.

Despite his impressive [imp] musical resume and his talent [cap], Mason is a relative unknown [norm-] in the jazz world. He is *gradually* gaining popularity [norm] as a trombonist through his performances with *Wynton Marsalis' Jazz at Lincoln Centre Orchestra; with bassist Janek Gwizdala; and with The Mason Brother's Band*, which he leads together with his brother, Brad (Mason 2009) – but it seems he has yet to truly gain the acknowledgment [val-] he deserves [cap].

The difficulty [val-] with studying someone as young and unknown [norm-] as Elliot Mason is that as a relative newcomer to the jazz world, there is *very little* written

about him. Because of this, much of this research project has been based on the *many hours* I have spent listening to and studying his performances [ⁱten]; as well as from correspondence with Mason himself.

What puts Mason at the forefront [cap] of improvisation is his *advanced* use [cap] of melodic material. Mason makes use of large intervallic leaps within phrases, lines interspersed with pentatonic patterns and arpeggios, and harmonic substitutions within his phrases. He is also an *extremely* lyrical [norm] player, even in a world of contemporary jazz where melody can *so often* be cast aside [val⁻] in favour of 'hip' [val⁻] lines. This project will analyse *some* of the devices he uses, with the purpose of giving an insight into why he sounds <u>so</u> unique [norm], thereby allowing current players to *better* emulate him.

Appendix O   Attitude and graduation analysis – Deuce's introduction

Project: Intros1

File: Corpus/Deuce intro.txt

Date: Thu Sep 27 10:50:16 2012

Code: Affect; Judgement; Appreciation; *Force*; <u>Focus</u>; [i] invoked; [-] negative;

Introduction

In *practically every* genre of music, the bass line plays an important [val] and fundamental [bal] role. Within the context of a jazz ensemble, this is *particularly* <u>true</u>, with the bass providing a rhythmic and harmonic foundation. In order to fulfil this role, the bassist must have a *strong* sense of rhythm [cap] and a *solid* time feel [cap]. It is <u>further</u> developed with appropriate [bal] note choice and the construction of tension and release and momentum throughout the bass line

In this research paper, I have looked at the bassist Ron Carter, with the aim of uncovering *some of the tools* he uses to create his bass lines. Carter is *highly regarded* [norm] in the jazz world for his *exceptionally* melodic [[i]val] bass lines. Jim Hall describes Ron Carter as a fantastic listener [cap] and says that *every* note he uses has a special [[i]val] meaning. Carter's bass lines are beautifully [qual] crafted [bal] [[i]cap], with a *powerful* [imp] sense of shape [[i]bal], direction [[i]bal] [[i]cap] and they are as previously stated, *exceptionally* melodic [[i]val] [[i]cap]. His lines are *always* stunningly accurate [val] [[i]cap] and performed with a *wonderful* sound [qual] and *flawless* time [bal] [[i]cap]. Focusing on three recordings, Beatrice from State of the Tenor by Joe Henderson, Dolphin Dance, From Herbie Hancock's Record Third Plane, and Good Bait on the record The Trio by Tommy Flanagan; I have looked at Carter's <u>general</u> note choices, his use of different rhythmic devices and other <u>general</u> <u>double bass related</u> techniques which he has used.

Ron Carter

Ron Carter is *widely* regarded as one of the great*est* [norm] bassists *in jazz history*. His career has <u>so far</u> *spanned over fifty years* and he is still an *exceptionally* active [cap] musician today. As one of the *most* in-demand [norm] bassists in the world, Carter has appeared on *over 2000* recordings and as a band leader on *over thirty*. Carter began his musical life on cello at ten years old before beginning the double bass at the age of seventeen. Carter earned his music degree from the Eastman School of music in Rochester NY, and his masters degree from the Manhattan School of Music. Since then he has been awarded [norm] three honorary Doctorates, from the Manhattan School of Music, the Conservatorium of New England and Berklee College. Carter was <u>originally</u> a classically trained musician, however due to prejudices [prop[-]] against African American musicians in classical

orchestras he decided to pursued a career in jazz. Carter's *most* well known [val] work was <u>possibly</u> as a member of the Miles Davis Quintet *between 1963 and 68* with pianist Herbie Hancock, saxophonist Wayne Shorter, and drummer Tony Williams. Carter has won [norm] two grammy awards, one for his composition 'Call Street Blues' from the film Round Midnight (1987) and the other for Best [norm] Jazz Instrumental Group, with his Miles Davis Tribute band. Carter has also been awarded [norm] the Downbeat Magazine Jazz Bassist of the year [norm] in the critics polls five times and the readers polls fourteen times, amongst *various* other awards. Carter has also been the author of *several* music related books.

Appendix P   Attitude and graduation analysis – Fender's introduction

Project: Intros1

File: Corpus/Fender intro.txt

Date: Thu Sep 27 11:04:22 2012

Code: Affect; Judgement; Appreciation; *Force*; Focus; ⁱ invoked; ⁻ negative;

INTRODUCTION

Throughout this study I hope [dis/incl] to gain knowledge about Holdsworth's sheets of sound ability [cap] with the intention [dis/incl] of incorporating this sound into my own playing. I want [dis/incl] to discover what systems exist in his playing, how they are combined with a guitar-specific approach and how he executes them.

In order to determine how to create sheets of sound on the guitar, I have analysed transcriptions of Allan's solos in a *number* of *different* situations. I have found *many* examples of melodic, harmonic and motivic ideas throughout his single-note lines. This study includes tunes, examples, transcriptions and quotes that support my findings. The first section of the body specifically addresses the *range* of techniques used by Holdsworth to create sheets of sound. The rest of the body contains sections for the three concepts that I feel are *most* prominent [val] in Holdsworth's playing. Each section contains a brief description of the concept followed by the discussion of a *number* of examples. The examples have been analysed on both a theoretical and a guitar-specific basis.

Allan Holdsworth is one of the great*est* [norm], yet *most* underrated [norm] guitar players *of our time*. He has been *pushing the boundaries of guitar playing and improvisation* [norm] in general *since the early 1970's*. He is *famous* [norm] for his work in the jazz-rock (or 'fusion') genre, a style of music that emerged in the late 1960's. Holdsworth's playing is characterised by his unmistakable [qual] sound [ⁱcap], *virtuosic* [val] and innovative [val] technique [ⁱcap] and his amazing [norm] ability [ⁱcap] to create intricate [comp] 'sheets of sound' on an instrument that does not easily lend itself to doing so [ⁱcap]. In my opinion Holdsworth has been *underappreciated* [val⁻] by many – it would seem his music is *too* complicated [comp⁻] for most rock audiences and '*too* rock' for *most* jazz audiences. Conversely, there are those from both schools who have realised the *unfathomable brilliance* [qual] that surrounds his music [ⁱnorm]. Allan Holdsworth is an *innovator* [cap] of the *highest order* and his music defies genre. What stands out [imp] is his ability to create seemingly endless streams of notes without ever sounding boring [imp] or clichéd [val] [ⁱcap]. Each solo features an *advanced* exploration [val] of scales,

patterns and intervals and is executed with *unfathomably virtuosic* [val] technique [ᶦcap].

The phrase 'sheets of sound' was first used by Downbeat Magazine writer Ira Gitler to describe the way John Coltrane played: 'His continuous flow of ideas without stopping [comp] really hit [imp] me.' (Hentoff 1960, np) Coltrane is known [norm] for being a pioneer [norm] in terms of harmonic superimposition – that is, suggesting a different harmony over the one which already exists. The general idea is that any consonant sound played with conviction can sound logical [bal] in spite of the harmony. (Umble 2008, p.112) This is the core concept behind the sheets of sound model, which was a revelation [imp] for Holdsworth:

'I think that was the *biggest* [val] thing that I learned from [Coltrane] was that it's possible to play over changes without doing things that you've heard before. It didn't have to be diatonically correct if it's working. Different lines, different chords, some specific formula…' (Morrison 2006, np)

Appendix Q   Attitude and graduation analysis – Gibson's introduction

Project: Intros1

File: Corpus/Gibson intro.txt

Date: Thu Sep 27 11:00:09 2012

Code: Affect; Judgement; Appreciation; *Force*; Focus; [i] invoked; [-] negative;

1 INTRODUCTION

My interest [dis/sat] in Bill Frisell was sparked *sometime ago*, when I first came across the album Bill Frisell, Ron Carter, Paul Motian. At the time I didn't know what to make of this album and indeed Frisell's playing. The repertoire consists of an eclectic *range* of material that includes the celebrated [val] work of Thelonious Monk, 1930's show tunes, country and traditional songs as well as Frisell originals. It was not only the collection of tunes I found intriguing [dis/sat], but the way in which they were interpreted. This recording contains none of the instrumental pyrotechnics [comp[-]] found in the recordings of Frisell's jazz guitar contemporaries and does not have the sound of a straight-ahead *all-star* [val] blowing date, which it essentially is [[i]norm]. Instead what can be heard are patient [val], interactive improvisations, free of flashiness [comp] and well-worn [imp] clichés [val]. This approach as explained by Troy Collins (2006) results 'in a genteel [val] bout of casual [[i]qual], open-ended exploration of familiar themes', where the sidemen are not merely providers of pulse [norm] but equal members [cap] in Frisell's journeys of discovery. His improvisations do not employ rapid licks or technical virtuosity [comp], but rather can be described as 'a search for connections, for tiny revelations of melody, rhythm, or pure sound texture [[i]cap].' (Woodward 1989 : 9)

My *fascination* [dis/sat] with this particular album has led to the question that initiated this research project, namely, why does Bill Frisell sound *so* unique [norm]? This was further refined by asking why does he sound *so* unique [norm] when compared to the acknowledged jazz guitar greats [cap]? Of course there are *many* things to consider, not least his use of effects, choice of instrument (Fender Telecaster), and *most* importantly [val], his rhythmic approach. Whilst *all* these features are of *great* importance [val], what I find to be particularly noteworthy [imp] is the space that can be heard in his playing. Although *some* of this is certainly based around rhythmic elements, *much* of this is due to the way in which he presents harmony on the instrument. His unique [val] approach [[i]norm] results in a *less* dense [[i]comp] sound than is *usually* associated with the more conventional jazz guitar approach. Although Frisell's approach involves *fewer* notes he is still able to convey the relevant harmonic information [[i]cap], as John Kelman (2006) explains:

With one guitar, Frisell distils the essential harmonies of a quintet and delivers them without the feeling that anything has been lost [ⁱqual] [ⁱcap]. His mastery [cap] of elongated notes and seemingly infinite decays creates a rich [comp] sound that's appealing [qual], ethereal [qual] and *often* ambiguous [qual].

Much of this paper will deal with how Frisell's approach to harmony compares to what can be considered a conventional jazz guitar approach. This will be achieved through the analysis and discussion of excerpts from solos transcribed by the author from the abovementioned album. These examples will be compared with examples taken from the solos of two of the *most* established masters [cap] or Jazz guitar, Wes Montgomery, 'one of the *most* important [norm] guitar stylists [cap] of the century' (Mathieson 1999 : 68), and Joe Pass, 'regarded by fellow jazzmen as an *incomparable* soloist [ⁱcap], a *virtuoso* [cap] so totally in command [cap] of the instrument that he has been called the Art Tatum of the guitar' [cap] (Feather/Gitler 1999 : 517). The transcribed examples of Frisell's work are taken from the 2005 release Bill Frisell, Ron Carter, Paul Motian. The points of comparison for these performances are solos transcribed by Fender Khan and Roland Leone (respectively) of Wes Montgomery playing 'West Coast Blues' and Joe Pass playing his composition, 'Blues in G.'

Not to be confused with a study on comping or accompanying other instruments this research project is purely concerned with the unique [val] ways [ⁱnorm] in which Frisell conveys harmony to the listener whilst soloing.

Appendix R   Attitude and graduation analysis – Kit's introduction

Project: Intros1
File: Corpus/Kit intro.txt
Date: Thu Sep 27 10:56:31 2012
Code: Affect; Judgement; Appreciation; *Force*; <u>Focus</u>; ⁱ invoked; ⁻ negative;

INTRODUCTION

Within the <u>Jazz tradition</u>, *many* musicians have shaped the music by introducing new concepts and techniques to create sounds that have been *innovative* [val]. It is important [val] to understand that these sounds weren't *suddenly established.* They were developed *over time* and inspired by ideas that had been used in the past.

While inspiration can come from <u>all</u> aspects of life and music, the musical influence that drummers have on each other is *immense* because <u>no other instrument has the same capabilities</u> [val]. As an instrument with no <u>formal</u> melodic facility, it has meant that much of the development of drum kit language has been derived from ideas that drummers have played *in the past*.

This study investigates how contemporary jazz drummer Bill Stewart has developed *some* of the <u>main</u> aspects of his sound. <u>In particular</u>, it analyses the connection between Stewart and his *major* drumming influences to determine the <u>origins</u> of some of his <u>signature</u> phrases and techniques.

Stewart stated that, 'I try not to copy anyone's signature licks or ideas. I try not to obviously copy anyone, but what I do does not come out of a vacuum. It comes out of a tradition, of which many great [cap] players have added their own personal take on things… I am certain that the influence of some of my favourite [dis/sat] drummers can be heard (in my own playing) and I <u>personally</u> know <u>exactly</u> when it occurs in a given moment' [ⁱcap]

With this knowledge it is hoped [dis/incl] that a *better* understanding of Stewart's style will be attained, as many <u>great</u> [cap] drummers and musicians have said that to <u>truly</u> understand an individual's sound, one must first investigate their influences. Tony Williams once said that 'you can't just learn a lick; you have to learn where it came from (and) what caused the drummer to play that way.'

Through a personal communication Stewart *directly* cited a short list of drummers as being *major* influences. This list included Roy Haynes, Tony Williams, Elvin Jones, Philly Joe Jones and Jack DeJohnette, who have all been regarded as *innovators* [cap] in the development of jazz drumming. Each one of these individuals has/had

their own approach [ⁱcap] to the drum kit as well as certain 'licks' and techniques that are associated with them. Through the use of transcribing, many of these 'licks' and techniques have been adopted as well as expanded upon by contemporary jazz drummers. Among them is Bill Stewart.

BIOGRAPHY

Bill Stewart was born in Des Moines, Iowa, in October of 1966. Despite having *limited* [val⁻] access to live Jazz, he was exposed to music from an *early age* through his family. 'My dad was a trombonist and also taught instrumental music in schools. My mother was a choir director, and my grandmother taught piano lessons. So we had *a lot* of music around the house,' he explains.

At age 7 Stewart received his first drum set and began to teach himself by playing along to his father's records. He also learned to read music through piano lessons. *For six months* through high school he played *five or six nights a week* in a pop band while continuing to absorb jazz influences from records. He continued his studies at the University of Northern Iowa, studying classical percussion before transferring to William Patterson College in New Jersey. It was here that his abilities flourished, under the direction of such instructors as *Horace Arnold, Eliot Zigmund, Rufus Reid, Harold Mabern and Joe Lovano*.

After graduating with a degree in jazz studies and performance in 1988, Stewart moved to New York where he worked as a freelance musician. It was at this point that he established a *lengthy* collaboration with keyboardist Larry Goldings and was given the opportunity to tour *internationally* and record with Goldings' organ trio. While performing in a small club in Manhattan with this trio, Stewart was noticed by sax legend [cap] Maceo Parker, who booked him for a recording session after his drummer had cancelled at last minute. Stewart's performance [ⁱcap] on the album, Roots Revisited gained him a position in Parker's touring band and led to another two recording sessions with the saxophonist and the chance to back James Brown on an HBO special in 1991.

Stewart began to show the full extent of his capabilities [cap] in 1989 when he released his first solo album Think Before You Think, with bassist Dave Holland and previous instructor Joe Lovano. Shortly after, he joined guitarist John Scofield, forming a band in 1990. 'I loved [dis/sat] playing with Maceo and it was a great [val] experience for me,' Stewart states, 'When John asked me to join his quartet, that was maybe more the kind of music that I had been preparing myself to play. It played more into my hand as far as what I could bring to the table.' After *four and a half years* with Scofield, Stewart left the band. 'I wasn't doing too many other things then,' he says. 'I wanted [dis/incl] to do some other things, to be free [in/sec] to

pursue some new directions and hopefully [dis/incl] grow musically as a result.' These new directions included two more solo albums, Snide Remarks (1995) and Telepathy (1997), which showcased [ⁱqual] Stewart as a bandleader as well as a competent [cap] writer. He states, 'I don't lead bands very often, maybe not as often as I'd like [dis/incl], but in doing all these CDs I tried to come up with interesting [val] combinations of musicians whose abilities would compliment [bal] each other and I wrote or chose material with them in mind.'

Following the completion of Telepathy, Stewart continued to play as a sideman for artists such as *Pat Martino, Larry Goldings, Michael Brecker and Pat Metheny*, recording a number of albums as well as performing live. It wasn't until 2005 that Stewart self-released his next solo album, Keynote Speakers. Staying faithful [ten] to his idea of combining interesting [val] combinations of musicians, this trio album included the unusual [val; ⁱnorm] combination of Larry Goldings on Organ and Kevin Hays on piano [ⁱcap]. The same trio also featured on Stewart's latest release to date, Incandescence.

Appendix S   Attitude and graduation analysis – Steinway's introduction

Project: Intros1

File: Corpus/Steinway intro.txt

Date: Thu Sep 27 10:54:13 2012

Code: *Affect*; Judgement; Appreciation; *Force*; <u>Focus</u>; ⁱ invoked; ⁻ negative;

Has the jazz musician's *continual* and insatiable [ten⁻] *desire* [dis/incl⁻] for *more* harmonic, rhythmic and melodic complexity [comp] been at the expense [ⁱprop⁻] of lyrical melodic creation [ⁱval] in improvisation? Is it in keeping with the jazz tradition [prop] to revert to methods <u>originally</u> evidenced by <u>early</u> jazz musicians and utilise aspects of a song's written melody for improvisational material?

Since the bebop movement of the 1940s, jazz improvisation has faced an <u>ongoing</u> struggle [ten] against monotony [comp⁻]. An *overwhelming* disregard [prop⁻] of a song's individual components, and *over*-concentration [ten⁻] on its harmonic progression alone, has, *at times*, caused *widespread* frustration [dis/sat⁻] amongst listeners and jazz-musicians alike. In the pre-bebop era, jazz improvisers would *commonly* utilise a song's melody in improvisation to the <u>utmost</u>. In fact, *often* an improvisation was simply a variation and elaboration of the original melody. The more academic approach of bebop, however, with all its radical [val] innovations [val] of harmony, rhythm and chromaticism, meant (<u>to an extent</u>) *degradation* [val⁻] of the art of melody. It should be noted that *many* of the <u>great</u> [cap] jazz improvisers came from the bebop era. Although their melodies may have *often* been impersonal [qual⁻] to the particular song, their sense of rhythm [cap], their knowledge of harmonic progression and superimposition [cap], as well as the spirit in which they played [cap] *often* made up for what else may have been lacking [bal⁻]. Fortunately [val], *in more recent times*, jazz improvisers have come full circle and begun to utilise (once again) a tune's melody to form a part of their improvisations. The intention of this paper is to examine and promote *new* [ⁱval]*, creative* [ⁱval] *and lyrical* [ⁱbal] melodies in improvisation, not <u>merely</u> *reproductions or alterations* [ⁱval] of a song's original melody.

By comparing improvisations of <u>early</u> jazz masters [cap] with some of the modern era greats [norm], this paper aims to determine whether *constant* innovation can be a *detriment* [val⁻] to lyrical [bal] and song-specific melodic creation.

Jazz is a complex music to define. It encompasses a *vast number* of styles; however, characteristics of one may be inconsistent [val⁻] or unimportant [val⁻] to another. Improvisation, although evident in other styles of music, is considered an important [val] element of jazz1. *From the earliest jazz recordings*, the element of

improvisation was *certainly* evident and, among other features, was a notable difference between jazz and other musics.' Dictionary definitions of [improvisation] *invariably* stress the idea of composing or performing 'extempore', without preparation.'2 The emphasis on composition has *often* been ignored by jazz musicians of the post-bop era (music from the 1950s onwards). Improvisers of the pre-bebop era, however, harnessed the ideas found within a song's original melody and, with their own creativity [cap], improvised according to them. Pianist Dr. Billy Taylor, in a National Public Radio interview, is quoted as saying, 'the whole idea of improvisation for most people, is that you take [the] melody and play around [it].'3

Improvising the Song is <u>not an established</u> principle, and the name is *by no means* a technical term. In the author's opinion, however, the name explains the concept <u>quite</u> <u>precisely</u>. Improvising the Song encompasses a *number* of different factors, whose aim is to present a *total* [bal] composition; a performance in which the improvisation can hardly be distinguished from the pre-composed melody [qual]. This concept begins *most* importantly [val] with a song's original melody. Through analysis of its intervals, rhythms, and tonalities, for example, the improviser can establish a starting point for improvisation, choosing to either replicate those intervals, rhythms, and tonalities or to avoid them for their desired [dis/sat] effect. A song's harmony is an important [val] determinant for its conveyed emotion. Modal compositions, for example, will convey a noticeably different mood to a bebop composition, simply because of the difference in harmonic resolution.

Appendix T   Attitude analysis statistics
Research Project Introductions - Attitude analysis

Statistics calculated for total instances of attitude

Feature	Bones Mean	Bones N	Deuce Mean	Deuce N	Fender Mean	Fender N	Gibson Mean	Gibson N	Kit Mean	Kit N	Steinway Mean	Steinway N	Avg Mean	Avg N	Total Mean	Total N
ATTITUDE TYPE		64		34		37		43		29		38		40.83		245
affect	0%	0	0%	0	4%	3	7%	3	24%	7	11%	3	7%	2.67	7%	16
judgement	77%	49	53%	18	29%	16	44%	19	41%	12	30%	13	52%	21.17	52%	127
appreciation	23%	15	44%	15	67%	18	49%	21	34%	10	59%	22	41%	16.83	41%	101
AFFECT TYPE		0		0		3		3		7		3		2.67		
dis/inclination	0%	0	0%	0	8%	3	0%	0	14%	4	3%	1	3%	1.33		
un/happiness	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0.00		
in/security	0%	0	0%	0	0%	0	0%	0	3%	1	0%	0	0%	0.17		
dis/satisfaction	0%	0	0%	0	0%	0	7%	3	7%	2	5%	2	3%	1.17		
JUDGEMENT TYPE		49		18		16		19		12		13		21.17		
normality	25%	16	24%	8	22%	8	16%	7	3%	1	3%	1	17%	6.83		
capacity	48%	31	26%	9	22%	8	28%	12	34%	10	16%	6	31%	12.67		
tenacity	3%	2	0%	0	0%	0	0%	0	3%	1	8%	3	2%	1.00		
veracity	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0	0%	0.00		
propriety	0%	0	3%	1	0%	0	0%	0	0%	0	8%	3	2%	0.67		
APPRECIATION TYPE		15		15		18		21		10		22		16.83		
impact	2%	1	3%	1	11%	4	5%	2	0%	0	0%	0	3%	1.33		
quality	2%	1	6%	2	5%	2	12%	5	3%	1	5%	2	5%	2.17		
balance	2%	1	18%	6	3%	1	0%	0	3%	1	11%	4	5%	2.17		
complexity	2%	1	0%	0	8%	3	12%	5	0%	0	5%	2	4%	1.83		
valuation	17%	11	18%	6	22%	8	21%	9	28%	8	37%	14	23%	9.33		

Feature	Bones Mean	N	Deuce Mean	N	Fender Mean	N	Gibson Mean	N	Kit Mean	N	Steinway Mean	N	AVG Mean	N
EXPLICITNESS		64		33		37		43		29		38		40.67
ascribed	89%	57	68%	23	81%	30	74%	32	79%	23	84%	32	81%	32.83
invoked	11%	7	29%	10	19%	7	26%	11	21%	6	16%	6	19%	7.83
POLARITY		64		33		37		43		29		38		40.67
positive-attitude	77%	49	97%	32	95%	35	98%	42	97%	28	63%	24	86%	35.00
negative-attitude	23%	15	3%	1	5%	2	2%	1	3%	1	37%	14	14%	5.67

Appendix U   Valuation

inv	Student	Appreciation
Importance		
	Deuce	important
	Gibson	importantly
	Gibson	importance
	Kit	important
	Steinway	unimportant
	Steinway	Important
	Steinway	importantly
	Steinway	important
Musical		
i	Bones	modern
i	Deuce	melodic
i	Deuce	melodic
i	Steinway	lyrical melodic creation
Originality		
	Fender	innovative
	Fender	clichéd
	Fender	exploration
	Gibson	clichés
	Gibson	unique
	Gibson	unique
	Kit	innovative
	Kit	unusual
	Kit	no other instrument has the same capabilities
	Steinway	radical
	Steinway	innovations
i	Steinway	new
i	Steinway	not merely reproductions or alterations
Popularity		
	Bones	yet to truly gain the acknowledgment
	Deuce	well known
	Fender	underappreciated
	Gibson	celebrated
	Gibson	all-star
Skill		
	Bones	difficulties
	Bones	advanced
	Bones	difficulties
	Bones	difficulty
	Fender	virtuosic

inv	Student	Appreciation	
	Fender	virtuosic	249
Value			
	Bones	cast aside	
	Bones	hip	
	Bones	little reason	
	Bones	Unfortunately	
	Bones	vital	
	Deuce	accurate	
i	Deuce	special	
	Fender	biggest	
	Fender	prominent	
	Gibson	genteel	
	Gibson	patient	
	Kit	great	
	Kit	interesting	
	Kit	interesting	
	Kit	limited	
i	Steinway	creative	
	Steinway	degradation	
	Steinway	detriment	
	Steinway	Fortunately	
	Steinway	inconsistent	

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