

Jazz Education in Research and Practice (JAZZ)



Mission of the JEN Jazz Research
Committee:

To provide a platform and network for jazz
research and its applications to pedagogy
and the art form



Dr. Martin Norgaard Dr. Harry Price Dr. John Edward Hasse Dr. Lewis Porter

Introduction

JEN's opportunities for research related activities - JAZZ, Conference Presentations, Research Fellowship

Martin Norgaard: The research process

Harry Price: Best practices especially in music education research

Lewis Porter: Teaching research - various methods

John Hasse: Using historical documents/ archives and the writing process

How to submit to JAZZ

Questions



The Ella Fitzgerald Charitable Foundation- *JEN* *Research Fellowship at the Smithsonian*

The EFCF/JEN Jazz Research Fellowship is intended to provide opportunities for a serious educator/student/music historian (such as senior researchers, postdoctoral fellows, and graduate students) to conduct a directed research Project associated with the archival collections at the Smithsonian Institution's *National Museum of American History* in Washington, D.C. The project will be allowed up to two years to final completion or the fellowship money **must be refunded in full**. In addition, a final presentation of the project will take place at the Smithsonian Institution as well as at the Jazz Education Network (JEN) Conference. A written document/summation (non-exclusively) published through JEN is also required to be completed no later than six months after the final presentation.

The Ella Fitzgerald Charitable Foundation is prepared to make a monetary grant of between one thousand and five thousand dollars, and an additional thousand dollars may be awarded towards travel and accommodations if the Foundation deems this necessary.

Grant proposals must include a research proposal that outlines the project, the relationship and benefit to specific jazz research areas, information on how the resources of the Smithsonian Institution will be used, and a proposed timeline (grant request not to exceed 1,500 words,), plus a detailed list of collaborators, curriculum vitae, a letter of reference by the Department Chair or an expert in the field, and a detailed budget.

Submissions must be completed online at www.JazzEdNet.org and are due annually by

Funded Projects



2015 Katherine Williams (University of Plymouth) – Rethinking Duke Ellington



2016 Cristina Patuelli (Pratt Institute) – Networked Jazz



2017 Kimberly Teal (University of Arkansas) - Healing Sounds: Timbres of Loss and Remembrance in the Duke Ellington Orchestra




2018 Allana Radecki (Indiana University) – Moving the Music



2019 Jasna Jovicevic (University of Belgrade) – The representation of jazz women in media

The JEN Research Submission/ Selection Process and Timeline

May 31	Submissions of 300-word abstracts and 100-word resume must be submitted in .doc or .pdf format. Presentations are 25 minutes in length, including a minimum of 10 minutes for questions and answers. In addition, there is a 2 hour Poster Presentation session during the conference. Presenters must be members of JEN, will receive a conference pass, and must agree to stay at the conference hotel.
	Selection process by a committee of 5 reviewers – proposals with the highest ratings will be programmed until slots are filled
July 2020	Notification of Selections
Jan 6-9	Presentations at JEN Louisville



Jazz Education in Research and Practice (JAZZ) Vol. 2

Jazz Education in Research and Practice explores diverse topics of jazz scholarship and its applications to pedagogy. The journal provides a forum for interaction and exchange between researchers and practitioners grounded in scholarship. It was developed by and is an extension of the Jazz Education Network Research Interest Group (JENRing) founded in 2014 under the umbrella of the Jazz Education Network (JEN). The journal aims to be inclusive of a wide range of perspectives, from musicology to cultural studies, from psychology to business, that can be applied in the field. In this respect, the editors particularly welcome articles that provide models, resources, and effective techniques for the teaching and learning of the art form.

Submissions by May 18

<https://scholarworks.iu.edu/iupjournals/index.php/jazz/index>

Articles

Research studies

Case studies

Reflective essays

Literature reviews

Quick Hits

Book Reviews

What Is Double-Blind Peer Reviewed?

Three reviewers will review the article – neither the authors nor reviewers will have identifiers – accept, some revisions, major revisions, reject

Why is it important?

- Important feedback for author
- Refinement of methods/ results/ writing
- Academic rigor, promotion credentials, advancement of the field

Order JAZZ for your library

<https://www.jstor.org/journal/jazzeducresprac>

Jazz Education in Research and Practice

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Published by: [Indiana University Press](#)

<https://www.jstor.org/stable/10.2979/jazzeducresprac.1.issue-1>

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What is research?

“The systematic investigation into and study of materials and sources in order to establish facts and reach new conclusions.”

(from <https://www.lexico.com/en/definition/research> by Oxford Dictionary)

- Research is **unbiased**
- Research is **generalizable** (to a population)

The Interview



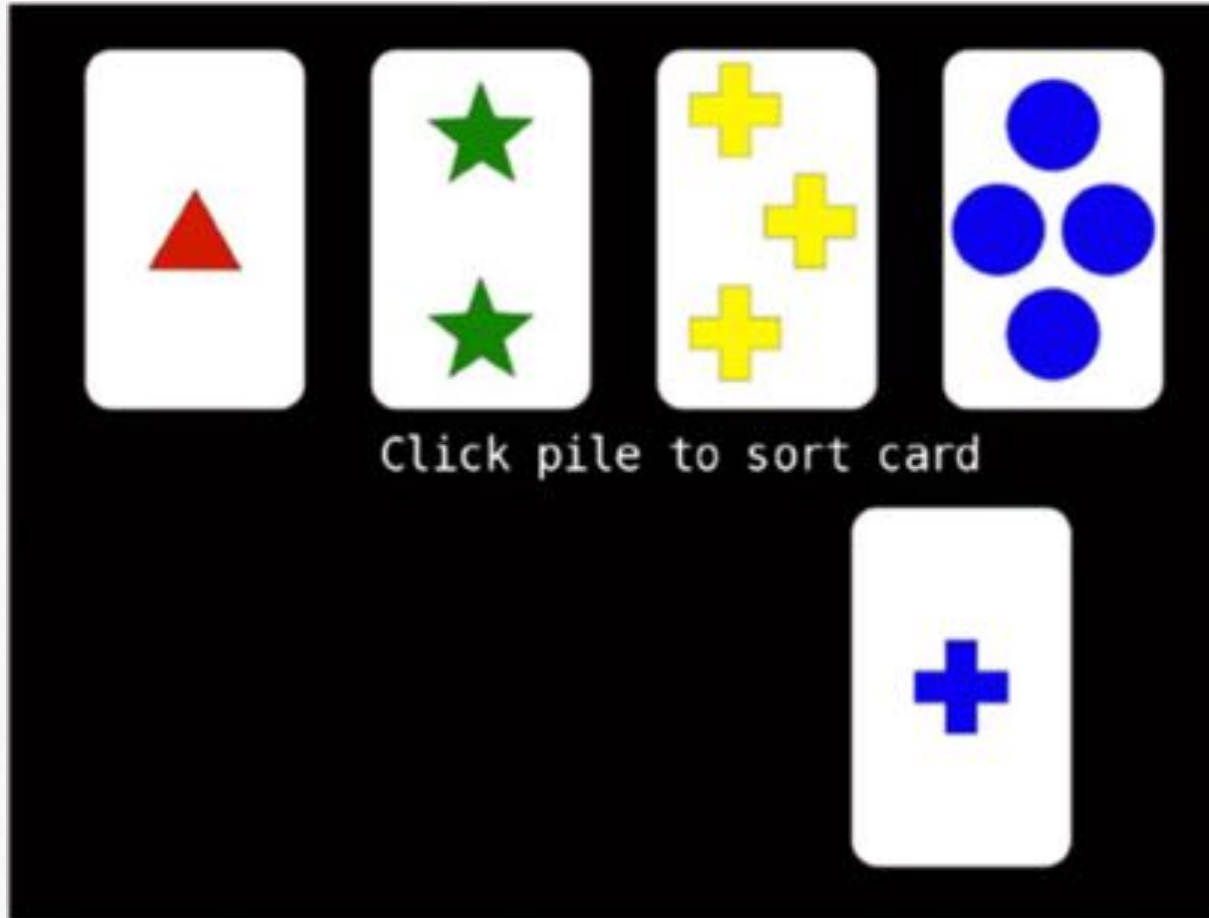
Major Themes

- Ongoing Processes:
 - Sketch Planning
 - Monitoring

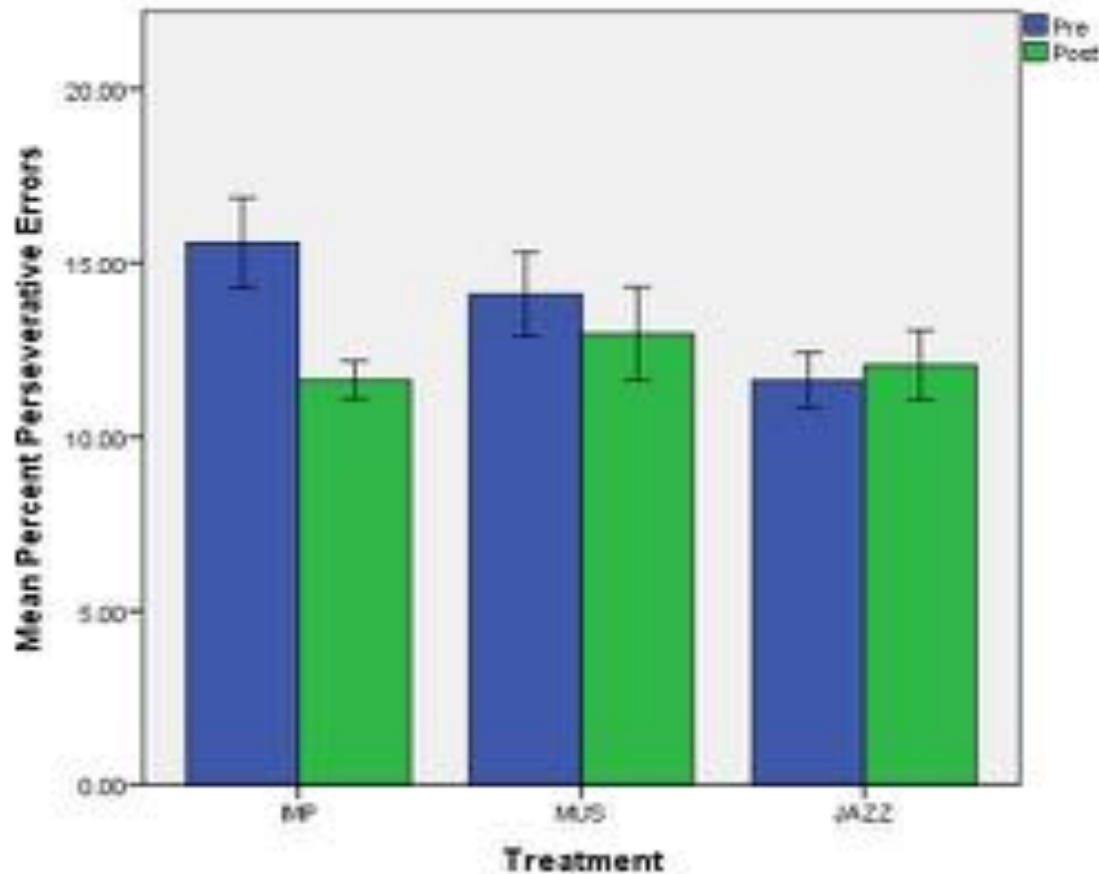
- Generative Strategies:
 - Idea Bank
 - Harmonic Priority
 - Melodic Priority
 - Incorporating Material Played Previously

Materials

Wisconsin Card Sorting Test



8th Grade Cognitive Flexibility



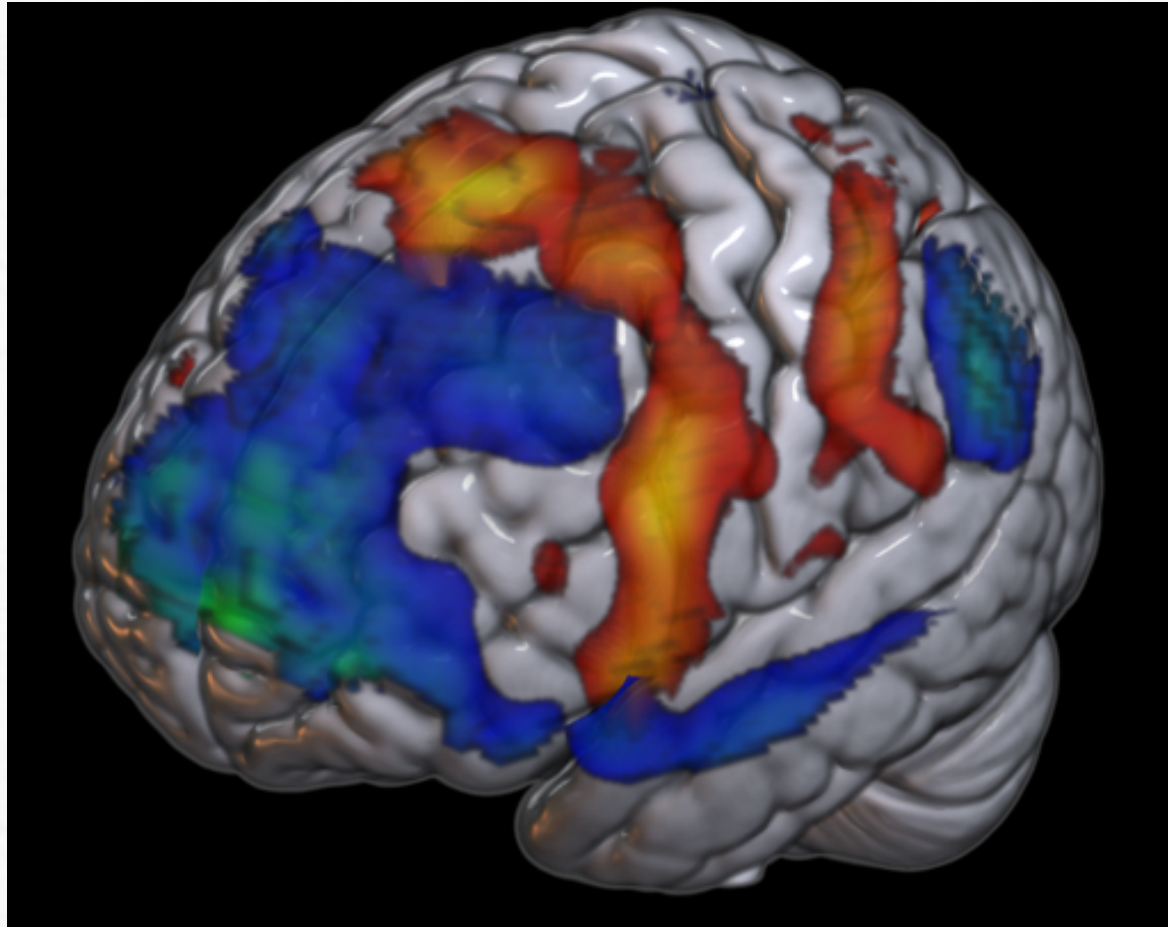
Treatment: Improvisation (N=34), No Improvisation (N=21), Jazz (N=13)

fMRI study

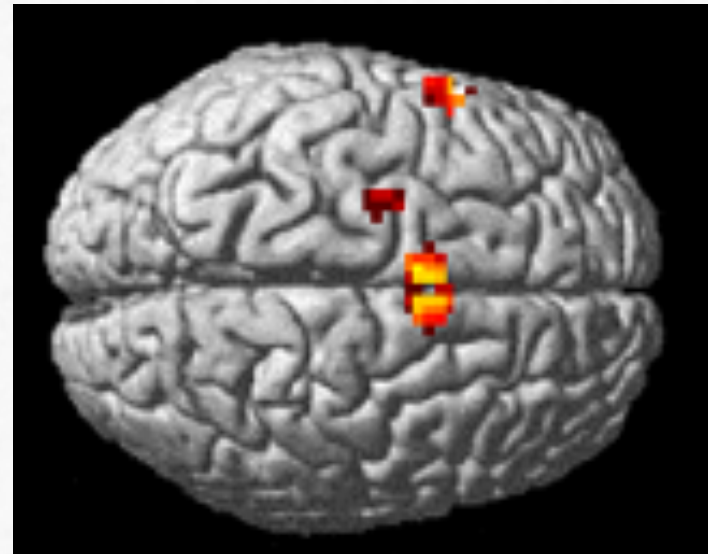
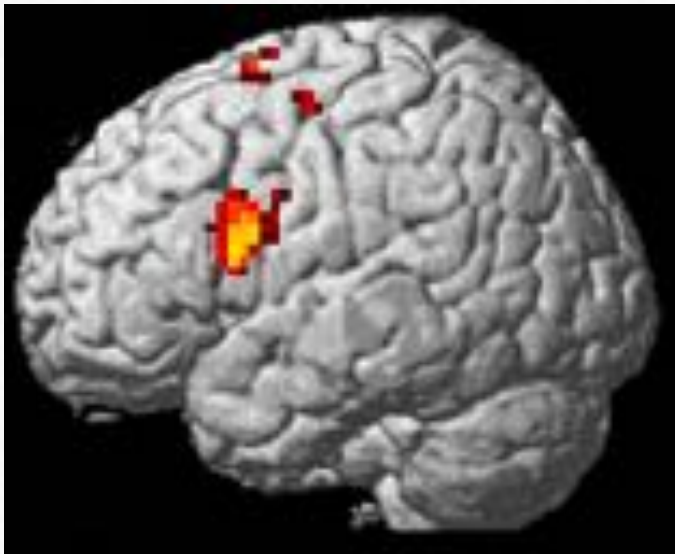
- functional Magnetic Resonance Imaging



fMRI Study: Improvisation/Prelearned



fMRI Study: Improvisation/Prelearned





Writing research and practice has a system and here are some general thoughts about this and thinking.

LET'S START WITH

THE QUESTION



Any aspect can be examined in many ways.
Your question dictates style of our approach.

Questions matter, not the methodology.

What do you care about?

What do you pursue?

Where does your idea come from?

After the question is considered and examined

- You Should Have Done a **Thorough** Examination of the History
 - Regardless of research approach or practice article.
- Set Up Your Question and Make It Clear.
 - “I want to identify the BEST mouthpiece for a tenor saxophone.”
 - Really? Think about all the questions this simple point creates.
 - Need to understand all the problems something like this creates.
 - Be clear and small.

After the question is considered and examined

- How Did You Go About The Pursuing Your Idea or Perspective?
 - Make it clear to understand or **even duplicate/extend** previous work
- Tell us what you have found?
- **In the end** , what does It mean?

The “**SO WHAT**”

Key WHAT Points

- What did we examine?
- What did we find?
- What did it mean?

AND

- What might be done next?



Of Course

We want to promote research and the new JEN Journal.

List of Journals and Resources – in progress, [contribute here](#)

Online Journals - free access

Current Research in Jazz

<http://www.crj-online.org/>

Hardbop (not refereed)

<http://www.crj-online.org/>

Jazz-Hitz [in Spanish, English, and Basque/Euskara]

<http://jazz-hitz.musikene.eus/index.php/jazz-hitz>

JAZZpects [in German and English]

<https://www.jazzinstitut.de/jazzpects/?lang=en>

Journal of Jazz Studies

<http://newarkwww.rutgers.edu/IJS/JJS.html>

Jazz Research Journal

<https://journals.equinoxpub.com/JAZZ/issue/view/2853>

The Journal of Jazz and Audiotactile Musics (sic) Studies

<https://www.nakala.fr/nakala/data/11280/a2a708e8>>

Print Publications - by subscription

Brilliant Corners: A Journal of Jazz and Literature

<https://www.lycoming.edu/brilliant-corners/>

Jazz and Culture

<https://www.press.uillinois.edu/journals/jac.html>

Jazz Forschung/Jazz Research [in German and English]

<http://www.jazzresearch.org/jf/>

Jazz Perspectives

<http://www.tandfonline.com/toc/rjaz20/current>

Jazz Research Journal

<https://www.equinoxpub.com/journals/index.php/JAZZ>

Jazz Education in Research and Practice

<http://www.iupress.indiana.edu/pages.php?plD=152&CDpath=4>

Jazz magazines: free online access to back issues

Down Beat, 2008-present: <http://www.downbeat.com/digitaledition/archive.html>

Record Changer (1943-54) at the Internet Archives:

<https://archive.org/search.php?query=title%3A%28record%20changer%29>

Cadence: The Independent Journal of Creative Music, 2012-present:

<http://www.cadencejazzmagazine.com/membersonly/index.php?page=login>

Gene Lees' Jazzletter and other resources are on Donald Clarke's website:

<http://www.donaldclarkemusicbox.com/jazzletter/>

There are several more, but all of them can be accessed at the world's most comprehensive archive of online jazz magazines is RIPM Jazz, a nonprofit organization that, for a subscription fee, offers access to libraries. The coverage is impressive, and will only grow larger and more impressive over time. Highly recommended.

<https://ripm.org/index.php?page=AllTitles&Type=jazz&SortBy=date>

Part I

Using Jazz Archives

10 leading jazz archives

- **Institute of Jazz Studies/Rutgers** - <https://www.libraries.rutgers.edu/jazz>
- **Smithsonian/Archives Center** - <https://americanhistory.si.edu/archives/collections>
- **Hogan Jazz Archives/Tulane** - <https://jazz.tulane.edu/>
- **Louisiana State Museum** - <https://louisianadigitallibrary.org/islandora/object/lsm-jaz:collection>
- **Chicago Jazz Archive** - <https://www.lib.uchicago.edu/collex/collections/chicago-jazz-archive/>
- **Univ. of Missouri Kansas City** - <https://library.umkc.edu/archival-collections>
- **Felix Grant Jazz Archive** - <http://lrdudc.wrlc.org/jazz/collections.php>
- **Library of Congress** - <https://www.loc.gov/>
- **Jazz Institute/Darmstadt** - <https://www.jazzinstitut.de/?lang=en>
- **National Jazz Archive/U.K.** - <https://nationaljazzarchive.org.uk/>

3 leading jazz oral history collections

- **Smithsonian Jazz Oral History Program** -
<https://americanhistory.si.edu/smithsonian-jazz/collections-and-archives/smithsonian-jazz-oral-history-program>
- **Jazz History Database** -
<http://jazzhistorydatabase.com/index.php>
- **National Jazz Museum in Harlem** -
<http://jazzmuseuminharlem.org/the-museum/collections/audiovideo-archive/>

Part 2

**The Writing
Process**

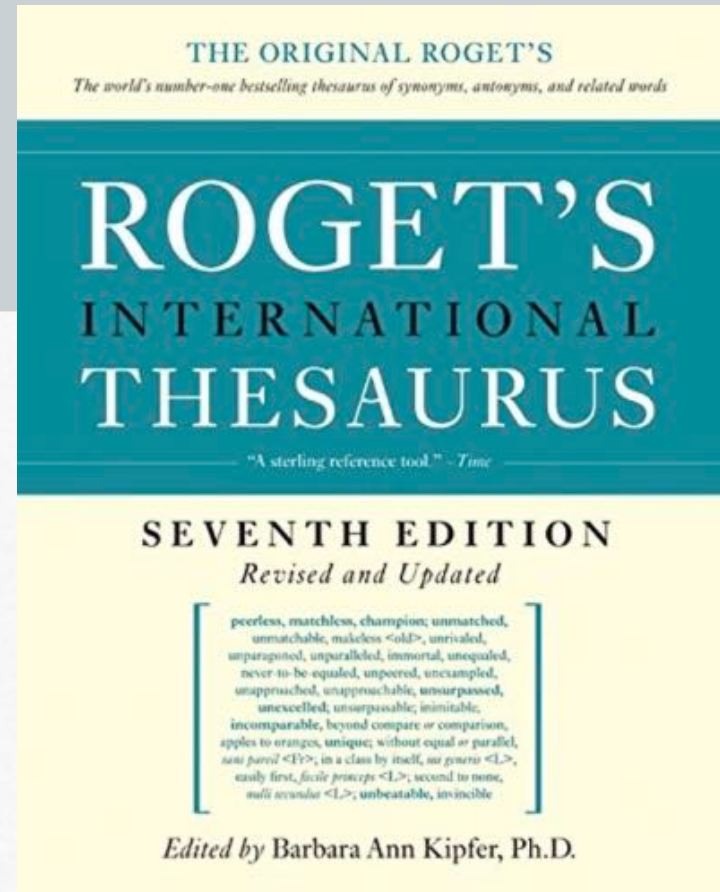
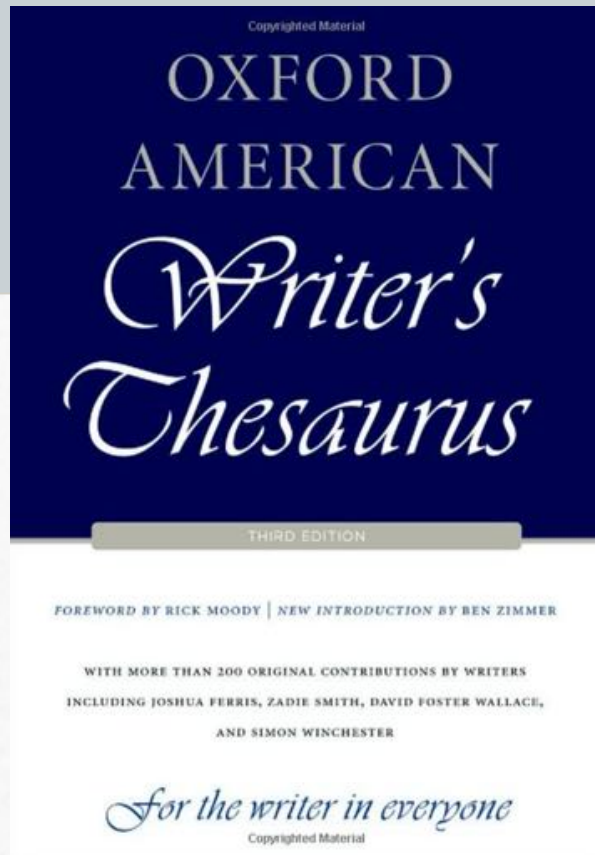
The Writing Process, part 1

1. Determine your audience
2. Determine your purpose & intended result:
“Always begin with the end in mind”
3. Outline *or* bullet your main points
4. Write in the morning when you’re fresh
5. Write and edit at separate times
6. Set it aside and come back to it
7. Revise, revise, revise, and revise some more!
8. Read it aloud for rhythm and sound

The Writing Process, part 2

9. Write as if you're explaining it to someone outside your field; have someone outside your speciality read & comment
10. Use a real (not online) dictionary
11. Plumb a printed (not online) thesaurus
12. Priorities: (1) clarity, (2) content, (3) style
13. Avoid word echoes
14. Avoid jargon, cliches, and buzzwords like *metrics*, *optics*, "What does it look like?"
15. Tighten the prose to eliminate any unnecessary words; shorter is better
16. Proofread twice: once from the top, once from the bottom

Best Thesauruses



Best Dictionary

