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The ABCs of Jazz Education. Rethinking Jazz Pedagogy

Abstract (English)

This essay proposes future directions in jazz pedagogy research by tracing the unique social and community aspects surrounding and fostering the work of the ABCs (Jamey Aebersold, David Baker, and Jerry Coker) in the 1960s, their impact on the international growth of jazz as a field of academic study, and a discussion of critical voices and responses from leaders in the field. A new view of the narrative of jazz education based on revisiting history as an organic composite of social, cultural, economic trends rather than the traditional linear progression of singular events and personas is suggested as a result of the analysis.

Abstract (Deutsch)

Der Beitrag beschäftigt sich mit zukünftigen Richtungen der Jazzpädagogik. Grundlage ist eine Analyse der sozialen und kulturellen Aspekte im Umfeld der ABCs (Jamey Aebersold, David Baker und Jerry Coker) in den 1960er-Jahren und des Einflusses ihrer Arbeit auf die internationale Ausbreitung von Jazzstudienprogrammen sowie eine Diskussion von kritischen Standpunkten in der heutigen Jazzpädagogik. Als Ergebnis wird eine neue Perspektive der Jazzpädagogik vorgeschlagen, die im Gegensatz zur traditionellen linearen Sichtweise auf einzelne Personen und Ereignisse auf der Gesamtheit der sozialen, kulturellen und wirtschaftlichen Tendenzen der Jazzgeschichte aufbaut.

Monika Herzig

The ABCs of Jazz Education Rethinking Jazz Pedagogy

Introduction

In the early history of jazz, learning occurred mainly on an aural basis through hours of listening, transcribing, and participating in jam sessions. Murphy (1994) traces initial efforts to codify instruction to the 1930s with Norbert Bleihoof's *Modern Arranging and Orchestration* (1935), Lee Bowden's training program for Afro-American Service Musicians at the Great Lakes Naval Base in Illinois 1942–45, and the offerings of how-to columns in *Down Beat Magazine* in his summary of the early history of jazz studies in American schools and colleges.

The concept of offering formalized academic study of jazz and jazz improvisation is often associated with the work and publications of the ABC's of jazz (Jamey Aebersold, David Baker, and Jerry Coker) starting in 1969 with Baker's *Jazz Improvisation: a Comprehensive Method for all Players*, Aebersold's play-along recordings and further curriculum and teaching materials developed by David Baker and Jerry Coker (Witmer and Robbins 1988). As a result, University programs have grown exponentially with 224 US programs and 31 international schools offering degrees in Jazz Studies according to the 2018 Student Music Guide in *Down Beat Magazine* (Student Music Guide 2018). Ken Prouty refers to the expansion of institutionalized jazz education during the 1960s and 70s as the ›wholesale growth‹ of jazz education (Prouty 2005: 86).

Critical voices continue to question the effectiveness of academic study and its effects on the art form. Furthermore, curricular concepts vary with some programs distancing themselves consciously from the chord-scale approach developed by the ABCs of jazz. The purpose of this essay is to develop future directions in jazz pedagogy research by tracing the unique social and community aspects surrounding and fostering the work of the ABCs in the 1960s, their impact on the international growth of jazz as a field of academic study, and a discussion of critical voices and responses from leaders in the field.

The Roots of Codified Jazz Education – the Indiana Legacy

Since the early attempts to codify the jazz language culminating in the development of teaching materials and learning objectives by the ABCs of Jazz, critics have questioned the effectiveness and need for teaching jazz. A popular notion of the great jazz artist is the idea of natural expression where the music passes through selected artists from the Great Beyond. Hence, canonical education is assumed to interfere with the quest of the musician to connect to a universal consciousness. Ideal examples are Keith Jarrett's free piano improvisations created in the moment without a given framework (Ake 2002: 257) or Sonny Rollins spending years living under a bridge searching for pure inspiration.

The roots of this model can be traced to the early days of jazz when knowledge was transmitted aurally and through mentorship without the availability of written teaching materials and institutions. Young musicians honed their skills in competitive jam sessions trying to outdo each other. By the early 1920s, non-credit ensembles and mostly student directed groups started learning jazz and jazz influenced dance music on college campuses. The »Bama State Collegians« under the direction of Len Bowden and »Fess« Whatley at Alabama State Normal College for example were active well into the 1940s. Similar jazz-related ensembles were offered at many historically black colleges and as interest for music studies increased with the GI Bill (1944) support and social changes, courses and degrees in jazz studies became a popular feature of academic music programs.

Of course, the availability of recordings became a major catalyst for learning the language of jazz and it is interesting to note that some of the earliest recordings originated at Richmond, Indiana's Gennett Studios. Located in the Starr Piano Factory at the Whitewater River, the recording studio became a popular destination for Louis Armstrong, Jelly Roll Morton, Bix Beiderbecke, Hoagy Carmichael, and many more. Promulgated by the growing popularity and availability of radio and playback devices, aspiring musicians anywhere now had access to studying the repertoire and improvisations of the greats. Simultaneously, the jazz language was formalized in the first written instructional materials in form of method books and how-to columns in major magazines, i.e. *Modern Arranging and Orchestration* (1935) by Norbert Bleihood and the teachings of Joseph Schillinger (Murphy 1994). The Great Lakes Naval Base Program directed

by Len Bowden from 1942-45 is often cited as the birthplace of modern jazz pedagogy with more than 5,000 Afro-American service musicians being trained to perform in military and dance bands.

The US State of Indiana located in the Midwest and branded as »The Crossroads of America« played a pivotal role in the early development of jazz education. The thriving scene of Indiana Avenue was a major touring destination with more than 40 clubs around the Walker Theatre. Furthermore, with guidance of master music teachers at Crispus Attucks High School, a supportive community, and with plenty of performance opportunities,

Indiana Avenue was home to a host of the leading jazz artists such as Wes Montgomery, Freddie Hubbard, J.J. Johnson, Slide Hampton, Larry Ridley, and David Baker to name a few. In fact, when French hornist, historian, and composer Gunther Schuller visited Indianapolis in 1959, he was so impressed by the talent he heard that he penned an article for *Jazz Review* magazine entitled »Indiana Renaissance« (Schuller 1959) and facilitated scholarships for David Baker and his fellow group members to the Lenox School of Jazz summer workshop.

The concept of summer jazz workshops was modeled at the Lenox School of Jazz and the Stan Kenton Stage Band workshops at Indiana University starting in 1957. The outgrowth of a lecture series and roundtable discussions founded by Hunter college professor Marshall Stearns, brought together the world's greatest jazz musicians in unprecedented numbers. A select group of 45 students maximum participated in three weeks of classes in composition, history, small-ensemble playing, and private lessons at the Music Inn in Lennox, Massachusetts for three summers. One of those selected students was David Baker and his Indianapolis combo on the recommendation of Gunther Schuller. George Russell, a composer/pianist from Cincinnati, had just published his theoretical treatise *Lydian Chromatic*



Fig. 1: The ABCs of Jazz Education, ca. 1983: Jerry Coker, Jamey Aebersold, and David Baker (J. Aebersold Personal Collection).

Concept of Tonal Organization (Russell 2001), formulating in writing for the first time the theoretical principles of jazz. Baker was intrigued by the concept of matching scales with specific harmonies and his curiosity did not escape Russell's attention. In fact, he invited Baker's whole combo to be his touring and recording unit for a series of albums on the prestigious Riverside Records. Baker recalls:

I consider George one of the really giant jazz minds today – if only because of his book [*The Lydian Chromatic Concept of Tonal Organization*]. It marked the turning point in my musical life. I think ultimately it will do that for other young players, because it opens doors nobody knows about or is commonly practicing. I've tried to put it into my own book, *Practical Applications of the Lydian Concept*, which hasn't been published yet. It's a book that shows how to use George's book. (cit. in DeMichael 1964)

Deeply impressed by Russell's approach and the concept of formulating the jazz language in a theoretical and pedagogical language, David Baker soon initiated and led the jazz studies program at Indiana University for 50 years and became one of the most prolific authors of jazz pedagogy materials. One of the beneficiaries of Baker's ability to codify the new and still evolving language of jazz improvisation was Jamey Aebersold, then a music education student at Indiana University. Aebersold's first lesson turned out to be a major turning point in his career, as he was finally able to grasp intellectually what he had been hearing and searching for as a student of jazz:

I took lessons from David. I can't remember how long. And I remember the first one. He was on the piano and he asked me what to play. I'm pretty sure it was »I'll Remember April«. We played the whole tune and then he stops and I improvise. I don't know if he let me play or he stopped me but he pointed out that the second scale was G dorian minor. And I can remember I was thinking – I didn't know anything about dorian but I remember thinking standing there in his living room up there on Burdsal Parkway »I thought this was going to be fun«. So then he played the scale and I played the scale. As soon as I played the scale I could tell that one note difference between pure minor and dorian minor. It was just perfect. And then my next thought was, »Why hadn't someone told me this before now?« 'cause that's what they were playing on the records. I could tell that sound. And that was the beginning, and we kind of just went on from there. And he'd give me assignments and stuff. And I can remember the day also – I don't know if I was married or if I was dating my wife – but I can remember driving



Fig. 2: The ABCs of Jazz Education, 2006: David Baker, Jerry Coker, and Jamey Aebersold (J. Aebersold Personal Collection).

back to Bloomington and telling her »When I get back, I'll go over to the music building and I'm going to take »Stella by Starlight« and I'm going to learn every scale and every arpeggio because I'm tired of playing through that tune and being lost here and being lost there and not knowing the scale that goes over that $G^7\#9$, you know, whatever«. I said, »I'm going to start doing this.« So that's when I started to think differently. (Interview with Jamey Aebersold, August 2009)

Aebersold subsequently produced and published the tools that became the worldwide status quo for studying jazz based on the chord/scale relationships codified during the Bebop era in the 1940s and 50s and refined in Baker's teaching and books:

I found that the basis for jazz is scales and chords. Those two elements are the foundation to music and to the music we sing in our mind. We add articulation, rhythms, dynamics, phrasing and more but it becomes individualized as we express ourselves musically. My play-along books and CDs offer the opportunity to practice the fundamentals and to learn to improvise at home with a professional rhythm section. They greatly help hone one's skills, which in turn allow musicians to quickly tap their source of inspiration and feel good making their own music.

I published my first jazz play-a-long in 1967 and the [accompanying] booklet included concert [key] chords for each track. Subsequent printings added transposed chord symbols [for Bb and Eb instruments] and, eventually, I added the needed transposed scales and chords for each track. This was part of the evolution of jazz education – coupling the eye with the ear. Some felt this wasn't the way to do it. They felt I was giving the student too much and was too eye-oriented instead of letting the student use their ear. I think I got tired of hearing so many poor solos where the students were searching with their ear to find right notes and phrases. By my giving them the needed scales, they could see the sound that was being played in the rhythm section on the CD or in their combo. Using eyes and ears proved to be a big steppingstone for jazz education. I also began printing out pages and pages of basic information and giving it to the students at the camps. This eventually ended up being my red *Jazz Handbook*, which is used all over the world. (J.B. Dyas interview with Jamey Aebersold, July 2018)

The Jamey Aebersold Summer Workshops taught yearly at the University of Louisville since 1972 became the model for thousands of similar workshops globally. David Baker and Jerry Coker were on the faculty of all Jamey Aebersold Summer Workshops until they had to retire for health reasons in 2012; it should be noted that these workshops at times were also held in Canada, Scotland, England, Denmark, Germany, New Zealand, and Australia. All three confirmed in various interviews with the author that their close relationship and physical proximity during their days at Indiana University and the summer workshops facilitated the exchange of ideas and testing of concepts resulting in a quintessential library of jazz education materials.

International Growth of Jazz in Academia and Criticism

It is interesting to note that parallel to the founding of the Indiana University jazz studies program the University of the Arts in Graz, Austria initiated a degree program in jazz studies by 1965. Previously, Bernhard Sekles at the University of Frankfurt in Germany had launched the world's first curricular jazz program in 1933, but the program was stopped by the Nazis and restarted in 1976 by Albert Mangelsdorff. In his 50-year retrospective *Jazz in the City*, Michael Kahr (2017: 66) reports that one of the founders and long-time faculty members at the Jazzinstitut Graz, Dieter Glawischnig,

studied notable US jazz programs in 1969 and 1970 including David Baker's work at Indiana University. Apparently he was most impressed by the systematic approach to jazz theory, the publications, and approach to ear training and subsequently implemented a similar curriculum model. The pillars of the model are courses in jazz theory, arranging, composing, improvisation, ear training and ensemble playing. During a recent case study of five Southern European jazz programs, Lynn Baker (2018) confirmed a similar combination of required classes in most programs.

The second director of the Institute for Jazz in Graz, Harald Neuwirth, expanded the curriculum into a two-part system with an initial foundation of studying classical techniques (Kahr 2016: 89). For example, every instrumentalist had to complete a certain amount of lessons and competency of classical repertoire on their chosen instrument. Among the publications that guided his teaching and curriculum development was Jerry Coker's *Improvising Jazz* (1964). This ›two-pillar‹ model of studying classical music and jazz was widely adopted in European jazz programs during the initial growth period in the 1980s. Furthermore, both programs still feature a similar core curriculum of instrumental technique, ensembles, theory and ear training, history, arranging and composition. Notable is the development of a dedicated jazz research center initiated through the musicology department with a focus on jazz history and analysis.

As a result of more than 50 years of growing numbers of jazz studies programs increasing numbers of highly skilled jazz musicians graduate every year with stunning technical abilities. However, in his discussion on jazz education, Stuart Nicholson (2005: 103) points out that the business of jazz education has flourished in a way that the business of jazz has not. American colleges rake in millions of dollars of tuition each year from students who are willing and able to pay the high fees. In contrast, most European programs require minimal fees as there is ample government support for education, thus relieving the need of running schools similar to a business and allowing programs to be more selective and offering smaller class sizes.

Of course, with the increasing numbers of competent musicians entering a small market place most will rely on income from teaching positions, thus perpetuating the problem by further increasing the number of future jazz musicians. Contemporary scholars have addressed the issues from several angles. Tony Whyton (2006) identifies five broad areas of criticism:

1. *The jazz institution is divorced from both »art« and »reality«*: Due to the social nature of the music the confinement to the classroom may cause a disconnect to the social expression and autonomous art form jazz.
2. *Anti-academic approaches to jazz*: The jazz musician is often portrayed as instinctive, emotive, with natural expression in contrast to the perception of intellectualism, breeding cerebral and theoretical approaches to music-making in academia. Whyton (2006: 73) cites the example of Sonny Rollins' dismissal of Gunther Schuller's analysis of »Blue Seven« (Whyton 2006: 73).
3. *Celebrating the values of the pre-institutional world*: As discussed earlier, initially jazz musicians were self-taught and often uneducated mainly out of necessity not choice. Nevertheless, critiques idealize the pureness of expression and creation in opposition to academic training.
4. *Pedagogy stifles individualism and creativity*: The need to set standards and document learning in institutions diminishes opportunities for individual explorations and creating against the norms.
5. *The jazz canon as a neutralizing force*: Teaching based on a chronological history and with unified standards simplifies academic integration but relegates the art form to a »museum piece« and diminishes the power of critical insight.

The following discussion addresses these points from the initial historical, cultural, and social perspective of the field of jazz pedagogy drawing from interviews and personal discussions with the ABCs of jazz education.

Discussion

One of the fundamental elements of jazz is the improvisational process, musical creation in the moment (Gridley/Maxham/Hoff 1989: 517). Ideally, this process is shared with an audience in a public context hence engaging in communal interaction. It would seem that much of the process gets lost in a classroom setting with institutional pressures of objective testing and non-democratic power relationships. However, the ideology of the autonomous artist rooted in a social context is somewhat romanticized and reality

is more likely a compromise. In response to Whyton's criticism listed earlier, this section offers perspectives and observations collected from interviews with the ABCs and related literature.

1. The jazz institution is divorced from »art« and »reality«

The initial group of educators at the helm of leading jazz programs starting with the academic expansion during the late 1960s were master musicians including David Baker, Donald Byrd, Jackie McLean, Nathan Davis, and Billy Taylor. For example, Nathan Davis was a member of Kenny Clarke's group in Paris when on recommendation of David Baker he received the invitation to start the jazz studies program at the University of Pittsburgh. As a result, these musicians brought their perspectives from the field to the classroom. In addition, they were able to draw on the expertise of their peers to enrich the learning experiences of their students as well as enable connections for future employment. Nathan Davis confirms this observation in his essay on »The Master Teacher« in *David Baker: A Legacy in Music* (Herzig 2011):

Presently, jazz has become accessible to students all over the world and thanks to Master Teachers such as David Baker, Billy Taylor, Donald Byrd, Jerry Coker and others who excelled as performers, but also were able to formulate the essence of this music and to provide the historical framework, has become recognized as a valid and influential art form.

Prouty (2012: 58) adds in his book *Knowing Jazz* that the entry of these jazz professionals into the academy not only led to academia's acceptance of jazz, but also to jazz's acceptance of academia. These master teachers provided an important link between different musical worlds. A growing current trend is the immediate entry of jazz students into academia initially as teaching assistants transitioning into faculty positions at the increasing number of jazz programs as a way to find steady income and job stability. In addition, most faculty positions now require the completion of a terminal degree, thus extending the costs and time commitment of formal studies. Unfortunately, minority groups and women often lack the resources, support, and networks needed for the extended degree requirement and with dwindling number of the original master teachers there is a notable lack of diversity across color lines and gender in current full-time jazz faculties as well as decreasing activity in the field as a touring performer.

2. *Anti-academic approaches to jazz*

The resistance for including jazz as a field of academic study came not only from inside the academy but from the jazz musicians themselves. Formulating the essence of the music in words and measurable quantities might tarnish the artistic qualities and of course give rise to more competition. Jamey Aebersold remembers in a 2009 interview with the author:

I didn't ask a lot of people who really played well at IU any questions, because I knew that they would not give me answers or they would brush me off or fluff me off. Or, say something like, »Well, if you can't hear, you don't need to get it«. I knew that's what was going to be the answer. (Interview with Jamey Aebersold, 2009)

Nathan Davis confirms the skepticism of his peers when he left Paris for the job offer at the University of Pittsburgh. He recalls: »The promise I had made to Kenny Clarke was ›to tell the truth‹.« (Herzig 2011) Similar discussions continue to the present and have given rise to various approaches to pedagogy. One example is Ed Sarath's approach to teaching musicianship rooted in genre-crossing improvisation and spirituality as documented in his book *Improvisation, creativity, and consciousness: Jazz as integral template for music, education, and society* (Sarath 2013). Another example is jazz pianist Vijay Iyer's leadership at Harvard University where he founded a Doctoral program in Cross-Disciplinary Music Studies in 2014 and offers courses in critical studies and creative music-making.

3. *Celebrating the values of the pre-academic world*

As discussed in the introduction, initially jazz musicians learned by aural means, copying their mentors live and from early recordings and participating in jam sessions. The immediacy of aural learning and peer interaction as well as the pureness of expression of the illiterate musician is often romanticized as the true origins and the golden age of the music. Gioia (1989: 143) explains the roots of such romanticism as well as the need to discard the primitivism myth at present:

Certainly the question must be raised as to whether the Primitivist myth has served jazz well. Perhaps at some earlier stage in the music's development, it played an important part in romanticizing and popularizing an art form that was hindered more by neglect than by critical excesses. But today, such a mythology of jazz has long outlived its questionable useful-

ness. Now, uncritically assumed in so much thinking and writing of jazz, it threatens to become a self-fulfilling prophecy, creating a music which fits its unrelenting stereotype of an intellectually void and unreflecting art form. In fact, the myth of primitivism is not only falsely romanticized, but as Pat Harbison in a 2009 interview with the author points out, possibly dangerous to the survival of the art form itself: »An oral tradition only needs to have one lost generation and it's gone.«

Furthermore, it should be noted that many of the early musicians were quite well educated and musically literate. W.C. Handy was a seasoned arranger, musical director, and multi-instrumentalist, thus highly competent in music theory. He co-founded the Pace and Handy Music Publishing Company in 1913 producing a string of sheet music hits of blues compositions. Lil Hardin Armstrong was classically trained as well as Jelly Roll Morton who notated his inventive compositions, and many other examples. In fact, the current jazz history canon of the aural tradition preceding jazz' entry in academia marginalizes some of these early figures. Prouty (2005) calls for a critical analytical balance between »the street and the school« that includes the influence of establishments such as the Lenox School of Jazz and subsequent summer workshops, social and cultural changes, moving beyond the linear, person-based canon.

4. Pedagogy stifles individualism and creativity

In a 1997 personal interview by the author with David Baker, he expresses opposition to this common criticism:

So it seems to me that the keeper of the flame now is academia just like for a composer. Do you know any composer who is making a full-time living and is not associated with a college or some kind of university situation? (cit. in Herzig 1998)

In fact he points out that the beneficiaries of the economic stability and freedom of academia are also the students who have the opportunity to experiment with their music together with their peers in rehearsals and recording sessions – something he always encouraged in his teaching and writing. Again, David Baker observes during the same 1997 interview:

That's why you [Monika Herzig] wrote so much music for big band while you were here [as a doctoral student at Indiana University], because if you're going to New York you'll have to pay somebody to rehearse your

music or put together a rehearsal big band you have to get people to come from all over town to rehearse. If they don't show up, what are your options? You don't have any sanctions like, »If you don't show up I'm not going to let you play any more in my rehearsal band.« Come on. Give me a break.

The core issue though of the academic setting is a change in power relationships. The teacher-student relationship is not equal and democratic as the teacher has an authority status of higher knowledge and skill and determines the grade of the students passing through the system. In return, the teacher's career depends on the evaluation according to the standards set by the department's administration. Thus the initially democratic system of a jazz combo with everyone interacting in a fairly equal manner certainly has been altered to a top-down relationship and little research is available on the effect on the art form and learning.

5. *The jazz canon as a neutralizing force*

Scott DeVaux (1991: 530) advocates that jazz needs to be understood »not as isolated expression of particular times or places, but in an organic relationship, as branches of a tree to the trunk«. Jazz history as recorded in textbooks is usually taught in chronological order based on people and stylistic conventions separated from the social and commercial environment, Afro-American roots and lacking diversity. Nicholson (2014: 126) confirms the crucial role of national, cultural, social, and local identity in interpreting the jazz tradition and encourages a more inclusive approach to pedagogy.

In order to broaden the expressive resources of the music and not relegate it to a museum piece, it'll be important to move away from the isolation. DeVaux (1991) mentions and advocates for a historical and pedagogical canon that integrates social, cultural, geographic, and economic aspects. Some recent examples are experiments with teaching jazz history backwards and documentation of local histories, such as a recent film on the Pittsburgh jazz legacy produced by the Manchester Craftsmen Guild.¹ Of course, such integration builds on the mission of the Tanglewood Declaration (1967) which initially opened the doors to academy by requesting the inclusion of all musical genres and traditions in music education: »Music

1 »We Knew What We Had: The Greatest Jazz Story Never Told,« a 60-minute documentary film about Pittsburgh's jazz music history.



Fig. 3: Student and master: Monika Herzig and David Baker, 2011 (Laura Beich).

of all periods, styles, forms, and cultures belongs in the curriculum. The musical repertory should be expanded to involve music of our time in its rich variety, including currently popular teen-age music and avant-garde music, American folk music, and music of other cultures« (Choate et al. 1968: 139).

Rethinking Jazz Pedagogy

On May 18, 2010, 1,200 jazz professionals, educators, and students from over 14 countries gathered at the University of Missouri for the first annual conference of the newly established Jazz Education Network. The organization promised to be the much needed umbrella organization bringing the field together on a global level and providing a wealth of resources and networking opportunities. Influential educator David Baker addressed the gathering in his keynote address (Herzig 2011: 319–324) and provided the following action items for the future of jazz education:

1. It is crucial that we encourage our students to get the best all-around musical education possible, and to be prepared to work in a wide variety of musical environments. This includes teaching them to LISTEN – this is why we have two ears and only one mouth! – and to learn about the historical and cultural context in which the music to which they are listening was created.
2. It is paramount that we promote awareness of how jazz has altered the musical and cultural environment of the 20th and 21st centuries, and will be likely to do so in an even greater way in our time and beyond.
3. Borrowing these words from a Clinton White House presentation entitled »Jazz as a Metaphor for Democracy,« in which I was a participant, »we must continue to promote jazz as a means of breaking down cultural, ethnic, language, musical, gender, age, and other demographic barriers.«
4. In educational institutions we must continue to widen the scope of the musical environment to include all areas of jazz, from the earliest styles – which, because of their temporal distance, have tended to be less accessible and less desirable as performance sources – to the most advanced present-day styles and everything in between.
5. I would like to see the standard and quality of teaching elevated by encouraging all teachers to perform and understand the imperatives of the performance of jazz.
6. I would like to see us avoid the treadmill of students who become teachers who teach other students to become teachers without the benefit of intervening experiential opportunities.
7. I would like to see us get away from the notion that there is only one way to teach the various aspects of this music, whether it be history, improvisation, arranging, composing, styles & analysis, and so forth.
8. I would like to see us continue to view the music as a shifting, living organism. We must keep an open mind and not be impervious to change. Change is as natural as breathing, and today's seemingly endless verities often become tomorrow's fads and follies.
9. We must be constantly aware of the ever-changing musical, cultural, political, and economic landscape. It is important to envision the future in such a way that we will not continue to provide students with

skills and preparation for jobs which will have become obsolete by the time they have finished their matriculation. We must find a way to tailor information in such a way as to be relevant to the subjects, which they will teach and give them information that they can use.

10. A lot more attention should be given in the classroom to the business side of jazz. This is something that affects every constituency in this music. This includes issues like health care, retirement, taxes, recording, publishing, marketing, contracts, web design, and other areas. Very often only the artistic concerns of the music have been addressed, leaving these other matters to those who may or may not have the best interests of the music and the musicians at heart.

Overall, an analysis of jazz pedagogy that looks beyond chronological successions of institutions provides new perspectives for teaching and helps us create more effective programs and support systems. Such alternative perspectives can be found by studying the link of the master teachers to the field, the community that brought together great minds, entrepreneurs, evolving technologies, the cultural aspect that shaped various pedagogical approaches, and the economic conditions that shape the relationship between academia and the professional world. Following is a list of future research opportunities and sources for alternative and new directions:

- Master teachers and the relationship of street and classroom.
- Entrepreneurs such as Jamey Aebersold and the role of entrepreneurship in current and future jazz education.
- The role of communities, learning from case examples such as Indiana Avenue, the Lenox School of Jazz, and similar phenomena.
- The influence of changes in society and policy similar to the impact of the GI Bill and the Tanglewood Symposium on the increase of early jazz education programs.
- Cultural Trends and the influence on the art form.
- Economic trends, considering the example of the 2008 economic crisis and the demise of many jazz clubs as a result.
- New technological tools for teaching, creating, distributing, and consuming jazz.

The results of a comprehensive look at jazz history and jazz pedagogy will help shape the curricula of the future, adapted to the individual needs of programs and communities and providing the students with the tools necessary to succeed in a new economy.

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