

DISSERTATION

JAZZ MUSICIANS AS ACADEMIC LEADERS:
IMPROVISATION IN HIGHER EDUCATION

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Robert A. Kleinschmidt

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Doctoral Committee:

Advisor: William M. Timpson

Timothy G. Davies

James H. Banning

Kathleen Ann Sherman

ABSTRACT

JAZZ MUSICIANS AS ACADEMIC LEADERS: IMPROVISATION IN HIGHER EDUCATION

Jazz musicians are unique individuals who seek to perform from a transcendental state in which tacit knowledge, teamwork, and communication blend to produce an effective performance. Academic leaders are also unique individuals who rely on communication to generate a sense of inclusion within a complex organization that at times epitomizes anarchy. The purpose of this Interpretive Phenomenological Analysis (IPA) is to examine the relationship between the skills and perspectives of improvising jazz musicians and academic leaders. Jazz musicians with experience as academic leaders shared their experiences in digitally recorded, semi structured interviews. The transcripts were analyzed to discover whether there was a relationship between the participant's experiences as jazz musicians and academic leaders. IPA was used as a qualitative analysis method to generate a hierarchy of themes that were integrated to form a composite picture of the phenomenon.

The intent of the study was to discover whether jazz improvisation or its constituent elements could inform academic leadership. The phenomenon under examination was how jazz musicians experienced academic leadership. The essence of the participant's experiences has implications for leadership, higher education, and jazz musicians. An understanding of the shared experience could inform how jazz musicians, academic leaders, and leaders in other environments view their interpersonal interactions.

Utilizing the practice of improvising jazz musicians may provide a unique perspective for leaders in any complex environment. Envisioning leadership through the lens of a jazz musician may provide an innovative approach that can benefit a diverse audience.

ACKNOWLEDGEMENTS

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Bill Timpson was someone I met during the program and who agreed to serve on the dissertation committee. When Cliff Harbour left the institution for another opportunity, Bill took the lead as my advisor without hesitation. Although I had not been in class with Bill and didn't even know him well, he quickly familiarized himself with my study and was consistently encouraging and supportive. I know that I was very fortunate to have Bill as an advisor and owe him a debt of gratitude for his dedication.

Of course I would not have the opportunity to pursue an education if it weren't for the support of my parents. They were both ardent supporters of my progress and am indebted to them for all of their support over the past 44 years. It is with deep regret that I must acknowledge my Dad who would have been so proud, but passed on before this study was completed. My mother-in-law also passed on before this study was completed and was always a source of encouragement and strength.

I started the coursework for this degree in the fall of 2004. My son Raymond was three and my daughter Kjersten was not yet one year old. For most of their lives, their dad has been "in school", and even at their age they have exhibited patience and tolerance. I would like to thank them for the times when they understood that I could not

play because I needed to “work”. I am amazed they could understand the commitment I had made to this program which was separate—not greater than my love for them.

Finally and most importantly I need to thank my wife and “One and Only Love”, Kencis. She was there for me in every way from the very beginning. For seven years she read drafts of papers, commiserated with me, encouraged me, and brought me dinner during evening conference calls. I rewarded her by keeping her awake late at night with the computer, by being constantly distracted by my study, and by bringing the stress of the process into our relationship.

I could easily write a separate thesis to demonstrate why my wife is a treasure. For the purpose of acknowledging her support during this study, I will limit myself to documenting the following facts. For us, supporting me in this program meant that she was not pursuing her own education. The time I spent working on coursework and my study meant time away from family. The effort I dedicated to thinking about my research often detracted from the attention that was due to the woman who is the love of my life. For all of these reasons I need to acknowledge the significant role Kencis played in the process. In a very real way she deserves the recognition for this work as much as I do. I can only offer my sincere and eternal gratitude, love, and affection for her as a person, friend, and My One and Only Love.

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CHAPTER 1- INTRODUCTION

Vignette

I was introduced to jazz improvisation during a high school jazz band rehearsal when I discovered that one section of the tenor saxophone part had chord symbols rather than notes. With no instruction, I assumed that if I understood all the chord symbols written in the music I would be a great improviser. My rudimentary knowledge of music theory enabled me to improvise more or less in the right key without getting lost, and despite the fact that I sounded nothing like the jazz musicians I heard on late night radio shows, I enjoyed improvising.

Based on this limited success I decided to study music at Youngstown State University. I took an improvisation class with Tony Leonardi who required us to learn all the scales, chords, patterns, transcriptions, etc... and be able to call upon that information at will. The most valuable lesson I learned from Tony, however, was when he asked me to “Forget all that and play music.”

It took a while, but I eventually understood that improvising was much more than simply understanding all the chord symbols. “Playing music” means improvising in the context of the tune and in collaboration with the musicians who were providing an accompaniment. I have since played many different types of music and have found that most musicians have at least a sense of this perspective. In my experience, musicians are expected to listen and respond to each other in order to generate a meaningful performance.

After teaching at several types of institutions of higher education, I have concluded that interactions among faculty and staff can be just as complex as those

among musicians in a performing ensemble. Jazz musicians who fail to communicate suffer through an unrewarding performance. Faculty, staff, and administrators who fail to communicate suffer far longer. Interactions in higher education are multiple and overlapping, and misunderstandings and poor communication may derail long-term collaboration. My experiences have led me to theorize that an ability to communicate with other musicians during improvisation could be transferred successfully to a leader's ability to communicate with faculty, staff, and administrators in higher education.

Background

I developed the idea of comparing academic leadership to jazz as a PhD student in the Community College Leadership program at Colorado State University. A case could also be made for a connection between jazz improvisation and teaching as explored by Timpson et al. (1997), but examining that relationship is beyond the scope of this study. I found a familiarity between the practice of rotational leadership and constant communication in jazz improvisation with topics such as collaborative leadership and web-like organizational structures in higher education. If the experiences of those who have lived in both worlds support the relationship, jazz improvisation may inform the leadership of higher education. The application of similar skills in a different context may provide a completely new definition of what constitutes effective academic leadership.

I did not find research literature that explored this relationship. Research has explored the practices of jazz musicians, higher education as an organization, and leadership, but has not attempted to describe the potential relationship among these disparate areas. Some practice/opinion articles sought to use jazz and improvisation as a metaphor for effective practice in business, organizational theory, and qualitative

research (Alterhaug, 2004; Crossan, Lane, White, & Klus, 1996; Newton, 2004; Oldfather & West, 1994; and Zack, 2000), but most relied on a limited examination of certain aspects of jazz improvisation to show a parallel relationship between the two areas. Research has not been found that gave voice to the stories of jazz musicians serving as academic leaders.

Purpose of the Study

My review of literature documents the nature of this gap in the research. There seems to be similarities between the skills and perspectives described as necessary for inclusive leadership and jazz improvisation, but no studies were found that compared the skills and perspectives of a collaborative academic leader with those of an effective jazz improviser. It is unknown if an academic leader who is comfortable with improvisation can encourage those whom he or she leads to rely on communication and interactions to augment careful planning.

Using jazz as a metaphor to inform effective practice in academic leadership could be much richer with a holistic understanding of how jazz musicians with experience as academic leaders perceive the process of improvisation. Jazz improvisation can appear ambiguous, but the context of the improvisation is a known form, supported by a tacit understanding of theory and style, and guided by communication (Berliner, 1998). The communication among jazz musicians is so efficient that it not only combats the inherent ambiguity, it enables them to collectively alter the context of the improvisation. The strength of using jazz to inform academic leadership is based on an understanding of the lived experiences of those who have internalized these concepts and have relied on them in practice in both environments.

The purpose of this study is to use participant experiences as a guide to explore the relationships among definitions of effective practice described in my review of literature. For example, jazz musicians use teamwork and communication to structure a collaborative performance (Berliner, 1998). Institutions of higher education use shared governance to unite a complex organization (Birnbaum, 1988). Current leadership theory seems to indicate that a collaborative approach may be more effective than an authoritative one (Helgesen, 1995). These basic similarities suggest that further study may reveal a more complex relationship embedded in the participant's experiences.

My research questions seek to examine this relationship by using the experiences of jazz musicians in academic leadership positions as a guide. Exploring academic leadership from a jazz musician's perspective may provide unique insights to inform best practices. Effective communication and teamwork is essential among jazz musicians because collaborative improvisation requires full participation and integration of each ensemble member's ideas (Berliner, 1998). The goal is to achieve a transcendental performance that fuses experience, actions, interactions, emotions, and the performance environment (Cambor, Lisowitz, & Miller, 1962). If these perspectives are applicable to academic leadership, they will be embedded in my participant's experiences. The following section will describe the theoretical framework that guided the study.

Theoretical Framework

Very few professional jazz musicians I have met could clearly describe their thought process during improvisation. David Liebman, a well-known and respected jazz musician, played a video of himself performing in the early 1970s to demonstrate a point during his saxophone camp. When questioned about the process used to reach this level

of performance in the video Liebman hesitated. He was unable to clearly describe what musical devices he had mastered, how he practiced them, or what rationale he used to apply them. It became clear to me that the process of becoming an accomplished improviser was embedded in Liebman's experiences as a professional musician.

Willig (2001) described an investigation of these types of experiences as appropriate for Interpretive Phenomenological Analysis (IPA). For Liebman, each developmental stage of his growth was partially a product of the one before, and asking him to deconstruct thirty years of musical growth into individual patterns, harmonic devices, and practice techniques was beyond his comprehension.

IPA seeks to gain a better understanding of the quality and texture of individual experience (Willig, 2001). It aims to produce a type of cognitive map that can represent the participant's view of the world. The analytical process starts with individual cases that typically are generated from open-ended interviews. IPA requires the researcher to systematically work through an interview transcription, and through a process of data reduction, generate themes and categories that become integrated to capture the essence of a phenomenon.

The current literature has not examined the quality and texture of the experiences of jazz musicians. Instead, isolated aspects of improvisation have been used to draw parallels and suggest integration into practice in disparate settings. For example, Newton (2004) described an internalized set of skills as enabling a leader to take risks for greater success. Oldfather and West (1994) compared participatory jazz practices to the practice in qualitative research of inviting participants to bring their perspectives to a study. Crossan et al. (1996) compared the communication in improvisation with a need for

effective managers to listen carefully and foster group improvisation. One exception was Alterhaug (2004) who described improvisation as an ecosystem in which the individual cannot exist without the group. I conducted an Interpretive Phenomenological Analysis to better understand how jazz musicians experience group interactions in the context of their positions as academic leaders.

Purpose Statement

Research that compared the skills and perspectives of a collaborative academic leader with those of an effective jazz improviser was not found. If a parallel relationship can be found, then jazz improvisation might inform academic leadership. If jazz musicians already have the requisite skills and perspectives described as necessary for inclusive leadership, they might provide an innovative perspective as academic leaders.

Rationale for the Study

A review of literature provided the rationale to suggest a relationship of themes across disparate domains. These themes are displayed in Table 1. Jazz musicians described applying *Tacit Knowledge* through *Teamwork* and guided by *Communication* to potentially produce a *Transcendental Performance*. In higher education, a tacit understanding of the organization was found to be necessary to guide inclusionary practices within an interconnected system. Effective leaders were depicted as those who use a tacit understanding of their institutional culture to build trust and foster communication that may affect cultural change. It is unknown whether a transcendental state of operation is possible or desirable in higher education or leadership. The following sections will highlight the appearances of each theme.

Table 1: Relationship of themes among Jazz, Higher Education, and Leadership

Domain	<i>Theme 1</i>	<i>Theme 2</i>	<i>Theme 3</i>	Outcome
Jazz Themes	Tacit Knowledge	Inclusion and Teamwork	Communication and Ambiguity	Transcendental Performance
Higher Education	Tacit understanding of the organizational environment	Inclusionary practices guided by institutional mission	Communication within an interconnected “cybernetic” organization	<i>Unknown</i>
Leadership	Tacit understanding of the organizational culture	Inclusion and teamwork: Fostering trust, ownership, and collaboration	Communication to affect positive cultural change	<i>Unknown</i>

Tacit Knowledge

The literature indicated that practitioners in jazz performance, higher education, and leadership all need a tacit understanding of their environment. Jazz musicians described systematically learning standard repertoire as a common rite of passage (Berliner, 1994). Cohen and Brawer (2003) cited knowledge of organizational environments as a means to understand higher education as an organization. Effective academic leaders similarly should have a tacit understanding of their organizational culture to inform their leadership (Birnbaum, 1988).

Inclusion and Teamwork

In addition to a wealth of tacit knowledge, best practices in each of the three domains included a focus on inclusion and teamwork. The Jazz Culture was described as uniquely effective due to its inclusive nature and the high value placed on teamwork (Berliner, 1994). Boggs and Michael (1997) documented a successful change effort at a California community college that utilized inclusionary practices to allow all constituents a voice in restructuring the institutional mission. In *The contrarian’s guide to leadership*, Sample (2002) recommended inclusion as a means to build trust by relying on those with valid insights to make appropriate decisions.

Effective Communication

Building trust and relying on others were guided within jazz, higher education, and leadership by effective communication. Berliner (1994) found that jazz musicians relied on extensive communication in performance to make highly accurate distinctions. Communication is necessary within higher education to find common patterns that can be predicted, understood, or even invented to unite separate factions within the institution (Birnbaum, 1988). Kotter (1996) described a need for leaders to utilize communication skills within a complex change effort because of the participation and buy in necessary from all levels of the constituency.

Transcendental Performance

Achieving full participation and buy in from all participants seemed to be one requirement for achieving a transcendental performance for jazz musicians. Most of the musicians Cambor et al. (1962) interviewed described a transcendental state as a successful fusion of music and feelings, and described feelings of anxiety between one occasion of achieving this state and the next. They indicated that a thorough command of tacit knowledge, teamwork, and effective communication enabled them to attempt to perform as if of one mind. Although this state was difficult to achieve, it was extremely rewarding.

A transcendental state was not described in the context of higher education or leadership, but was alluded to in various descriptions of success. For example, the change effort instituted at Palomar College took on a life of its own, implying that actions and interactions had become fused (Boggs & Michael, 1997). Helgesen (1995) described a positive aspect of web-like organizational structures to be spontaneous grass-roots

efforts, which suggests a melding of knowledge and communication through teamwork. Improvisation, higher education, and leadership share tacit understandings, inclusionary practices, and effective communication as requirements for best practices. It would appear reasonable that they may share a transcendental state of operation as an outcome as well. The following section will describe the research questions that provided focus for participant interviews.

Research Questions

The overarching question that guides this study is whether a relationship exists between the skills of an improvising jazz musician and an academic leader. This question is intentionally broad to enable me to explore all of the potential relationships between individual skills. The following sub questions will serve as a guide to understand the elements of the participant's experiences.

- 1) Do jazz musicians who serve as academic leaders experience group interactions within an academic area as they do in improvisation?
- 2) Can jazz musicians who serve as academic leaders encourage those whom he or she leads to rely on communication to augment planning?
- 3) Are jazz musicians suited for academic leadership by virtue of common skills as described in the literature?
- 4) Are the skills utilized by jazz musicians during improvisation useful in academic leadership?

These questions are not meant to provide structure for an interview. Their purpose is to focus my thoughts concerning what participants might describe. Because this was a non-deductive study I wanted to be prepared for all possible responses. I will not delimit

the descriptions of their experiences by asking questions to prove or disprove my theories. My interview guide is included in Appendix A. The following section will define terms used in the study.

Definition of Terms

Academic Leader- an administrator at any institution of higher education who is responsible for curricular and financial decisions for a program, school, or college and has input regarding personnel decisions

Horn Player- a musician who plays any type of wind instrument and is usually considered a soloist rather than an accompanist

Jazz- a musical performance genre that is largely concerned with improvisation (For this study, the definition excludes large ensembles that rely primarily on arranged music.)

Leader (Band Leader) - a musician who is responsible for the ensemble's performance and often manages some or all of the financial and contractual details

Lick- a musical idea or melodic fragment that serves as a phrase in the jazz language

Real Time- instantly, without time for reflection

Sideman- a musician who is an ensemble participant, but has no formal leadership responsibilities

Tacit Knowledge- a set of common assumptions that includes experiences, theoretical understandings, and a command of performance practices

Transcription- both the act and the product of documenting another musician's performance for analysis and application

Wood Shed- refers to a secluded place where a musician practices. Could also be used as a verb to describe the act of practicing. i.e. **Shed**

Study Limitations and Delimitations

I restricted the selection of participants to jazz musicians with experience as academic leaders in the United States, but will not restrict participation from any specific sector of higher education. For this study, an academic leader was defined as someone

who at least has input toward curricular, financial, and personnel decisions for an academic unit (program, department, division, school, college, or university). Participants qualified themselves as competent improvisers by completing a participant profile sheet that is included in Appendix A.

I did not restrict participation based on race, gender, age, or level of education. Subjects for a phenomenological study are chosen for their ability "...to generate a full range of variation in the set of descriptions to be used in analyzing a phenomenon..." (Polkinghorne, 1989, p. 48). Within this criterion, generalizability does not represent population characteristics, but the essential characteristics of the experience. I attempted to choose participants with a variety of experiences as jazz musicians, positions as academic leaders, and at different types of institutions of higher education.

One limitation to the study was the ability to identify participants in diverse positions as academic leaders. I identified potential participants with assistance from the International Association for Jazz Education (IAJE). A significant number were chairs of jazz studies departments and chairs of music departments. Fewer were found in administrative positions at the division level, and fewer still were identified as Dean (including Assistant or Associate), Vice President, or President at any type of institution.

Not analyzing the quality of participants' abilities represents another limitation. Being able to quantify each participant's ability as an academic leader and an improviser might be possible, but such an investigation would most likely represent a separate study in of itself and possibly eliminate too many individuals from a small population. Because this study seeks to examine the participants' experiences rather than generalize the

findings to a larger population, I decided to ask participants about their strengths and weaknesses in the interview rather than through an external measure.

In addition to a potentially restricted range of experiences in academic leadership, a reliance on the validity of language represents a limitation. Interpretative Phenomenological Analysis (IPA) is a qualitative research methodology that attempts to uncover the essence of the meaning of an experience (Willig, 2001). In an attempt to do so, the essence of meaning is conveyed through language, which represents a limitation. The following section will describe my perspective as the researcher.

Researcher's Perspective

I brought to the study of academic leadership twenty years of experience in jazz improvisation. I am very comfortable with this aspect of performance and view the ambiguity of “what happens next” as exciting. My successful performance as an improviser has been directly related to my relationship with other musicians. From my perspective, leading an academic unit as an improviser would lead other musicians is an interesting way to think about interpersonal relations.

I believed that the processes used by jazz musicians during improvisation could effectively inform the leadership of higher education. Making a practical comparison between jazz and academic leadership required more depth than had previously been used. Examining the experiences of those who have reached a transcendental state in improvisation and led others in an academic environment may have been the only way to identify the constituent elements of a useful relationship between the two skill sets.

Conclusion

In this first chapter, I shared the rationale and context for my study. Through the opening vignette, I described how my misconceptions as a novice improviser prevented me from understanding the real meaning of improvisation for jazz musicians. I drew connections from the process used by jazz musicians to the literature that described higher education as an organization, leadership, and authors who sought to use jazz as a metaphor. These connections allowed me to develop my research questions for this study.

The second chapter provides a detailed literature review that offered additional context for my study. The third chapter explains my methodology and a description of my participants. In the fourth chapter, I present the results of my study through the distinct voices of participants who experienced the phenomenon. This chapter includes thick, rich descriptions of the lived experience of jazz musicians who have served as academic leaders. Chapter five summarizes my findings, and provides suggestions for practice and research. I close my dissertation with final reflections.

CHAPTER 2- LITERATURE REVIEW

In this chapter I will review the literature to support my hypothesis that the skills jazz musicians rely upon during improvisation may have some relationship to those described as necessary for academic leadership. No research literature was found to draw any comparison between jazz and academic leadership, but some common themes emerged from literature focused on different subjects with different purposes. Some readers may be familiar with higher education and leadership, while others may be familiar with jazz improvisation. My analysis of scholarly works appears to indicate that few readers or writers are intimately familiar with both. It is therefore my goal to review the literature that described the practices of jazz musicians who are primarily concerned with improvisation alongside the literature that described higher education as an organization and its leadership.

As described in chapter one, four themes consistently emerged from a group of ethnographies focused on jazz musicians, practice/opinion articles that sought to use jazz as a metaphor to inform practice, the literature that described higher education as an organization, and the literature that sought to inform leadership practices in higher education and other organizations as displayed in Table 1. From each group, the use of *Tacit Knowledge* was found to be a basis for decision making, fostering *Inclusion and Teamwork* was depicted as effective practice, and *Communication* was required to control the effects of *Ambiguity*. Only the jazz ethnographies explicitly described a *Transcendental Performance* as an outcome of combining the first three elements, but the other groups of literature cited elements of its existence. The presence of these themes, although in different contexts may provide a basis for a comparison.

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In this review I will synthesize the literature from these separate groups to show the parallel appearance of each theme. The parallels among the appearances of these themes across separate groups of literature provide a basis for comparison. It would seem reasonable to infer that because the constituent elements of achieving a transcendental performance were described in the context of higher education and leadership, it may be possible for leaders in higher education to experience this outcome. The literature does not address this possibility in any way, which is why I will systematically present the appearance of each theme to allow the reader to draw his/her own conclusion regarding the viability of the comparison.

Tacit Knowledge

Apprentice jazz musicians become effective improvisers through training and learning to use creativity. The first step is to absorb a large body of tacit knowledge—technical skills, standard repertoire, and an awareness of innovations that have occurred in the past. The manner in which they apply this knowledge during improvisation is crucial and may have application for academic leaders. The use of tacit knowledge appeared as a theme outside of jazz, which may suggest an opportunity to draw a

comparison from jazz improvisation to other environments. This section will review jazz ethnographies, practice/opinion pieces that have used jazz as a metaphor as effective practice, the literature that described higher education as an organization, and the leadership literature.

Jazz Practices

Several authors conducted ethnographic research in an effort to understand the processes jazz musicians use when improvising. Berliner's text *Thinking in Jazz* (1994) was by far the most extensive and the most frequently cited. Beginning in 1980, Berliner approached many internationally respected jazz musicians in New York City performance venues and later conducted interviews in their homes.

Berliner (1994) described the concept of *paying dues*, or systematically learning and performing standard repertoire as a common method of acquiring tacit knowledge for jazz musicians. The burden of learning is placed on the student who is expected to seek out teachers and experiences. Over long periods of time, apprentice musicians select techniques and stylistic idiosyncrasies for study. Berliner found that decisions about which skills to master are what enable musicians to develop their individual voice during improvisation.

A command of tacit knowledge was found to be an important element of improvisation, but equally important is the manner in which it is applied. Berliner (1994) described how jazz musicians apply tacit knowledge through an analogy to walking home. Most of us observe signs and details at first, but in time unconsciously walk down a familiar route. Alto saxophonist Lee Konitz described how jazz musicians apply tacit knowledge on a sliding scale. Guided by creativity, an improvisation might range from an

interpretation with slight variations from a commonly known context to *free jazz*, which contains little or no reference to any structure. The musicians Berliner interviewed cited creativity as the ability to develop an innovative improvisation by abandoning the comfort of using tacit knowledge alone.

Other authors conducted similar types of research. Cambor, Lisowitz, and Miller (1962) interviewed musicians during breaks at jazz clubs and synthesized their recollections with published biographical data. Nettle (1974) interviewed musicians in Iran, India, the United States, and various parts of the Middle East from 1967 to 1973 and grounded his observations and findings in other research literature that failed to recognize improvisation as a viable performance practice. Sawyer (1992) also interviewed professional jazz musicians after performances and synthesized his findings with creativity research literature.

The ability to use creativity to deviate from tacit knowledge is not unique among jazz musicians. Nettle (1974) discovered that most Middle Eastern musicians claim to never improvise or never repeat themselves. The first claim speaks to a non-artistic view of improvisation, but the second demonstrates that many are not aware of their unconscious ability to creatively draw on tacit knowledge. Nettle concluded that those who claimed never to repeat themselves had assimilated a body of musical knowledge and common practices, but either failed to see or were unwilling to admit to its use in performance. For these musicians, improvisation was also a process of learning commonly used material, the context in which it is applied, and how to creatively deviate from it during improvisation. Nettle called for further research to explore the use of creativity in improvisation because most of the studies he referred to focused on the

models used for improvisation, rather than the ways musicians used and deviated from the models.

Creativity research has also failed to examine the cognitive decision making process that jazz musicians use when deviating from tacit knowledge (Sawyer, 1992). The musicians Sawyer interviewed described listening and responding to others within the ensemble as the primary factor that influenced their decisions. The decision making process was therefore an outcome of group interactions that might serve as a model for collaborative decision making for academic leaders. Sawyer concluded that the creative aspect of improvisation was the manner in which musicians used interactions to guide the application and deviation from tacit knowledge during performance.

Jazz as a metaphor

Several authors used jazz, improvisation, and the practices of jazz musicians as metaphors to inform effective practice in other settings. For the purpose of this review, I will focus on five sources that accurately described jazz practices and applied them as a metaphor to other environments. The applicability of jazz as a metaphor in these environments may serve as a foundation for its applicability in academic leadership.

In several opinion/practice articles, tacit knowledge was found to have a similar function outside of music. Oldfather and West (1994) used a review of literature to provide a comparison between jazz improvisation and qualitative research. They described how qualitative researchers utilize tacit understandings of epistemological principles, socially constructed values, and inquiry focuses, but must creatively deviate from this knowledge based on findings that emerge from analytic methodologies. In an opinion piece, Newton (2004) used his perspective as a musician to draw comparisons

from improvisation to leadership development. He explained how leadership theory recommended relying on internalized skills, but as a safety net that allows leaders to take greater risks. Crossan, Lane, White, and Klus (1996) researched jazz and improvisational theater to develop a practice article using improvisation to inform effective business management. They illustrated how business leaders rely on specialized trade skills, listening skills, coaching, communicating, and time management, but used these abilities as a foundation to be more flexible and take greater risks.

Other researchers described a more significant use of tacit knowledge than providing a foundation for flexibility. Alterhaug (2004) reported from ethnomethodological research conducted at the University of Trondheim from 1994 to 2004, which sought to explain how the creative aspect of improvisation could be utilized in an interdisciplinary context. He found that being flexible and taking risks are common skills outside of jazz, but because some fail to recognize the validity of subjective, emotional, accidental, and tacit knowledge, a successful improvisation is often attributed to creativity when successful and to poor planning when unsuccessful.

Zack (2000) presented a concept/practice piece based in part on his experiences as a musician to describe jazz as a metaphor to inform organizational theory. His purpose in part was to amend the authors of the special “Jazz Improvisation and Organizing” issue of *Organization Science* (1998) that reported on a symposium and in his opinion had misinterpreted some aspects of jazz practices in their metaphoric use. From an organizational theorist’s perspective, Zack cautioned that rather than evaluating the success of an improvisation with measurable outputs, an organization should focus on developing “a deep sense of oneness with the mutual, spontaneous act of creation” (p.

230). Having a wealth of tacit knowledge enables individuals and organizations to be innovative in the manner in which they pursue goals, but does not guarantee the success of their efforts.

Mirroring the training practices of jazz musicians may provide a model to maximize the potential for success. By continuously seeking to acquire more and varied tacit knowledge, jazz musicians constantly expand their knowledge base (Crossan et al., 1996). Oldfather and West (1994) described the role of tacit knowledge in qualitative research as a safety net to be used when an improvisation fails. For jazz musicians and others, tacit knowledge provides a foundation for a creative approach to pursuing goals in new and varied ways.

Higher education as an organization

A review of literature that described higher education as an organization showed that tacit knowledge for academic leaders included an understanding of the organizational environment of their institution. Cohen and Brawer (2003) presented a comprehensive commentary on the community college as an institution. In their text, *The American Community College* they described the organization of the community college as academic departments derived from loosely related disciplines. Departments have a tendency to operate as self-contained governments who compete with administration for control of academic programs, making integration of curriculum and instruction at the institutional level nearly impossible.

The organizational environments of all types of institutions were found to be similarly complex. Birnbaum (1988) sought to provide a text to help academic leaders understand these challenges by examining each type of institution, their mission, and how

they pursue institutional goals. Although he did not discuss jazz, Birnbaum suggested using these understandings as tacit knowledge. Musicians use interactions to guide the application and deviation from tacit knowledge during performance (Sawyer, 1992). Birnbaum similarly suggested viewing the institution as a system of interactions to guide the application and deviation from tacit understandings of broad institutional goals, not specific measurable outputs.

Birnbaum's (1988) recommendations focused on the improvisational aspects of leadership, particularly the flexibility to address the challenges of leading an institution of higher education distinguished by a complex organizational environment. He made detailed recommendations for each institution based on their unique characteristics. The premise behind each of them was that the application of tacit knowledge and the deviation from known structures was based on creativity and the manner in which they pursue goals within their unique system of interactions.

Leadership

Although it overlapped with the literature that described higher education as an organization, the leadership literature cited elements that shape institutional culture as essential tacit knowledge. For example, an institution's culture is possibly most dramatically defined by its organizational structure. Cohen and Brawer (2003) described a typical community college's organizational structure as a pyramid-shaped hierarchy in which positions higher up in the pyramid wield greater influence. Helgessen (1995) conducted multiple case studies using innovative organizations to identify the elements that made them so effective. She described the benefit of a hierarchy as its neatness, the specialization of individuals, and the ability to reward individual accomplishments.

These benefits were greatly outweighed by the detrimental effects a hierarchy has on institutional culture. Both Blanchard (1996) and Wheatley (1999) sought to provide a commentary on effective organizational and leadership models. Blanchard (1996) highlighted the benefits of servant-leadership using his experience as a management consultant. He described how a hierarchal organizational culture marginalizes people by not involving those in the lower levels in decisions. As a result, individuals spend their time trying to appease their boss rather than the customer. Writing from an organizational theorist's perspective, Wheatley used discoveries in quantum physics, self-organizing systems, and chaos theory to inform her recommendations for organizational change. She agreed with Blanchard that administrators in a hierarchal organizational model likewise spend their time enforcing decisions rather than helping the organization create a guiding vision for everyone to follow.

Jazz musicians described using tacit knowledge as important, but applying it in relation to group interactions as possibly more so (Sawyer, 1992). Having a greater potential for individuals to interact was similarly an important benefit of a web-like organizational structure. McGee-Cooper (1996) used her research as a brain engineer to suggest how equalizing individuals can have a positive cultural effect by promoting open communication and a willingness to identify and solve problems through grassroots efforts and consensus. Being guided by a shared vision can help develop accountability within an organization. Jazz musicians use these types of interactions to guide the application and deviation from tacit knowledge, and view the process as a social ecosystem in which all members are interdependent (Alterhaug, 2003). Web like

organizations inherently mirror such participatory practices and have the benefit of shaping institutional culture by engaging everyone in the process (Wheatley, 1999).

Leaders also need a tacit understanding of the challenges posed by a participatory organizational structure. Helgesen (1995) described web-like leadership as inherently messy, undisciplined, and ambiguous. In fact, Cohen and Brawer (2003) called the concept of community, shared authority, and decision-making within a framework of participation and consensus the “Snowball in Hell” model in higher education (p. 105). Collaboration and consensus building takes time—the more individuals involved, the more time necessary to give and receive feedback.

In jazz as well as other areas, the need to have a command of tacit knowledge has been clearly described as necessary. The unique aspect of jazz improvisation was how musicians relied upon interactions to apply and deviate from this knowledge. The literature that used jazz as a metaphor also recommended this practice for non-musicians. Higher education and leadership were both described as complex, but for each, the literature called for tacit knowledge to be applied within a context of group interactions. It may be reasonable to conclude that some type of relationship exists between the manner in which jazz musicians apply tacit knowledge during improvisation and the manner in which academic leaders apply and deviate from tacit understandings of their institutional mission in order to lead it.

Inclusion and teamwork

The application of tacit knowledge may appear to be an enigma for improvisers. Jazz musicians study music theory and memorize the improvisations of their heroes, but in the quest to create a beautiful performance avoid direct application of this knowledge.

Berliner (1994) identified how jazz musicians refine their skills as improvisers by providing and receiving feedback from other musicians. Musicians who play together tend to develop common patterns or a unique tacit knowledge subset that is blended with personal preferences and the group's sense of style. The individual's growth as an improviser is a result of inclusion and teamwork as much as individual training. This practice may provide a unique approach to improvising in other environments such as academic leadership.

Jazz practices

According to Berliner (1994), the collective application of individual knowledge and skills is indicative of the inclusive jazz culture. Musicians described studying improvisation in an apprenticeship system, but one that included a sense of camaraderie because the teacher is also a student. For example, the *jam session* (a performance with an open invitation for participants, often supported by a set of core musicians) offers informal opportunities to experiment, learn, share, interact, and to some extent, compete within a diverse group. The event is more than a pedagogical exercise. Berliner reported that for some musicians, the drive to mentor was a moral and ideological conviction founded on the desire to ensure the survival of a unique musical tradition.

The jam session can be an exciting performance, but the strong sense of community among jazz musicians allows them to view each other as an audience. In a sense, a jam session empowers musicians by unifying the group and minimizing the pressure of pleasing an "external" audience. Berliner (1994) described a practice known as *locking into the groove*. Although primarily a rhythmical concept, the *groove* (a mutually constructed interpretation of rhythm) represents group communication that

provides a sense of stability, the freedom to explore, and an opportunity to be inventive. If the stability is compromised, the process of repairing it requires clear and direct communication that could also positively affect the group process.

The inclusive jazz culture guides the practice of rotational leadership, which might inform collaborative leadership in an academic setting. Berliner (1994) described how every musician has an opportunity to be the *soloist* (primary improviser), and when someone assumes this leadership role other musicians are expected to assume an equally significant role as an accompanist. Good accompanists have the ability to respond sympathetically with an answer, but also redirect the soloist with a contrasting idea. For example, drummer Leroy Williams stated, “I’m constantly playing, feeding, and helping everyone, making each soloist sound as good as I can” (p. 358). This process produces a collaborative performance with a sense of continuity as if created by one mind.

The manner in which jazz musicians interact to make collective decisions may provide a training model for successful teamwork. Sawyer (1992) depicted the interactions among musicians as a conversation. In a different study, Sawyer (1996) used a review of literature to compare the reports from linguistic anthropologists to those of ethnomusicologists. His purpose was to use semiotic performance in linguistic examples to analyze musical improvisation. One finding that he presented was that individual soloists are expected to bring something unique to the conversation in return for the group’s accompaniment. Nettle (1974) defined the intent of the conversation as collectively reformulating existing ideas to produce something new. For this process to be successful, it is vital for each member of the ensemble to participate in both leadership and supportive roles.

Jazz musicians' ability to collaborate is enhanced by an unwavering commitment to participate. From an ongoing study of jazz improvisation students at the University of Trondheim, Alterhaug (2004) referred to this phenomenon as a social ecosystem generated from the interdependent nature of soloists and accompanists. In an ethnographic study of the psychodynamic processes of jazz musicians, Cambor et al. (1962) found their interdependent interactions also provided opportunities for corrective emotional experiences. In a sense, jazz improvisation is the result of extensive interactions among members of a cohesive group guided by common musical assumptions. Improvising jazz musicians may therefore serve as a model for effective communication, collaborative decision-making, and innovation guided by any shared assumptions.

Jazz as a metaphor

The literature that used jazz as a metaphor described a parallel relationship between inclusionary practices in jazz and other environments. For example, the participatory jazz custom of *sitting in* (a practice in which a new musician joins the ensemble during a performance) parallels the practice in qualitative research of inviting participants to bring their perspectives to a study (Oldfather & West, 1994). Newton (2004) explained how the practice of alternating roles as soloist/accompanist mirrors the ensemble model of inclusive behavior from leadership theory in which group members provide direction to a leader who then shifts to become an accompanist or enabler. Alterhaug (2004) drew a parallel from jazz to African culture by using the term "Ubuntu", which means to be a member of a metaphoric group through participation. A

call for participation is integral in improvisation, and promotes collaboration and diversity in other environments.

Jazz musicians function effectively as a group because of their strong sense of teamwork. Zack (2000) criticized Weick (1998) for missing this sense of belonging and depicting jazz musicians’ musical conversation as strict turn taking in the special “Jazz Improvisation and Organizing” issue of *Organization Science*. Zack described a conversation among jazz musicians (and metaphorically) as having a life of its own that may never return to an earlier point of departure. Crossan et al. (1996) outlined methods of fostering effective conversations in a business setting by imitating jazz musicians to develop a culture of innovation and adaptive learning. A modern business environment is similar to jazz in that unforeseeable developments may present serendipitous opportunities, and effective teamwork was found to bridge the gap left by planning alone.

Higher education as an organization

The literature that described higher education as an organization found teamwork to be effective, but illustrated how each institution’s mission affected the viability of inclusionary practices. Birnbaum (1988) generalized institutions of higher education into four types and described aspects of their mission that pose challenges to collaboration as represented in Table 2. These descriptions are not meant to be inclusive, but are meant to serve as a guide to understand how an institution’s organization, mission, and culture affect its ability to utilize inclusionary practices.

Table 2: Birnbaum’s (1988) types of institutions, their mission, and their challenges

Institutional Type	Comprehensive Community College	Small Liberal Arts College	Regional University	Large Research University
Mission	Provide for utilitarian	Focus on teaching and	Balance of teaching,	Produce ground breaking research in

	education	learning	research, and service	addition to teaching and service
Challenges to Collaboration	Hierarchy creates routines that can be difficult to change	Decision making takes time because of a need for consensus	Internal groups compete for power	Conflict between individual goals (research) and institutional goals (teaching, research, and service)

Birnbaum’s (1988) descriptions show that challenges resulting from each institutional mission can make collective interactions complex. The ethnographies that described jazz musicians and the literature that used jazz as a metaphor suggested potential solutions to similar challenges. Superimposing themes from the jazz literature with the literature that described higher education as an organization may suggest a new metaphoric comparison. Jazz musicians seem to revel in complex performance environments, and their experiences may provide unique solutions to these challenges. These potential relationships are presented in Table 3.

Table 3: Jazz solutions to Birnbaum’s institutional challenges

Institutional Type	Comprehensive Community College	Small Liberal Arts College	Regional University	Large Research University
Inherent Challenges	Routines can be difficult to change	Decision making takes time because of a need for consensus	Internal groups compete for power	Conflict between individual and institutional goals
Jazz Solution	Soloists should communicate with the ensemble	Locking into a groove	Supportive competition	Develop an intimate discourse

Cohen and Brawer (2003) agreed with Birnbaum (1988) that community colleges have a tendency to be bureaucratic. Their hierarchal environment is intended to efficiently serve a diverse constituency, but can result in low morale and

depersonalization among faculty and staff. Jazz musicians also function within a type of hierarchy by allowing a single soloist to guide the ensemble, but avoid the depersonalization of accompanists through inclusionary practices. Saxophonist Lee Konitz described how soloists should make an effort to listen and respond to the musical interjections provided by accompanists (Berliner, 1994). Konitz went on to say that directly communicating with each ensemble member during an improvisation might be unrealistic, but a good soloist will make an effort to give and receive musical feedback from the group. Jazz musicians realize the benefit of hierarchical efficiency, but avoid the interpersonal disconnect through constant communication.

The culture of small liberal arts colleges was found to require constant communication among its constituents, but the need for consensus was also found to slow down the decision-making process (Birnbaum, 1988; Cohen & Brawer, 2003). Jazz musicians described a parallel to the need for consensus as *locking into a groove* (Berliner, 1994). The *groove* primarily refers to a stable and mutually constructed rhythmical pulse. The implication of *locking into the groove* also implies that musicians are listening, understanding, and responding to each other in a sympathetic fashion. Jazz musicians share the need for collegiality with small liberal arts colleges, but must come to consensus instantly because they are performing for an audience. They do this quickly and efficiently by acknowledging that their improvisations are never perfect.

The improvisations of internal groups at regional universities may not be perfect either, and the competition for resources has a tendency to adversely affect any potential collaboration (Birnbaum, 1988). Berliner (1994) documented a similar type of competition among jazz musicians, but pointed out that it did not affect their ability to

collaborate. Accompanists regularly interject contrasting ideas to a soloist's improvisations, but the practice is supportive, not competitive. These interjections are good-natured; their intent is to spur the soloist on and to suggest a new direction for a more exciting ensemble performance. Jazz musicians are able to harness the energy of competition because their focus is on collective rather than individual goals.

Competition is also a challenge at large research universities, but it takes place among facets of the institution's mission rather than among people (Birnbaum, 1988). The Boyer Commission on Educating Undergraduates in the Research University (1996) presented a report that sought to bring the agenda of effectively teaching undergraduates to the forefront. The authors do not report their data collection method, but use published survey materials to support their thesis. In their report the authors explained that a research university's organizational environment epitomizes anarchy because of the magnitude of attempting to educate a tremendous number of students, produce pioneering research, and provide a service to the community. Within the chaos, faculty whose research generates grant income are often allowed to fall short in teaching or service.

Birnbaum (1988) also depicted large research universities as anarchical in the manner in which they pursue institutional goals, which is not unlike jazz improvisation. Improvising jazz musicians can move forward with no one clear objective, but only through extensive teamwork (Berliner, 1994). The teamwork compensates for the inherent ambiguity of not having a clear objective. Jazz musicians develop an intimate discourse with their interactions that allow them to create a collaborative musical product.

The practice of relying on teamwork to generate an intimate musical discourse among jazz musicians may be suitable to inform practices within higher education. Although each institution's mission affected the viability of inclusionary practices, jazz musicians might superimpose the concept of a social ecosystem in which leaders (soloists) and supporters (accompanists) are necessarily interdependent (Alterhaug, 2004).

Leadership

The leadership literature also described using inclusion to foster collaboration as an effective method of leading an organization. Specific recommendations included building trust, fostering individual ownership, and gaining emotional intelligence as a means for leaders to encourage interactions and generate a sense of teamwork. These recommendations parallel the manner in which jazz musicians rely on teamwork to structure a performance that an audience might find beautiful and may suggest a potential relationship between academic leadership and jazz improvisation.

Building trust was found to be an important way for academic leaders to encourage their constituents to collaborate. In his text *The contrarian's guide to leadership*, Sample (2002) relied on his experiences as a college president to describe how academic leaders can build trust by relying on those with valid insights to make appropriate decisions. By relying on a group of trusted advisors, a leader is better able to focus his/her attention on the institution rather than minutiae. The trust built by encouraging employees to speak openly and honestly consequently fosters collaboration (McGee-Cooper, 1996). This process has a tendency to be more successful within the

culture of web-like organizational models which mirror the interactions of jazz musicians more closely than hierarchal organizational models.

Wheatley (1999) discussed another inherent benefit of web-like organizational models as increasing the level of ownership individuals have in pursuing organizational goals. She called for leaders to encourage their constituents to speak openly and honestly and allow “those responsible for implementation to develop the plans for themselves” (p. 68) to foster ownership. Sample (2002) was also in favor of empowering individuals—and described how leaders should facilitate a holistic institutional solution when those plans do not succeed as planned. This process directly mirrors Berliner’s (1998) description of how jazz musicians collaboratively fix individual mistakes during improvisation. By structuring interactions within a culture of inclusion and teamwork, academic leaders may also be able to guide their institution from a global perspective that benefits from the insights of all their constituents.

Jazz musicians practice a unique process of rotational leadership in which leaders regularly shift to assume a supportive role. A similar goal was described in the literature as emotional intelligence in which leaders should become comfortable with their feelings to better enable them to support and encourage the work of others. Golman, Boyatzis, and McKee (2002) provided a text to enable leaders to lead with emotional intelligence. Their list of emotional competencies provides some interesting parallels to the competencies described by jazz musicians. These relationships are summarized in Table 4.

Table 4: Parallel relationships between Emotional Competencies and Jazz Skills

Emotional Leadership Competencies	EI Skill	Jazz Skill
Adaptability	juggle demands without losing focus	changing roles between soloist/accompanist
Teamwork and	an atmosphere of friendly	participation as in a social

collaboration	collegiality	ecosystem
Developing others	give timely feedback and are natural mentors	playing, feeding, and helping everyone
Change catalyst	challenge the status quo, champion the new	Bringing something new to the conversation
Conflict management	able to draw out all parties and understand differing perspectives	interactions as a conversation

The recommendations from several sources seem to indicate that effective leadership may bear some relationship to the skills valued by jazz musicians during improvisation. Using a sense of inclusion and teamwork was found to be an effective way to generate a collaborative effort in jazz and in higher education. Effective leadership for jazz musicians and academic leaders was described as having the ability to engage individuals and groups in an ongoing conversation. The beauty inherent in the product in each environment is a direct result of the interactions between individuals and constituent groups. The following section will describe how the separate groups of literature recommended using communication to combat the ambiguity inherent in decision making in an inclusive environment.

Communication and Ambiguity

The literature included in this review called for an inclusive environment supported by effective communication in jazz, higher education, business, and other contexts. The need for communication was found to be greater within more complex organizational environments. Higher education and jazz improvisation were both described as ambiguous environments typified by the pursuit of unclear goals and attempting to serve multiple internal/external constituents. Jazz musicians control the ambiguity inherent in pursuing an open ended agenda through constant communication

between those in leadership and supportive roles. Although the practice tends to blur the lines between leader and follower, it may serve as a guide to inform the leadership of any complex organizational environment with similar challenges.

Jazz Practices

Because of the high levels of ongoing communication, improvising jazz musicians have a tendency to be comfortable with temporary ambiguity. For example, Berliner (1994) found that jazz musicians relied on communication to make highly accurate distinctions such as playing slightly before or after the beat. In this context, all are aware of minor fluctuations and are able to adjust. Highly developed listening skills enable experienced improvisers to respond almost instantly to any deviation from the current group norm. Ambiguity therefore helps to provide a focus that musicians described as exciting.

Careful planning to control ambiguity during improvisation would limit the need for communication. Many musicians cited the ability to listen and respond as critical to being able to produce a collective product (Berliner, 1994). The musical product develops in front of an audience in the form of a conversation. Performing in this manner compensates for a lack of detailed planning because jazz musicians are able to collectively solve challenges in real time.

Berliner (1994) found that structuring a performance as a conversation also helps jazz musicians tolerate inevitable mistakes. The conversation between soloists and accompanists guides the direction of an improvisation, and a mistake might interrupt a soloist's train of thought. Rather than allowing confusion to prevail jazz musicians treat mistakes as a challenge. Some members may drop out to allow a single voice to prevail.

A soloist might repeat the mistake to make it sound intentional while looking for a potential resolution at a different place in the tune. Accompanists might also change the context so the mistake appears to be a unique move in a new direction. Good improvisers view mistakes as the inevitable result of risk taking and face them with composure and confidence rather than allowing uncertainty to take over. According to Berliner, some mistakes might occasionally be intentional and intended to illicit a new direction from the ensemble.

Jazz musicians seek to respond to each other through a dialog of mutual admiration. Berliner (1994) described interactions during improvisation as having a genuine quality, a sense of sincere emotion, and sometimes humor. For example, saxophonist Lee Konitz expressed a desire to directly relate to everyone in the group, but offered a compromise by systematically relating to individual members. Trumpeter Art Farmer stated that sometimes soloists will facetiously play strong rhythmic figures to “wake up the drummer” (p. 358) who might answer with a musical interjection or echo a soloist’s idea. Berliner reported that performing from a dialog of mutual admiration can draw listeners into the group’s intimate musical discourse, while flaunting technical facility can compromise communications.

The ambiguity inherent in structuring a performance as an open-ended conversation was found to represent an opportunity to utilize creativity. Nettle (1974) described the reformulation of existing ideas as the creative aspect in improvisation, while Alterhaug (2004) provided a clearer description of improvisational creativity as the link between what is expected and what is possible. Jazz musicians use their tacit knowledge as the careful planning that allows their aural skills to guide the application of

creativity while maintaining a balance between order and chaos. Jazz musicians display such high levels of creativity because they generate ideas on multiple and overlapping levels rather than carefully pre-planning specific units as some earlier researchers have concluded (Sawyer, 1992). The process of using creativity to collaboratively apply and deviate from tacit knowledge is what has led some researchers to suggest that jazz improvisation be used to inform practice in other settings.

Jazz as a Metaphor

No research was found that suggested improvisation be used as a substitute for planning, but rather to encourage confidence in internalized skills that would allow individuals to listen, respond appropriately, and take risks (Alterhaug, 2004). For example, North Sea oil platform divers found that each self-rescue situation presented unique challenges that required improvisation. Failing to recognize the uniqueness of the situation and respond appropriately could jeopardize their lives. Alterhaug suggested that improvisation might be particularly useful for groups pursuing ambiguous goals such as an organization undergoing cultural change.

Jazz musicians use effective communication to compensate for high levels of ambiguity, which was found to be useful in other environments. For example, modern business leaders who attempt to depart from established plans need to engage their constituents in the collaboratively evolving process to enable them to participate (Crossan et al., 1996). Although it may introduce ambiguity, deviating from established plans can enable organizations to take advantage of serendipitous opportunities (Zack, 2000). Taking limited risks can be more comfortable, but Zack challenged organizations to

“suspend their interpretive process” and “stop looking for structures in memory” and rely on communication to guide the manner in which they conduct business (p. 231).

A total reliance on communication, including mistakes, is the essence of using jazz as a metaphor. For organizations, this means practicing a style of communication that produces a deeply shared language, worldview, and a tacit understanding of the group’s purpose, mission, and belief system (Zack, 2000). Leaders in a business environment can foster group improvisation by listening carefully, communicating, and alternating between leadership and supportive roles (Crossan et al., 1996). Jazz musicians use this process fluidly and may provide a model for others in similar environments.

Higher Education as an Organization

The literature that described higher education as an organization did not discuss jazz or improvisation, but it did identify patterns of interaction that could be used to communicate just as jazz musicians reference a musical language. The challenge for academic leaders is to predict, understand, and in some cases invent ways to use the patterns unique to their type of institution to unite separate factions (Birnbaum, 1988). Jazz musicians use similar patterns of interaction to communicate and compensate for the ambiguity inherent in improvisation (Berliner, 1988). Applying their practices to the challenges faced in higher education may provide a unique perspective for academic leaders.

Cohen and Brawer (2003) discussed evolution as the only constant at the community college. State-level directives regarding institutional functioning and funding require leadership to be comfortable with change. During jazz improvisation, soloists are expected to improvise something original, which requires the ensemble to welcome the

change provided by each soloist (Berliner, 1994). Jazz musicians who play together develop a common tacit knowledge sub-set and use communication to compensate for the type of continuous change typical at the community college. Rather than continuous change, patterns of interaction at small liberal arts colleges focus on routines and tradition (Birnbaum, 1988). Behavioral norms guide a sense of purpose and emphasize loyalty to the college. Similarly, jazz improvisations generally remain loyal to established song forms and harmonic structures, but use these forms as a foundation to provide the freedom to explore, not as a set of rules to impose restrictions (Berliner, 1994).

Restrictions at regional universities are self-imposed by constituent groups who compete for institutional resources (Birnbaum, 1988). Interactions at these institutions occur in the arena of conducting trade-offs and compromises between coalitions. Among jazz musicians, the practice of *trading fours* or alternating soloists every four measures is likewise a competitive practice (Berliner, 1994). Jazz musicians avoid the harmful effects of competition by using their interactions to raise the level of ensemble performance rather than attempting to outdo each other.

Because of its scope and size, interactions within large research universities are loose and occur based on the manner in which problems, solutions, participants, and choice opportunities happen to mingle (Birnbaum, 1988). External standards required to qualify as a premiere research university provide some focus to a system described as chaotic. The musicians Cambor et al. (1962) interviewed were similarly guided by the success of “making it” or achieving a transcendental performance. Although they were unable to clearly describe the process, they focused all of their interactions toward the

goal of achieving it. The musicians stated that they were not always successful, but the collaborative process united the ensemble because everyone was focused on the same objective.

Berliner (1998) stated that jazz musicians use this type of focus to communicate through interaction and turn the challenges presented by ambiguity into advantages. Although the patterns of interactions differed among types of institutions, it seemed that Birnbaum (1988) and Cohen and Brawer (2003) recommend that they be used as a basis for communication. It may be reasonable to infer that interactions within higher education could be informed by the manner in which jazz musicians communicate during improvisation. Improvisation may therefore be a unique approach to compensate for the complexity of higher education as an organization.

Leadership

Communication was also found to be a necessary component in effective leadership. Using his personal management experience, Kotter (1996) described the need for leaders to communicate their vision during an institutional change effort. He outlined a prescriptive methodology, but cautioned that change requires the participation from all constituents to be effective.

The process of leading an organization, much like improvisation, can be ambiguous and requires communication to be successful. Kotter's (1996) approach to leading change is similar to that described by jazz musicians in that the leader communicates his/her vision and seeks feedback from all constituents. Golman et al. (2002) listed the ability to speak with conviction about their vision, serve as a change catalyst, and being adaptable in multiple roles as leadership competencies for an

emotionally intelligent leader. Newton (2004) described a similar leadership perspective through a comparison to jazz improvisation. He depicted a model of inclusive leadership in which group members are encouraged to provide direction to a leader who shifts to become an enabler. Helgesen (1995) agreed that a culture of inclusion was an effective environment from which to lead an organization, but stated that a leader may have to initially eliminate all ambiguity with a top-down mandate to start the communication.

Jazz musicians utilize communication to synthesize the unique perspectives of ensemble members during performance (Berliner, 1998). In *Reframing Organizations: Artistry, Choice, and Leadership*, Bolman and Deal (2003) used case studies and their experience as organizational theorists to describe how leaders can synthesize multiple frames of perspectives. Their purpose was to provide leaders with insights that would assist them in integrating the viewpoints from diverse individuals much like the manner in which a jazz soloist integrates the musical input from accompanists.

Bolman and Deal (2003) described four frames of perspectives in detail to enable leaders to understand how to provide their organization with a vision that meets the needs of all constituents. Although quite prescriptive, the process resembles Zack's (2000) admonition that organizations practice a style of communication that produces a deeply shared language, worldview, and a tacit understanding of the group's purpose, mission, and belief system. In this respect, the process Bolman and Deal (2003) outlined for leaders also appears similar to that described by saxophonist Lee Konitz who required improvisers to directly communicate with each ensemble member (Berliner, 1994).

The literature called for leaders to clearly communicate their vision and be able to generate sense of collaboration by responding to the feedback from their constituents.

This process bears a striking resemblance to the procedure used by jazz musicians during improvisation. Berliner (1994) found that jazz musicians relied on communication to make highly accurate distinctions and highly developed listening skills to respond instantly to any deviation. Alterhaug (2004) indicated that jazz musicians utilize their communication skills to maintain a balance between order and chaos during improvisation. It might then be reasonable to conclude that the process used by jazz musicians to communicate between soloists and accompanists may be effective practice for academic leaders and their constituents as well.

Transcendental performance

Effective practice for jazz musicians was described as a successful synthesis of tacit knowledge, teamwork, and communication to become a transcendental performance in which music seems to spontaneously emanate from the ensemble. This review has documented that jazz improvisation is not completely spontaneous, but relies on the ability of musicians to come to consensus instantly. When successful, the improvisation takes on a life of its own and is not consciously controlled by individual soloists or accompanists.

Using music to inform practice in other settings is not a unique concept. Gardner (1999) used the music of Mozart as an example of how education should attempt to help students understand works that are considered beautiful. His thesis seemed to be that an understanding of truth, beauty, and goodness did not come from the memorization of facts, but through in depth study of works that show how important effects are achieved. Gardner's theory is that an appreciation of something beautiful requires individuals to enter the artists' world, understand the tools they use, and envision themselves

performing. Superimposing Gardner's process to the transcendental performance described by jazz musicians may provide a way to measure the success of an improvisation in other environments.

Jazz Practices

A detailed analysis of psychodynamic processes used during jazz improvisation is beyond the scope of this review, but a description of transcendental states provided by jazz musicians may inform how academic leaders might benefit from their practices. Most of the musicians Cambor et al. (1962) interviewed described a transcendental state as a successful fusion of music and feelings, and described feelings of anxiety between one occasion of achieving this state and the next. Cambor et al. theorized that musicians who were most successful in achieving a transcendental state during performance were those who had reached an emotional "rock bottom" and successfully used music as an emotional outlet. The musicians interviewed in this study reported that performing in this way enabled them to communicate on a deeper level than was possible with written or spoken language. Cambor et al. concluded that the musicians' anti-social behavior (wearing dark glasses, turning their backs on the audience, perpetuating an obscure language) may be a reaction to a perceived intrusion into a highly emotional and personal discourse.

Some of the musicians Berliner (1994) interviewed reported being surprised by something they had played during a transcendental state. Most attributed this phenomenon to material they had practiced or heard coming to the surface. Another explanation might be that the soloist had successfully blended his/her knowledge base with the contributions of accompanists for a new result. Berliner found that jazz

musicians seek to perform from a transcendental state to access knowledge, memories, and emotions stored in their subconscious. The process was not always successful, but relied on an extensive system of tacit knowledge, supported by a culture of teamwork, and controlled through effective communication to manage ambiguity.

This complex process might help explain the gap Sawyer (1992) found in the creativity research literature. He described how analysis models had not accounted for jazz musicians' unique balance between conscious and non-conscious processing and levels of ideation and selection. The processing of non-conscious elements included tacit understandings of music theory, style, and the improvisations of other musicians while conscious elements consisted of interactions that occurred between the musicians and with the audience. Sawyer concluded that reaching a transcendental state by spontaneously combining tacit knowledge stored in memory with interactions occurring in the present was the creative aspect of improvising.

Jazz as a Metaphor

Some of the literature that sought to use jazz as a metaphor addressed the transcendental performance, but only for the purpose of comparison. Only Alterhaug (2004) emphasized the realization of a transcendental state of operation as an important outcome in applying the practices of improvisation. He described a true collaborative process as an ecosystem in which the individual cannot exist without the group. Oldfather and West (1994) acknowledged the goal of qualitative research as being a transcendental experience in the sense that ideally, all of the pieces of a research project may seem to fall into place. Newton (2004) discussed achieving a saturation of ideas from multiple sources as a goal for improvising leaders, which may encourage spontaneous interaction.

These comparisons lack the strength of the description provided by jazz musicians. It would seem reasonable that an examination of the essence of a transcendental performance would be required when using improvisation to inform effective practice.

Higher Education as an Organization

None of the literature that described higher education as an organization suggested that an institution operate from a transcendental state. Superimposing the process and training used by jazz musicians to potentially achieve this state over the manner in which institutions pursue their goals might suggest an improbable relationship. For example, Birnbaum (1988) referred to institutions of higher education as cybernetic because they have a life of their own. He suggested that leaders (soloists) use their understanding of their institution's system of interactions (tacit knowledge) to guide, not direct it (teamwork). Ideally, the system will self-correct (communication used to control ambiguity) to realize measurable and less tangible goals (transcendental performance).

Leadership

Superimposing the same themes over the literature that described effective leadership produces a similar result. Bolman and Deal (2003) advocated for leaders to adopt multiple frames of perspectives to understand the constituents they seek to lead (tacit knowledge). Sample (2002) called for leaders to rely on a team of advisors to provide relevant insights (teamwork). Wheatley (1999) called for leaders to encourage their constituents to speak openly and honestly (communication). Helgesen (1995) described a web-like organizational model in which individuals have the freedom to report, support, and collaborate with anyone else in the organization as having the ability to respond quickly to its environment (audience) and achieve continuously evolving goals

(transcendental performance). She also called for training to prevent individuals from becoming stuck in this potentially confusing process, much like the ongoing training jazz musicians subject themselves to by acquiring tacit knowledge (Crossan et al., 1996), refining it during jam sessions (Berliner, 1994), and measuring its success through live performances (Cambor et al., 1962).

Conclusion

It is my assertion that there may be a potential relationship suggested by parallel themes in the literature that described higher education as an organization, effective leadership, and the metaphoric use of practices associated with jazz and improvisation. Jazz musicians seek to utilize their command of tacit knowledge, within an inclusive culture, through continuous communication to potentially reach a transcendental state and produce a collaborative product. Birnbaum (1988), Sample (2002), Wheatley (1999), and Helgesen (1995) might also agree that the same could be said about the leadership of an interconnected organization that needs to adapt to its environment, such as higher education. Collaborative leadership is not simple, but continues to be described in the literature as effective practice from several perspectives. A new way to envision collaborative leadership in higher education might be through the perspectives acquired by jazz musicians.

Jazz musicians work diligently to amass a large body of knowledge (Berliner, 1994), but the true art of improvisation exists in the manner of application. The successful processing of multiple and overlapping ideas during a performance distinguishes a master improviser, and has been the missing link in creativity research (Sawyer, 1992). The choices made by improvising jazz musicians are guided by

communication that is similar to an ecosystem of interdependent relationships (Alterhaug, 2004). The continually evolving, collectively developed context for improvisation has the potential to inform the leadership of higher education, or any other complex environment. Jazz musicians perform collectively because the jazz language is spoken through a collaborative voice. It is this perspective that might inform collaborative leadership in higher education.

CHAPTER 3: RESEARCH DESIGN

Overview

In this chapter I will describe the basis for my research questions and my rationale for the selection of Interpretive Phenomenological Analysis within a qualitative research methodology. I identify the participants and the selection process, and provide the details of my data collection and analysis procedures. Finally, I outline the steps I took to assure trustworthiness within my study.

Research Design and Rationale

The literature described how jazz musicians synthesize tacit knowledge, teamwork, and communication to achieve a transcendental performance (Alterhaug, 2003; Berliner, 1998; Cambor et al., 1962). A similar outcome appeared only tangentially in the higher education and leadership literature as a result of understanding an institution's culture, valuing individuals, and providing a vision for change (Birnbaum, 1994; Kotter, 2001; Sample 2002). Jazz musicians provided a unique perception of success based on the achievement of a transcendental performance that melds skills, interactions, and emotions. In this study, I will seek to better understand how this perception of success may apply to academic leadership.

My research questions are designed to explore jazz musicians perceptions of success in the context of their roles as academic leaders. I aligned this study with Interpretive Phenomenological Analysis (IPA) because it is the psychological research method best suited to answer my research questions. The intent of IPA is to gain a better understanding of the meaning of participant's perspectives and experiences (Willig, 2001).

In IPA, the researcher's engagement with the participant's account becomes the phenomenon under investigation (Willig, 2001). Professional jazz musicians described achieving a transcendental state during performance as an emotional experience, but were unable to precisely articulate how they had been successful (Cambor et. al, 1962). I assumed that academic leaders might also have difficulties articulating a transcendental leadership experience if one exists. By using IPA, an examination of their experiences will provide the data to understand their successes. Through an analysis of the data, the relationships between their experiences as jazz musicians and academic leaders may become clear.

The exploratory nature of this study might not have been as well served by other methodologies. I do not have clearly defined variables, seek to test a theory, nor intend to generate data from empirical observations or measures as appropriate for quantitative research (Creswell, 2003). My intent is not to account for social processes within the phenomenon as appropriate for a grounded theory study, but to gain a better understanding of the quality of experience (Willig, 2001). Narrative inquiry is another qualitative methodology that seeks to understand the meaning of experience (Clandinin & Connelly, 2000), but lacks the prescriptive method of analysis inherent in IPA. IPA enables the researcher to capture individual experiences in the participant's voice, and provides a clear analytic process to interpret their meaning.

The analytic process of an IPA strengthens the validity of its methodology. The methodology for conducting an IPA is grounded in the work of Moustakas (1994) who described understanding experience through the coordination of three distinct phases of contemplation.

1. **Epoche** (or bracketing) requires the suspension of assumptions to fully comprehend the phenomenon, but Willig (2001) asserted that the researcher must be an active participant in order to understand and report the experience.
2. **Phenomenological reduction** necessitates describing the phenomenon in its totality, and identifying the constituents of the experience to realize what makes the experience what it is.
3. **Imaginative variation** asks how the experience is made possible by identifying the conditions associated with the phenomenon and attempting to access the structural components of the phenomenon.

The essence of the phenomenon is identified by synthesizing what is experienced (textural descriptions) and how the experience is made possible (structural descriptions). IPA seeks to accomplish this by a systematic analysis of the interview texts to surface the meaning of the experience (Willig, 2001). I engaged in reflexive journaling as an added measure of trustworthiness, and to understand the phenomenon through the participant's voices (Creswell, 1998). I used this process to become aware of and bracket the presuppositions and assumptions I brought to the investigation (Polkinghorne, 1989). My goal was to examine how participants experienced the phenomenon and to look for the meanings of those experiences.

The phenomenon under study is the relationship between the musical experiences of jazz musicians and their experiences in academic leadership situations. None of the literature described a transcendental state of operation for academic leaders, but themes such as adapting to a cybernetic organization, inclusion, and fostering ownership within a web-like organizational structure suggested that it could be possible (Birnbbaum, 1988;

Helgessen, 1995; Kotter, 1996; Sample, 2002). The methodology of IPA provided a means to explore the richest connections among these experiences.

Participants

A start list of participants was identified with assistance from the International Association for Jazz Education (IAJE). Biographical data were reviewed for each of the potential participants to assure they had experience in jazz improvisation and as an academic leader. This group was contacted via email and invited to complete a participant profile sheet in Appendix A. The participant profile sheet also solicited participation in a telephone or in person interview, and recommendations for other participants. The interview guide is included in Appendix B.

An effort was made to select individuals with characteristics that represented a full range of experiences from among those who described a transcendental experience in jazz improvisation and experience supervising faculty and/or staff in higher education. These characteristics included specialization on musical instruments, extent of professional performance experience, service at varied institutions of higher education, and leadership positions held at academic institutions. Age, ethnicity, gender, or locations of residence were not factors because a sample in phenomenological research seeks to represent the range of experiences within the phenomenon rather than the characteristics of a larger population (Polkinghorne, 1989).

Participant Access to the Study

Participants were selected for their ability to describe experiences that would enable me to answer the central research question (Creswell, 2003). Polkinghorne (1989) described the criteria for selecting subjects as their ability to act as informants, provide

full and sensitive description of the experience, represent the nature of the experience, and “to generate a full range of variation in the set of descriptions to be used in analyzing the phenomena...” (p. 48). A start list of 13 potential participants was generated by comparing the membership list from the International Association for Jazz Education (IAJE) with biographical data available from each institution’s website. These individuals were asked to complete a participant profile sheet and suggest other appropriate participants. The criteria for including 5 to 15 participants were based on their responses to the participant profile sheet (Appendix B), and representation of the range of experiences within the phenomenon.

Data Collection

The collection of data in IPA is through the transcripts of semi-structured interviews (Willig, 2001). Questions in semi-structured interviews are open-ended and non-directed with the sole purpose of providing interviewees an opportunity to share their personal experience of the phenomenon under investigation. Specific questions were used to encourage elaboration rather than to check whether they agree or disagree with particular claims or statements (Polkinghorne, 1989; Willig, 2001). The questions included in the interview guide were generated from self reflection and my pilot study to tap participant experiences to their fullest, and are included in Appendix A.

The pilot study I conducted was designed to generate further questions and test my interview protocol as described by Polkinghorne (1989). Because my potential pool of participants was somewhat limited, I chose to interview two individuals who qualified as participants in certain respects based on my participant profile sheet (Appendix B). One had experience in jazz improvisation and as a public school principal. The other had

transcendental experiences in tennis—not jazz, but extensive leadership experience as a college president. I conducted open-ended interviews that lasted between 45 and 90 minutes. They were digitally recorded and reviewed to inform my interview protocol and questions.

I conducted open-ended interviews with participants either in person or by telephone that lasted from 45 minutes to 2 hours. I offered the participants confidentiality both for themselves and their institutions in an effort to establish trust. The interviews were digitally recorded and transcribed. The participants were provided with a copy of the transcript to review and allotted two weeks to provide additions, corrections, and to assure accuracy.

I engaged in reflective journaling as an added measure of validity, and to allow understanding the phenomenon to emerge through the participant voices (Creswell, 1998). This process enabled me to set aside my biases, to examine how participants experienced the phenomenon, and to look for the meanings of their experiences. This process was useful in producing data from self-reflection that helped me become aware of and bracket the presuppositions and assumptions I brought to the investigation (Polkinghorne, 1989).

Data Analysis

The interview transcripts provided the data to examine the relationship between the participant's experiences as jazz musicians and academic leaders. The analysis method described by Willig (2001) provided the means to surface the meaning of this relationship embedded in their experiences. My intent was to use the data gained from the transcript analysis to discover whether academic leaders can experience a transcendental

performance as described by jazz musicians, and to determine if there is also some relationship between the constituent elements of jazz improvisation and academic leadership. The validity of my findings are supported by citations from the interview transcripts.

The transcripts were analyzed individually as described by Willig (2001) using an idiographic approach in which insights produced as a result of intensive and detailed engagement are only integrated in the later stages of analysis. The process for analysis of an individual case was as follows:

1. The first stage involved reading and re-reading the text with the production of unfocused *notes* that included initial thoughts, observations, associations, questions, summary statements, and comments on language.
2. The second stage produced *themes* that characterized significant topics or stories within the text. Titles of themes were conceptual and capture the essential quality of what was represented in the text.
3. The third stage introduced structure into the analysis. Themes were listed to examine their relationship to each other. Some formed *clusters* of shared meanings or references, while others were grouped by *hierarchal relationships* with one another.
4. In the fourth stage of analysis, a *summary table* was created from the structured themes displayed in Microsoft Excel. The table only included themes that captured the quality of the participant's experience. The summary table included cluster labels together with their subordinate theme labels, brief quotations, and page/line references to where relevant extracts were found in the interview transcripts.

After analyzing individual cases, the data were integrated to discover the collective meaning of the experiences. In this study, participants were selected based on

criteria relevant to the research questions. Because the data collection was based on purposive sampling, the entire corpus of data was examined to develop a generalized understanding of the phenomenon (Willig, 2001).

The resulting integrative themes were grounded in citations from the data just as lower-level conceptual themes. A list of the master themes captured the quality of the shared experience for a majority of the participants, and helped to understand the essence of the phenomenon itself. Willig (2001) cautioned that IPA is not complete until all shared experiences are identified and captured in superordinate themes, and all subordinate themes have either been integrated into or dropped from the analysis.

In the following chapter, I will use the method recommended by Willig (2001) to report my findings. I will first present master themes with their citations from the transcripts. This presentation will include a summary table to clearly demonstrate how my analysis is structured around them. I will present each theme and discuss the variations in the way it appeared in the transcripts. This discussion will include quotations for illustrations, relationships between themes, and tables to display those relationships.

My goal in presenting the data in this fashion was to provide a convincing account of the natural quality of the experience (Willig, 2001). I made a clear distinction between participant comments and my interpretations, and I compared the themes identified in the analysis to those found in the literature. I anticipated that my findings would suggest implications for future research, and I hoped that this research might inform the practice of academic leadership.

Trustworthiness

In a phenomenological study, trustworthiness is assured by the researcher's ability to convince the reader that his/her findings are accurately reported and interpreted (Polkinghorne, 1989). I provided descriptions and documentation of the data collection process along with a description of the participants, a description of the analysis process, my reflective journaling, and citations in the data to support synthetic conclusions. My goal was to enable readers to follow every step of my analytic process through thick descriptions.

I conducted member checks to ensure the accuracy and adequacy of the interview transcripts as recommended by Moustakas (1994). Each participant was provided a copy of the transcript and allowed two weeks to consider corrections or further input. I clarified my bias through the Epoche process, participated in peer review, and consulted my methodologist to assure that I accurately reported my findings.

My interpretation of the collective meaning of the participants' experiences is grounded in the interview transcripts, but may not be the only possible interpretation. I presented alternate conclusions and demonstrated why they are less probable and/or prevalent. I have not suggested that these findings will hold for experiences in other situations, but attempted to provide sufficient detail to allow the reader to make that determination.

Conclusion

It has become clear to me through personal experience that achieving a high level of competence as a jazz improviser is an organic process. Prior to this study, I questioned professional jazz musicians about the process used to reach a high level of performance.

Most were unable to clearly describe what musical devices they had mastered, how they practiced them, or what rationale they used to apply them. It seemed reasonable that jazz musicians might also have difficulty describing similar experiences in the context of academic leadership.

Willig (2001) described an examination of this type of subject as appropriate for Interpretive Phenomenological Analysis (IPA). IPA aims to produce a type of cognitive map that can represent the participant's view of the world. IPA requires the researcher to systematically work through an interview transcript, and through a process of data reduction, generate themes and categories that become integrated to capture the essence of a phenomenon.

The current literature has not examined the quality and texture of the experiences of jazz musicians in the context of academic leadership. There seems to be some relationship between jazz improvisation and academic leadership, but no research has explored what this relationship might be or how it might inform practice. By conducting an Interpretive Phenomenological Analysis of the experiences of jazz musicians as academic leaders, I hoped to surface the essence of the meaning of their experiences.

It is my assertion that parallel themes within the literature described a relationship between higher education as an organization, effective leadership, and the metaphoric use of practices associated with jazz and improvisation. Jazz musicians described performing from a transcendental state as effective and rewarding (Cambor et al., 1962). Birnbaum (1988), Sample (2002), Wheatley (1999), and Helgesen (1995) might also agree that the same could be said about leading an interconnected, communicative organization. Collaborative leadership is not simple, but has been described in the literature as effective

and appropriate in higher education. A unique way to think about collaborative leadership might be through the perspectives acquired by jazz musicians.

No research was found that examined the relationship between jazz improvisation and academic leadership. I propose that this gap not be filled by metaphoric comparisons that analyze individual traits. Rather, I propose to fill the gap in the research with an examination of the experiences of those who have been both jazz musicians and academic leaders. An analysis of these experiences may provide insights that show how the perspectives of a jazz musician may inform academic leadership. This chapter described the research design and methodology used in the study. The following chapter will describe the results.

CHAPTER 4: RESULTS

The interviews were conducted during the spring of 2009, recorded, and transcribed. I transcribed the interviews personally which allowed me to repeatedly hear the participants' voices. This practice was valuable because it assisted in the open coding process. Each transcript was coded and the codes were compared for similarities. Although there were many codes that were related and they generated common themes, the themes quickly became unmanageable. The magnitude of themes caused me to reevaluate the process suggested by Willig (2001) and to make an appropriate adjustment.

After going back and forth between the transcripts and the lists of codes an overriding commonality emerged. It seemed that although many experiences were common, there were only a few that existed within the framework of the participants' experiences as academic leaders, as musicians, and in what I referred to as a blended format. What I recognized was that some of the themes were represented by experiences with an unclear context. The participants often discussed their experience in a way that made it difficult to determine whether they were speaking about music, leadership, or in a metaphoric way. For example, Raymond described his faculty as his "band" while Dan talked about not remembering daily interactions with students and faculty as if it were a performance. I identified this blending of experiences as a way to more clearly codify their experiences in order to make sense of the phenomenon.

By limiting the list of codes to those that were supported by the blended experience, a pattern emerged. It was clear that those codes with the diversity of experiences in both leadership and music, or preferably with a blended code produced a

more manageable group. The codes that did not have the diversity of experiences were eliminated from the analysis. I used red to mark codes that noted an experience in leadership, green for music, and purple for a blended experience. The resulting diverse and/or blended codes are illustrated completely in Appendix F.

After generating a much more usable table of codes, super ordinate codes, and themes I continued to refer back to the transcripts to assure that I reported collective meaning of the experience. It was at this point that I saw a connection to the themes derived from the review of literature. In this chapter I will report those results using the themes from the review in chapter two. The following narrative will describe the meaning I derived from this data by continuously referring to the interview transcripts.

Tacit Knowledge

In the review of literature, jazz musicians described gaining a command of tacit knowledge as a necessity. A thorough command of tacit knowledge was what enabled most to be creative because they had mastered commonly used patterns and techniques. Berliner (1994) described the concept of *paying dues*, or systematically learning and performing standard repertoire as a common method of acquiring tacit knowledge for jazz musicians. The participants in this study described a similar use of tacit knowledge as musicians and as leaders. In this section I will highlight the themes that described the participants' experiences as they related to gaining tacit knowledge and the skills needed to apply it during improvisation and leadership.

Two distinct themes emerged from the participants' experiences that illustrated the significance of tacit knowledge for them as musicians and academic leaders. The themes included the *Methods of Learning* and the *Application of Knowledge* and are

displayed in Table 5 below. By examining their experiences as musicians and leaders the nature of the relationship between the two skill sets will begin to emerge.

Table 5

Theme	Super Ordinate Code	Code	Participant, Page and Line #	Quote- Abbreviated
Methods of Learning				
		Learning	#2 John p8, l11-13	You have to get yourself prepared; you have to learn everything you need to learn. ...the lay of the land...
		Absorbing patterns	#3 Dan p2, l32-33	I realized very quickly when I first took jazz improvisation as a class that I also knew all the modes because they're all the same.
		Acquiring tacit knowledge	#4 Raymond p11, l2-7	Somebody throws Giant Steps at you (laughing), you gotta analyze it...So you have to analyze what the problem is before you can think of how to solve it, and I think that there's a parallel there probably between...the two skill sets.
School v. street				
		School	#2 John p1, l16	...when I really had to play changes, I was nowhere and so I decided to go to school
		Playing	#3 Dan p4, l1-3	And then later I had one of those Chicago/Blood Sweat and Tears clone bands and I had a lot of opportunities to play...
		School	#4 Raymond p5, l1-4	I think school sometimes can be very stifling...it's a fine line we tread between developing skills... and creative personal voice.
	Dedication			
		Dedication	#2 John p14, l24-26	...jazz musicians will put up with just about anything.
		Work Ethic	#3 Dan p3, l19	it was way over my head and so I had to really work at it.
		Knowledge	#5 Stan p13, l8-9	Well we'll get people together and we'll meticulously go through every... how did this thing come to be?

Application of knowledge		#4 Raymond p6, l27-29	if you stick the changes in front of me, even if I've never played the tune before, I'm fine...I've developed the intellectual side of learning how to improvise.
	Gathering Tacit Knowledge	#3 Dan p14, l12-14	You just kind of take what you can from that—little pieces of it and in the end it's all just background material
Diversity of knowledge			
	Diversity	#5 Stan p10, l32-34	he plays in a bluegrass band now, played in various sundry rock bands, he's written...wind symphonies. He's written jazz charts. He's self taught
	Diversity of perspective	#4 Raymond p4, l19-20	We have a view of what makes a music program tick, because we've had to do it all, in some way.
	Uniqueness	#4 Raymond p14, l15-17	I want to find something that I can do with that band and that piece to make it mine...it's got that unique DNA that can't be mistaken for anybody else's band.
Evolution/change			
	Experiences	#3 Dan p5, l20-22	I'm able to be successful where I am because I've had all those different experiences.
	Deal	#2 John p13, l9-13	...the drummer had a falling out...you play the first set without any drums...that fist set without drums sounded great!
	Risk taking	#4 Raymond p5, l10-11	You have to be in an environment that encourages risk taking and experimentation, finding your voice and literally making mistakes long the way.
	Risk taking	#4 Raymond p9, l4-6	I know these solutions to these problems have worked for me or other people, but this is a slightly different circumstance. So there may be some risk involved...
	Willing to try	#3 Dan p5, l4-7	you're willing to try things that people who are uptight about it already won't.

Methods of Learning

As a musician, Dan remembered “being in a jazz band and solos being passed my way and just having to deal with it.” (Dan p3, 117-18). Dan’s description of having to “deal” as an improviser provides a glimpse of how the participants viewed the need to gain tacit knowledge. He also realized during an improvisation class that he “...knew all the modes because they’re all the same. (Dan p2, 132-33). What Dan meant was he had gained an analytical skill that enabled him to deal by realizing that each mode of the major scale simply starts on a different note.

As academic leaders it would appear that the process of acquiring knowledge was no different. Raymond blended the idea of having to deal and being able to analyze in music and leadership when he remarked that when “Somebody throws Giant Steps at you (laughing), you gotta analyze it...So you have to analyze what the problem is before you can think of how to solve it” (Raymond p11, 12-7). Although speaking metaphorically, Raymond acknowledged the relationship between music and leadership by noting “I think that there’s a parallel there probably between...the two skill sets” (p11, 12-7)

The participants described gaining knowledge as a balance between learning in “school” and in the “street”. John described how he had performed professionally and after limited success realized “...when I really had to play changes, I was nowhere and so I decided to go to school” (John, p1,116). For John the “street” experience was valuable, but he viewed attending college as a way to gain the requisite skills that he lacked. Dan also referred to his street experience as valuable by playing in “...one of those Chicago/Blood Sweat and Tears clone bands... [because he]... had a lot of opportunities to play...” (Dan, p4, 11-3). Raymond again provided a blend of experiences by describing

the learning experience from his perspective as an administrator. He discussed the “...fine line we tread between developing skills...but at the same time, not stifling the development of a unique and creative personal voice” (Raymond, p5, 11-4) as a way to balance school and the street in a music program.

What was notable about their method of learning was how each approached the prospect eagerly. John said “...jazz musicians give up any semblance of a normal life to play this music” (John, p14, 124-26). Even though the prospect of learning to improvise initially seemed insurmountable, Dan decided as a musician, “...it was way over my head and so I really had to work at it.” (Dan p3, 119) This attitude was the same for Stan who as an administrator was committed to finding solutions. “We’ll get people together and we’ll meticulously go through every... [detail to discover]... how did this thing come to be?” (Stan, p13, 18-9).

For these participants it would appear that they had blended their method of learning as leaders as they did as musicians to gain the requisite skills and knowledge. It was unclear whether John was describing music or leadership when he said, “You have to get yourself prepared, you have to learn everything you need to learn. You need to learn the nomenclature, the lay of the land...” (John, p8, 111-13). It might be reasonable to conclude that for these participants, learning to become an academic leader might be a similar process to learning to become a jazz musician.

Application of knowledge

The process the participants used to gain tacit knowledge and skills may provide a framework for understanding how jazz musicians might apply these skills as academic leaders. Raymond discussed the ability to apply tacit knowledge in his experience as a

musician by saying "...if you stick the changes in front of me, even if I've never played the tune before, I'm fine. I'm a terrific change reader—because again I've developed the intellectual side of learning how to improvise." (Raymond, p6, 127-29). Dan blended a discussion of notable performances by musicians during improvisation with the manner in which he applied knowledge in leadership. He talked about reading management philosophy and describing how he remembered "...little pieces of it and in the end you're just operating as a human being trying to do the best that you can." (Dan, p14, 112-14).

It seemed as if the participants viewed having a diversity of tacit knowledge as providing a unique benefit by giving the individual a larger palate from which to draw during its application. Stan seemed to admire one faculty member under his supervision because he had very diverse musical experiences. "He plays in a bluegrass band now, played in various sundry rock bands, he's written—been commissioned to write wind symphonies. He's written jazz charts. He's self taught" (Stan, p10, 132-34).

In a way, Stan also provides another theme that seems to blend experiences as a musician and a leader. He gave this person some administrative responsibilities because he saw him as an innovator who would be able to adapt to multiple and overlapping challenges. Raymond supplied support to this blended theme from his experience as an administrator and a jazz musician who has functioned effectively within changing environments because "...We have a view of what makes a music program tick, because we've had to do it all, in some way" (Raymond, p4, 119-20).

Raymond went on to show how drawing from a diverse palate of tacit knowledge could be applied to a group setting. He blended his experiences in way that was unclear whether he was speaking about music or leadership. He began speaking about music, and

described the practice of accessing the group's collective tacit knowledge. He depicted "...find[ing] something that I can do with that band and that piece to make it mine...it's got that unique DNA that can't be mistaken for anybody else's band" (Raymond, p14, 115-17). He implied that drawing from a unique collective set of skills in any environment might enable a group to find a new solution to any problem.

It seemed as if the skill that Raymond was describing was not just applying knowledge, but the ability to evolve by adopting new knowledge during group interactions. Dan presented an experience as a musician in which he was "...able to be successful... because I've had all those different experiences" (Dan, p5, 120-22) playing in different groups. John presented an experience as an academic leader in which a project at his current institution faltered because of a disagreement with a faculty member and students. The failure of the project could have been disastrous because of its high profile nature, but he described his solution based on his experiences as a musician. "...the drummer had a falling out. He walked out without any notice... you play the first set without any drums...you don't panic [and] ...that first set without drums sounded great!" (John, p13, 119-13).

Raymond provided a blended experience to support applying knowledge and evolving through a story that elaborated on this practice. He was hired as a consultant for "...an old company who was very trapped in their old ways" and enabled them to "to look for solutions with some of their senior management of how to think about their business and the way they managed their people" (Raymond, p18, 122-24). By asking his clients to play percussion instruments while he improvised on his saxophone he

demonstrated how an improvisation could utilize tacit knowledge and skills while evolving by accepting new ideas and creating a unique collective interpretation.

The previously described method of learning by having to deal provides an application of tacit knowledge. For these participants, this skill came from their experiences as jazz musicians. Raymond explained how in order to improvise “You have to be in an environment that encourages risk taking and experimentation, finding your voice and literally making mistakes along the way.” (Raymond, p5, 110-11). Dan discussed something very similar while learning to compose music because he had “...the right amount of naiveté... [and was] willing to try things that people who are uptight about it won’t” (Dan, p5, 14-7). It would appear that the participant’s view of dealing is based on the premise that applying tacit knowledge may not work, but the practice is only one step in finding a lasting solution.

Raymond blended the practice of analyzing and dealing in music with his experience as an administrator. “I think as an academic leader, you do the same thing. “Well, I know these solutions to these problems have worked for me or other people, but this is a slightly different circumstance. So there may be some risk involved...” (Raymond, p9, 14-6). It might be reasonable to conclude that for a jazz leader, having amassed a body of tacit knowledge may not be as valuable as being able to apply it in the context of the situation with the understanding that several more steps may be required to reach a resolution.

This section illustrated the participants’ experiences that related to gaining tacit knowledge and applying it both as musicians and as academic leaders. It became clear through the stories they told that applying knowledge in context was significant in their

experiences. In jazz and academia, the context usually involves other people. The following section will highlight the participants' experiences that apply to interactions with others.

Inclusion and Teamwork

The literature review showed that including people in decision making and engaging them as members of a team was an important practice for leaders in higher education and jazz musicians who improvise. Wheatley (1999) discussed how using collective leadership practices could increase individual ownership and increase the success of pursuing organizational goals. Likewise, Alterhaug (2004) referred to the interdependent nature of soloists and accompanists in a jazz performance as a social ecosystem. The experiences of the participants in this study indicated that these practices were important to them as well.

Their experiences again supported the major themes titled *Inclusion* and *Teamwork* from the review of literature. Four separate super ordinate codes emerged to describe inclusion by analyzing the transcripts of the interviews. I have titled them *writing for your band*, *building trust*, *mentoring others*, and *empowering others*. Their view of teamwork similarly emerged in three super ordinate codes that included generating *buy in*, a balance between *leading v. managing*, and having *confidence in the group* to accomplish tasks at hand. These themes and codes are displayed in Table 6 below. In this section I will again present themes supported by the participants' experiences as musicians, academic leaders, and in the blended format to show how a jazz leader might understand inclusion and teamwork.

Table 6

Inclusion				
Writing for your band				
	Transparent focus on people		#2 John p14, l6-8	...those (academic leaders) with a jazz background are far more like me...because...they're more successful in dealing with people
		Enabling	#2 John p7, l21-22	...as a bassist, your job is to make everyone else in the band sound better.
		Enabling	#2 John p11, l9-12	...he (Miles as a leader) adjusted...if you lead a department ...that way...they're going to do better work.
	The entrepreneurial artist		#4 Raymond p15, l11-13	the idea is that this is an opportunity to approach a lot of faculty we have here...they've all done these unique and different things.
Building trust				
		Connection	#1 Ben p4, l6-7	there's a melodic connection that this guy's playing that people attached to. I noticed that really early on.
		Collaboration	#5 Stan p12, l32-35	And there's a real communication problem there, and my dean and I...have really worked to...get people together and talking about stuff.
Mentoring others				
		Mentor	#4 Raymond p16, l1-4	there's all these little stories...Those stories belong in the classroom.
		Mentor	#1 Ben p5, l18-19	my mentor...—was able to sort of bring me into the loop there on a personal basis
	Empowering others			

		Ensemble leadership	#2 John p6, l30-32	Perhaps the best leader in jazz history was Miles Davis because...his sidemen...went on to be leaders themselves
		Enabling people	#1 Ben p13, l21-22	the strength I have is I like to try to find really good folks, and let them do their jobs.
Teamwork		Teamwork	#5 Stan p11,l11-12	She's associate and she gets frustrated at that...she's so valuable to our team
	Buy in			
		Buy in	#3 Dan p9, l28-30	about the time I left as chair... most of us were very much on the same page
		Collaborative leadership	#4 Raymond p16, l25-27	...you gotta get the right players otherwise the chart doesn't sound right.
		Participation	#2 John p10, l1-2	They use them (my teaching materials) because I'm not saying here's how you have to do it.
Leading v. managing				
		Facilitate	#2 John p11, 19-21	...a bandleader is a facilitator...to facilitate a good outcome...making sure people have nice hotel room...
		Laying out a plan	#5 Stan p6, l21-23	I'm in the process of really thinking about and laying out a plan to allow all the faculty to make that happen, and we'll really pull that all together starting in May.
		Teamwork	#3 Dan p18, l1-3	if you can be creative in a job like ours, and allow others to participate and be creative also, then you're going to be a lot more successful I think.
Confidence in the group				
		Connecting	#1 Ben p3, l26-30	If you can connect with people from the performance standpoint in through a theme...If you can make those connections on a basic level, you can get away

				with a lot, creatively, okay?
		Cool	#2 John p13, l26- 27	...these things happen, give us some time. Everything's going to be cool. We're gonna...put together a new class.
		Collaboration is messy	#4 Raymond p11, l27- 33	It's not without problems...They bitch about it...but somehow they get beyond that because they've found great joy and value in doing it.

Inclusion

Raymond provided the theme, “writing for your band” (p16, 122) as a metaphor for utilizing the faculties’ strengths as an administrator. He provided an example that illustrated his point by describing a seminar he designed as “...an opportunity to approach a lot of faculty we have here, who... [have] ...all done these unique and different things” (Raymond, p15, 111-13). Collaboration appeared to be the ultimate musical goal for John who described how “...as a bassist, your job is to make everyone else in the band sound better” (John, p7, 121-22). This statement sets the tone for how the others described their focus on people. He went on to provide a blended experience through a story related to him by pianist Herbie Hancock in which Miles Davis altered his solo based on something Herbie played. John concluded that Miles as the leader changed course based on input from his accompanist and “...if you lead a department...that way, I believe it’s going to make for a happier and more fulfilled faculty...they’re going to do better work” (John p11, 19-12).

In addition to focusing on individuals’ strengths, the participants’ experiences produced the theme building trust. Ben discussed the concept of trust based on honesty from his experiences as a professional drummer. He described how he had felt a sense of trust from a musician that he had worked with because of the genuine message he conveyed when improvising. He remembered thinking “...there’s a melodic connection that this guy’s playing that people attached to.” (Ben, p4, 16-7). This connection seemed to be the solution to a problem Stan experienced as an administrator. He described how progress can falter because “...there’s a real communication problem there, and my dean and I...really worked to try to get all the facts and get people together and talking about

stuff.” (Stan, p12, 132-35). John noted that this blended approach might be unique to jazz musicians because among other administrators, “...those with a jazz background are far more like me...because...they’re more successful in dealing with people” (John, p14, 16-8).

In a broad way the focus on people included the practice described in the review of literature among jazz musicians as mentoring. Each participant provided experiences to support this theme based on what another musician did for them. Ben’s example was one in which he said that his mentor “...was able to sort of bring me into the loop on a personal basis” (Ben, p5, 118-19). Raymond’s seminar example was a blend of experiences that showed how a jazz leader might allow faculty to mentor their students. He valued their individual success stories and felt that... “those stories belong in the classroom, you know, because it’s going to be food for thought as they graduate, and how they’re going to make their way as artists” (Raymond, p16, 11-4). In addition to providing a blended mentoring theme, Raymond provides insight into how a jazz leader views the goal of mentoring as an opportunity to participate.

It would appear that writing for your band, building trust, and mentoring others were the means the participants had experienced to empower others. John found the idea of empowering to be significant and pointed out that many musicians have done so as bandleaders. He described Miles Davis as “Perhaps the best leader in jazz history...because...his sidemen...went on to be leaders themselves” (John, p6, 130-32). Ben also experienced this practice in his role as an administrator when he declared that “The strength I have is I like to try to find really good folks, and let them do their job”

(Ben, p13, 121-22). Their perspectives are based on experiences that exemplify the focus on people through inclusionary practices.

Teamwork

The participants described experiences that showed how they went about accomplishing tasks by using empowered people operating with a sense of teamwork. For example, Stan talked about a faculty member who didn't have the credentials to be promoted to full professor. "She's associate and she gets frustrated at that sometimes, but I try to really encourage her because she's so valuable to our team" (Stan, p11, 111-12). The importance of creating a team approach was a common theme that appeared in the three separate sub themes titled *buy in*, a balance between *leading v. managing*, and having *confidence in the group*.

The first sub theme included a need for each member to buy in to participating in a collective format. John concluded that he had been successful generating buy in among other musicians who would "...use them [his teaching materials] because I'm not saying here's how you have to do it" (John, p10, 11-2). Dan discussed his success using inclusive practices to generate buy in as an administrator in a contentious unionized environment. "About the time I left as chair I might have had two or three on that full time faculty of twenty five that just didn't buy into where I was, but most of us were very much on the same page" (Dan, p9, 128-30). Raymond provided a blend of experiences through a metaphorical example using his *writing for your band* idea in which "...you simply write a chart, and then you get the band, but then you gotta get the right players otherwise the chart doesn't sound right" (Raymond, p16, 125-27). He clarified that as a jazz leader his

players (faculty) were already in place, which makes it more difficult to encourage individuals to buy into an initiative and play a predetermined role.

The idea of getting people to buy into an idea could be viewed as a core element of the second sub theme that described the difference between leading v. managing. John illustrated his concept of this contrast by describing "...a bandleader [as] a facilitator of great music. His or her job is... to facilitate a good outcome...everything from picking tunes to booking gigs, to making sure people have a nice hotel room" (John, p11, 119-21). Each acknowledged that leading is more open ended than managing, takes more time, but produces a better outcome. Stan described the process during an experience in assessment in which he was "...in the process of really thinking about and laying out a plan to allow all the faculty to make that happen [contribute to the process], and we'll really pull all that together..." (Stan, p6, 121-23). Each participant appeared to blend their background as improvisers with their leadership roles by acknowledging that leading could be more productive than managing because as Dan stated, "...if you can be creative in a job like ours, and allow others to participate and be creative also, then you're going to be more successful I think" (Dan, p18, 11-3).

Having confidence in the group seemed to be a concern for the participants and represents the final sub theme for structuring interactions through a sense of teamwork. John was faced with a high visibility performance that faltered, but from his background as a musician he knew that. "...these things happen, give us some time, everything's going to be cool" (John p13, 126-27). Raymond blended the theme by connecting experiences between music and administration when discussing a collaboration between music and theater faculty in his school. "It's not without problems, but they've

recognized the value and the benefit of it...that's outweighed the negatives... [and] somehow they get beyond that because they've found great joy and value in doing it" (Raymond, p11, 127-33). It would appear their experiences demonstrate that having confidence in the group is based on the belief that the potential outcome is worth the risk of failure. Ben may have stated this perspective best through a blended example. "If you can connect with people from the performance standpoint through a theme, from the community standpoint through a story, through the educational standpoint through some sort of a fundamental connection with a culture...If you can make those connections on a basic level, you can get away with a lot, creatively, okay?" (Ben, p3, 126-30).

This section described the participants' experiences as musicians and leaders that depicted their view of inclusion and teamwork. Although the interpersonal interactions as an academic leader and as a jazz musician can be very different, it may be reasonable to conclude from their experiences that inclusion and teamwork are crucial aspects of their success. In the following section I will present the participants' experiences that described their view of communication.

Communication

The literature that described higher education depicted its organizational environment as complex. The literature also described ongoing communication as an effective leadership practice. Berliner (1994) found that jazz musicians relied on communication to make highly accurate distinctions such as playing slightly before or after the beat. It is not a surprise that jazz musicians with experience in academic leadership would likewise describe communication as an essential skill. For example, Ben stated that "If a person says, 'You are the most effective communicator that we've

ever had in charge of this organization', to me that is a non-debatable compliment." (Ben, p15, 115-17). It was for this reason that I used the communication theme from the review of literature to present their experiences. The participants in this study clearly defined communication as important and the interview transcripts produced three super ordinate codes tiled *Listening and responding*, *Finding solutions*, and *Agreement*. These themes and codes are presented below in Table 7. I will first present their experiences as jazz musicians, followed by those as academic leaders, and finally the blended experiences to show the relationship of their communication skills as jazz leaders.

Communication			#1 Ben p15, l15-17	If a person says, "You are the most effective communicator that we've ever had in charge of this organization" to me, that is a non-debatable compliment.
Listening and responding				
		Listening	#2 John p19, l10-11	...(jazz) teaches you the importance of listening. In order to like jazz, or get anything out of it, you have to listen.
		Listening	#4 Raymond p17, l28-30	there are some people here who don't know that they don't know... they don't see something's not working and... they need to go another way.
		Listening	#5 Stan p3, l6-7	I used my ear a lot. I realized, quickly realized that ii-V-I's... I had to get those down, learn voicings, comp.
		Responding	#3 Dan p12, l16-17	we have to deal with the information we've been given, with the situation we're in and respond in a way that makes some kind of sense
Finding solutions				
		Genuine	#2 John p15, l26-27	...jazz musicians realize. Its not that deep. Its not that deep. If you wanna play less...take the horn out of your mouth. Its that simple.
		Conversation	#3 Dan p14, l23-25	It's not necessarily telling them what they should be doing or dictating what should happen, it's really about being involved on a regular basis with everyone
		Accompany	#5 Stan p3, l34	I'm a good accompanist, I comp well.
		Structure	#4 Raymond p9, l28-30	I proposed something, and I think it was a point of departure...maybe we should just launch the thing and fix it as

	Agreement			
		Independence	#4 Raymond p20, l29-30	...the need for each person to do their job otherwise the end game doesn't work.
		Disagreement	#2 John p15, l10-12	...probably the greatest straight ahead jazz group in history is the Miles Davis quintet of the 50's. And you couldn't get two more opposite approaches
		Alliances	#1 Ben p9, l6-7	You're talking about trying to build alliances and bring some folks around to the point that they would agree with this.

Listening and Responding

As jazz musicians, the participants echoed what musicians in the review of literature had described as the application of tacit knowledge. Stan depicted the way in which he became aware of this skill. “I used my ear a lot. I realized, quickly realized that ii-V-I’s... I had to get those down, learn voicings, comp.” (Stan, p3, 16-7). The term ‘comp’ is jazz terminology for accompany and also implies that the accompanist listened and responded appropriately. Dan seemed to have experienced the same procedure as an administrator by remarking “we have to deal with the information we’ve been given, with the situation we’re in and respond in a way that makes some kind of sense” (Dan, p12, 116-17). Listening and responding may be a unique skill gained from improvisation. Raymond described how as an administrator he had discovered “there are some people here who don’t know that they don’t know... they don’t see something’s not working and... they need to go another way.” (Raymond, p17, 128-30). John’s experience blended improvisation and leadership because he described how “...(jazz) teaches you the importance of listening. In order to like jazz, or get anything out of it, you have to listen—carefully listen to what everybody’s doing, or else you don’t get it.” (John, p.19, 110-11)

Although the first skill the participants described was the ability to listen, it might be more important to respond in a way that demonstrates the understanding gained from listening. Just as the application of tacit knowledge was the greater skill, understanding is only the first step to producing an appropriate reply. The next theme demonstrates how the participants’ experiences demonstrated responding as musicians and academic leaders.

Finding solutions

During the first interview with John, he mentioned a commonly reported story that became almost a touchstone for other participants. The Miles Davis Quintet of the late 1950's (recorded on Prestige Records) was notable in one respect because of the contrast between Miles' understated improvisations with saxophonist John Coltrane's musical verbosity. In this story Miles asked Coltrane why he played so many notes and for so many choruses of the tune. Coltrane claimed that he had so many ideas he didn't know how to stop. Miles supposedly replied "Take the horn out your mouth". John identified with Miles' musical advice and blended it with his administrative experience to describe his philosophy to finding solutions from a jazz leader's perspective." ...jazz musicians realize it's not that deep. It's not that deep. If you wanna play less...take the horn out of your mouth—It's that simple." (John, p15, 126-27).

This straightforward approach to finding solutions is evident in Stan's description of his skill as a piano player. "I'm a good accompanist—I comp well" (Stan, p3, 134). Again the reference to accompanying implies the importance of give and take as in a musical conversation. Dan used this approach in working with faculty to explain his description of his leadership approach as hands-on. "It's not necessarily telling them what they should be doing or dictating what should happen, it's really about being involved on a regular basis with everyone and what they're doing" (Dan, p14, 123-25). For Raymond, the process was a direct blending of his skills as a jazz musician leading an academic division that was comfortable with the conversational process. He described how planning the implementation of a new degree was important, but finally reached an impasse. "So finally I proposed something, and I think it was a point of departure, and

that helped them see...yeah and we could do this, and we could do that and maybe we should just launch the thing and fix it as we go” (Raymond, p9, 128-30).

Agreement

It might be reasonable to assume that the goal of a conversation for jazz musicians or academic leaders is to reach a point of agreement, but the participant’s experiences only partially supported that goal. Stan described how “I really have the most fun when I can lock in with the drummer and bass player, when I’m really hearing a good interaction between the drummer and the bass player” (Stan, p4, 121-23). As described earlier, the term *lock in* refers to a rhythmical concept of agreement but further implies that individuals have committed to listening and responding to each other.

John used the Miles Davis quintet with John Coltrane as an example of how musicians could lock in without agreement. “...probably the greatest straight ahead jazz group in history is the Miles Davis quintet of the 50’s. And you couldn’t get two more opposite approaches” (John, p15, 110-12). Ben noted how he found himself faced with a similar situation as an administrator during a reorganization in which he found himself “...talking about trying to build alliances and bring some folks around to the point that they would agree with this” (Ben, p9, 16-7). Raymond was the one who again provided the blending of jazz and leadership skills by describing a unique workshop he presented in which he had business leaders play patterns on percussion instruments to show “...the need for each person to do their job otherwise the end game doesn’t work” (Raymond, p20, 129-30). For a jazz leader it appears that the goal of the conversation appears not to simply reach an agreement, but to commit to the process and fully participate as a member of the group.

This section described the participants' experiences as they related to communication. Both as leaders and musicians they described the ability to communicate as crucial. As jazz leaders, each seemed to have a blended view of how to communicate effectively as a result of their unique experiences. The following section will present their experiences that described the goal of using communication to blend tacit knowledge with in an inclusive environment to potentially reach a transcendental experience.

Transcendental Experience

In the review of literature only the ethnographies of jazz musicians depicted the goal of reaching a transcendental state in which group interactions were unencumbered by the conscious mind. Although other writers described higher education as a complex environment that was further complicated by collaborative leadership practices, no author suggested that operating from a transcendental state might be an effective approach for any type of leader. Because no one was found to have examined the perspective of jazz musicians in such a role, it might be interesting to explore whether the participants in this study might measure effective leadership by the goal of reaching a transcendental state.

The question intrigued, but seemed to baffle the participants. Each quickly related experiences to describe operating from a transcendental state as a musician, but only presented aspects of this experience in their leadership roles. The super ordinate codes that emerged were the *Jazz Process* that included accessing tacit knowledge in the moment and *Thinking* which included conscious and non-conscious levels of processing, but also forgetting. In the end, Dan was the only participant who described operating as a leader from a transcendental state although he was not clear whether he viewed his experience as such. These themes and codes are displayed below in Table 8.

Table 8

Transcendental				
Jazz Process				
	Accessing tacit knowledge		#4 Raymond p7, l21-23	“Oh shit I have a solo” ...I stood up and I found myself on complete automatic pilot.
		Playing	#3 Dan p6, l14-15	I could hear every one of them, and I just played without having to think about what the chords were
		Waiting	#5 Stan p6, l37-38	I probably won't actually really formulate all the pieces and put flesh on it until two days before it's due.
		In the zone	#2 John p5, l23	That's what athletes call being in the zone.
	Transcendental-fleeting		#4 Raymond p7, l33-34	there aren't a lot of times that I think you get in a zone...
		Jazz approach	#4 Raymond p20, l3-7	suddenly realized something as a musician...I had this whole, sort way of looking at life...that perhaps wasn't a radically different from a bunch of high tech guys
	Thinking			
		Thinking ahead	#2 John p8, l27-29	A jazz musician thinks about exactly what they're doing, and they're thinking ahead all at the same time.
		School	#2 John p6, l6-7	...I would like to be able to play more from that place (transcendental). I have a PhD, I've gone to school all my life...
		Thinking ahead	#2 John p8, l29-31	...when you're leading a department. You need to know what you're doing at the moment and always be thinking ahead.
		Conscious	#4 Raymond	I'm a studied, learned improviser...if I don't know the tune, I may be more inhibited than I need to be.

			p6, l21-25	
	Accessing knowledge in the moment		#1 Ben p6, l33-34	It may get there more seldom as a drummer than it does with a horn player because the level of responsibility we might be feeling from the time keeping standpoint
		In the zone	#4 Raymond p7, l26-29	I had students, people coming up to me saying, "My God man, you were burning. You sounded great
		The groove	#2 John p6, l15-16	I'm not thinking about the groove of the time, that's absolutely internal.
		In the zone	#3 Dan p12, l31-32	I put these things out of my mind immediately, and it just becomes part of the background.
		In the zone	#3 Dan p13, l16-18	I was thinking about why I can't remember any of these things. When you're in a creative place...you can't remember how you got there.
		In the zone	#3 Dan p15, l12-14	I let go of so much stuff on a daily basis because I just can't carry it all around...but when you're in the moment, you're often dealing with the details.
		Forgetting	#4 Raymond p2, l18-24	Bob: What kinds of answers did you get? Ray: You know...quite honestly...I don't remember.

The Jazz Process

Raymond had earlier described the application of being able to access tacit knowledge in the moment in a situation where he was asked to improvise with little preparation. He described how he simply "...stood up and found myself on autopilot" (Raymond, p7, 121-23). The same was true for Dan who described a similar experience in which "I could hear every one of them (chord changes) and I just played without having to think about what the chords were or what the progression was" (Dan, p6, 114-15). Stan depicted a remarkably similar experience in his leadership role by describing the approach he would take to solving an assessment problem. "I probably won't actually really formulate all the pieces and put flesh on it until two days before its due" (Stan, p6, 137-38).

An interesting aspect of this experience is how most described the experience as fleeting, but acknowledged it as valuable. John said that he rarely reached this state, but cited "That's what athletes call being in the zone" (John, p5, 123). Raymond discussed how "...there aren't a lot of times when you get in a zone, unless you play a lot ...sometimes if you play too much with the same people it gets harder to find the zone" (Raymond, p7, 133-34). It seems as if the jazz approach to problem solving could be described as a delicate balance between conscious and non conscious levels of ideation rather than a truly transcendental state.

Raymond related a story in which he had been hired as a consultant by a large corporation to present ideas from his perspective as a jazz musician to business leaders. He gave them percussion instruments and taught them basic rhythms which he used as a background over which he improvised. His point was that when individuals performed

supportive tasks, the group had the potential to reach a higher level of creativity because they enabled a soloist to reach beyond a specific role. At the end of his story he concluded that he "...suddenly realized something as a musician...I had this whole sort of way of looking at life...that perhaps wasn't radically different from a bunch of high tech guys" (Raymond, p20, 13-7). His realization seems to indicate that his approach as a jazz musician could be applied to academic leadership or other environments.

Thinking

John presented an interesting theme from his experiences as a bassist, who as a jazz musician plays a supportive role more often than any other and an academic leader. He described how "A jazz musician thinks about exactly what they are doing, and they're thinking ahead all at the same time" (John, p8, 127-29). In fact John and others described too much conscious thought as a bad thing. John said, "...I would like to play more from that place (transcendental). I have a PhD, I've gone to school all my life and I teach all the time" (John, p6, 16-7). Ben also mirrored his resignation that the freedom of operating from a transcendental state might not be a viable option. "I may get there more seldom as a drummer than a horn player because of the level of responsibility we might be feeling from the timekeeping standpoint" (Ben, p6, 133-34). The same was true for Raymond who as a saxophonist described himself as "...a studied, learned improviser". He described the reliance on tacit knowledge as an inhibition such as when "...if I don't know the tune, I may be more inhibited than I need to be". As a result he said, "I don't maybe necessarily trust my intuition and my ears to be my guide, so I'll play not as well on the tune as maybe I'm even capable of" (Raymond, p6, 121-25).

Each went on to describe how when they weren't consciously focused on something, it seemed to work better. Even John indicated that "I'm not thinking about the groove of the time (meaning not only his rhythmic accuracy, but how closely it matches the other musicians) that's absolutely internal" (John, p6, 115-16). Raymond had a related experience when describing an improvisation class that he indicated was pivotal in his development. When asked what skills he gained that were so valuable he replied "You know... quite honestly I really don't remember, I don't remember a lot of the technical stuff" (Raymond p2, 118-24). Raymond went on to tell an interesting story of how he found himself in a high visibility situation in which he was asked to improvise on an unfamiliar tune, and was forced to shut off his conscious mind that had no tacit knowledge. "I realized that after I played and particularly for weeks after this I had students coming up to me saying, 'My God man, you were burning. You sounded great...and I was in the zone'" (Raymond, p7, 126-29). What might be most interesting about the theme of thinking and forgetting is that Dan had a similar experience as an administrator.

Using Dan's experience as a guide it might be possible to conclude that these participants success in operating from a transcendental state was by knowing, but by forgetting. Dan described interacting with faculty and students, but when pressed to provide a specific example, was unable to do so. He said, "I put these things out of my mind immediately, and it just becomes part of the background" (Dan, p13, 131-32). It might be reasonable to conclude that the skill these participants have as improvisers and leaders is not the ability to access tacit knowledge in the moment to find solutions, but to use it as a means to allow themselves the luxury of exploring other potential solutions.

Dan paused during the interview to reflect on his inability to describe specific situations in which he may have used this skill as an academic leader. “I was thinking about why I can’t remember any of these things. When you’re in a creative place, you do it, and afterwards you might have a recording, you might have a composition, and you can’t remember how you got there. (Dan, p13, 116-18). This observation may show the relationship between the skills needed as a jazz musician and an academic leader. Dan said, “I let go of so much stuff on a daily basis because I just can’t carry it all around. So it’s hard for me to remember all those little details, but when you’re in the moment, you’re often dealing with the details” (Dan, p15, 112-14). This experience seems to demonstrate how a jazz leader might reach the transcendental state jazz musicians described as effective and rewarding.

It would appear that from these participants’ experiences there was some relationship between the skills they used as jazz musicians when improvising and the skills they used as academic leaders when working with diverse groups of people. By examining their experiences represented by the stories they told, it might be reasonable to conclude that tacit knowledge, inclusion/teamwork, and communication are all important skills that enabled them to be successful. In the end Dan was the only participant who could make a direct connection to the transcendental performance in his experience as an academic leader although the others were able to list elements of this experience. It might be reasonable to conclude that the relationship between these skill sets is the ability to operate in a complex environment that features multiple interactions in a way that would allow the individual to operate in the moment while remaining flexible to multiple possible solutions.

Summary

Each of the participants in this study validated that the four themes of *Tacit Knowledge, Inclusion and Teamwork, Communication, and Transcendental Experience* were significant aspects of their experiences. Each presented specific examples of how these themes manifested themselves in their experiences as musicians, academic leaders, and in most cases Jazz Leaders. Although the depiction of a Jazz Leader presupposed that there was an intersection between the skills of a jazz musician and an academic leader, the blending of the experiences seems to support that conclusion. This chapter presented the results of the study by summarizing the participants' experiences gained through open ended interviews. The following chapter will discuss the implications of these results as they relate to the proposed of intersection of skills unique to the jazz leader.

CHAPTER 5: DISCUSSION

The results of this study indicate that there is a relationship between the participants' experiences as academic leaders and as jazz musicians. In fact, their experiences overlapped so much that when relating a specific idea or event it was sometimes difficult to tell whether the participant was talking about music or leadership. There was also significant overlap between the skill sets they described as effective for leadership and jazz. Based on these findings, it is reasonable to conclude that there is a shared skill set between jazz improvisation and academic leadership.

The participants in this study represent a group of people with a unique set of skills. In this discussion I will define what those skills are in order to create a picture of a "jazz leader". I will continue to use *Tacit Knowledge*, *Inclusion and Teamwork*, *Communication and Ambiguity*, and *Transcendental Experience* as themes to organize the discussion of a jazz leader's unique skill set, and will use citations from the interview transcripts to support my conclusions.

Within each of these main themes, I will discuss the participants' experiences that illustrate specific aspects of their unique skill set. For example, the participants described a unique approach to acquiring *Tacit Knowledge*, but elaborated that its application contributed to understanding. They fostered *Inclusion and Teamwork* through a process of mentoring coupled with a view that drew a distinction between leading and managing. In a broad way, the participants in this study used *Communication* to control the *Ambiguity* inherent in their complex environment. Their experiences demonstrated a willingness to take risks based on the high level of trust in their groups' ability to find solutions. Although none of the participants in this study discussed leading from a

Transcendental State, each described the benefit of making decisions in the moment and the skill of being able to listen and respond in any situation.

These skills are those that emerged from the interviews and represent the unique subset of those of the jazz leader. In this chapter I will describe the participants' experiences to document how they found these skills to be effective. I will use citations from the interview transcripts to support my conclusions and to draw a picture of the Jazz Leader's perspective of academic leadership. This chapter will enable the reader to understand how this approach to leadership could be useful to others and serve as a basis for future research.

Tacit Knowledge

During the interviews, the participants talked about amassing a body of tacit knowledge that they would access for later use. As musicians, they learned patterns by listening to recordings, other musicians, or their teachers in school. It seemed that as academic leaders, they primarily relied on observation and trial and error. What was most interesting is how they valued the application of the gained knowledge as a way to validate what they had learned.

The participants used the school versus street theme to describe the value they placed on learning both the theory and its application. The theme and the stories they told to support it demonstrate the first unique skill set of a jazz leader. Two specific aspects of this theme are pertinent for this discussion. The first is the method of acquiring knowledge and the second is how that knowledge is applied. This section will elaborate on how their experiences inform our understanding of how a jazz leader acquires and applies tacit knowledge.

Method of Acquiring Knowledge

Each of the participants referred to “school” or “going to school” as a valuable method of learning. For this group, the school they each referred to was the institution they attended as an undergraduate. Each had studied music and seemed to view the knowledge they gained as valuable, but viewed the experience as sterile. Each suggested that what they had learned was necessary, but the underlying assumption was that gaining theoretical knowledge was separate from applying it. They seemed to use a similar process of absorbing knowledge for future use and drawing from it as a type of palate in their roles as leaders. I will use their experiences to illustrate how I came to this conclusion.

For this group of participants, each realized on their own that there was a lot for them to learn to be a successful leader. For example, Dan said he was “Too young to be doing that” (Dan p1, l 11-12) when he talked about his first administrative position. The process they used as music students to gain knowledge and skills was to practice repetitively what they had learned in school. Stan talked about how he “needed to get those [ii V’s] down, learn voicings, comp” (Stan p3, l6-7). He had identified that ii-V-I patterns were the building blocks of jazz chord progressions and he would need to understand them to be a successful improviser. It was interesting that Stan described using a similar process as an administrator when he talked about finding the root causes of a problem so he could solve it and others like it in the future. Using the same language to describe getting his ii-V patterns down, he explained that he spent significant amounts of time getting together with his dean and others to find out “how did this thing come to be” (Stan p13, l8-9).

In addition to absorbing crucial pieces of information, school represented a process of discovering how one piece of information fits with another. Jazz musicians refer to practicing with extreme focus over an extended period of time as *wood shedding*. Stan discussed his need to *wood shed* when another candidate was chosen ahead of him for a chair position. He remembered that “She was more prepared”, and clarified that she had “a better sense of administrative structure” (Stan p10, 112-14) than he did. Similarly, Dan described his first administrative position as so much work that when he resigned it was advertised as two positions. Rather than resentment, Dan (p1, 116-17) viewed his time in this position as “paying dues”, which is another jazz concept of systematically performing standard repertoire—ultimately for the sake of become fluent in its application. In both cases, each went about learning how to function as administrators the same way they learned to improvise. Stan’s version of *wood shedding* was to study the process of administration as a faculty member while Dan worked long hours performing mundane tasks and learned standard procedures through repetition.

These examples depict what the participants described as the school aspect of how a jazz leader gains knowledge for future use. They recognized the need and found a way to gain a level of tacit knowledge that would serve them as administrators. Dan dove into a challenging position and Stan spent time observing and learning. As musicians, school provided them the palate of tacit knowledge to draw upon as improvisers and as administrators they used a similar process to gain a palate of tacit knowledge. Each acknowledged, however, that a familiarity with administrative tasks and an understanding of organizational structure were not what allowed them to be successful. Their

experiences showed that it was the manner in which they applied that knowledge to be the greater skill.

How Knowledge is Applied

Each of the participants in this study also made reference to the “street” as the application of tacit knowledge. As musicians this is the time in which they attempted to apply in performance what they had mastered theoretically. In contrast to their description of learning in school being valuable but sterile, they described their experiences in “the street” as rewarding because it provided an understanding of why the theory worked. The skill of the jazz leader in this respect also seems to be the ability to combine the two distinct learning environments of theory and practice for a synergistic result. Each described a particular time in which they had an opportunity to apply what they learned. I will use the participant’s experiences to show how jazz leaders combine the two learning environments during the application of knowledge.

As musicians, each of the participants provided stories to explain how they came to understand the value of what they had learned in school during a performance situation. For example, Dan viewed his experience playing in a salsa band in which he was required to “Stand up and just play” (Dan p3, 135-37) an improvised solo on a tune he didn’t know as pivotal. The implication was that although he didn’t know the tune, he had a tacit understanding of the basic structure and was able to improvise by applying patterns that he had learned. The “street” learning for Dan in this respect was an understanding of how to apply the tacit knowledge he had gained in school, but also the discovery of other techniques that worked in the process. His experience as a musician

was typical of those of the other participants, and provides a point of comparison to their experiences as academic leaders.

For the participants in this study, the “school v. street” theme represented a balance between absorbing knowledge and applying it later, often in a much different context. John described an experience as an administrator in which students had walked out on a class that was scheduled to produce a high visibility performance with a guest artist. Because he had experienced this type of problem before as a musician (“The drummer had a falling out... you play the first set without drums, make some phone calls...” (John p13, 19-13)), his solution was to recruit new students, schedule more rehearsals, and salvage the performance (John p13, 126-27). Ben also discussed a time in which he was asked to evaluate his department during an internal assessment, and used his experiences from a non-profit setting to suggest unique solutions to old and complex challenges. In each of these examples, the participants went on to describe how applying knowledge gained from a different context was often successful, but the practice always resulted in additional learning.

John discussed the additional learning from applying knowledge using the phrase “figure it out” to describe how he would adjust his approach based on the contextual differences. He gave an example in which he was performing with musicians he had never met before. John noticed that allotting extra time for rehearsal often made the band sound worse, but learned that the musicians were often upset, tense, or just tired from traveling. John “figured out” that the best way to make a band sound better was to “facilitate a good outcome” by “making sure people have a nice hotel room” (John p11, 119-21). Dan talked about a similar experience trying to solve seemingly mundane

problems as an administrator and remarked “You make a plan and it rarely works out” (Dan p7, 11-3). Dan figured out that short term planning alone was not effective for solving complex problems, but could be an aide to an administrator engaged in the daily workings of an academic school. Raymond told a story about a time in which he had been hired as a consultant to a large corporation to demonstrate exactly this concept. He gave executives percussion instruments, taught them static rhythmic patterns and freely improvised on his instrument to show how jazz musicians could figure out an effective melody even when their accompaniment faltered. In each of these situations, the participants’ success was based not only on applying knowledge, but the ability to learn and “figure it out” when the context of the application was slightly different.

Most jazz musicians would agree that learning scales and patterns are important, but improvising is more complex than fitting appropriate patterns together. An improvised performance requires a musician to apply tacit knowledge in the context of the tune, the ensemble, and in a manner that pleases the audience. Similarly, an academic leader attempts to apply his/her understanding of institutional processes based on dynamic situations in the context of curriculum, personal interactions, and institutional climate. The participants’ experiences show that improvisation is an appropriate practice within higher education’s chaotic environment.

This section described the jazz leader’s unique ability to acquire and applying knowledge in ways that might not be obvious. Ways to create a sense of teamwork within a chaotic environment may not be obvious either. The following section will describe the jazz leaders’ unique skill that enables them to structure successful interactions within an inclusive environment.

Inclusion and Teamwork

Each of the participants in this study identified with the infamous advice Miles Davis is reported to have given John Coltrane on how to shorten his solos. The commonly acknowledged advice, “Take the horn out your mouth” is indicative of the approach valued by the jazz leader. The participants identified with two aspects of Miles’ musical leadership. The first was that he was willing to listen to his sidemen, but the second was more complex. Although Miles advice to Coltrane was abrupt, it was advice—not direction. The review of literature showed that structuring successful interactions within an inclusive environment is not always easy, but the participants’ experiences showed how they blended honesty and directness to help encourage inclusion. For the purpose of this discussion I will explore two important aspects of their unique skill set. The first is the jazz leader’s method of leading by mentoring and the second is the distinction between leading and managing. This section will discuss the participants’ experiences that demonstrate their unique ability to foster inclusion.

Leading by Mentoring

For the participants in this study, the process of building a culture of inclusion was a long term endeavor that started with mentoring. Each was able to name a person who was critical to supporting their development as musicians. The same was partially true for their development as academic leaders. Ben talked about a local bank president who he identified as a role model for effective interpersonal communication. Stan mentioned his teacher in graduate school who was a dynamic leader of a vibrant department. What was interesting is that both Raymond and John specifically mentioned Miles Davis whom they had identified with as a leader. It should be noted that Miles has

been identified by authors such as Gridley (2009) as an innovator in almost every modern jazz style. What John and Raymond noted in Miles' skill as a musical innovator was his ability to identify and choose musicians with specific skills for his ensemble who allowed the group to create an original collaborative product.

The leadership ability that John and Raymond identified with was Miles' foresight to envision the collective product of his ensemble. The participants in this study used a similar approach as academic leaders. Dan described how he had worked to improve the relationship between faculty and administration at his first position, and Raymond discussed how he encouraged a collaborative performance between his theater, dance, and music faculty. They described how they were successful in these efforts because they focused on building trust among their faculty.

John talked about how he had found attempting to control people to be completely ineffective. He explained jazz musicians "have a bullshit meter and they can't stand it" (John p14, 132-34). He remembered the way he felt when a group he directed had been called to a sound check 45 minutes before they were needed only to assure they were on time. John's example shows that rather than attempting to control the band, a jazz leader would mentor them and enabling them to succeed with clear instructions such as "be ready to play by..." Based on the participants' experiences, enabling others is not only to be the best way to accomplish individual tasks, but also has the greater benefit of building trust and generating a sense of teamwork.

Leading v. Managing

Many fans of jazz consider the Miles Davis Quintet of the 1950's with John Coltrane on Prestige Records to be the quintessential jazz performance ensemble. Most

musicians would agree those recordings were high quality performances that featured outstanding improvisations, but as John noted, “You couldn’t get two more opposite approaches” (John p15, 110-12). What he was referring to was the contrast between Miles’ understated lyrical style and Coltrane’s virtuosic and elaborate harmonic approach. The exchange previously referred to between Davis and Coltrane was one in which Miles supposedly asked of Coltrane “Why do you play so much?” to which Coltrane responded “I have so many ideas I don’t know how to stop.” Miles’ infamous advice, “Take the horn out your mouth” was not criticism, but merely an acknowledgement of a unique concept among jazz musicians.

The participants depicted this concept in the Leading v. Managing theme. Each talked about leadership from their perspective as musicians who were accustomed to working in a collaborative environment. They recognized the humor in Miles’ advice because it was an overly simplistic solution to a complex problem, but it also points to their view of how an ensemble could be effective even though they disagree. It seems as if the jazz leader is focused on the group product rather than the process and welcomes diverse ideas that can improve the final outcome. This perspective pervaded their experiences and was the basis for the leading v. managing theme.

The participants in this study provided examples from their experiences to demonstrate how they were successful leading a group that was not in agreement. Ben described a situation in which another member of his staff decided they would not pursue a grant because of its requirements. He felt offended that she had made the decision without bringing it to the group and responded, “No one else other than me will make that decision. We will talk about it. (Ben p14, 110-13)”. Ben was not upset with the

decision, but that she had chosen to skip the discussion and move straight to the conclusion. Dan described how disagreements had been beneficial for him. He said “the assistant professors feel comfortable enough that they’ll come in here and tell me exactly what they think about a given subject” (Dan p9, 110-11), which often meant opposing some of his initiatives. Dan appreciated those discussions that often surfaced pitfalls he hadn’t considered. Stan described unraveling a long-term disagreement between the school of education and the school of music and talked about trying to “...get people together...” in an effort to try to find out “...how did this thing come to be?” (Stan p 13, 18-9). For Stan the real problem was that it had existed for so long, no one person completely understood it.

In each of these cases, the participant’s perspective was not that the disagreement was a point of contention, simply a part of the conversational process. Each elaborated that as jazz leaders they brought to the table an understanding that a true conversation could be beneficial in highlighting concerns that could be resolved by the group. They valued Miles’ advice because even though he was telling Coltrane “don’t play so much,” he did it directly and by initiating a discussion. The participants’ experiences indicated that this type of direct and honest communication provided a basis for building relationships.

The participants in this study relied upon their relationships to be effective leaders. Raymond described how he had developed working relationships with students when he taught music. He remembered “developing a performance identity on a jazz chart that’d make us play that piece of music differently” (Raymond p 14, 15-7) and explained that it was the positive interactions that enabled them to achieve it. Ben found

positive interactions to be more valuable than positional authority. He talked about a faculty member in his department with a notable professional reputation and said “Is there someone who serves as [his] boss? ... In fact, the answer is yes, and that’s me, you know? (Ben p13, 129-31). Ben explained that he could accomplish more within his department because of their working relationships, not because he had supervisory control. John found that spending time with faculty to discuss curricular approaches to be a good leadership practice. He remarked that faculty seem to use his materials “because I’m not saying here's how you have to do it.” (John, p 10, 11-2). Jazz leaders are successful leading rather than managing because they intuitively foster an inclusive environment. By using honest communication, they build relationships that allow the group to disagree and still function as an effective team.

The unique perspective of the participants in this study was that building a successful team is more than a leadership practice but a cultural norm in which leaders mentor others to allow them to succeed. Stan exhibited this by mentoring his associate professor, “I encourage her because she’s so valuable to our team” (Stan, p 11, 111-12). Dan said “I’ve tried to empower faculty to take care of their own problems” (Dan, p 7, 111-12). These examples emphasize that they view inclusion as a way to lead without using more prescriptive management principals. For example, John provided his faculty with resources but allowed them freedom by saying “use these materials as you see fit” (John, p 9, 132-36). Raymond designed a seminar with the purpose of allowing his entire faculty to share their experiences with students.

These are the unique skills that jazz leaders use to create an ensemble level of teamwork. This section illustrated the participants’ unique ability to structure successful

interactions within an inclusive environment. The following section will describe the communication skills they relied upon to do so.

Communication and Ambiguity

For the participants in this study, building an inclusionary culture presented situations in which there was not necessarily a correct answer to a given problem. Rather than attempting to plan a course of action, they focused on the communication skills required to create potential solutions. They discussed problems that they had faced and described the ambiguity involved in solving them. Their experiences highlighted two aspects of the jazz leader's third unique skill set that helped them do so in a complex environment. The first is a willingness to take risks in any situation and the second is a high level of trust that the group will find an appropriate solution. This section will discuss how the participants used their communication skills to create solutions to difficult problems.

Willingness to Take Risks

The participants in this study demonstrated a unique skill as jazz leaders. Their experiences revealed a willingness to take risks while attempting to solve complex problems. As jazz musicians each remembered a time in which they were faced with a musical challenge as an improviser and a musical solution was not clear to them. Raymond described a performance in which he thought he was only playing an inner part. Looking at the music before the performance he realized, "Oh shit, I have a solo" (Raymond, p7, 121). Because he didn't know the tune well, he was forced to take a risk and improvise without a tacit understanding of the chord progressions. He said, "I stood up and found myself on complete auto pilot" (Raymond, p7, 122-23). By this Raymond

meant that he was using related tacit knowledge and his ability to communicate musically with the rhythm section to find a solution to his musical problem.

The other participants described similar experiences in which they had no choice but to take a risk. For example, John talked about a gig in which the drummer didn't show up. His solution was to get on the telephone and talk to some people. "You get it covered...and you don't panic... and that first set without drums sounded great" (John, p13, 19-13). Neither John nor Raymond doubted that there was a solution to their problem. Neither initially had any idea what it might be, but both relied upon their communication skills to solve the problem after venturing a guess at a potential solution. What was interesting about John's experience is that he was initially not successful. He played the first set without a drummer, but was unphased by this setback. In fact there was a positive aspect—no drummer meant he could hear himself better. A willingness to take risks for the jazz leader is based on acceptance of the fact that no solution will be perfect.

In fact each of the participants talked about how potential solutions seemed to always be imperfect. John cited "Murphy's Law" and explained that he carried spare strings and cords in his case because "Your strings will not break until you don't have a spare in the case" (John, p12, 17-8), but something else would definitely go wrong. Dan found the same was true in academia. He said "it seems like every day there is something I've never seen before," which meant that problems always seem to manifest themselves in different ways. He found it impossible to plan for unforeseen problems and reluctantly admitted "in the end it's all just background material and you're just operating as a human being trying to do the best you can" (Dan, p14, 112-14). Stan expressed a similar

perspective and talked about his experience with an established problem. He inherited a faculty quintet who had been receiving an unrealistic level of release time for their performance. A series of compromises uncovered a series of new hurdles to solving this problem, but Stan eventually resolved the conflict with an equitable solution. His analysis of the process was simply “that took some dipsey doodling around” (Stan, p8, 12-4), which was his way of downplaying his successful communication during formal and informal bargaining sessions. Jazz leaders are successful solving problems in part by simply acknowledging that the process will be difficult.

Because they understood they might initially be unsuccessful, the participants in this study sounded somewhat casual and unconcerned. For example, Raymond discussed a seminar that he was planning, but commented that “it’s not written up yet, it’s gonna change” (Raymond, p15, 19). Stan demonstrated the same ambivalence when describing an upcoming accreditation report by saying, “I probably won’t...put flesh on it until two days before it’s due” (Stan, p6, 137-38). It may be possible that they view the process of collaboratively looking for solutions as important as finding the answer. For each, involving others in finding the solution seemed to fit prominently in the process of doing so. For example, one of the reasons Stan was not focused on writing the accreditation report was because he was also “thinking about and laying out a plan to allow all the faculty to make that happen” (Stan, p6, 121-23). Similarly, Raymond was able to involve faculty in planning his seminar but acknowledged “in fact, it would have never gotten off the drafting board had I not actually sat down and spent hours gritting out the sequence of courses that would work” Raymond, p10, 11-3). It might be reasonable to conclude that because Stan and Raymond were both confident that a viable solution could be found by

communicating with members of their group, they felt less pressured to find a solution by themselves.

High Level of Trust

The participants' experience in improvisation could help explain their high risk tolerance, but so could their high level of trust that their group would find a solution. Each indicated that trusting others to help solve problems was important and listening to them was the most important means to engage them in doing so. For example, Dan seemed proud that non-tenured faculty were willing to share opinions that were in contrast with his. Ben related a story in which he dismissed a compliment about his technique as a drummer, and described how he would prefer "you are the most effective communicator" as "a non-debatable compliment" (Ben, p15, 115-17). Jazz leaders spend more time listening than directing and as a result have more information to make appropriate decisions.

John told an interesting story related by pianist Herbie Hancock that was intended to show the importance jazz musicians place on listening. The highlight of the story was that during his solo, Miles Davis had been listening so intently to what Herbie was playing as an accompaniment that he was able to adjust in anticipation of a mistake Herbie made. As a leader Miles listened to his sideman for support, and when something went wrong he was able adjust to it. For these participants, carefully listening to people was an important way to encourage them to engage in collaborative problem solving. This was important because the problems they discussed were complex, and making mistakes was part of the process.

In fact, the participants illustrated how mistakes were a predictable outcome of collaborative problem solving. When asked about his daily routine as an administrator Dan said “I have a calendar, you make a plan, and it rarely works out” (Dan, p7, 11-3). He went on to explain “I’ve tried to empower faculty to take care of their own problems,” (p7, 111-12) but something inevitably goes wrong and requires him to shift his focus. John agreed with the need to be flexible and felt that being prepared to deal with a mistake “often keeps things from going wrong in a way” (John p12, 19-12).

What was interesting is that the participants didn’t seem overly concerned about the ambiguity of problem solving in this environment. Raymond related an experience he had as a consultant in which he showed business executives how jazz musicians interact. He passed out percussion instruments, taught his audience basic rhythms, and improvised on saxophone to show the group how they could collectively develop a musical product. He noted with amusement that “we did crash and burn a couple of times, which was perfect... Cause it illustrated exactly what I was trying to illustrate” (Raymond p20, 120-27). Raymond’s point was that mistakes are an inevitable part of the collaborative problem solving process, but if individuals are not ready to change when something goes wrong the group can “crash and burn”. It might be possible that jazz leaders are not concerned about mistakes because they trust others to stay engaged in the process and help fix them as Miles did for Herbie Hancock. The participants in this study also indicated that thinking too much about it could derail the process.

Each of the participants seemed to have a story that elaborated on the contradiction of solving a problem by not thinking about it. Rather than actively seeking to solve problems as individuals, their approach seemed to rely on trusting the group.

Raymond criticized himself for not always doing this as a musician. He described how if he didn't know a tune he well, he might "be more inhibited than I need to be" (Raymond, p6, 121-25), meaning that he would focus on the chord progression and his note choices rather than listening and reacting to the rhythm section. John was similarly critical of himself as a musician when he said, "I'm afraid, so I'm always aware. I'm thinking that I know I'm on an A half diminished chord" (John, p5, 128-29) to demonstrate that he is always conscious of every note he plays.

As academic leaders, however, it seemed that the participants were better able to trust more and think less. Stan talked about an accreditation report and how he would involve faculty in writing it, but in the end remarked that he would "put flesh on it two days before it's due" (Stan, p6, 137-38). Similarly, Dan remarked that it didn't even make sense for him to think about daily interactions because "it seems like every day there is something I've never seen before... it's just amazing" (Dan, p 12, 120-21) meaning that his energy was often better spent listening and reacting to those around him than planning.

For the participants in this study it would appear that their communications skills were more effective problem solving tools than careful planning. They demonstrated a willingness to take risks and a high level of trust in their groups to help them do so. Based on their experiences it might seem as if they sometimes operated as if they were improvising, and maybe not sure what the end result might be. At least, their experiences suggest that they relied on something other than carefully prepared responses to known challenges. This section summarized how they utilized their communication skills to do

this. The following section will show how the culmination of their skills could be seen as a type of transcendental experience.

Transcendental Experience

Each of the participants in this study clearly described times in which as musicians they experienced a transcendental state during a performance. They talked about not consciously thinking about what they played, not being able to recall specific devices or patterns they had used, but hearing wonderful music coming from their instrument. In some cases they described themselves as being “in the zone” (John, p5, 123) or “on auto pilot” (Raymond, p7, 121-22). While in this state each talked about observers commenting that their performance was much better than usual, but no one considered the experience to be functional because it was so rarely achieved. Each indicated that there were two aspects of this experience that could be useful outside of jazz performance. Making *Decisions in the Moment* and the skill of *Listening and Responding* were the two aspects that represent the fourth unique skill set of a jazz leader. The transcendental experience represented a type of culmination of skills during improvisation, and these elements similarly drew from the participants’ other skills as jazz leaders. This section will depict how jazz leaders use two aspects of the transcendental experience.

Decisions in the Moment

Each of the participants offered reasons why they personally didn’t often reach a transcendental state while performing. Ben suggested that drummers “get there more seldom...because the level of responsibility we might be feeling from the time keeping standpoint” (Ben, p6, 133-34). As a bass player, John stated “...I have a more cerebral

approach...I'm always aware" (John, p5, 128-29) which also shows the burden of his predominant role as an accompanist. The participants who are horn players function more often as soloists, but still failed to regularly achieve this state in performance. Dan, a trombonist, remarked "Obviously it doesn't happen all the time, that's for sure. Usually I have to think too much" (Dan, p6, 117-18). It was Raymond who provided insight that may explain the challenge of reaching a transcendental state. He said, "I'm a studied, learned improviser...if I don't know the tune, I may be more inhibited than I need to be...I don't maybe necessarily trust my intuition and my ears to just be my guide. So, I'll play not as well on the tune as maybe I'm even capable of" (Raymond, p6, 121-25). Raymond's experience suggests that being careful in an attempt to avoid mistakes may keep many jazz musicians from reaching a transcendental state during performance.

There would seem to be a relationship between the way in which the participants described being too careful and thinking too much about mistakes during their experiences as musicians and as academic leaders. The participants in this study described how the pressure to make an immediate decision eliminated their ability to think ahead and sort of snapped them into a temporary transcendental state. For example, when Raymond talked about improvising on a tune he didn't know at all—there was nothing to think about. Rather he said "I stood up and I was on auto pilot," (Raymond, p7, 121-23) meaning he wasn't contemplating how to use patterns he had practiced. He was only listening to the rhythm section and accessing tacit knowledge in a non-conscious way.

This process seemed to cross over into the participants' leadership experiences. During the interview Dan talked about times in which he made decisions in the moment,

but couldn't remember the details when pressed. On reflection he concluded that he would often stop thinking and said "I let go of so much stuff on a daily basis because I just can't carry it all around" (Dan, p15, 112-14). Stan even seemed to intentionally stop thinking about directly solving problems. When discussing his approach he described how "I'll think about it a lot, but I probably won't ...put flesh on it until two days before it's due" (Stan, p6, 136-38).

It seems that the transcendental aspect of jazz leadership was about letting go of a certain type of control to gain a different kind of functionality. The pressure of making decisions in the moment provided the participants a reason to let go. Raymond, John, and Dan talked about times in which they had no choice, and had to make a decision without specific preparation. In contrast, Stan explained that he often preferred to delay making a decision to intentionally create the same pressure. Whether intentional or not, the pressure of a decision may be comfortable for these participants because jazz improvisation and academic leadership both occur in complex environments in which constant change does not permit careful planning. Based on the experiences described by these participants, it may be reasonable to conclude that they have found making decisions in the moment to be more effective than planning within their chaotic environment. It may be their unique skills adapted from improvising that allows them to do so.

Listening and Responding

None of the participants suggested that planning was a bad thing, but each seemed to rely more heavily upon being able to listen and respond than being prepared for any given situation. Each directly stated that their experiences as jazz musicians helped shape

the process they used as academic leaders. Both as musicians and as academic leaders, each frequently found themselves in dynamic situations that would have been impossible to prepare for. They relied on an improvisational process drawing from tacit knowledge to communicate with others in an effort to collaboratively solve problems. As jazz leaders, their improvisations in higher education were based on this process in which they listened and responded to everything going on around them just as if they were performing with a jazz group.

Each of the participants clearly identified listening as the most important skill they brought from their background as musicians to their experiences as academic leaders. Raymond described how he has become a good listener because he is a jazz musician. He said “Because how could you [play jazz] without listening? (Laugh) you know?” John said the same thing in response to a question about his strengths or weaknesses. He said his strengths included “Being able to listen...” (Raymond, p8, 127-28). Stan drew a connection between music and academic leadership when he described being “...in a meeting and you’re listening to different sorts of ideas, those which you really think have merit and it’s like if listening as a pianist” (Stan, p13, 126-28). Stan’s description of “listening as a pianist” refers to the role they often play as accompanists. The underlying theme that may not be obvious in each participant’s comments is the extreme interactive nature of jazz improvisation. When they refer to listening it may be more accurate to say that they mean not only listening, but hearing and understanding as well.

The ability to understand was important in their experiences because it also enabled them to respond appropriately. John described a tremendous leadership strength

as “being able to react when somebody comes up with something that’s very different than what you’d expect...to be able to make a good thing” (John, p10, 133-34). He trailed off on this idea because he went on to describe how Miles Davis made a brilliant adjustment during a performance by virtue of how intently he was listening to his accompanists. Raymond also described listening and responding with musicians during performance and drew a connection to his practice as a leader. He said, “So, and I think as an academic leader, you do the same thing. Well, I know these solutions to these problems have worked for me or other people, but this is a slightly different circumstance” (Raymond, p9, 14-6). Dan described how he felt leaders should respond to people based on having listened to them, “You know where they’re coming from; you know how to respond to them and the kinds of things that you just shouldn’t say to someone because it just blows them over the edge” (Dan, p14, 129-31).

For these participants, the interactive nature of working with people as academic leaders mirrored their transcendental experiences in which they relied upon their listening skills rather than preconceived ideas. It seems that the participants used these listening skills as a way to begin an effective dialog. It is once again their experiences in improvisation that provided them to the ability to do so. Although none of the participants indicated that they had ever entered a transcendental state as an academic leader, they each cited elements of the experience. With their unique combination of skills, the participants as jazz leaders utilized essentially the same process in leadership as they did in improvisation.

This section described their experiences that supported the jazz leaders’ unique skill set that included making *Decisions in the Moment* and *Listening Responding*. The

following section will summarize the discussion of the participants' experiences as a whole and offer suggestions for future research.

Summary

The participants' experiences demonstrate that there is a unique shared skill set between improvising jazz musicians and academic leaders. In sum, these skills allow them to operate in their roles as leaders in a similar fashion as they do when improvising. The main themes identified in the review of literature—*Tacit Knowledge, Inclusion and Teamwork, Communication and Ambiguity, and Transcendental Experience* helped to provide structure for the interviews and the presentation of results. In the analysis those same themes helped to identify the jazz leaders' unique skill set and how they might be useful in their roles as academic leaders.

The jazz leader was found to acquire and apply tacit knowledge in a very unique way. The participants in this study used the theme "School v. Street" to show how they valued learning both in academic and in applied settings, but it was the application of knowledge that enabled them to truly understand. Their unique skill was the ability to acquire knowledge and skills from multiple sources and add it to their palette from which to draw.

The participants' experiences also help elucidate how jazz leaders are uniquely able to foster inclusion and teamwork. Each provided examples that showed how they were mentored as musicians and leaders and continued to mentor others almost as a cultural practice. They used the "Leading v. Managing" theme to describe their practice of encouraging others rather than directing them to allow the group to be successful. The

jazz leaders' unique skill was the ability to be successful leading by generating a sense of collective purpose.

Jazz Leaders were also found to be effective communicators and able to manage high levels of ambiguity. This unique skill was partially based on their willingness to take risks while solving problems. Although the participants displayed confidence in their ability to communicate, they also demonstrated an unusually high level of trust in their group. As a result, the jazz leader was able to effectively communicate with others even during complex and ambiguous situations.

The transcendental experience was not found to be a typical occurrence for jazz musicians or jazz leaders. The unique skill set of the jazz leader includes, however, an ability to apply aspects of the transcendental experience to their practice as leaders. The participants in this study described how they relied upon being able to listen to others and respond appropriately. They also described a unique practice of making decisions in the moment that forced them into a type of temporary transcendental state. The jazz leaders' unique skill was the ability to call upon all of their other skills—applying knowledge, fostering inclusion, and communicating with others for a uniquely effective result.

It would be simple to conclude that a jazz leader is someone who is able to improvise in their leadership role just as a musician improvises while performing. That conclusion would lack the richness that would help others understand how aspects of the participants experience could inform our understanding of leadership. The jazz leader uses practices that have been described by other writers such as Wheatley (1999), Birnbaum (1988), and Helgesen (1995) as being effective, but does so in a unique way. Based on their experiences as musicians, the participants in this study demonstrated a

view that leadership is not possible without inclusion, communication, and the application of knowledge to truly understand it. They viewed their roles as academic leaders in the same light as their role as bandleaders. The results of this study show that it is the combination of their unique skills and perspective that enable them to be successful.

EPILOGUE

Limitations

The results of this study uncovered a unique view of leadership that may have an application to a wider audience. That is not to say that the study was without limitations. It could be possible that attempting to resolve these limitations might produce more detailed or reliable results. This section will describe the limitations to the study and suggest potential resolutions.

The data gathered from the participants may lack a level of validity. Although the study sought to understand their experiences, they were encouraged to speak about them without qualifying their perspective. It was assumed that they were both effective leaders and competent improvisers. Care was taken to select participants who had studied music at institutions with programs recognized for the high quality of their jazz studies programs. Consideration was also given to select participants based on longevity and breadth of their experiences in academic leadership. These two factors give some, but not unequivocal support to the assertion that the participants' experiences were valid based on their success as musicians and leaders.

Correcting this limitation would not be difficult, but would be time consuming. Qualifying them as musicians could be accomplished by gathering recordings, interviewing others who were familiar with their performance from experience, and/or gathering data from awards or recognitions. Measuring their success as leaders might also include interviewing faculty and staff at their current institution, and/or by directly observing their interactions with faculty and staff. All of these solutions would require more time and expense than was possible during this study.

Analysis

In addition to relying on the self reported skills of the participants, the process of analysis represented a significant challenge. The methodology inherent in conducting a phenomenological study is comprehensive and may have obscured the true meaning of the experience. A future study conducted without such limitations might produce additional results.

Conducting open ended interviews and open coding of the transcripts generated a tremendous amount of data. The magnitude of data alone made the process of finding meaning within the codes difficult. In the end, I chose to eliminate data that did not have what I referred to as a blending of experiences between leadership and music. Although this produced viable relationships within the remaining codes, there was no negative case analysis. More time and further analysis could result in additional results.

The difficulty of finding meaning within the codes was a significant challenge. In the process a considerable amount of data was eliminated. This was necessary to demonstrate the hierarchy of codes, super ordinate codes, and themes but may have eliminated a part of the experience. A future study without this requirement might uncover further information.

Participant Observer Status

In addition to the challenge of analyzing the data, I accepted a new position at a different institution during the analysis. This move represented a significant personal change that altered my perspective. I left a faculty position teaching music and accepted another position as an administrator. In a sense, my new experiences in this position

altered my perception of the data and I began to understand the participants' experiences in a more personal way. I felt that my experiences helped me to better understand the meaning of what they described, but also helped me to envision the potential benefit of building on this study.

A future study might include not just the Jazz Leader's perspective, but those of the "Jazz Followers" as well. The concept could be expanded to include those who might be considered metaphorically as an audience—such as students or community members. Possibly conducted as a case study of a successful program or institution, another study might examine the success and limitations of leading, being led, and resulting functionality of an academic program from the students' perspective of jazz leadership. Such a study might require longitudinal data. Blending interview data with student success rates might also produce results that could better inform our understanding of this unique approach.

Such a study could deepen the understanding of the metaphor to inform how jazz practices could be useful for all types of leaders. This study demonstrated that the process used by jazz musicians could be useful in academic leadership. Those with the unique skills used in improvisation might be uniquely qualified as effective academic leaders. With more data and a more in depth analysis, the process of how anyone could adapt these skills might become clearer. A future study could include the perspective of the followers as well as those of the leader. The result might provide a better prescriptive roadmap for becoming a jazz leader or jazz follower.

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Appendix A: Participant Profile Sheet

Participant Qualifications

Jazz Background

1. As a jazz musician, would you consider yourself to be an improviser?
 - a. Yes
 - b. No
2. Have you performed primarily as a leader or a sideman in a small group in which the ensemble primarily improvised?
 - a. Leader
 - b. Sideman
 - c. Neither
3. Have you had experiences during improvisation in which an ensemble produced an effective collaborative performance by collectively improvising?
 - a. Yes
 - b. No
4. What is your instrumental specialty?
 - a. Horn player
 - b. Rhythm section
 - c. Vocalist
5. How would you describe your musical career thus far?
 - a. Performer/educator
 - b. performer with some recording credits
 - c. performer with extensive recording credits/high visibility performances

Academic Leadership Experiences

6. Does at least 50% of your current position involve leading faculty and staff?
 - a. Yes
 - b. No
7. Are you responsible for budget supervision for your academic area?
 - a. Yes
 - b. No
8. Do you have the authority or are required to make recommendations for personnel decisions?
 - a. Yes
 - b. No
9. At what type of institution have you served in a leadership position?
 - a. Large research university
 - b. Regional/land grant university
 - c. Liberal Arts College
 - d. Community College
10. In what position have you served?
 - a. Department/Area Chair
 - b. Division Chair/Dean
 - c. Dean
 - d. Vice President
 - e. President

Study Participation

1. Would you be willing to share your leadership experiences in an open-ended interview either by telephone or in person?
 - a. *If yes, please provide contact information* _____

2. Could you suggest other individuals with experience in jazz and higher education leadership who might be willing to participate?
 - a. _____

Appendix B: Interview Guide

Tell me about yourself

Review of biographical data

Tell me about your experiences as a jazz musician.

Tacit knowledge

- *Can you describe your experiences learning scales, chords, patterns, and transcriptions when you were first exposed to improvisation?*
- *How do you feel about your current level of improvisational tacit knowledge?*
- *Do you feel that you have any particular strengths or weaknesses?*

Inclusion and teamwork

- *Do you recall a time when someone served as a mentor for you?*
- *Can you recall a specific time that you were invited to sit in, maybe at a jam session?*

Communication and ambiguity

- *What do you listen for when you improvise?*
- *Can you describe any anxiety you might feel about improvising? On a tune you are unfamiliar with? With musicians you don't know well?*

Transcendental performance

- *Tell me about an experience when great music "just came out" during improvisation.*
- *What did that feel like? Have you been able to repeat that experience?*

Tell me about your experiences in academic leadership.

Can you describe how much of your role as a leader follows carefully planned patterns of interactions?

- *Can you describe a time when you might have taken an improvisatory approach to solving a problem.*
- *Can you think of a situation where your constituents seemed to anticipate your intentions with little guidance?*
- *Do you remember working with any group of individuals to whom you could present ideas that were not fully developed?*
- *What examples might one of your constituents provide to describe you as hands on/off?*

Tell me about the interpersonal interactions among groups of people whom you have led.

- *Do you encourage your constituents to actively participate in decision making? Can you give an example of techniques you have used to encourage them?*
- *Do you remember a time when a group you were leading was stuck in a "rut"? How did you get them out?*

- *Do you remember a time when a group you were leading was “on the same page”?*

How do you envision your role as a leader?

- *How did you come to be in a position of leadership?*
- *Has there been a time when you encouraged someone else to take the lead?*
- *Give me an example of how much (little) direction the people whom you work with need.*
- *Can you give me an example of a situation in which you have been perceived as either erratic or innovative?*
- *Do you feel that you have any particular strengths or weaknesses?*

How do you deal with problems/challenges when you don't have all the facts? Is this common?

- *What has your leadership approach been during uncertain times?*
- *Talk about a time when you have had to abort a project.*
- *How do you focus people to solve an ambiguous problem?*

Do you see any relationship between your skills as a leader and those as an improviser?

- *Can you give an example of how your perspective differs from other leaders?*
- *Can you illustrate how improvisation might have prepared you to be a leader?*
- *Can/do/should leaders be able to improvise?*

Is there anything else you would like to add?

Appendix C: E-mail Recruitment of Participants

TO: Insert Name
Subject: Jazz Musicians as Academic Leaders

Dear Name,

Will you please consider helping me in a research project that will examine the perspectives of jazz musicians who have become academic leaders? I am a doctoral student in the Community College Leadership Program at Colorado State University, and believe I have identified a potential relationship between the skills and perspectives of improvising jazz musicians with those described as necessary for academic leadership. As a fellow jazz musician, I would like to give you an opportunity to reflect on your experiences as an improviser and a leader in an interview that will last approximately 60 minutes. I will be sending you a letter with more details about my study and your role as a potential participant. Because the potential participant pool for this study is very limited, I hope you will consider sharing your experiences as a “Jazz Leader” and/or suggesting other potential participants. If you have any questions or would like to participate, please contact me by responding to this email rkleinschmidt@caspercollege.edu or calling (307) 268-2246.

Sincerely,
Bob Kleinschmidt

Appendix D: Letter Invitation to Participate in a Research Study

This letter will be on Colorado State University School of Education's letterhead.

I recently contacted you via e-mail regarding my dissertation research on the perspectives of jazz musicians in their roles as academic leaders. You have been identified as a potential participant. If you decide to participate, I would like to interview you in person or via telephone at an agreed upon time. The total interview will take approximately 60 minutes and will provide you an opportunity to share your experiences. You will be given the opportunity to review a transcript of the interview for clarifications. This transcript will be sent to you electronically or via mail.

The questions asked will focus on your leadership experiences in higher education against the backdrop of your experiences as a jazz musician who is comfortable with improvisation. Other questions focus on your experiences as a jazz musician and any relationships you may see between the two environments. I am including a copy of the participant profile sheet and the interview guide for your perusal. If you decide to participate, you will not be required to answer questions you do not want to on the profile sheet or during the interview. I will not use your name, your institution's name, or your community's name in my dissertation.

The benefits of your participation are that you will be given the opportunity to reflect on your experiences as a musician and as an academic leader and to contribute to the growing knowledge base about leadership within institutions of higher education.

If you decide to participate, you may withdraw from the study at anytime. If after reading this letter and the enclosed profile and interview guide, please let me know if you decide to participate by e-mail rkleinschmidt@caspercollege.edu or phone (307) 268-2246. If I do not hear from you, I will contact you for your decision within two weeks.

I hope you will consider participating in my study. Please let me know if you have any questions. Thank you for your time and assistance on this project.

Sincerely,

Bob Kleinschmidt

Appendix E: Participant Consent Form

Consent to Participate in a Research Study Colorado State University

Title Of Study: Jazz Musicians as Academic Leaders: Improvisation in Higher Education

You are invited to be in a research study of jazz musicians who have become academic leaders and their unique perspective. You were invited to participate because you are a jazz musician with improvisation skills, and have served or are serving in a leadership role at an institution of higher education. I ask that you read this form and ask any questions you may have before agreeing to participate in this study.

If you agree to be in this study, I, Bob Kleinschmidt, the researcher, will ask you to do the following:

Complete a brief participant profile sheet

Participate in one 60 minute interview in person or via telephone

Review the transcript of the interview for additions, deletions, or corrections

The records for this study will be confidential. Any published report will not include identifying information for any participant, institution, or community. Interview tapes will be erased after they are transcribed. Your name and profile sheet will be kept separate from your research records, and these two things will be stored in different places under lock and key. Only the researcher will have access to the records. An electronic transcript of the interview will be sent to you for review at an e-mail address of your choice or via mail if you choose.

It is not possible to identify all potential risks in research procedures, but the researcher has taken reasonable safeguards to minimize any known and potential, but unknown, risks.

The benefits of your participation are that you will be given the opportunity to reflect on your experiences as a musician and an academic leader and to contribute to the growing knowledge base about the leadership of higher education.

If you decide to participate, you may withdraw from the study at any time.

The Colorado Governmental Immunity Act determines and may limit Colorado State University's legal responsibility if an injury happens because of this study. Claims against the University must be filed within 180 days of the injury.

Page 1 of 2 Participant's Initials _____ Date _____

You may ask any questions now or in the future by contacting me, Bob Kleinschmidt, at (307) 268-2246 or rkleinschmidt@caspercollege.edu

If you have any questions or concerns about this study that you would like to address with someone other than the researcher, contact my faculty advisor and principal investigator, Dr. William Timpson, at (970) 491-6826 or timpson@cahs.colostate.edu or Janell Barker, Human Research Administrator at (970) 491-7630.

You will be given a copy of this form for your records.

Statement of Consent:

Your signature acknowledges that you have read the information stated above and willingly sign this consent form. Your signature also acknowledges that you have received, on the date signed, a copy of this document containing two pages.

Signature of Participant _____ Date _____

Signature of Investigator _____ Date _____

Page 2 of 2 Participant's Initials _____ Date _____

Appendix F: Data Integration

Master Theme	Participant		
Theme		page/line	Quote
Tacit Knowledge			
Absorbing patterns	#3 Dan	p2, l32-33	I realized very quickly when I first took jazz improvisation as a class that I also knew all the modes because they're all the same.
Absorbing tacit knowledge	#4 Raymond	p3, l18-19	it wasn't just about writing the notes down, it was really about trying to articulate and discover why did those notes work That was a good stretch for me too, and also required me to transcribe and arrange a lot of different kinds of tunes
Amassing knowledge	#3 Dan	p4, l3-4	I really did a lot of wood shedding at that point
Amassing tacit knowledge	#5 Stan	p1, l37	there's so many books now since I...It would be fun just to sit down and...kind of internalized some of the concepts and ways of thinking if you stick the changes in front of me, even if I've never played the tune before, I'm fine. I'm a terrific change reader. Because again I've developed the intellectual side of learning how to improvise.
Amassing tacit knowledge	#5 Stan	p3, l26-29	The 10,000 hours that lead up to that, it suddenly becomes—you just play. (Laugh) and it works.
Applying tacit knowledge	#4 Raymond	p6, l27-29	I met with students. Because we first and foremost here to serve students, and I wanted to get a sense of where there students want. The students want the training. That's easy for us to do, that's not a problem that just figuring a way to schedule the stuff, to fund it, fund it with the instruction.
Applying tacit knowledge	#4 Raymond	p7, l32-33	Somebody throws Giant Steps at you (laughing), you gotta analyze it...So you have to analyze what the problem is before you can think of how to solve it, and I think that there's a parallel there probably between...the two skill sets.
Acquiring tacit knowledge	#4 Raymond	p10, l11-12	there has to be some steps to get through this so I find myself sometimes, if it's a collective bargaining agreement with some
Acquiring tacit knowledge	#4 Raymond	p10, l31-33	
Aquiring tacit knowledge	#4 Raymond	p11, l2-7	
Attention to detail	#1 Ben	p11, l34-37	

			musicians or whatever, let's step through this process and make sure that we have got all of our stuff covered.
Background	#1 Ben	p12, l10-11	expecting an outcome before process is essentially the same as some guy getting up and jiving on a tune that he doesn't know the changes
Background	#1 Ben	p14, l22-26	There is nothing that seems to bother me more than an improviser that is bullshitting when they play. And that's just me. I just...some young guy who is trying to pretend they understand free form improvisation when I'm not at all certain that they have any command over their instrument.
Best Product	#5 Stan	p6, l15-17	we're always looking to put out the best product as possible and trying to tweak the curricula to really prepare students well for the market that's out there.
Collaborative Learning	#2 John	p4, l16-17	...we were on a tune learning mission, to see how many tunes we can learn while we were there.
Creativity	#5 Stan	p9, l5-6	I think they are creative in their thinking, open to new ideas, and not so stuck in the status quo.
Creativity	#5 Stan	P12, l1	even within the budget that we had, we did some creative things
Deal	#3 Dan	p3, l17-18	And I remember being in a jazz band and solos being passed my way and just having to deal with it.
Deal	#3 Dan	p7, l11-13	Sometimes other things that are further down the list become sort of more urgent for one reason or another and I just have to deal with that.
Dedication	#2 John	p14, l24-26	...jazz musicians will put up with just about anything. I mean, we've seen jazz musicians give up any semblance of a normal life to play this music.
Desire to play	#5 Stan	p1, l21-22	But I always had a hankering to play organ, like in church.
Diversity	#5 Stan	p1, l23-24	for my undergraduate—time studying organ and voice, little string bass.
Diversity	#5 Stan	p2, l28-29	I played in Gene's band and sang in a vocal jazz group, actually.
Diversity	#5 Stan	p10, l32-34	he plays in a bluegrass band now, played in various sundry rock bands, he's written—been commissioned to write wind symphonies. He's written jazz charts. He's self taught
Diversity of perspective	#4 Raymond	p4, l6-7	so we have this broad view of music and the value of examining music from all those different lenses.

Diversity of perspective	#4 Raymond	p4, l19-20	We have a view of what makes a music program tick, because we've had to do it all, in some way.
Diversity of perspective	#4 Raymond	p14, l5-7	I always loved—and still do, rehearsing a band, shaping a band, developing a performance identity on a jazz chart that'd make us play that piece of music differently
DNA	#1 Ben	p11, l10-12	if you are in an institution that is 160 years old, and you have seen reasonable success over the last 30-40 years, how can you really completely take the mission or the vision of that institution left?
Evolution	#3 Dan	p5, l15-16	I constantly have tried different things and sloughed off some things and I guess in a way I'm not doing—for example, any of the things that I was doing when I first started teaching.
Evolution	#1 Ben	p5, l1-2	So we have to be very very careful to allow ourselves to continue to evolve as leaders and as musicians and as educators.
Experience	#3 Dan	p1, l11-12	I was the assistant director of the school of music there, the Lamont School of Music. I can tell you I was way too young to be doing that.
Experiences	#3 Dan	p5, l20-22	as I look at it where I am now it's all part of why I'm able to be successful where I am because I've had all those different experiences.
Flexibility-holistic	#4 Raymond	p4, l1-6	if you look at the history of the evolution of the jazz teacher, we're the most holistic individuals on a music faculty... One faculty member, so we taught jazz history, we taught jazz theory, we taught jazz improvisation, we ran ensembles, we taught jazz arranging, its everything.
Gathering Tacit Knowledge	#3 Dan	p14, l12-14	You just kind of take what you can from that—little pieces of it and in the end it's all just background material and you're just operating as a human being trying to do the best you can.
Getting it together	#2 John	p2, l19-27	..I started teaching at the Jamie Aebersold Summer Jazz Workshop...David Baker's advanced improv class... I got a lot of my theoretical concepts together
Goal	#1 Ben	p11, l7-8	I think it's about understanding outcomes. What's the point of this?
Goal	#1 Ben	p11, l21-22	What are we trying to do here? I guess to be blunt about it, it's the leadership of the discussion, looking at what you're expecting in terms of your outcomes.

Having a plan	#1 Ben	p10, l30-32	The foundational, the processes, and the leadership by...whether it's the university participants themselves or the leadership team, they are not acutely aware enough of how they are going to have to lead the group through.
Holistic	#4 Raymond	p1, l29-35	people who play jazz and are into that style tended to be more holistic musicians. And what I mean by that is that they understand theoretically more of what they are playing.
Honesty	#1 Ben	p2, l23-25	the person who understands business and the economy and that sort of thing, is also—if they're honest, they're also going to look internally at their own department,
Improvisation	#2 John	p7, l12-14	...well when you're putting together curriculum...schedules, or a teacher leaves halfway through the semester, or a student...complains...
Improvisation	#2 John	p8, l9-11	...(a jazz musician) has prepared so that they have the freedom to do what's necessary on the spur of the moment.
Improvisation	#2 John	p8, l17-18	There's new things that come up every day (administration)--you get everything as planned as you possibly can. But then you need to improvise, every single day of the job
Improvisation	#2 John	p10, l33-34	(strengths) being able to listen, being able to react when somebody comes up with something that's very different than what you'd expect...
Improvisation	#2 John	p11, l7-8	...you just have to be ready to react and accepting and that's what Miles did. Miles made...as a leader--made me sound better
Improvisation	#2 John	p16, l26-30	...as jazz gets more accepted in academia...as you have younger and younger deans ...they have more of this...that improvisation is a true art
Improvisation	#2 John	p17, l16-25	...transcriptions of Bill Evans solo piano playing...he's (classical musician) just saying "this is brilliant"...I said "This was completely improvised". He started to backtrack
Improvisation	#2 John	p17, l29-30	So he had a prejudice there (against improvisation) that was indoctrinated in him...coming up as a classical pianist.
Interests	#3 Dan	p2, l1-3	And so this came available and so now I'm director of the school of music, and that fits me just great.

Knowing and forgetting Knowledge	#4 Raymond #5 Stan	p8, l12-14 p1, l 27	You listen to Sonny Stitt, you listen to any of those great players, and you start to hear the same patterns. You hear the same phrases; they string them together as we string a language together in different ways. really didn't know what we were doing as far as improv I could have done just fine. I think she was more prepared, more ready for this sort of thing than I was... she had a better sense of
Knowledge	#5 Stan	p10, l12-14	administrative structure I mean, nobody is going to accuse me of being part of the intelligencia. I don't feel I have a...there are people, other people on our faculty that are much smarter than I am.
Knowledge	#5 Stan	p12, l5-6	Well we'll get people together and we'll meticulously go through every...ok let's go back to the beginning and how did we get to be, how did this thing come to be?
Knowledge	#5 Stan	p13, l8-9	playing outside of the changes—I had almost no experience...yeah that was a little intimidating.
Lacking Knowledge	#5 Stan	p5, l1-4	
Language	#3 Dan	p6, l21-23	you hear them playing the same licks from night to night and they're just playing...fitting in their language to the chord progression basically. I always thought then that I could be chair of this department. I could do that.
Leadership	#5 Stan	p9, l34	The, you know...a jazz band leader is...that is leadership...Miles Davis leading his own group where he went—they followed.
Leadership Leadership	#5 Stan #5 Stan	p14, l19-20 p14, l30-31	no I can't see any major differences between my dean and myself. (I) held high personal standards for his students and himself and could walk the walk, could play classical music and could also play jazz and actually upheld the same values and standards as a jazz person as I did as a classical person.
Leadership diversity	#4 Raymond	p13, l30-32	What's going to make us rise above the pack in ways that someone else just simply won't be able to do, because they've got a different kind of faculty, a different kind of students, they different kind of facilities, different kind of mindset about curriculum, you know?
Leadership diversity	#4 Raymond	p14, l19-22	

Leadership diversity	#4 Raymond	p15, l22-23	Duke Ellington wrote for very specific individuals in his band. They had very unique special voices or skill sets or sounds that they brought to the mix.
Learning	#2 John	p8, l11-13	You have to get yourself prepared, you have to learn everything you need to learn. You need to learn the nomenclature, the lay of the land... Academic folks... I find to be some of the most narrow folks I've encountered...they're not linear thinking people at all.
Linear Thinking	#1 Ben	p9, l37-39	There are times when you just have to make decisions.
Making decisions	#5 Stan	p6, l33	that you are not comfortable with necessarily, but they interest you and you're willing to go somewhere that is not obvious.
Obvious	#3 Dan	p5, l12-14	maybe a guy who wasn't a very good reader? Right, right. And maybe not even tremendous verbal skills, or great writing skills
Old school jazzier	#4 Raymond	p14, l1	I really just relearned a lot of pianistic things...scales, patterns and yada, yada, yada. I really worked ii-V-I's
Patterns	#5 Stan	p2, l1-2	One of the things that I would do is run constant eighth notes. I would always; I just was constantly going to make the adjustment between the different chord changes. And that was a good exercise for me.
Patterns	#5 Stan	p3, l11-13	I find myself trying to find familiar patterns you know ii-V-I's—that kind of thing, and fit those together as quickly as possible.
Paying Dues	#3 Dan	p6, l4-5	And there were times in Miami that I was playing 300 dates a year.
Paying Dues	#2 John	p4, l21	I mean I always had a band together when I was in high school. We would play dances, weddings and stuff like that.
Playing	#5 Stan	p1, l24-26	I did a lot of playing then down at Ball state, I was working on my master's degree. And then I continued to play then when I started working at UNC
Playing	#5 Stan	p2, l11-12	So I kind of took his chair. It was great, I did a lot of gigging
Playing	#5 Stan	p2, l18-19	So in that context, that's the first place I started having to stand up and just play on tunes, sometimes not really knowing the tunes and sometimes knowing the tunes.
Playing	#3 Dan	p3, l35-37	And then later I had one of those Chicago/Blood Sweat and Tears clone bands and I had a lot of opportunities to play on tunes on those gigs
Playing	#3 Dan	p4, l1-3	

Playing	#1 Ben	p1, l17-18	I was doing a lot of playing in the mid-west immediately; I started performing professionally when I was about 14, and I had a...
Playing	#1 Ben	p3, l17-18	was in a jazz trio playing gigs in bars
Playing/Working	#5 Stan	p1, l30-31	I worked a lot when I was in college with that band. but I think that the musician in you sort of brings you to the point where you want these to be an outcome
Practicality	#1 Ben	p12, l8-9	I guess in the past leadership from people who were like music academics. Musicologists, ethnomusicologists, people like that, I had some leadership skills...I did not get chosen...She was ready; I don't think I was quite ready anyway.
Practicality and application of music	#4 Raymond	p13, l2-3	You have to be in an environment that encourages risk taking and experimentation, finding your voice and literally making mistakes long the way.
Ready for leadership	#5 Stan	p10, l1-5	You know some that work, but you some don't, or they're untried... there's a certain element of risk-taking and I think to be an improviser that keeps growing... You're taking a new risk.
Risk taking	#4 Raymond	p5, l10-11	I think as an academic leader, you do the same thing. Well, I know these solutions to these problems have worked for me or other people, but this is a slightly different circumstance. So there may be some risk involved in figuring out how to negotiate this or that
Risk taking	#4 Raymond	p8, l33-34	I think school sometimes can be very stifling...it's a fine line we tread between developing skills...but at the same time, not stifling the development of a unique and creative personal voice.
Risk taking	#4 Raymond	p9, l4-6	...when I really had to play changes, I was nowhere and so I decided to go to school
School	#4 Raymond	p5, l1-4	because they had gone to school (older musicians he respected)
School	#2 John	p1, l16	...I started off strictly as a player, but then I went to school
School	#2 John	p1, l17	I started out as an ear player playing commercial music, and then I went to school.
School	#2 John	p1, l18	...musicians would be fellow students or were in school, and I was in school. You know, schooled players that knew the repertoire...
School	#2 John	p2, l16-17	
School	#2 John	p4, l30	

School	#2 John	p6, l6-7	...I would like to be able to play more from that place (transcendental). I have a PhD, I've gone to school all my life, and I teach all the time...
School	#5 Stan	p2, l6-7	I went to Ball State for my master's degree I did get hooked up with the jazz program. I took a jazz improvisation class and pretty soon after that I took a jazz arranging class. That kind of changed my whole point of view and understanding of things.
School	#3 Dan	p3, l1-3	
School	#1 Ben	p1, l14-15	All of us were in school at the same time at that place. in an academic setting because we feel like we have to ...make sure we have exit skills...It's hard to do that, and make sure at the same time you don't squelch creativity.
School v. street	#4 Raymond	p5, l22-25	an old company who was very trapped in their old ways—sort of siloed structure and so on. And they were trying to look for solutions with some of their senior management of how to think about their business and the way they managed their people
Siloed structure	#4 Raymond	p18, l22-24	if someone comes to you and says, "You are clearly the most intelligent person I've ever met". I'm not sure whether in a leadership role that is a compliment.
Smart v. caring	#1 Ben	p15, l13-15	
Street	#2 John	p4, l33	...you have to have a combination of school and the street But I think the drum circle is a pathway to jazz and jazz improvisation in the sense that it provides a combination of structure and creativity and I think that that is maybe from the leadership standpoint...in leadership you've got to have a structure, you've got to have a foundation.
Structure and creativity	#1 Ben	p16, l11-15	I essentially had to choose between a playing gig in Columbus and—which I thought would turn into a teaching gig, I always had those interests
Teaching	#1 Ben	p1, l22-23	
The street	#4 Raymond	p4, l26-31	I had my own jazz quartet in upstate New York. I just did a lot of playing... unsupervised by faculty. It was a very formative time for me. I think that anyone that comes into a spot hell-bent on being the leader, you could suss those guys out immediately. And typically they're doing things that aren't real.
Through the ranks	#1 Ben	p12, l22-24	

Unifying Goal	#1 Ben	p10, l5-6	To me it's looking, at least from the academic side, looking at what's the greatest benefit for the students. To me that's the bottom line.
Uniqueness	#4 Raymond	p14, l15-17	I want to find something that I can do with that band and that piece to make it mine. There's, ours, so it's got that unique DNA that can't be mistaken for anybody else's band.
Up through the ranks	#3 Dan	p1, l16-17	I took a step back to get five steps forward. By going to California I went back to being an untenured assistant professor and worked my way through there until I was a full professor, and then became chair there.
using tacit knowledge	#3 Dan	p14, l14-16	And so if you have enough experience and a certain amount of knowledge about how people work, and how to get people to respond in a way you would like for them to respond then you can have some success.
Visionary	#1 Ben	p12, l34-35	I mean I think that my strength is...probably my greatest strength in this stuff is to be kind of thinking broadly, and long term, and visionary.
Visionary	#1 Ben	p13, l16-20	in terms of the visionary thing about "we need to expand the organization and we need to expand programmatically, we need to go more into education because that's going to be where the support is going to lie for the organization". That's the kind of strengths that I've got.
Willing to try	#3 Dan	p5, l4-7	you have the right amount of naiveté it really is a good thing because you're willing to try things that people who are uptight about it already won't.
Willing to try	#3 Dan	p15, l28-29	if you're a creative person it can take you somewhere other than the most logical place.
Wired for leadership	#3 Dan	p11, l23-25	In the end I said, "Well, it's clear that I'm a leader." I'd been a leader since I was ten. I was the senior patrol leader in boy scouts, you know—geese! (Laughing) I mean, it started that early.
Wired for leadership	#1 Ben	p12, l26-28	You have a certain skill set that makes you more, maybe amenable to this than someone else, more prepared than somebody else.
Work Ethic	#3 Dan	p3, l19	it was way over my head and so I had to really work at it.
Work Ethic	#1 Ben	p4, l15-16	so this guy's work ethic appealed to me a great deal.

Inclusion and Teamwork

A voice	#4 Raymond	p13, l18-20	I think one value is that people had a voice. That the faculty had a voice, and could make a contribution and that there needed to be a climate that encouraged openness and conversation and transparency.
Advisors	#5 Stan	p6, l23-24	I'll get a lot of input from, we call it the music management council that I...it's all the chairs of the areas.
Advisors	#5 Stan	p11, l16-18	I like to hear what they say about things because oftentimes they have a perspective that's very good. We need to take to heart, you know.
Being open	#3 Dan	p8, l15-17	And then some other things came up along the way, so it's just a matter of opening up and letting people express themselves sometimes.
Bringing out the best in people	#4 Raymond	p15, l2-4	you can find ways that...the faculty offer something that they don't even realize they offer. That they haven't thought about. So again, looking for creative ways to bring people together to solve problems.
Buy in	#3 Dan	p9, l28-30	about the time I left as chair I might have had two or three on that full time faculty of twenty five that just didn't buy into where I was. But most of us were very much on the same page
Camaraderie	#3 Dan	p10, l24-28	everybody there appreciated what the other people were doing...there was a real great camaraderie there and it was the most positive beginning I've ever seen at a place I just went to
Collaboration	#5 Stan	p6, l31-32	I think one of the strengths that I have is to, as a leader is to, is to allow those around me to you know, to help solve problems.
Collaboration	#5 Stan	p12, l32-35	And there's a real communication problem there, and my dean and I and the dean of the school of education, under the college of professional studies have really worked to try to get all the facts and get people together and talking about stuff.
Collaboration	#5 Stan	p13, l13-14	I think getting people together and meeting is important. I know, I realize...and that's sometimes it's a fine line between really thinking you need to meet and just meeting for meeting's sake.
Collaboration is messy	#4 Raymond	p11, l27-33	It's not without problems, but they've recognized the value and the benefit of it and the return...that's outweighed the negatives of figuring out "oh how the hell are we going to rehearse this, cause our schedules

			are different"...They bitch about it...but somehow they get beyond that because they've found great joy and value in doing it.
Collaborative Environment	#3 Dan	p9, l12-13	And so I just think it's creating an environment where people feel free to express what their thinking
Collaborative Environment	#3 Dan	p9, l24-26	What I did when I became chair there—consciously tried to create an environment where we could operate in a respectful way with one another, and talk about our differences.
Collaborative leadership	#4 Raymond	p16, l25-27	Now the other way to do it is you simply write a chart, you know, and then you get the band, but then you gotta get the right players otherwise the chart doesn't sound right.
Collaborative leadership	#4 Raymond	p16, l33-35	as a dean, you already have the players in place...Ray: that's right, so I gotta listen to them, but then I've got to shape my plans that fit the strengths of the players, of the faculty.
Community	#3 Dan	p11, l5-6	It's really about building a community. A good community supports one another when times are rough and even when times are great.
Connecting	#1 Ben	p3, l21-22	Number one that fundamental melodic connection was a key to...fundamental melodic basis was a key to connecting with an audience.
Connecting	#1 Ben	p3, l26-30	If you can connect with people from the performance standpoint in through a theme, from the community standpoint through a story, through the educational standpoint through some sort of a fundamental connection with a culture...If you can make those connections on a basic level, you can get away with a lot, creatively, okay?
Connection	#1 Ben	p4, l6-7	there's a melodic connection that this guy's playing that people attached to. I noticed that really early on.
Connection	#1 Ben	p4, l18-19	processes and decision making and things that just are made purely through an academic process without practicality or connection just, they have a hard time resonating with me.
Connection	#1 Ben	p6, l1-2	I think about basically connecting at whatever level and whatever time is necessary.

Cool	#2 John	p13, l26-27	...these things happen, give us some time. Everything's going to be cool. We're gonna...put together a new class.
Cultivate	#5 Stan	p11, l26-28	20% of the people do 80% of the work...those are the people that you really need to spend the most time with and cultivate
Deal	#2 John	p11,l17-18	You find this everywhere (unreasonable people) , and you just have to deal the best you can.
Deal	#2 John	p12, l27-33	It was too late to salvage them, but we put the word out. We formed another group...we had obligations...we pulled it together...and put a good face on the institute...now that's ancient history. ...the drummer had a falling out...He walked out without any notice...you play the first set without any drums...You make it good...you get it covered...and you don't panic...that fist set without drums sounded great!
Deal	#2 John	p13, l9-13	...those (academic leaders) with a jazz background are far more like me...because...they're more successful in dealing with people
Deal	#2 John	p15, l8	They (jazz musicians) just agree to disagree.
Delegating	#3 Dan	p7, l26-27	It's taken a lot of the work off of me for that because they've taken on more responsibility to take care of that.
Democracy	#2 John	p14, l9-10	We live in a democratic society and you need to run your music school democratically.
Democracy	#2 John	p16, l17-18	...the philosophy of the jazz musician in general is very conducive to democratic living.
Democracy	#2 John	p16, l20-22	And a music school...has to have that philosophy...because of of the individual freedom...you can't be a conductor and tell them how to play I think that if society could work as well as a jazz combo, we wouldn't have any problems because its individual freedom, but with
Democracy	#2 John	p19, l17-18	responsibility to the group.
Dialog	#5 Stan	p8, l27-28	They were involved in that process and we talked quite a bit and then ultimately I made the decision.
Empowered	#3 Dan	p7, l32-33	So they've become more willing to address some of these kinds of problems.

Empowering others	#3 Dan	p7, l11-12	I've tried to empower faculty to take care of their own problems, ...as a bassist, your job is to make everyone else in the band sound better.
Enabling	#2 John	p7, l21-22	...that's the way it is with the dean...If his or her act isn't together (able to support people) the whole department suffers
Enabling	#2 John	p8, l1-2	A leader encourages and inspires, and listens and hopefully gets the desired result...
Enabling	#2 John	p9, l17-19	...he (Miles as a leader) adjusted as well as my adjusting to him...if you lead a department ...that way, I believe it's going to make for happier and more fulfilled faculty...they're going to do better work.
Enabling	#2 John	p11, l9-12	the strength I have is I like to try to find really good folks, and let them do their jobs.
Enabling people	#1 Ben	p13, l21-22	approximately 15-20 faculty will be responsible for one day. Coming in and presenting case studies—if you will with those students in the class to get them to think about their own careers.
Encouraging others	#4 Raymond	p15, l17-19	I just couldn't do it justice, the big band—I wanted to give that up so I convinced Randy to do it. He's just done a fabulous job with it. So I gave up the big band.
Encouraging others	#5 Stan	p10, l19-21	he's so creative and...I made him chair of music industry studies.
Encouraging others	#5 Stan	p11, l3-4	I don't have to be the leader on everything, that's for sure. It's just too much to do.
Encouraging others	#3 Dan	p12, l6-7	Perhaps the best leader in jazz history was Miles Davis because...his sidemen...went on to be leaders themselves
Ensemble leadership	#2 John	p6, l30-32	You have to be able to improvise...think on your feet...individual freedom, but with responsibility to the group...definition of a jazz combo
Ensemble leadership	#2 John	p7, l1-6	...that's a music department at a University. Individual freedom, but with responsibility to the group. And so a leader...has to encourage that.
Ensemble leadership	#2 John	p7, l7-9	First, I tried to explain, this is the reason we just can't... we can't really justify doing this anymore.
Explaining	#5 Stan	p7, l37-38	

Facilitate	#2 John	p11, 19-21	...a bandleader is a facilitator of great music. His or her job is...to facilitate a good outcome...everything from picking tunes to booking gigs, to making sure people have nice hotel room...
Fairness	#5 Stan	p11, 33-34	I think a strength that I have is that I have made it a point to try to be fair to everybody
Fostering Ownership	#3 Dan	p12, 13-4	I want the area heads in this school of music, for example to be leaders the assistant professors feel comfortable enough that they'll come in here and tell me exactly what they think about a given subject.
Genuine dialog	#3 Dan	p9, 110-11	when I first went there that was a really painful place to work, there was a lot of screaming at each other in faculty meetings and I'd never really witnessed that
Genuine dialog	#3 Dan	p9, 138-39	we had reached a point where we all pretty much liked each other...and we were able to have a conversation and come to some decisions.
Genuine dialog	#3 Dan	p10, 113-15	if you don't have everyone engaged and you know...a majority has bought into what you're talking about and trying to achieve, then you could easily end up at the end of the process with nothing
Getting Buy-in	#3 Dan	p8, 129-31	It was getting people to talk about the problems, address the problems collectively to come up with collective solutions, and even understand what the problems were.
Getting people to talk	#4 Raymond	p10, 138-40	we were all over the map as far as understanding what we should do as a group and where we should go.
Group focus (lack)	#3 Dan	p9, 120-22	was I went on the road with Lionel Hampton for about three or four months, when I was actually quite young. 1969... and I was surrounded with some great players.
Inclusion	#4 Raymond	p6, 11-3	I kind of look at a faculty sort of that way. They all bring something to the table, what is that? And how can we take advantage of it? And make them realize that they have that—that they didn't even think about.
Inclusion	#4 Raymond	p15, 128-30	I really got hooked up with some jazz players back in Ft. Wayne, Indiana
Inclusion	#5 Stan	p1, 136-37	learned a ton from all the great players that I was around.
Inclusion	#5 Stan	p2, 113-14	I learned a lot at UNC. I was around some great players, though there's that too.
Inclusion	#5 Stan	p4, 111-12	

Inclusion	#5 Stan	p12, l14	I'm not a guy that likes to hear myself speak at faculty meetings
Inclusion/teamwork	#5 Stan	p2, l3-4	we listened a bunch. We jammed a bunch. I roomed with a bass player and we'd jam a bunch, and we played some really nice jazz gigs.
Laying out a plan	#5 Stan	p6, l21-23	I'm in the process of really thinking about and laying out a plan to allow all the faculty to make that happen, and we'll really pull that all together starting in May.
Leading v. managing	#2 John	p6, l23-24	...when you're working with artists and you're working with teachers...You can't be a ceo
Leading v. managing	#2 John	p6, 26-28	They (faculty) have that academic freedom. So what you have to do is work with them, and encourage them, and listen to them, and be a partner with them.
Leading v. managing	#2 John	p.9, l12-13	...being a team leader as opposed to a team boss, and that's what a jazz bandleader is. He or she is a leader, not the boss.
Leading v. managing	#2 John	p9, l21-22	(being able to recognize)...This is better because of my listening, and working with, and partnering with the other faculty members, not the other employees...
Leading v. managing	#2 John	p9, l32-36	...I show them how to teach...consider this a point of departure...use these materials as you see fit.
Leading v. managing	#2 John	p10, l5-8	...I see that approach as being..."what do you think about," or "I suggest you try this" as opposed to "do this or that" like a CEO does
Leading v. managing	#2 John	p10, l26-31	Their faculties rebel. They're not happy. They talk behind their backs...It's because they try to do the iron fist thing...as opposed to the team leader...
Leading v. managing	#2 John	p18, l15-16	Yeah, I think that certain people look at that (leaders being flexible) as a sign of weakness, that you have to be in charge and you know what you want.
leading v. managing	#3 Dan	p16, l16-18	They still came off with events and successes that made the programs look good and certainly there was a never financial problem.
Leading v. managing	#3 Dan	p17, l19-22	Because if you completely lose control, they're going to figure that one out...they're going to hear it and that's the end of you. It's a balance.

Leading v. managing	#3 Dan	p17, l25-27	It would be tough to lead in this type of environment without being creative and to pull that off. You see that all around. The really great leaders have a creative streak I think.
Mentor	#4 Raymond	p1, l5-6	I think I was probably fortunate in the early stages on my music training to have a couple of good teachers along the way who were jazz players themselves.
Mentor	#4 Raymond	p2, l12-14	Another early mentor for me in those days...was... Jerry Niewood. Bill Dobbins was one of our mentors, and of course Ray Wright. On the player—jazz playing side it was Bill. Bill was really into transcribing, and I discovered the real value and merits of spending hours doing that under Bill's instruction. Doing that had a huge impact on my life.
Mentor	#4 Raymond	p3, l12-15	there's all these little stories, rich stories and its time that he not hide those from the students. Those stories belong in the classroom. You know, because it's going to be food for thought as they graduate, and how they're going to make their way as artists.
Mentor	#4 Raymond	p16, l1-4	...he was my mentor when I was at Florida Atlantic University
Mentor	#2 John	p3, l17	My dad was an outstanding keyboard player and really untrained. It was actually quite remarkable...So he was an influence
Mentor	#5 Stan	p1, l10-15	really encouraged me in my playing was a guy in Ft. Wayne by the name of Morgan Craig who's now deceased but he's a really fine sax player.
Mentor	#5 Stan	p4, l5-7	Yeah my main mentor was the professor I had when I was in college.
mentor	#3 Dan	p4, l33	These were three jazz guys, active players, and one time, or at least at one time, and so it attracted a number of young, really strong players.
Mentor	#1 Ben	p1, l10-12	probably the most dominant mentor, if you will was when I was in college. My percussion teacher, Wendell Jones
Mentor	#1 Ben	p4, l10-11	he used me on gigs. I was actively working with him.
Mentor	#1 Ben	p5, l6-7	my mentor...—was able to sort of bring me into the loop there on a personal basis
Mentor	#1 Ben	p5, l18-19	...I've noticed that people who have this style of leadership...giving...a feeling of ownership...They do much better.
Ownership	#2 John	p10, l8-10	They use them (my teaching materials) because I'm not saying here's
Participation	#2 John	p10, l1-2	

Sound them out	#5 Stan	p7, l34-37	how you have to do it. So the dean and I...we need to stop this. So it was difficult because these guys they were friends of mine, you know, and I had to meet with each one individually and kind of sound them out. I think they anticipated what was coming, but I wanted to get their thoughts on it. I think that foundations are the ability to think and be open, have vision and try not to be dominant with the other people who you're working with, try not to always be the center of attention, but prove to be an accompanist as well.
Supportive	#1 Ben	p14, l36-38	I'm better at getting a sense of a group that plays together. Sort of works and plays well together. As opposed to groups that are pitted against each other
Teamwork	#3 Dan	p16, l8-10	we got together on our own in practice rooms and sometimes with just a piano player.
Teamwork	#4 Raymond	p2, l27-28	I think I try to apply some of those same values as a musician that we talked about. To working with people towards common goals, shared goals
Teamwork	#4 Raymond	p14, l25-27	what it meant to coordinate that as a group together...if one guy screwed up, the whole thing fell apart...we did crash and burn a couple of times, which was perfect...Cause it illustrated exactly what I was trying to illustrate
Teamwork	#4 Raymond	p20, l20-27	my roommate and I used to work through a lot of tunes
Teamwork	#5 Stan	p2, l34	She's associate and she gets frustrated at that sometimes, but I try to really encourage her because she's so valuable to our team.
Teamwork	#5 Stan	p11, l11-12	We understood that because we were small, and because we didn't have much money we had to pool our resources and do something together.
Teamwork	#3 Dan	p9, l30-32	I think a group that can be friendly with one another and can support each other on a professional and personal basis...is going to be a much stronger entity.
Teamwork	#3 Dan	p11, l1-3	

Teamwork	#3 Dan	p18, l1-3	they have typically less creative energy and so if you can be creative in a job like ours, and allow others to participate and be creative also, then you're going to be a lot more successful I think.
Teamwork (lack)	#3 Dan	p10, l9-11	It's a rough scene when it comes to money and it's a union environment as well so it's them and us instead of just us.
Teamwork)lack)	#1 Ben	p14, l10-13	That is a decision that I will make. We're not reaching that decision. No one else other than me will make that decision. We will talk about it. So there are times when I can be a little quick
The entrepreneurial artist	#4 Raymond	p15, l11-13	the idea is that this is an opportunity to approach a lot of faculty we have here, who haven't even necessarily thought about how they manage their careers and their lives. But they've all done these unique and different things.
Trust	#3 Dan	p8, l34-36	there's a decision that needs to be made and they're going give their two-cents worth and trust that you're going to take the data and make a decision that makes sense.
Trusted advisors	#3 Dan	p8, l2-4	I went in to the leadership council and just said, "look, here are a couple of things that I think we need to address, but I'm curious to hear what everyone else is thinking and I want to know how you think we can implement all this—
Valuing individuals	#3 Dan	p11, l9-10	everyone feels like what they're doing is important, and they're not being slighted.
Voice	#4 Raymond	p16, l21-22	you get the band (metaphoric) together and based on the voices that you have in the band, you write for that band.
Communication and Ambiguity			
Accompany	#5 Stan	p3, l34	I'm a good accompanist, I comp well.
Alliances	#1 Ben	p9, l6-7	You're talking about trying to build alliances and bring some folks around to the point that they would agree with this.
Alternate Creative solutions	#4 Raymond	p3, l23-25	you begin to realize through transcribing and listening that there are many avenues and creative solutions to play on a single chord.
Alternative creative solutions	#4 Raymond	p19, l10-13	I thought about what I did as an improviser and what I did with working with people..... I started thinking about all the alternative creative

			solutions to the same problem
Ambiguity	#3 Dan	p7, l1-3	you make a plan, and it rarely works out...there's just too many things to keep track of, and I'm constantly reorganizing
Ambiguity	#3 Dan	p11, l35-37	There were times when I said, "Man, should I be doing this!?" But that's the nature of it. There are times when things don't work well and you just wonder "What the hell am I doing here?"
Ambiguity	#3 Dan	p12, l14-15	sometimes those guys will just throw you a curve—because they can and you have to respond to it.
Big Picture	#3 Dan	p7, l13-14	I just try to keep my eye on the long term and what the overall goals are and to keep myself accountable to that.
Cast off into the unknown	#3 Dan	p5, l30-32	Playing jazz is kind of that way. You jump into a tune that you've never heard, and I say, "Well ok, I'll give it a shot". I'll fall flat on my face, but hopefully I'll have fun doing it.
Change	#2 John	p13, l5-7	There were people in this organization who were not jazz musicians...they're freaking out...it's the end of the world.
Change	#1 Ben	p7, l22-24	the organization had been very successful, but a few of us recognized that we needed to transition the organization from the manner in which we were doing things in the past
Change	#1 Ben	p8, l9-10	I don't know if you've ever had to fire a volunteer committee before, but that's a lot harder than having to fire an employee (laughing).
Communicating	#3 Dan	p4, l17-18	My strengths I think were and are having a sense of what's musical and how you make music expressive so that you get through to people.
Communication	#1 Ben	p5, l31-33	as drummers, we move to a higher level and think about how we connect melodically and with the audience.
Communication	#1 Ben	p6, l11-13	responding to this rhythmic figure that the trumpet player's going to play or that. Sometimes I'm going to respond to it and sometimes I won't.
Communication	#1 Ben	p7, l1-3	It might be more common depending upon the setting that you're in. I do a lot of playing with a jazz ensemble. I do more of that playing these days than I do in a quartet.

Communication	#1 Ben	p15, l15-17	If a person says, “You are the most effective communicator that we’ve ever had in charge of this organization” to me, that is a non-debatable compliment. I think that they are certainly bright, but boy can they communicate well, and I want to aspire to say less and communicate better. Isn’t that what Miles Davis was saying to Coltrane?
Communication	#1 Ben	p16, l1-3	
Competence	#2 John	p5, l13-14	I know that I’m going to be able to take care of business
Competence	#2 John	p5, l16-17	...if I can talk to the piano player for a second...I’m cool... you really find about what people think when you start to put something forth that they just can’t get their head around. And they will choose not to get their head around it sometimes but man there’s nothing like talking to a person face to face. So I think it’s important to do that.
Compromise	#1 Ben	p9, l27-29	it’s one thing for them to pat you on the head and say “that’s a nice course” or “that’s a nice ensemble” it’s another thing to fundamentally challenge core academic principals.
Contact	#5 Stan	p13, l17-18	I think I’ve at times been a creative... And it’s all about finding different solutions. she was kind of a hard core administrator type that was always about the bottom line, it seemed. I wouldn’t say it was a joy to work there as a result.
Conversation	#1 Ben	p8, l34-36	So that’s took some dipsey-doodlin’ around but I think ultimately they knew what was coming down.
Creativity	#4 Raymond	p8, l29-32	I’m making it sound like it’s a more hands-off approach...I do do a lot; I do make a lot of decisions. We’re constantly trying to find—getting all of the pieces of the puzzle together so we can make a decision and approach it in a collegial manner and not completely tick them off.
Creativity (lack)	#3 Dan	p15, l30-32	...how you’re doing doing it earnestly, that you’re doing it humanistically...for the people that you affect and the product you create.
Decision making	#5 Stan	p8, l2-4	
Decision making	#5 Stan	p11, l23-24	
Decision making	#5 Stan	p13, l2-4	
Dialog of mutual respect	#2 John	p9, l7-9	

Disagreement	#2 John	p15, l10-12	...probably the greatest straight ahead jazz group in history is the Miles Davis quintet of the 50's. And you couldn't get two more opposite approaches
Diversity	#2 John	p16, l7-13	...I had an email from a guy who taught conflict resolution...he used that Miles Davis/John Coltrane example showing that id you combine what...is complete opposite...you're going to get something even greater.
DNA	#4 Raymond	p16, l17-19	I think if you're a good listener, and you begin to understand the DNA of your place and your faculty and the potential that they have, that's when you can be the most creative.
Figure it out	#3 Dan	p3, l12-14	I was not a pianist and being required to figure out chord changes, you know, some voicings, dealing with the melody definitely took me to a new place.
Flexibility	#3 Dan	p16, l3-5	she was very hard-nosed and narrow about the way that she worked with people and I think that's just her background, where she's coming from, her personality.
Flexible	#2 John	p11, l26-27	I think a jazz musician is flexible, more so than a classical musician
Flexible	#2 John	p11, l26-30	I think that a jazz musician is flexible...Like a shortstop on a baseball team; the shortstop's got to be able to go any which way in a split second.
Flexible	#5 Stan	p15, l7-9	I think jazz musicians by their very nature are obviously a little more laid-back. They don't get as uptight. They're not wound so tight. I think we're able to be more flexible. Things can bounce off us without really grinding on us.
Flexible	#3 Dan	p7, l5-5	But...usually you have to stay flexible to deal with things that come up.
Genuine	#4 Raymond	p5, l16-18	I think performers have to be tremendously sincere, and committed to what they believe is meaningful, and if you do that, I think you can bring an audience with you.
Genuine	#2 John	p 14, l32-34	But the thing that they just can't stand is bullshit. They have a bullshit meter, and they can't stand it.
Genuine	#2 John	p15, l26-27	...jazz musicians realize. Its not that deep. Its not that deep. If you

Genuine	#2 John	p18, l10-11	wanna play less...take the horn out of your mounth. Its that simple. ...jazz musicians come to the music with more of an open ear--with an open heart--giving it a chance
Genuine	#2 John	p19, l14-15	...to play jazz you really have to listen. And respect, and be willing to be influenced by everybody around you that's playing.
Goofy- not listening	#5 Stan	p6, l1	nobody would be listening 'cause it's at a cocktail party or some goofy gig, there's freedom there, but everybody knows exactly what's happening
Groove	#5 Stan	p4, l23-24	time wise. It wasn't jazz but it was about hearing things and understanding what a progression was and becoming aware that there were scales and things like that
Hearing	#3 Dan	p2, l29-30	I think any teacher—you know, you have to improvise in the classroom.
Improvisation	#5 Stan	p13, l25-26	You have to improvise in meetings and go with... Well they probably know how to improvise, not necessarily as a jazz musician, but I think leadership does demand a certain amount of improvisation—how they deal with people.
Improvisation	#5 Stan	p16, l15-17	I think the whole concept, broadly of improvisation is valuable not only for leaders, but I think for good teaching.
Improvisation	#5 Stan	p16, l23-24	So we're gonna have to improvise along the way. To find something that does, because there's—every circumstance is different.
Improvise	#4 Raymond	p9, l16-17	The interaction, the communication, the dialog, but the need for each person to do their job otherwise the end game doesn't work.
Independence	#4 Raymond	p20, l29-30	the stuff that was happening—the interaction, the intuitiveness of the playing, I thought was pretty remarkable.
Interaction	#5 Stan	p5, l33-35	I think you gotta improvise on how people...you gotta handle people differently.
Interaction	#5 Stan	p13, l34-35	Yeah, it's interesting because the drummer is both the leader and an accompanist at the same time.
Leadership	#1 Ben	p6, l17-18	I often wondered if the role in which we have to assume of both leader and accompanist—just musically, has any relationship to what we do
Leadership	#1 Ben	p6, l21-22	administratively.

Leadership by example	#2 John	p9, l4-6	You're the example. You start digging in. They hear that and then they respond.
Leadership by example	#2 John	p9, l5-6	...one of the best ways to encourage a deep work ethic in your staff is to be an example.
Listening	#4 Raymond	p2, l10-11	a lot of the class consisted of listening to recordings that Chuck brought in.
Listening	#4 Raymond	p8, l27-28	Because how could you without listening? (Laugh) you know? Listening to the dialog around you and interacting with it appropriately.
Listening	#4 Raymond	p17, l28-30	there are some people here who don't know that they don't know... they don't see something's not working and... they need to go another way.
Listening	#2 John	p5, l1	I exercise peripheral hearing so I listen to everybody.
Listening	#2 John	p5, l6	Its like peripheral vision, but its peripheral hearing.
Listening	#2 John	p8, l31-32	Always be willing to listen, but realizing that listening is the only way.
Listening	#2 John	p10, l17-23	...if you make a logical case, it's not going to appear erratic even what might be, not the norm...As long as people get rational explanation
Listening	#2 John	p16-17, l35-1	How could he (Charlie Parker) have anything that was possibly artistic...they're just not listening to the music
Listening	#2 John	p18, l6-7	Because they're really not listening to what's there, they have the preconceived, or their prejudices are affecting what they're hearing
Listening	#2 John	p19, l10-11	...(jazz) teaches you the importance of listening. In order to like jazz, or get anything out of it, you have to listen. Carefully listen to what everybody's doing, or else you don't get it.
Listening	#5 Stan	p1, l19-20	We listened to a lot of music back then
Listening	#5 Stan	p2, l2	I always was listening. I had tons of music.
Listening	#5 Stan	p3, l6-7	I used my ear a lot. I realized, quickly realized that ii-V-I's... I had to get those down, learn voicings, comp.
Listening	#5 Stan	p3, l32-33	think I have a real strong harmonic sense. Probably coming from listening to a lot of Bill Evans and the influence from my dad, quite frankly.

Listening	#5 Stan	p13, l26-28	if you're in a meeting and you're listening to different sorts of ideas, those which you really think have merit and it's like if listening as a pianist
listening	#3 Dan	p14, l27-29	when the time comes when we have to have a conversation about what are we going to do next, about this, you at least have some background. Over the next three or four months I just would put out something new and put out something new and just listen.
Listening	#1 Ben	p8, l4-5	I listen to the rhythm section, obviously. I mean, I try to fit in to what they're doing. Yet at the same time maybe take them in a direction that they might not be thinking about going.
Listening-reacting	#4 Raymond	p6, l10-12	I really have the most fun when I can lock in with the drummer and bass player, when I'm really hearing a good interaction between the drummer and the bass player.
Locking in	#5 Stan	p4, l21-23	I almost always tried to lock into the bass so I would get a sense of what the root movement was
Locking in	#3 Dan	p5, l36-37	You manage upwards by controlling the message and giving them what they want and responding in a timely fashion, and creating an environment in this case where our dean I think, believes that I'm a great manager because he's not hearing many problems.
managing Upwards	#3 Dan	p17, l7-10	And when you manage upward well, they look back at you as someone who really has it together.
Managing Upwards	#3 Dan	p17, l15-16	we had a president that was a micro-manager. It was horrible, horrible. It was horrible, morale was horrible because he was so dictatorial, there was no give and take
Micro-managing	#5 Stan	p16, l17-19	I think everybody has to make mistakes. You have to make mistakes to find your way.
Mistakes	#4 Raymond	p5, l9-10	It's just not going to happen because it doesn't utilize the strengths of the players. And...but on the other hand, it might lead to another idea.
Mistakes	#4 Raymond	p17, l9-11	Murphy's Law is there. I mean, you have to be prepared for everything.
Mistakes	#2 John	p12, l1-2	Your strings will not break until you don't have a spare in the case.
Mistakes	#2 John	p12, l7-8	...that's how you run your department...school...institute is prepared as
Mistakes	#2 John	p12, l9-12	

			you can...often keeps things from going wrong in a way.
Mistakes	#2 John	p13, l 28-31	we're gonna be making some phone calls...and we are going to brighten up the world...and turn some lives around.
Mistakes	#2 John	p14, l1-2	...you just say, "If this doesn't work, we'll try another avenue, give me your suggestions as well".
Mistakes	#2 John	p19, 4-5	...I mean you have to put yourself out there and you have to be...I mean I think that more than anything else, jazz teaches (don't be afraid to try something)
New and different ways	#4 Raymond	p20, l14-16	solving problems in new and different ways that perhaps hadn't crossed their minds. And that was what the thing was about.
providing direction	#3 Dan	p8, l24-26	when there's something that needs to be addressed... I'm going to be in the middle of that—pushing and pulling and...leading kind of comes from both sides.
providing direction	#3 Dan	p14, l23-25	It's not necessarily telling them what they should be doing or dictating what should happen, it's really about being involved on a regular basis with everyone and what they're doing.
Reacting	#5 Stan	p13, l28-29	I really hear the drummer take off on some rhythmic thing, I mean he's got a great idea and try to steer people to hear that person out.
Reacting	#3 Dan	p15, l15-16	It's just a creative environment that you have to stay nimble and deal with it.
Reacting and not listening	#5 Stan	p7, l1-3	A real improvisatory approach to leadership, I mean in a way everything we do is—we're always reacting, and just like we would on the bandstand, reacting and listening and going a certain direction if somebody throws it that way.
Receiving meaning	#4 Raymond	p8, l25-26	I have good antenna. I think I'm a very good listener, and I actually have been told that by other people. And I think that that's got to come from playing jazz.
Respect	#5 Stan	p8, l18-19	our music management council. I don't convene that group that often because their time is valuable.
Responding	#3 Dan	p12, l16-17	we have to deal with the information we've been given, with the situation we're in and respond in a way that makes some kind of sense

Responding	#3 Dan	p13, l13-15	I would use the word creative and you have to be creative and respond to the situation that you've been given.
Responding	#3 Dan	p14, l29-31	You know where they're coming from; you know how to respond to them and the kinds of things that you just shouldn't say to someone because it just blows them over the edge.
Structure	#4 Raymond	p9, l28-30	So finally I proposed something, and I think it was a point of departure, and that helped them see...yeah and we could do this, and we could do that and maybe we should just launch the thing and fix it as we go.
Structure	#4 Raymond	p10, l1-3	in fact, it would have never gotten off the drafting board had I not actually sat down and spent hours gritting out the sequence of courses that would work.
Structure and Flexibility	#4 Raymond	p9, l10-12	to structure long range (five year) strategic plans, to setting a map, but I also know full well that way in which you're going to achieve those things is often improvise along the way.
Transparency	#5 Stan	p8, l33-34	I just laid it out what everybody was getting in terms of faculty load and we said, look let's look at this from a fairness standpoint, you know?
Transparency	#5 Stan	p13, l11-12	And we'll just lay out the facts so we really have a full—big picture of what has happened in the past.
Unexpected Challenges	#3 Dan	p12, l20-21	I have often said, it seems like every day there is something I've never seen before. It's just amazing.
Visioning	#3 Dan	p8, l11-13	coming in with a real vague idea of things we need to talk about and getting everybody to... I'm expressing a vision, but not a clear cut vision.
Working with people to solve problems	#4 Raymond	p12, l25-33	And so they came together and did that— enjoy working with other people and solving problems...I got drawn to administration because I found it annoying at...to me it was obvious that there were better ways to do things, or there were things not being done that should be done
Transcendental Experience			
Auto pilot	#4 Raymond	p7, l21-23	"Oh shit I have a solo"...I stood up and I found myself on complete automatic pilot.

Careful-inhibited	#4 Raymond	p6, l21-25	I'm a studied, learned improviser...if I don't know the tune, I may be more inhibited than I need to be...I don't maybe necessarily trust my intuition and my ears to just be my guide. So, I'll play not as well on the tune as maybe I'm even capable of
In the zone	#4 Raymond	p7, l26-29	I realized after I played and particularly for WEEKS after this I had students, people coming up to me saying, "My God man, you were burning. You sounded great! I had no idea, blah, blah, blah" And I was in the zone.
In the zone	#2 John	p5, l23	(transcendental experience) Rarely. That's what athletes call being in the zone.
In the zone	#3 Dan	p6, l31-32	I feel certain that he was kind of in that zone where he was just singin'
In the zone	#3 Dan	p12, l31-32	I put these things out of my mind immediately, and it just becomes part of the background.
In the zone	#3 Dan	p13, l16-18	I was thinking about why I can't remember any of these things. When you're in a creative place, you do it, and afterwards you might have a recording—you might have a composition, and you can't remember how you got there.
In the zone	#3 Dan	p13, l32-34	You, as a composer, you remember having done that on a daily basis, but the exact moment when you created that tune, or orchestration or whatever. I hardly ever remember that. That's the detail and I just forget detail I guess...after the fact.
In the zone	#3 Dan	p15, l12-14	I let go of so much stuff on a daily basis because I just can't carry it all around. So it's hard for me to remember all those little details, but when you're in the moment, you're often dealing with the details.
Jazz approach	#4 Raymond	p20, l3-7	suddenly realized something as a musician...I had this whole, sort way of looking at life...that perhaps wasn't a radically different from a bunch of high tech guys
Playing	#3 Dan	p6, l14-15	I could hear every one of them, and I just played without having to think about what the chords were or what the progression was—just played.
Playing-transcendental	#5 Stan	p6, l6-7	I need to play more. Cause I just don't play enough. So it would be difficult to come back unless it'd just be happenstance.

Remebering Details	#4 Raymond	p2, l18-24	Bob: What kinds of answers did you get? Ray: You know...quite honestly...I don't remember. I have to honest with you, I really don't remember...I don't remember a lot of technical stuff, you know It may get there more seldom as a drummer than it does with a horn player because the level of responsibility we might be feeling from the time keeping standpoint
Responsibility	#1 Ben	p6, l33-34	
The groove	#2 John	p6, l15-16	I'm not thinking about the groove of the time, that's absolutely internal. Obviously it doesn't happen all the time, that's for sure. Usually I have to think too much.
Thinking	#3 Dan	p6, l17-18	You have to think ahead. A jazz musician thinks about exactly what they're doing, and they're thinking ahead all at the same time.
Thinking ahead	#2 John	p8, l27-29	...when you're leading a department. You need to know what you're doing at the moment and always be thinking ahead.
Thinking ahead	#2 John	p8, l29-31	...if I were to criticize my own playing it's on the cerebral side...more... than on the heart side
Thinking v. Feeling	#2 John	p3, l6-7	...I have a more cerebral approach...I'm always aware.
Thinking v. Feeling	#2 John	p5, l28-29	it's effortless, you're not thinking, and everything just works.
Transcendental	#4 Raymond	p8, l1-2	You get in this kind of zone and there aren't a lot of times that I think you get in a zone, unless you play a lot...sometimes if you play too much with the same people it gets harder to find the zone
Transcendental-fleeting	#4 Raymond	p7, l33-34	and what I mean by those really special transcendental—to use your word, moments. I think that they come few and far between even for really good players
Transcendental-fleeting	#4 Raymond	p8, l6-8	I probably won't actually really formulate all the pieces and put flesh on it until two days before it's due.
Waiting	#5 Stan	p6, l37-38	We got a grant from the Target Corporation to help subsidize that. You know, I think it's worked out. I think people understand.
Working out	#5 Stan	p8, l9-10	