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# A Survey of Florida High School Instrumental Music Programs: Rationale for the Inclusion of Jazz Ensemble Experience in Music Teacher Training

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THE FLORIDA STATE UNIVERSITY

COLLEGE OF MUSIC

A SURVEY OF FLORIDA HIGH SCHOOL INSTRUMENTAL MUSIC PROGRAMS:  
RATIONALE FOR THE INCLUSION OF JAZZ ENSEMBLE EXPERIENCE IN MUSIC  
TEACHER TRAINING

By

JONATHAN R. HINKLE

A Dissertation submitted to the  
College of Music  
in partial fulfillment of the  
requirements for the degree of  
Doctor of Philosophy

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The members of the committee approve the dissertation of Jonathan R. Hinkle defended on June 1, 2011.

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The Graduate School has verified and approved the above named committee members.

*I dedicate this study and the culmination of my experiences as a student, educator,  
and musician to those who clap for me.*

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## ABSTRACT

During the past 60 years, jazz music has slowly become recognized as a genre worthy of study in high school music programs throughout the United States. Only a few researchers have analyzed large samples of jazz-related instruction in instrumental music programs, and of these studies no data were collected to investigate the inclusion of jazz in Florida high school instrumental programs or the background in jazz of directors in these programs. Therefore, the purpose of this study was to gather data on high school-level instrumental music programs in Florida and the band directors associated with these programs in an attempt to answer the following research questions: (1) What is the current status of instrumental jazz course offerings in Florida high schools? (2) Is there a relationship between the status of jazz course offerings in Florida high schools and demographic data of the programs or the directors who teach in these programs? (3) Is there a relationship between the status of jazz course offerings in Florida high schools and the band directors' experience with and training in jazz? Florida high school band directors ( $N = 239$ ), representing a response rate of 46.5%, replied to an online survey instrument containing 21 comprehensive questions. Demographic data of participants and the programs they were directing, as well as questions associated with their training, experience, opinions, and attitudes toward jazz-related instruction were cross-analyzed quantitatively. The findings of this study revealed that many Florida high school music programs (38.5%) do not offer students opportunities in jazz music and that these programs parallel deficiencies found in schools in other states. The data gathered from Florida high school directors and programs suggest that a teacher's actual or perceived level of training in jazz genres, most notably through performance experience, is the greatest factor in the presence of jazz-related courses in high school music programs. Additionally, teachers' degree of jazz performance experience or training may have a considerable influence on their level of anxiety and comfort with jazz genres. Directors' lack of background in jazz inhibits the potential for jazz-related courses to be included in high school programs; thus, limiting the musical experiences of the students they teach. Data also suggest that teachers may be more willing to initiate courses in jazz if they were required to or were offered the opportunity to participate in jazz ensembles during their teacher preparation. To facilitate such participation, a college-level jazz ensemble that is specifically designed for the experience and pedagogical needs of future music teachers, in a non-intimidating and positive atmosphere where appropriate literature is performed at a high level, may be helpful to music

education majors. Additionally, jazz may be more widely understood and appreciated if current and future school instrumental music teachers strive to provide opportunities in jazz instruction and performance to as many students as possible. Such an endeavor can be accomplished by incorporating an appropriate balance of ensembles and courses in their program.

## CHAPTER ONE

### INTRODUCTION

Curriculum design and course offerings in public schools have long been topics stimulating question and debate. Most would agree that a public school experience should prepare students for a successful adulthood and provide them with a foundation for future learning. Included in this education should be core curriculum subjects (math, language, science, history, social sciences, etc.) and also classes in art (music, visual arts, and dance/movement). Although it is important to prepare students with skills for future placement into current economic environments, it is also imperative that we prepare them for positive social interaction, interests, and growth in cultures both inside and outside of their immediate surroundings.

Music is a part of every world culture, available in some form or another to every person since the beginning of human history, and is perceived as a “universal language” (Genova, 2009). In *Vision 2020: The Housewright Symposium on the Future of Music Education*, Reimer (1999) wrote an essay to answer the question, “Why Do Humans Value Music?” He opined at the beginning of this essay that:

Whenever and wherever humans have existed, music has existed also. Since music occurs only when people choose to create or share it, and since they always have done so and no doubt always will, music clearly must have important value for people. (I.

Introduction: Setting the Stage section, para. 1).

In this same *Vision 2020* document, Jellison (1999) wrote an essay to answer the question, “How Can All People Continue to Be Involved in Meaningful Music Participation?” Within this essay she presented the following information based on a report that summarized the collective survey data of 1,740 participants on their attitudes toward primarily instrumental music playing:

A large proportion of individuals surveyed agreed that music is a very important part of life (84%); that music is a good hobby (95%); that music brings the family together (82%); that music is a part of a well-rounded education (90%) and that the state should mandate music education in the schools (70%). (Assessment and Meaningful

Experiences, Skills, and Knowledge: Looking at the Data section, para. 3).

Despite evidence to suggest that music is highly valued in society, music education programs consistently face challenges associated with merit, worth, direction, and purpose with regard to a

total education. In the United States, researchers have suggested that what happens musically in society outside the world of academia must also be mirrored inside in an attempt to acculturate students for a thorough understanding of the society in which they will live (Kelly & VanWeelden, 2004; Leonard, 1999; Luty, 1982a; Madsen, 1994; Reimer, 2003). It has been suggested that this connection between society and public education is not completely congruent. In essence, what is happening musically inside schools is not consistent with the majority of what is happening musically outside of schools within our society. A disconnection between the many “traditions” within the walls of school music programs and the pace of change of music in our society might be to blame. Ultimately, addressing and dealing with these issues lie in the hands of those who teach and those who teach others how to teach.

Attempts to determine what skills are necessary to prepare future music educators who are able to teach music currently found in our society becomes a very difficult issue. Discussions in curriculum requirements for music educator training are vast and ever changing. Thornton, Murphy, and Hamilton (2004) concluded:

Changing requirements from state departments of education, the National Association of Schools of Music, the National Council for Accreditation of Teacher Education, higher education institutions, and the professional National Standards have created challenges for faculty involved in teacher education curricula. (p.34)

Many arguments have surfaced concerning the growing number of required courses for music educator training curricula, including a balance of courses in education methods, practices, history, and performance. With emerging research to support the need for a wider variety in music educator training, much of this debate seems to focus on the problem of trying to teach a greater variety of material in the same or smaller amounts of time. From a different perspective, other researchers have suggested that larger requirements in music educator curricula, and thus more course requirements, do not necessarily yield better music educators (Madsen, 1999).

It has been established that jazz music is certainly a worthy field of study in schools (Conyers 1987). Although many scholars and musicians have made attempts to advocate this, Scimonelli (1999) eloquently summarized this belief by describing jazz music as, “America’s classical music and, for all intents and purposes, the only truly indigenous musical art form developed in this country” (p.31). From its formal beginnings in a jazz history course at the New School of Social Research in New York in 1941 to an explosion of jazz ensembles, courses,

and even degree offerings over the next six decades, jazz music's abundant presence in music education at all levels is extremely apparent (Goins, 2003; Mark, 1987).

Although the United States seems to be slowly accepting jazz as America's most significant and original contribution to the world of music, there have been, and are still, arguments to keep many of these styles outside of the realm of academia (Feldman, 1964). With reform in music education stemming from projects such as the Tanglewood Symposium (Labuta & Smith, 1997), jazz music has become more accepted within a comprehensive music education program (Mark, 1987). More current discussions contend that much of the music found in our society is congruent with current trends in jazz music, which infuses a wide variety of musical styles (Dunscomb & Hill, 2002; Goins 2003). Oftentimes school jazz bands, contrary to what traditional titles or older models suggest, can accommodate many of the musical genres that are abundant in our multicultural world, thus making this type of ensemble an efficient platform for encompassing multiple world music styles in music education.

Hinkle (1997) found that in the state of Florida most colleges and universities had little or no requirements for music education training or experiences in jazz music. He also found that with jazz music education becoming less available outside of schools, future music teachers had fewer places to gain the experience needed to be competent in these genres. Unfortunately there is little research to support changes in this status of music educator training in jazz pedagogy in these same school settings. However, the need for high school music teachers who are competent and willing to lead jazz-related ensembles is evident (Scimonelli, 1999), and perhaps growing. In order to sustain, develop, and continue to educate performers, listeners, and other participants of music with jazz and the large number of popular music styles that are abundant in these ensembles, teacher training may need to adapt its curriculum to include opportunities for future teachers to have positive experiences with this genre.

### **Need for the Study**

There are very few researchers that have analyzed a large sample of high school instrumental music programs' course offerings. More specifically, studies gathering data on jazz courses offered in Florida public high schools have yet to be found. Few comparisons have been made to the data that are available about high school instrumental music programs in other states and the possible reasons directors are choosing to include or exclude jazz courses as part of their

curriculum. With constant modification in higher education music teacher training inevitable, this study was developed to better understand the needs of future music educators in order for school programs to be as successful and effective as possible. Therefore, the purpose of this study was to investigate the following questions:

1. What is the current status of instrumental jazz course offerings in Florida high schools?
2. Is there a relationship among the status of jazz course offerings in Florida high schools and the gender of the director, the size of the music program, the primary or secondary instruments of the directors, or other demographic data?
3. Is there a relationship between the status of jazz course offerings in Florida high schools and the experience or perceived amount of training in jazz of the directors who teach in these programs?

## CHAPTER TWO

### REVIEW OF LITERATURE

#### Music Education

In the history of music education there have been notable benchmarks that have shaped practices in American schools. Labuta & Smith (1997) described some of the most notable actions that have stimulated reform in music education. These events included the Young Composers Project (1959), the Contemporary Music Project (CMP) for Creativity in Music Education (1963), the notable Tanglewood Symposium (1967), and the Manhattanville Music Curriculum Program (MMCP, 1965-70). These events seem to have had profound impacts on the inclusion of many styles of music in the classroom.

In 1994 the United States Congress passed Legislation titled, *Goals 2000* which acknowledged the Arts as core subjects in American public schools. From this the *Consortium of National Arts Education Associations* (1994) developed a set of arts education standards that were accepted by Secretary of Education, Richard Riley. A blue-ribbon subcommittee of this consortium, labeled *Music Task Force*, then developed and adopted nine voluntary content standards specific to music for use as guidelines to teachers in music classrooms nationwide. Currently available on the Music Educators National Conference (MENC) website, the nine content standards of the *National Standards for Music Education* are (MENC, 2010):

1. Singing, alone and with others, a varied repertoire of music.
2. Performing on instruments, alone and with others, a varied repertoire of music.
3. Improvising melodies, variations, and accompaniments.
4. Composing and arranging music within specified guidelines.
5. Reading and notating music.
6. Listening to, analyzing, and describing music.
7. Evaluating music and music performances.
8. Understanding relationships between music, the other arts, and disciplines outside the arts.
9. Understanding music in relation to history and culture.

In part, the purposes of the *National Standards for Music Education* are to “show school principals, teachers, parents, students, and others what every child should know and be able to do



in music by the end of his or her fourth-, eighth-, and twelfth-grade years of studying music” (Dunscomb & Hill, 2002, p. 7). Music teachers in most school districts throughout the United States, however, are encouraged to make reasonable variations to these content standards to meet specific goals for students in instrumental, general, and vocal music settings. In a study concerning the use of these national standards on music education curricula, Fonder (1999) reported that public school teachers spend 40-50% of their time focusing their curriculum on content standards one and two, while standards five through nine receive much less attention, less than seven percent combined of total curriculum time. This study also determined that of 267 universities, colleges, and schools accredited by the National Association of Schools of Music (NASM), most changes in music teacher training curricula affected by the implementation of these voluntary content standards were minimal. Furthermore, changes that are taking place in the largest post-secondary music teacher training programs in the nation, which perhaps have the greatest “trickle-down” effect on public school music programs, have been, and will likely continue to be, slow.

Bennett Reimer, known for his extensive breadth of philosophy in music education, curriculum development, theory of research, and comprehensive arts education programs, has delivered multiple formats of input on music education reform. In a book titled, *A Philosophy of Music Education: Advancing the Vision*, Reimer (2003) debated the recurring nature of the fortunes and lulls of education in history when trying to predict what the future of music in the classroom may become. He described the placement and periodicity of music in education further when he wrote:

...no matter where education happens to be in its ongoing cyclical movement, music education remains not at the core and center of the enterprise, and certainly not above the center of degree in which it is valued, but always moving along parallel to and below the central line. (p.216)

### **Music Classroom Scheduling**

Conflicts involving issues of scheduling students into specific courses is a well documented problem associated with the overall effectiveness of music programs throughout America. Of the many stressors that high school music teachers face, conflicts associated with schedules are among the most reported (Knost, 2002; Miles, 1993; Scheib, 2003).

Norrington (1998) focused a study on literature available concerning school music instruction, assessment practices, and scheduling models. Purposes of his study were to analyze the many concerns facing music class scheduling, particularly the infamous block schedule. Differing models of the block schedule, a practice that changed the typical six to eight class period day to a three to five period day, began emerging in the 1990s in public schools throughout the United States. This reform became an increasingly popular choice by school administrators. Norrington's assessment found that while all block scheduling models had primarily negative effects on music classroom participation, the four-by-four block was the most common design and had the most profound effects for students interested in band, choir, and orchestra.

Benham and Benham (1996) found that scheduling conflicts, the most reported issue associated with school music programs, increased from 17% to 25% in 1996 after the insertion of the block schedule. Additionally, many students "scheduled out" of instrumental music groups and never returned. This unfortunately resulted in a quick decline of enrollment in school music programs, and in many cases, the canceling of music classes altogether. Implications for elective music courses such as jazz, music theory, or piano then become even greater.

### **Music Teacher Effectiveness**

There are many factors associated with the effectiveness of school music teachers. In a book titled, *Contemporary Music Education* (1994) authored by Madsen and Kuhn, issues concerning profession choice, student selection, curricular design, planning, evaluation, and classroom management are addressed in philosophical detail. Amongst these topics, Madsen and Kuhn attend to lesson preparation when they write, "...careful planning (even when the teacher decides to change the plan) will most often result in more efficient teaching, greater student understanding, and a much happier classroom atmosphere." (p.162)

There have been several studies that have specifically pointed to classroom and time management of music teachers as the most responsible factors of ineffective teaching. Juchniewicz (2008) recently studied 40 public school music teachers in Florida. His in-depth investigation found that the most cited rational in which music teachers were rated as ineffective by teaching experts was poor demonstration of classroom management skills, and not, for example, a given level of subject competence. Furthermore, Juchniewicz's research revealed

that effective communication skills were the most cited attribute for teachers categorized as exemplary.

Brendall (1996) observed 33 public high school choirs to study time use, rehearsal activity, and student off-task behavior during the initial minutes of high school chorus rehearsals. Among other interesting data, Brendall recorded an average of 43.45 seconds of elapsed time from when classes officially began, and when instructors gave their first instruction. Additionally, results in this study indicated that student off-task behaviors were highest when less dynamic participation in classroom activities were required.

### **Music Teacher Recruitment & Retention**

The field of music education must also deal with the complexity of recruiting future teachers that have the greatest potential for success as an instrumental, vocal, or general music educator. Once successful candidates are found and trained, keeping them involved in the field presents further challenges. Fredrickson & Burton (2005) addressed some of these issues indicating that problems exist with targeting students from high profile bands or programs. As one example they suggested that students from all-state groups and/or large high profile bands have a skewed viewpoint of the realities in the music teaching field. These students, perhaps, do not fully realize that many programs are very different in size or quality than the programs with which they are familiar. This traditional recruiting practice compounds problems of music teacher retention, especially in low profile programs, low socioeconomic areas, and/or small populated cities so abundant in America. Therefore, Fredrickson and Burton suggested recruitment techniques that specifically target future music education students who are found in smaller schools or music programs that would not otherwise be recognized. Fredrickson and Burton also suggested that in-service training and/or the alteration of current music education curricula should include more training on issues that are troubling the attrition rate of good music teachers. Juchniewicz (2008) found that many of these issues are social and are not related to the academic level of the music teacher's subject knowledge.

Scheib (2004) surveyed public school band directors who were in the process of leaving or had left their music teaching positions. Eight teachers ranging from an elementary school band director to a retired high school band director responded to survey questions about their decision to leave. Scheilb found that each participant included all of the following reasons in

his/her response: (1) difficult working conditions, (2) low salary, (3) public perceptions of teaching, and (4) low priority of music education within the school curriculum.

Madsen and Hancock (2002) distributed 225 questionnaires to certified teachers graduating from the same university who had all completed the Bachelor of Music Education degree within the same ten-year period. In this study, 137 individuals responded, 24 (17.5%) of whom indicated they had chosen not to teach at that time. Demographic and topic relative data for each participant were also gathered. Six years later, the same respondents were investigated once more to indicate that 34.4% of these teachers were no longer in a teaching position. Encouragingly, this number was far below the national attrition rate of teachers in other subjects at this time.

### **Reform in Music Teacher Training**

The reform of music education practices, which is in constant discussion among researchers, often gets ridiculed for its leisurely pace. Even 65 years ago, the debate of curricular change was present. Tallmadge (1954), teaching at the New York State College for Teachers, described the disassociation between educational content with that of the actual environment in which we live. During this time, Tallmadge proposed that an inspection of the music education journals written between 1925 and 1954 would suggest that approximately 80% of the current music environment to not be represented in the [1954] educational system. Furthermore, Tallmadge blamed the lack of comprehensive music teacher training to include experiences that more adequately encompass current musical trends.

There have been attempts to gather quantitative data on this topic in order to better understand the need for reform in music teacher training curricula. Shires (1990) distributed questionnaires to recent music education graduates of the Northern Arizona University asking various questions pertaining to the training they received at the university. He received 80 completed surveys (73% return rate). Results of his findings indicated that graduates thought that they had received a quality education in music teacher training; however, they indicated additions and/or changes in the curriculum were necessary to meet the current needs in their field. Specifically, graduates reported feeling under-prepared to teach classes that were not congruent with traditional western European ensembles such as concert bands and marching bands.

Training in non-traditional music classroom settings is often at the forefront of discussions involving reform in music teacher education. Leonard (1999), a distinguished teacher, lecturer, and author for the past six decades, and past professor at the University of Illinois at Urbana-Champaign (1951 to 1986), studied the history, future, and difficulties of inevitable change in music education. He stated:

...many students at every level who participate in music programs are trained, in the most demeaning sense of the word, in the one style of music with which their teachers feel the most comfortable--folk music and art music in the western european tradition or pale imitations thereof. (p.40)

Leonard explained that current music education programs are not fully preparing teachers to teach non-western European genres including African American, ethnic, popular, contemporary art, and jazz music styles.

In an article by Greher and Tobin (2006), according to a 1996 report published by the National Commission on Teaching and America's Future (NCTAF), "What teachers know and do is the most important influence on what students learn" (p.50). Discussed are the ramifications of the school music teacher's lack of experience or participation in non-western European tradition ensembles on the total music education of students in American public schools. Specifically, Greher and Tobin suggested that a teachers' lack of knowledge, participation, support, and even comfort level in musical genres like jazz, popular, or other styles present in American culture is having long-lasting effects on the influences of students and future music educators.

Reimer (2003), one of music education's most profound activists and philosophers, has discussed the vulnerability of music programs in the public school systems. He has argued that traditional performance ensembles (particularly high level performing concert bands and orchestras) function largely as training grounds for a few talented students and exclude the majority of the students enrolled in the public schools. He has further opined that participation in these traditional ensembles is often considered to be an extracurricular experience rather than a necessary part of a school's curriculum; thus the ensembles are in constant threat of being discontinued regardless of advocates' beliefs that their existence contributes value to society. He has gone on to say that taxpayers might rather see societal needs met with music programs that are organized outside of the traditional public school curriculum. Reimer's views have even

greater implications for many smaller sub-programs such as general music classes and/or ensembles that do not get recognized as readily by community members; these smaller, non-traditional ensembles and programs might include jazz ensembles, popular music classes, and other world music ensembles. Although his language infers these courses to be crucial, Reimer has suggested that these less visible sub-programs may present greater problems due to issues associated with current music teacher training curricula.

Discourse concerning additions to music education curricula quickly accrues arguments in favor of reform. However, there have been at least a few steadfast voices that reject the need for change. Asmus (2001) argued that many “new” curricula additions to teacher training programs are not representing what is appropriate for the true needs of future music educators. Asmus called for a movement back to the roots of “good” music teacher programs. His suggestions included more control from local governments who have the ability to assess what is most needed from their local communities, rather than at a federal level. Asmus (2001) wrote, “If it ain’t broke, don’t fix it,” and has encouraged current music educators to consider that “constant reform (as in ‘change,’ not ‘fix’) leads to huge amounts of wasted effort and wasted resources while doing nothing to improve music teaching” (p.6).

Asmus (2001) reported on the ever increasing number of required courses needed to obtain the Bachelor of Music Education degree in many music programs throughout the United States. He suggested that these requirements are reaching the point where many students have an extremely limited number of elective courses from which to choose in an all “prescribed” curriculum. Thus, although students have so-called “opportunities” to participate or become familiar with non-western music styles, they are simply unable to act on these due to education related issues including financial difficulties, time and schedule management, and other degree requirements present. Greher and Tobin (2006) discussed the difficulties associated with crowded music education curricula. They indicated that some institutions in states with more general requirements are certifying their graduates at the P-12 or K-12 levels and/or as both instrumental and vocal teachers, and that in order to meet these degree or certification requirements, programs must require additional preparation and training. The authors argued that future music teachers in these programs are trained to teach such a large selection of ensembles and music courses, that the probability of specialization or high level experience, participation, understanding, and preparation decreases. The authors suggested that with an

already overbearing outline of required courses, music education majors are not getting the specific training needed for the fields in which they will eventually teach and that opportunities to take electives courses in these types of programs are few and rarely chosen by students.

In 2001, a conference titled Music Teacher Education for This Century: A Working Institute for Change and Innovation in our Profession was hosted at Northwestern University in Evanston, Illinois. In a summary article Thornton, Murphy, and Hamilton (2004) reported that topics at this workshop included challenges facing current music education curricula. The majority of issues addressed were problems associated with trying to teach a greater variety of material in the same, or smaller, amount of time. These three authors, all teaching at different universities or colleges in the United States, reflected the charges of this conference and the adaptations of their respective programs. Most noticeably, each of them discussed the challenge of implementing the ‘National Standards’ goal relating to composition and improvisation, stating that most of their music education students do not feel adequately trained in these areas. Each of these authors observed several interesting phenomena in their attempts to implement these ideas into their own classrooms. Murphy, in his music theory courses, talks about the notion that music theory teachers often avoid composition assignments with students because of fear of subjective grading situations. In his experimentation he suggests that if students are given enough “non-negotiable” objectives that must be included in creative compositions, then students will feel much more comfortable approaching the assigned task and produce results with which they are then more content. Thornton, in her music education course, experimented with having students perform improvisatory exercises on secondary instruments currently being used in a methods course. According to her, music education students often felt much less anxious to improvise when using these non-primary instruments.

Additional studies in music teacher training reform are discussed in a section presented later in this chapter titled, “Descriptive Research on Jazz-oriented Collegiate Music Teacher Preparation.”

## **Defining Jazz**

There are many terms that have been used ambiguously to define a style of music known as “jazz,” dependent on the era of context, the demographic of the user, and the setting of the performance, among others. Examples of these terms include jazz-oriented music, studio music,

stage band music, near-jazz, popular music, etcetera. With the relatively short existence of jazz music styles within the total history timeline of music, it is easy to understand how definitions of jazz have varied over time and are in constant modification.

Louis Armstrong, commonly regarded as the Father of Jazz, has allegedly stated, “If you have to ask what it is, you’ll never know” (Porter, Ullman, & Hazell, 1993, p.1). Apel and Daniel (1960), writing for the *Harvard Brief Dictionary of Music*, described jazz more definitively:

Jazz: General term for the 20<sup>th</sup> century development of American popular music.

Growing out of ragtime (most features of which were taken over into jazz), jazz embraces the blues, swing, jive, and bebop. It is primarily dance music in duple meter, characterized by the frequent use of syncopation and other rhythmic complexities.

(p.185)

Jacobs (1962) defined jazz in the *New Dictionary of Music* when he wrote:

Jazz, a term used at least from 1914 for a type of American popular music originating among Negroes of New Orleans and taken over also by whites. (p.185)

A more current definition of jazz, taken from the *Merriam-Webster online dictionary* ("Jazz," 2010), reads:

Jazz: American music developed especially from ragtime and blues and characterized by propulsive syncopated rhythms, polyphonic ensemble playing, varying degrees of improvisation, and often deliberate distortions of pitch and timbre....popular dance music influenced by jazz and played in a loud rhythmic manner. ("Jazz", 2010)

In his book titled, *The Jazz Band Director's Handbook: A Guide to Success*, Goins (2003) expressed the loosely defined term of “jazz” to similarly encompass many sub-set genres. This fusion of styles includes cool jazz, swing, hard bop, *bossa nova*, Latin, samba, funk, and rock, to name a few, all of which provide a platform for improvisation, thought by many authors to be the most important aspect of jazz.

Although perhaps not an academic source, Lloyd (1968) in the *Golden Encyclopedia of Music* defined jazz in a way that would appear to be most congruent with this study and its practical application in the field of music education:

Jazz: The American form of dance music which has branched out into so many different styles that it is difficult to define. It can be classified as Dixie-land, ragtime, blues, barrel



house, boogie-woogie, swing, bop, or progressive jazz. It has smoothed out to become “symphonic jazz,” mixed with country “hill-billy” to become rumba, congo, mombo, or cha cha. Jazz can be “hot” or “cool.” It can be “swing” and “jump” or be a businessman’s “bounce.” Almost any kind of popular song in 2/4 or 4/4 time, played with a rhythm accompaniment is called jazz – whether it is a sweet ballad, a nonsense song, a musical comedy, love duet, or a deep-throated blues. (p.261)

It seems then that any definition of the term jazz in relation to a specific genre of music continues to change through its application in history and its meaningfulness to individuals. The definition of jazz is as ambiguously agreed upon as are the sub-styles of music that it encounters and encompasses.

### **A Brief History of Jazz**

Because jazz manifested itself around the turn of the last century, it has a relatively brief history. Although specific points of origin and primary innovators continue to be topics of debate, it is strongly believed that a mixture of solo piano music, vocal music, and small instrumental ensembles that emerged from a post Civil War era in the musically vibrant city of New Orleans are most responsible for the genesis of early jazz music. From military installations with their brass marching bands, to social clubs and brothels most known for their entertaining pianists, to places of worship where vocal inflections pushed progressively new styles, opportunities for the evolution of a new kind of music were abundant. This melting pot of creativity in music and culture, although not immediately titled, would eventually become jazz music (Dobbins, 1998; Lawn, 1995; Porter, Ullman, & Hazell, 1993).

After this embryonic period jazz grew in popularity and spread like wildfire throughout the great central and eastern cities of America. It was not until years later, in a time commonly known as the Big Band Era (1930s-1945), when jazz music was so prevalent and the most popular music in America, that hundreds of swing and stage bands were touring the country for thousands of enthusiastic audiences. Band leaders and their members were cast into stardom and wealth equivalent to movie stars of the present. This was surely the ‘golden age’ of jazz.

New directions in jazz began about the time the United States entered World War II. Economic struggle, less need for large venue entertainment, and a progression towards more room for improvisation from individuals in large groups are all suggested factors that eventually

forced jazz music to change. The bands downsized, and the music became more personal. The emergence of styles like bebop and cool jazz, which eventually birthed styles like straight-ahead, mainstream, jazz-rock/fusion, free jazz, Latin jazz, Afro-Cuban jazz, and others, is primarily associated with the creative endeavors of many jazz figures who have now become idealized in this art. These musicians took their big band roots and training, added a flair of mastery on their respective instruments, and pushed new limits in tempo, rhythm, melodic and harmonic complexity, and amalgamation of previous arrangements into smaller ensembles and smaller venues.

From jazz music's genesis in New Orleans to approximately 100 years later, one of jazz music's most powerful credentials is its use and study, now, on a global level. People from all over the world are performing, creating, listening, and blending musical elements from their cultures with the traditions of jazz. It is, perhaps, most important to acknowledge that all of this started in America (Dunscomb & Hill, 2002; Hinkle, 1977; Porter, Ullman, & Hazell, 1993).

### **Acceptance of Jazz**

For most of its life, jazz music has been an underappreciated, unrecognized, and/or a misunderstood art form in relation to other western European music traditions. Because of this, literature addressing the importance of jazz music is abundant. Trends in these resources typically exploit historical perspectives, connections to a unique American art form in culture, and meaningful consequences to societies surrounding the music. In 1987, jazz music's struggle for acceptance had a major breakthrough making its way to the top of the United States government. The House of Representatives passed a resolution authoritatively identifying jazz as a unique and important national American entity. This profound act helped to identify jazz music's significance in society and jazz musicians as ambassadors of our country's international image since the beginning of the Cold War era (Dunscomb & Hill, 2002; Sorenson & Pearson, 2004). This resolution reads (Conyers, 1987):

**Whereas**, jazz has achieved preeminence throughout the world as an indigenous American music and art form, bringing to this country and the world a uniquely American musical synthesis and culture through the African-American experience and

1. makes evident to the world an outstanding artistic model of individual expression and democratic cooperation within the creative process, thus fulfilling the highest ideals and aspirations of our republic,
2. is a unifying force, bridging cultural, religious, ethnic and age differences in our diverse society,
3. is a true music of the people, finding its inspiration in the cultures and most personal experiences of the diverse peoples that constitute our Nation,
4. has evolved into a multifaceted art form which continues to birth and nurture new stylistic idioms and cultural fusions,
5. has had an historic, pervasive and continuing influence on other genres of music both here and abroad, and
6. has become a true international language adopted by musicians around the world as a music best able to express contemporary realities from a personal perspective;

**Whereas**, this great American musical art form has not yet been properly recognized nor accorded the institutional status commensurate with its value and importance; **Whereas**, it is important for the youth of America to recognize and understand jazz as a significant part of their cultural and intellectual heritage; **Whereas**, in as much as there exists no effective national infrastructure to support and preserve jazz; **Whereas**, documentation and archival support required by such a great art form has yet to be systematically applied to the jazz field; and **Whereas**, it is now in the best interest of the national welfare and all of our citizens to preserve and celebrate this unique art form; Now, therefore be it **Resolved** by the House of Representatives (the Senate concurring), that it is the sense of the Congress that jazz is hereby designated as a rare and valuable national American treasure to which we should devote our attention, support and resources to make certain it is preserved, understood and promulgated.

An acceptance of jazz, including its many sub-genres, as a valid musical art form by advocating its worthiness as a highly intellectual music in itself, expresses a different point of view. Advocating this genre for its application of functional theory, harmony, and analysis, as well as its practical application of musical skills and techniques (often used in a more sophisticated manner as compared to many other styles of music) gives a distinctive strength to

arguments for promoting jazz in a society that has seemingly already accepted its historical significance and validity (Blackman & Blackman, 1984; Coggiola, 2004). Although a bit to the extreme, Dobbins (1988) demonstrated an example of this justification when he wrote:

...experience and training in jazz, more than any other music, offers a practical application of all the basic skills and techniques studied in traditional music theory and harmony courses. If jazz did not exist, the musical vocabularies and dialects which evolved in European music from 1650 to 1950 would be as dead as the Latin language...most musicians who do not play jazz forget anything to do with theory, harmony, and analysis soon after their formal music education is completed. Outside of jazz there is no creative musical environment in which these skills must be put to practical use, even for the maintenance of mere functional musical competence. It is certain, however, that if symphonic musicians had a greater interest in the formal, harmonic and conversational roles of their individual parts in an orchestral work, they would experience and perform the music quite differently. (p.32-33)

## **Jazz Education**

Design for school music curricula has undergone tremendous stress over the last century. This is particularly evident with debates surrounding the inclusion of jazz music as an integral part of a total music education. Researchers such as Kelly and VanWeelden (2004), when looking at meaningful music experiences for students, stated “because our schools and our society mirror each other, music education needs to reflect the multicultural, multimusical scope of America” (p.36). Furthermore, the authors suggested that many music educators’ perspective of multicultural teaching is focused on world music education, overlooking many music genres that are present in local cultures, genres such as pop, hip-hop, country-western, gospel, reggae, classical, blues, folk, jazz, and the fusion of such styles. These authors predict that without acknowledgement of and experience with a greater variety of music genres, outside of the typical western European traditions in American music classrooms, most students would be less able to make meaningful connections to their musical experiences. This would result in students feeling as if their music education was irrelevant to their lives. These predictions suggest that a high school jazz ensemble, not only through the direct experiences of its members, but also in

performances for the public, could serve as an efficient medium in which to enable students and audiences to have meaningful multimusical experiences with more direct connections to the cultures in which they participate outside of their academic environment. Addressing this rational, Sorenson and Pearson (2004) stated:

Jazz must be viewed as a necessary component in a well-rounded music education....The unique technical skills, independence, keen sense of pitch and rhythm, stylistic awareness, and overall instrumental or vocal control required to understand and perform music in jazz styles demand the highest levels of musicianship. Jazz performance also allows students to expand the applications of their musicianship and explore a wide range of careers in music not available through strictly traditional training. For many students, jazz makes music and music education just that much more relevant to their lives. (p.463)

Advocacy for the school jazz band highlights the engaging experiences of students. Berry (1990) suggested that the school jazz band is more fun for students than traditional concert bands, and that musical learning in these settings can have equal effectiveness and sophistication to that of experiences in any other school ensemble. If the school jazz band is set up and instructed at the highest levels of importance, meaning, value, organization, and energy from the director, then no delinquencies in a thorough music education should take place. Berry described other unique benefits of the jazz band to include helping students become better all-around players, offering the challenge and responsibility of one-on-a-part playing, building individual student confidence, providing students a more complete music education, and adding a powerful recruiting and music appreciation teaching tool not only for the entire band program, but also for audience members who might not be as interested in attending a 'symphonic band only' concert. Berry asserted that these benefits are strong 'win-win' traits for any program that cannot necessarily be equaled with more traditional school ensembles.

Some authors have challenged the idea that participation in a school jazz band does not necessarily require virtuosic skill in order for students to be able to perform and have close experiences with sophisticated jazz music. Rather, participation in any jazz setting requires students to have a solid grounding in the basics of music, an intense stylistic sense, good listening and auditory skills, and the confidence to explore the creative side of music without pause. It is

hypothesized that the latter is jazz music's greatest deterrent for those who possess the necessary skills to participate, but choose not to (Berry, 1990; Blackman, 1981; Sorenson & Pearson, 2004).

Authors such as David Elliot have elaborated on the theoretical and practical significance of jazz in education by discussing jazz education as a means for an aesthetic education. Elliot (1986) explained how the genre of jazz, because of its ability to be manipulated instantaneously by the improvising performer, is perhaps in a realm of its own a tool to teach aesthetic response in music. Although other melodic, harmonic, dynamic, and stylistic variables of other music genres are in constant nuance, jazz improvisation expands upon this concept in a way that is more transparent to a broader range of listeners.

Mirroring the struggle for a general acceptance of jazz music, it should be noted that its reception into the realm of education came with equal resistance. From the beginning there were voices of strong opposition. Feldman (1964) offered a clear example of this viewpoint:

One of the most disturbing aspects of the campaign for the recognition of jazz as an authentic art form has been the alacrity with which so many teachers in the public and private schools have responded to the propaganda and have so unhesitatingly boarded the jazz band wagon...not only from the jazz publicists, aided by the anti-intellectualism which so frequently badgers the arts. The consequence has been an over-emphasis on showy marching bands and jazz groups accompanied by an under-evaluation of the importance of the study of good music literature. Training a group of student instrumentalists to perform trite and transient music in emulation of some of the more pretentious professionals seen and heard on recordings, radio, and television is not a particularly good example of a worthwhile educational project...for who can deny the close association between jazz and delinquency? (p.60)

Admittedly, any music educator in the 1960's had not yet had the opportunity to experience many years of jazz as a respectable music to be studied or researched, and thus may have been reluctant to come to terms with its validity. It took years of trial and error and persuasion by activists to increase the popularity of jazz among growing music programs.

The dominance of European music in the college music curriculum began to show signs of weakness by the 1950's. In 1954, Bernstein, a powerful figure in American music known for

his compositions fusing western European and American styles like jazz, wrote on the topic of jazz in education: “We can be sure of one thing: that the line between serious music and jazz grows less and less clear” (Jeske, 1980, p.19). Other jazz historians and educators, like Tanner (1971) have shared sentiments concluding that jazz music’s highest hurdle in achieving acceptance in formal music education curricula are the ‘traditions’ of classical music and the precedence of music study from the European culture.

As noted earlier, there were many benchmark events that stimulated reform in music education. It has been hypothesized, however, that the Tanglewood Symposium (1967) had the most profound effect for jazz music in schools (Mark, 1987). This pivotal event was not necessarily operative for jazz music’s inclusion into school programs, but rather for the acceptance of jazz as a respected musical genre in the teaching profession. From this reform it was contended that, like all music, jazz had aesthetic value enough to be an integral part of a thorough music education. The year 1968, when the *National Association of Jazz Educators* was formed, marked the ending of a period in which music educators who were not enthusiastic about jazz would commonly protest jazz’s inclusion into school music programs. Essentially, values in music education became inverted. Mark (1987) wrote, “...what was considered wrong in the past is [was] now considered right” (Mark, 1987, p.20).

### **Jazz in Schools**

Jazz bands in schools first emerged as extracurricular clubs in colleges, universities, and secondary schools throughout the United States. It is estimated that participation in jazz bands, in some form or another but usually outside the radar of administration, may have existed in these settings as early as the 1920s (Ferriano, 1974). Undergraduate students were prompted to begin forming bands that fused previously acquired music skills, newly obtained ‘away from home freedoms,’ great interest in the popularity of jazz music and its later fusion with other popular music genres, and large numbers of students with similar interests. Many non-jazz student bands that were already in existence were also provoked to follow popular music trends by ever increasing the amount of dance and jazz oriented styles and techniques in their music. Many of these bands were student organized, student led, student funded, and even rehearsed at various off-campus venues during non-peak times. Early student-led jazz bands were noted to be so popular among student bodies that a few were reported to regularly meet outside on weekend

mornings. Some of these logistical exclusions from official rehearsal space were surely due to resistance among established university and college music faculty and administration based on predetermined threats of the infiltration of jazz music (Blackman, 1981; Hinkle, 1977; Tracy, 1990).

Although educational programs in African-American cultures were becoming increasingly popular as evidenced by the growing number of black studies departments in colleges throughout the United States, musical styles associated with these cultures did not get equal acceptance as a genre worthy of study in the music departments across campus. University sponsored studies in African-American art forms, including jazz music, were only present in the lecture style classroom (Sidran, 1971).

Len Bowden and “Fess” Whatley, when teaching at Alabama State University, were said to have organized one of the first jazz performance ensembles in the 1930’s in which students could receive college credit for their participation. This group was titled, the “Bama State Collegians,” and is one of the earliest documented ‘for-credit’ jazz bands to have been established at a university. Bowden implemented a program for military personnel during World War II that ultimately influenced the early college and high school jazz programs. Between 1942 and 1945 this training program taught over five thousand African-American soldiers at the Great Lakes Naval Base to play in military jazz bands and was one of the first instances of formal jazz pedagogy (Carter, 1986a; Murphy, 1994).

Soon schools such as Tennessee State University, Wilberforce University, Westlake College of Music, Los Angeles City College, Berklee College of Music, and North Texas State College also began offering credit for participation in jazz-related performance ensembles. These groups were often labeled ‘Dance Bands.’ With the surge of World War II veterans who were returning to college with assistance from the Government Issue (G.I.) Bill, studies in the direction of training courses and ensembles in jazz music at the college level became even more popular. Many of these veteran musicians had experience in military music ensembles that included participation in jazz-oriented ensembles developed for overseas wartime efforts. Upon returning home, many of these musicians wanted to continue their experiences and education with more formal training in jazz. It is reported that as a reaction to this demand, approximately 30 colleges added jazz music courses to their curricula in the following decade (Carter, 1986b; Murphy, 1994; Wiggins, 1997). Many of the graduates of these programs began finding work as



high school music teachers in hometown communities. With the extent of their military background in jazz, combined with recent pedagogical training in music which often included jazz performance courses, it is understandable then why many of these new high school band directors began organizing more formal jazz bands in their respective schools. This large scale emergence of high school jazz bands in the post war era was similarly disguised with alternative titles such as ‘stage’ or ‘dance’ band (Luty, 1982a; Porter, Ullman, & Hazell, 1993).

In 1947 the North Texas State College took the next step in becoming the first accredited institution to provide formal training in jazz performance. This institution offered the Bachelor of Music degree with a major in “Dance Band,” under the design and leadership of Eugene Hall. Because the term “jazz” continued to hold unsettled acceptance among administrators and faculty, prefix names like dance, stage, and lab were still strategically employed to disguise these groups. Leon Breedan, the Director of lab bands at North Texas State College during this tense time of advancement, wrote:

I was careful around school about even using the word ‘jazz’ and I cautioned our students not to be flippant or careless in talking with other music faculty people so as not to give them any ammunition that would destroy us. (Blackman, 1981, p. 10)

Still some faculty, not being fooled by these titles, felt so strongly against this inclusion that they reportedly approached officials at the university’s highest levels with determination to suppress any jazz-like studies, regardless of the identifying terms. Objections were deferred, and in spite of dithering faculties, the implementation of jazz-oriented degree programs began to pave the way for other post-secondary institutions. With mild success, the injection of jazz oriented ensembles and courses wobbled their way in and out of formal collegiate music departments for the next few decades. In 1975 North Texas State University (formerly North Texas State College) again served as a model for many other music programs in the United States by officially changing the “dance band major” to a “jazz major” (Blackman, 1981; Hall, 1951; Hinkle, 1977; Wiggins, 1997).

Ferriano (1974) reported a slightly different genesis for school jazz ensembles. Ferriano determined through his historical research that the development of secondary school jazz bands was similarly founded as an adjunct of the school band. The primary difference was that though these ensembles were still not a part of the formal curriculum, these groups were more commonly faculty led. Bands were formed to accompany school functions such as dances and

similar events, and were similarly masked in title. It was not until sometime after World War II that these faculty led groups began attracting more attention from administration due to the great recruiting, entertainment, and influential command these bands possessed. This post-war era also attracted more and more professional jazz musicians to look toward careers in pedagogy in the public schools. The timing for the formal inclusion of jazz into public school music programs was ripe. Ferriano hypothesized that the development of collegiate jazz studies programs was more predominantly instigated by this 'grass roots' movement of high school jazz-oriented ensembles. He suggested that college music programs were then persuaded to expand upon this movement by attracting students who had experienced these new high school programs in which they had acquired high levels of interest and demonstrated talent in jazz styles. Collegiate music programs would then be justified to meet the needs of these changing secondary programs, by including experiences in jazz history and performance. By the 1950s jazz and jazz education in higher education were attracting serious attention.

In the 1960s and 1970s the biggest expansion of school jazz ensembles in the United States took place. It is estimated that by 1960 there were approximately 5,000 faculty directed jazz ensembles present in secondary schools, which then grew to over 15,000 by 1970. In post-secondary institutions, this same time period was matched by a growth from approximately 30 jazz bands to over 450. Finally, the idea of a total music program, which included options in jazz music performance for some students, seemed to be increasing in popularity among school districts in America (Ferriano, 1974).

In the early 1970s, Berry (1971) estimated approximately 600 college, 16,000 high school, and 10,000 junior high school jazz bands to be in existence in American schools. To his disbelief, his research found there to be few large geographical regions, although not completely defined in size, to have no high school jazz band activity. He summarized his findings by stating that:

Jazz education has progressed (by design or by accident) to the point of contributing musical curriculum that is exciting, contemporary, vibrant, and relevant. And as a result, all over the country, we have young musicians who are turned on - yea, exuberant - about what they are learning. Musical progress is the real import of jazz-in-the-schools; and the beneficiaries are the school, the entire music program, and most importantly, the students.

In fact, we the teachers, are even learning too; and who can deny the value of a little rejuvenation in our creative fiber? (p.20)

During this same period professional bands led by Don Ellis, Maynard Ferguson, Stan Kenton, Woody Herman, Thad Jones with Mel Lewis, and others began taking their bands on tour to visit schools across the country to promote jazz and jazz education in schools. This movement provided school jazz ensembles with direction, motivation, resources, and oftentimes financial aid. In 1971 *Billboard* magazine reported that approximately 300,000 students in either high schools or colleges were being taught jazz, and also reported that during the 1975-76 school year 500,000 student musicians were participating in jazz ensembles led by a jazz educator. In the early 1970s 60% of junior and senior high schools in the United States reported an average of 1.2 jazz ensembles per school (Luty, 1982b). Although a great growth spurt of jazz occurred in public schools during this time, Luty reported an estimated 20,000 instructors of jazz ensembles throughout the country to have had limited backgrounds in jazz and relatively little, if any, professional jazz experience.

In 1968 the establishment of the National Association of Jazz Educators (NAJE) provided further development for school jazz bands and programs. It is suggested that the formation of this organization was a direct result of the Tanglewood Symposium (1967) which, in part, encouraged the Music Educators National Association to develop jazz programs in public schools. Over the next several years NAJE helped to establish jazz education as a more accepted force in school music programs and became the primary professional music education organization supporting jazz music.

The initiation of new high school jazz bands from the 1970s through the early 1980s was not as profound as the previous decade; however, programs that had already been established were making large gains in overall quality and sophistication. The large scale practice of professional jazz musicians touring schools across the country, modeling in live environments for young musicians, and the establishment of NAJE greatly influenced high school musicians and their directors to improve the overall quality of their jazz programs. This period was the “golden age” of the high school jazz band. It is suggested, however, that the rapid growth of bands began to plateau shortly thereafter. (Blackman, 1981; Berry, 1971; Ferriano, 1974; Wiggins, 1997).

Growing in numbers and reputation, the NAJE changed its name in 1989 to the International Association of Jazz Educators (IAJE), in part to accommodate a broadening perspective and a more inclusive philosophy. Most research that centered on jazz education was organized, funded, presented, or otherwise made possible by the existence of this organization. IAJE was responsible for assembling annually the largest gathering of the global jazz community. During the mid-1990s over 7,000 educators, musicians, students, industry representatives, and jazz enthusiasts, representing over 30 countries, would meet in yearly conference (IAJE Research, 1994). Murphy (1994) reported that under the leadership of this organization, over 500 colleges were offering jazz-related courses for credit by the 1980s, and more than 70% of the approximately 30,000 junior and senior high schools in the United States had at least one jazz ensemble in their program. It was estimated that by 1994, over one-half million high school students participated in jazz-oriented courses. Sadly, this non-profit volunteer organized group filed for bankruptcy in April of 2008, likely mirroring the economic crisis with which many educational organizations were coping during this same time period. A few years later, assembled by a mixture of new and original leadership, the Jazz Educators Network (JEN) was formed to support jazz education where IAJE left off ("The All-Too-Brief History," n.d.).

In today's society it is undisputed that jazz music is present both inside and outside of academia. With the abundance of new artists who engage in jazz performance, the wealth of live jazz music in cities, the ever increasing re-issue of and immense market of classic jazz recordings, the recent rediscovery of swing dancing, and the fusion of jazz techniques and styles into popular music genres, it is apparent that jazz-oriented practice is bountiful on a global scale (Blackman 1981; Goins, 2003; Javors, 2001; Wiggins, 1997). Whether or not academic music programs have equally accepted jazz music in performance or study remains more elusive. Since the recent diffusion of IAJE, quantitative research concerning the current status of jazz in American schools has become scarce and more difficult to find. Therefore, the author has been unable to locate recent data (post-1994) pertaining to jazz-oriented course offerings in the United States as a whole.

## **Jazz Education Materials**

Over the last 40 years the majority of the literature that has been produced to support music teachers with jazz-orientated curricula includes resources that primarily focus on the performance of jazz, specifically improvisation. These resources consist of chord/scale studies, books with melodious patters and transcriptions of previous performers, numerous internet sites, and other technical aids. One of the most helpful and widely accepted tools in this category would include music books that are accompanied by play along recordings. Since the introduction of series like the *Jamey Aebersold Jazz Play-A-Longs* (Aebersold, 1967), which has produced hundreds of volumes of books that feature rhythm section accompaniment to common chord progressions found in jazz music styles, many other publishing companies have produced similar materials. In the last 30 years large companies such as Hal Leonard and Warner Brothers have joined this demand for play along materials by producing hundreds of similar resources for beginning through advanced jazz performers. Due to the nature of this study and the less frequent amount of materials and research that is focused on jazz education outside of improvisatory skills, the author has chosen not to address such materials in further detail.

Less common are resources that have been specifically geared to assist music teachers who are less familiar with common practices of jazz-oriented curricula. One of the earliest circulated resources for jazz educators was John LaPorta's 1965 text, *Developing the Stage Band*, published by Berklee Press. This book is still in use amongst educators but has been revised under the title *Developing the School Jazz Ensemble*. Laporta's text is 116 pages and includes topics intended to equip readers with the knowledge and techniques to teach, lead, and effectively direct a stage (jazz) band.

Berry (1990), with more than a decade of tenure with the famed U.S. Army Jazz Ambassadors and professorships at Indiana and Arizona State Universities, produced a resource widely distributed by Hal Leonard Publications. His book, *The Jazz Ensemble Director's Handbook*, provides an excellent resource for novice or intermediate jazz band directors to learn skills necessary with any jazz ensemble program. His how-to approach to help music educators, specifically those who have little or no training in jazz, is an excellent text that has been adopted for use with college level jazz ensemble teacher training courses. Of particular interest, Berry dedicates a large amount of his text to discuss the logistical aspects of designing and running a

jazz big band ensemble. Everything from auditions to over/under staffed bands to set-up to literature selection is explained with “to-the-point” detail (Berry, 1990).

Lawn (1995) recently revised his edition of *The Jazz Ensemble Director’s Manual*, which was originally published by the C.L. Barnhouse Company in 1981. This is a similar comprehensive textbook that has been incorporated in many college jazz pedagogy settings. Though it is targeted to educators with relatively little background in jazz-oriented teaching, advanced concepts and an extensive bibliography of selected materials for jazz improvisation are included. Of major importance, Lawn dedicated much of this resource to technological aspects of the jazz ensemble rehearsal.

In 1996 the Kjos Music Company produced a band method series titled *Standard of Excellence: Comprehensive Band Method*. This multi-level and multi-volume collection designed separate teacher/director and instrument specific editions for use in school music programs. Its comprehensive structure is intended for the implementation of multi-faceted lessons in music theory, music history, ear training, listening, composition, improvisation, and interdisciplinary and multicultural studies. With the success of this series and the demand for volumes to accompany different ensemble settings, Sorenson and Pearson (2004) authored an addendum series titled *Standard of Excellence: Advanced Jazz Ensemble Method*. This collection is divided into individual student books for each instrument of a standard jazz ensemble, each book having more than 50 pages, and an all-inclusive 568-page director’s score book with supplemental materials. The method includes original ensemble pieces designed to teach specific stylistic and improvisatory concepts to all band members and includes performance examples and accompaniment audio recordings for use with the entire class or individual student practice. The *Standard of Excellence* series has been widely accepted in many young band programs throughout the United States.

*Jazz Pedagogy: The Jazz Educator’s Handbook and Resource Guide*, published by Warner Brothers in 2002, is a similar text intended for use with educators that have limited experience in jazz music education settings. Richard Dunscomb and Willie Hill, both known for their work and leadership with IAJE, authored this comprehensive guide to teaching jazz-related courses primarily in secondary schools. The almost 400-page book contains details on jazz history, teaching techniques, equipment, audition suggestions, adjudication concerns, recording lists, music publisher information, and much more. Of extreme usefulness are the suggested jazz

ensemble literature lists, categorized by difficulty level and styles, found on pages 162-183. This resource also includes a supplemental DVD which uses both a high school and college level demonstration ensemble to help illustrate practical rehearsal techniques. Although extreme in detail, this reference would be a good textbook for any jazz ensemble techniques course offered to college music education majors (Dunscomb & Hill, 2002).

Goins (2003) authored a similar book titled *The Jazz Band Director's Handbook: A Guide to Success*. His textbook-like publication is mainly a compilation of articles that Goins had written and previously published in journals including, *Band and Orchestra*, *National Band Association Journal*, *Jazz Ambassador Magazine*, *Kansas International Association of Jazz Educators Newsletter*, *Michigan Music Educator*, and *Florida Music Director*. Examples of chapters (articles) include "Know the Score," where Goins discusses the many pros associated with memorizing the score to be taught to an ensemble. An article titled "The Role of the Conductor," discusses the troubles associated with band directors' inability to differentiate the needs of conducting jazz bands and concert bands. Goins' approach of discussing logistical concerns about rehearsing, directing, and otherwise running a jazz ensemble, can be a highly effective resource to music education students who have little experience with jazz band participation and performance practices.

### **Race and Gender Perceptions in Jazz**

Criticism of school jazz programs has included a lack of interest in compositional and improvisational instruction, limited amounts of quality literature, lack of variety in instrumentation, issues with gender equality, and low numbers of black student participants in a highly African American dominated culture (Ferriano, 1974; Luty, 1982a). Studies addressing race and/or gender perceptions with jazz-oriented instruction have yielded interesting results.

McKeage (2004) designed a study to describe correlations between gender and participation in school jazz ensembles. McKeage was also attempting to identify possibilities why men and women might "differ in their reasons for discontinuing participation in jazz ensembles" (p. 346). In a 27-question survey, 628 undergraduates representing 15 college programs that offered both traditional and jazz instrumental ensembles and the Bachelors of Music Education degree participated. Results indicated that 80% of the participants had, or were currently taking, private lessons on their primary instrument, and that 72% of these teachers were

male. In this study, 37% of the students who had taken private lesson reported that their teachers encouraged them to play jazz. Only 42% of participants stated that their private teachers played jazz. Results also indicated that 46% of women and 15% of men had never played jazz at any level.

Recently, Allen (2008) designed and implemented a study examining race and gender of undergraduate occupational perceptions. Allen asked 51 music majors to choose one of four models for thirteen music and non-music occupations. Models were black female, white female, black male, and white male. Results indicated that the majority of music majors (61%) chose a black male model to occupy the position of a university jazz instructor. Interestingly, the white female model was never chosen by music majors to occupy this same jazz-related position.

### **Descriptive Research on Collegiate Jazz Education**

With the establishment of the National Association of Jazz Educators in 1968 and its advocacy for acceptance and growth of the school jazz program, progress in jazz music education research has gained momentum. Due to the complexity of jazz music, emphasizing improvisation, its relative immaturity in the music curriculum, and many negative socio-cultural stereotypes that are associated with its inclusion, many studies relating to jazz curricula have suffered from a lack of support, direction, and/or focus. Nonetheless, evidence in research that is available does offer insight to problems associated with its “adolescence.”

In the mid-1970s, Walter Barr designed a curriculum that specifically addressed the skills necessary to become a professional jazz and studio musician. The basis for this design came from a study conducted by Barr (1974) who assessed jazz programs and courses in fifteen colleges and universities throughout the United States with intentions to standardize a more comprehensive curriculum. His survey, submitted to jazz educators and professionals, asked for ratings of competencies that students should acquire in their curriculum in the following six major categories: (1) jazz history and literature, (2) jazz ensemble performance, (3) jazz ensemble arranging, (4) jazz improvisation, (5) jazz keyboard, and (6) rehearsal techniques for the jazz ensemble.

From the data collected in his questionnaire, Barr proposed guidelines and priorities for his “Jazz and Studio Music Major” in compliance with previously published guidelines for the bachelor degree in Music Performance developed by the National Association of Schools of



Music (NASM). The implications of his study and the development of this curriculum have served as a model for researchers examining the status of jazz music curricula in higher education and have significantly impacted the development of subsequent programs.

Similar studies have also been conducted regarding the status of college and university jazz programs. Foote (1977) sought to identify specific educational objectives of collegiate jazz programs and determine if these were being successfully accomplished. Objectives analyzed in his study included the preparation of students for professional teaching and performance opportunities, the teaching of techniques required to perform in multiple styles, and improvisational training, among others.

Participants in Foote's study included jazz music educators as well as their students from 160 different college jazz ensembles. His results indicated that most successes in these programs centered on ensemble performance. Furthermore, he found that weaknesses of collegiate jazz programs were evident in areas of improvisation, jazz history, and pedagogical training. Foote summarized with suggestions for college and university music curricula, specifically jazz, to include a broader range of experiences for students outside of traditional ensemble participation.

Modeling previous research conducted in other states, Hinkle (1977), a music professor, performer, active jazz educator, and IAJE leader, examined 50 two-year and four-year institutions in Florida, both private and state-supported. He first determined that 36 (72%) of these institutions listed some type of jazz oriented course(s) in their 1976-1977 catalogs. A survey questionnaire was developed and sent to appropriate representatives of each of these 36 institutions requesting information on the following related topics: general and background information, instructional objectives, classroom instruction, extracurricular activities, teacher background, equipment and facilities, and other topics associated with jazz oriented curricula. Educators returned 33 surveys for a 92% response rate. Data were then compared to jazz education curricula currently offered in National Association of Schools of Music (NASM) accredited programs throughout the United States and to guidelines and recommendations suggested in Walter Barr's (1974) jazz studies curriculum design. Results of his study indicated that though these post-secondary jazz programs were abstractedly comparable to out-of-state NASM accredited institutions, all institutions analyzed were sub-standard by Barr's design. Hinkle summarized his research by emphasizing the need for substantial curricular development to build adequate jazz music education programs in Florida's post-secondary institutions.

Day (1992) sought to determine differences between “quality” and “other” college jazz programs and how jazz education could benefit from a comparison of the two. A panel of experts chosen from the International Association of Jazz Educators (IAJE) identified 13 “quality” jazz programs at 13 different universities or colleges in the United States based on several curricular factors. Common to all of these programs were courses offered and required of all music education majors in Jazz Pedagogy. Survey data from these programs ( $n = 13$ ) were compared to surveys that were also sent to a random selection of “other” programs that offered jazz courses ( $n = 34$ ). Among others results Day concluded that ‘outstanding’ schools were more likely than the ‘other’ schools to offer a greater variety of jazz courses. In both populations enrollments in jazz courses were increasing. Most interestingly, it was found that institutions with higher rated jazz programs were also more likely to have specific jazz course requirements for music education students.

In one of the most recent studies investigating collegiate jazz curricula in the United States, Javors (2001) solicited a questioner to 109 “expert” jazz pedagogues. Participants were identified by their faculty status at institutions comprised in a 1998 *U.S. News and World Reports* list of the “Top Twelve Jazz Programs.” These institutions were also accredited by the National Association of Schools of Music. A response rate of 67% was achieved with 73 jazz educators replying to the survey. Additionally, seven highly acclaimed jazz performers outside of the immediate academic spectrum were interviewed. Javors was interested in investigating opinions surrounding differences between academic (formal) and non-academic (informal) learning environments and practices of jazz musicians. This included an in-depth appraisal of what jazz educators reported to be taking place in ‘the streets.’ Information gathered revealed large inconsistencies between learning to perform jazz in the formal realm and in the indigenous climate. Notably, this study offers insight into an ideal setting of jazz education in universities and colleges, suggesting a balanced marriage among varying types of these two educational settings.

There have been fewer studies in collegiate jazz curricula that investigated institutions outside of the United States. In one recent attempt, Brennan (2005) surveyed colleges in Canada that offered degrees in jazz studies. A questionnaire instrument was designed to investigate degrees types, ensemble participation and availability, non-performance curriculum design and requirements, and selectivity of jazz studies programs. Results indicated that institutions in

Canada that offered degrees in jazz studies were limited (seven total), which contributed to the low number of programs that participated in this study ( $N = 6$ ). A summary of Brennan's results indicated that Canadian jazz studies programs highly emphasize performance based ensembles in jazz studies compared to pedagogical courses. He also found that of the jazz faculty at these schools ( $n = 140$ ), only four had doctoral degrees, and the academic credentials of these professors were quite weak.

### **Descriptive Research on Jazz-oriented Collegiate Music Teacher Preparation**

It is important to recognize that collegiate jazz studies and music education programs are designed with vastly differing agendas. Performance based degree programs and other non-education tracks within the same institutions, however, often influence music teacher training programs. As an example, experts in jazz studies curricula are often used to teach jazz-oriented courses for music education students. While there may be goals shared by performance and education degree programs, the following research in review represents a specific attempt to better understand jazz-oriented curricula present in music teacher training.

McMahan (1977) completed research to determine the significance placed on jazz education in the curriculum for future music teachers. McMahan's study also sought to pinpoint the weaknesses of music educators in the teaching of jazz-related topics by administering a survey to members of the South Carolina Band Directors Association (SCBDA). Data revealed that the majority (88%) of respondents were not required to take part in any jazz-related education courses while earning their degree and only 56% of participants indicated having practical jazz experience through involvement in undergraduate jazz ensembles.

With this study McMahan was able to uncover reasons behind anxieties that many band directors have toward jazz and jazz teaching. His findings suggests that music educators not only feel the least competent in jazz improvisation but also feel less than satisfactory in areas of jazz history and rehearsal techniques. Because of these deficiencies respondents deemed the aforementioned topics to be the most practical and important courses needed for the training of instrumental music educators.

Other researchers have also hypothesized problems to be present in music teacher training programs. Stegall, Blackburn, and Coop (1978) surveyed appropriate representatives from all National Association of Schools of Music member institutions offering undergraduate

degrees in music education. Their questionnaire contained 99 competencies in cognitive aspects of basic musicianship, applied music, and methods that music education students should have by the completion of their training. Results of this study indicated that 84 of these competencies were rated at 3.5 or higher, on a 5-point Likert scale. Most important, none of these competencies included any specificity toward improvisation or jazz-oriented music.

Thomas (1980) surveyed all Southern Association of Colleges and Schools (SACS) in the state of Mississippi by mailing a questionnaire to gather information about existing jazz education courses for the preparation of music educators. Two surveys were developed: one designed for music educator participants and the other specific to jazz educator participants. Questions included topics associated with professional status and experience related to jazz education, music department background, course offerings, jazz faculty information, jazz instruction designed for music teacher preparation, and opinions on jazz education in Mississippi public schools.

Thomas's findings expanded on McMahan's (1977) conclusions revealing that although 64% percent of surveyed institutions offered jazz education courses, all of these courses were non-required electives for students pursuing undergraduate music education degrees. Therefore, student attendance in these elective courses was not fully representative of music education students in these institutions. Furthermore, 91% of these institutions believed that jazz education has a legitimate place in Mississippi public schools, and 91% percent of these institutions agreed that the public schools in Mississippi do not have an adequate instructional program in jazz education. Most important, Thomas's findings indicated that the majority (53%) of the responding institutions agreed that problems with public school jazz programs are due to deficiencies in jazz instruction within the college and university systems.

Building on research conducted by Foote (1977), McMahan (1978), and Thomas (1980), Fisher (1981) designed a study to further justify the need for the development of jazz courses in post-secondary music education curricula. He mailed 177 questionnaires (4 pages in length) to jazz education specialists, heads of college music departments offering degrees in music education, and high school band directors in Pennsylvania. He collected 163 surveys for a 92% return rate. Each questionnaire contained 12 philosophical statements concerning various aspects of jazz in relation to the music education curriculum. Additionally, questionnaires contained 10 jazz-oriented courses, including brief descriptions, for inclusion into a music

teacher training program. Participants were asked to rate their opinions of statements and suggested courses on a 5-point Likert scale.

Results indicated that participants agreed on the necessity for jazz pedagogy courses to be taught by qualified full-time faculty who have a substantial background in jazz. Additionally, participants revealed that performance experience for music education students in areas of jazz is essential and should be increased. Suggested courses with the highest rating for inclusion in music educator training programs were jazz band, jazz band methods, jazz improvisation, and jazz history and literature. Fisher's data also indicated that several college music administrators reported that they were unable to offer courses in jazz due to a lack of faculty expertise in this area. Most interesting was the idea that a separate college course in jazz band methods is not necessary, because the techniques needed for jazz bands can be adequately included in the traditional instrumental methods course. Indeed, this rational was overwhelmingly rejected by all participants in this study with a low mean response of 1.72 (5-point Likert scale).

Congruent with Fisher's research, Blackman (1981) collected data by means of a 2-page questionnaire that was mailed to 35 post-secondary jazz educators in American colleges and universities. Results of the 22 received responses similarly described a great lack of jazz oriented courses as part of music teacher training curricula.

Balfour (1988) compared the jazz pedagogy and music educator jazz curricula offered at all California State University and University of California campuses to the eight areas of a model jazz studies curriculum developed by Walter L. Barr and to the prevailing attitudes and opinions of jazz department heads at these 27 institutions. Balfour's viewpoint, which shaped the purpose of his study, is best summarized when he stated:

...jazz education has experienced a tremendous growth in the public schools and colleges in the United States...teacher preparation programs then should adequately prepare graduates who must organize and direct jazz programs at the public school level. (p.21)

Balfour's results reflected unfortunate delinquencies in teacher preparation programs. During the time of this study (1987) Balfour reported that only six campuses (22% of the total campuses studied) offered a course relating to teacher preparation in jazz, that none of the programs met Barr's recommendations, and that opinions of jazz department leaders towards the preparation of future music teachers in the field of jazz were congruently low. A "Jazz Educators Ensemble," also recommended in Barr's model to offer literature performance

experience to traditional and non-traditional jazz instruments, was not found at any of these institutions.

Shires (1990) mailed out 109 questionnaires to recent music education graduates of the Northern Arizona University. He received 80 surveys for a 73.3% response rate. Additionally, a different questionnaire was sent to the supervisors of each participating teacher. There was an 81.3% response rate with 65 questionnaires returned. Results indicated that graduates felt that they had received a quality education in music teacher training, however, suggested that additions and/or changes in the curriculum were necessary to meet the current needs in their field. Specifically, graduates reported that they felt under prepared to teach jazz-oriented classes due to a lack of participation in jazz ensembles or classes while in college. Therefore, suggestions were made for the addition of jazz pedagogy courses or the requirement of jazz ensemble participation to current music education curricula to foster future music teachers' understanding of this type of instruction.

Following Balfour's lead, Marks (1994) investigated music teacher pre-service training in California post-secondary institutions. The California Council for Music Teacher Education identified 41 institutions which were mailed a questionnaire with a response rate of 67% ( $N = 27$ ). Among other findings, in spite of pre-service teacher indications for help in the area of jazz education and improvisation, 66.7% of the schools surveyed did not offer such a course for music education students. Only 25% offered a course in jazz education and/or improvisation as an elective, and only 2 (6%) required it as part of the Bachelor of Music Education or equivalent degree.

Marks also indicated that music education students' field experiences varied greatly between institutions in regards to when these students might participate in jazz-oriented courses. Therefore, Marks made recommendations for music teacher training programs to redesign curriculum to specifically accommodate the needs for the influences of music technology, changing school demographics, and non-traditional settings such as jazz-oriented ensembles.

Knox (1996) investigated music teacher education curricula by creating four separate questionnaires developed to gather data from varying perspectives in music education. He retrieved responses from 19 collegiate music educators, 13 collegiate jazz educators, 175 Alabama high school band directors, and 70 Alabama high school choral directors. Collegiate institutions were chosen by status of accreditation from at least one of the following

organizations: The Southern Association of Colleges and Schools (SACS), the National Council for Accreditation of Teacher Education (NCATE), or the National Association of Schools of Music (NASM).

Knox found that 92% of the band directors with jazz ensembles in their programs and 73% without such ensembles reported that jazz instruction should be of equal importance to other traditional school ensembles such as marching and concert band. Interestingly, all of the participants who participated in his survey, regardless of their current level of music teaching, felt deficient in jazz-oriented instruction. Similarly, 80% of both collegiate and high school director respondents reported a lack of jazz study or participation as part of their own professional training, and 54% agreed that music educators in Alabama colleges and universities were not being adequately trained to teach jazz. The two most frequently suggested courses that were suggested to be a part of future music teacher training programs included jazz improvisation (27%) and jazz ensemble (22%).

All of the responding post-secondary institutions in Alabama ( $N = 11$ ) reported to offer a jazz ensemble. Only five (45%) offered courses in jazz improvisation. Four (36%) offered courses in jazz history, two (18%) offered jazz arranging and jazz choir, and only one offered jazz combo or jazz theory. Knox's survey instrument specifically sought to determine if any educators' jazz ensembles were present in these institutions, but none were reported. From his findings, Knox concluded several factors to be responsible for the insufficient preparations of music teachers in jazz music, including lack of high school experience in both instrumental and choral jazz programs and the need to include more required jazz courses and experience in music teacher training curricula.

Heath Jones (2005) executed a study to analyze many factors involved with the design, implementation, and attitude toward music educator preparation in jazz oriented curricula in Oklahoma. Jones developed an online survey administered to colleges and universities in Oklahoma offering music education degrees ( $N = 23$ ). Supplemental interviews were also conducted. Information gathered included (1) the importance of jazz in music teacher education, (2) the availability of jazz study in music teacher education curricula, (3) the degree of jazz activity in secondary schools and communities, (4) the backgrounds of Oklahoma music education program administrators, and (5) the comments on the topic of jazz in Oklahoma music teacher education.

Results of this study were remarkable with consistent attitudes among responders. Specifically, data found that participants expressed insufficient training in jazz as part of their undergraduate curriculum. Respondents also reported a lack of consistency among jazz activities in public schools in Oklahoma. It was determined that 86% of all institutions surveyed indicated that a jazz ensemble was available, and that jazz band or an equivalent titled ensemble was the only jazz-oriented course available in more than 50% of these institutions. Most important, however, was that respondents either “agreed” or “strongly agreed” that music majors should be required to participate in at least one jazz studies course. Ironically, interviewees reported problems with implementation of this requirement due to degree hour limitations specific to the music education track. Jones suggested that a possible solution to such a problem might be integrating aspects of jazz study into current music education curricula in order to produce capable jazz educators.

### **Descriptive Research on High School Jazz Programs**

In the early 1970s one of the first in-depth descriptive studies regarding high school jazz programs was carried out in the state of Louisiana. Payne (1973) conducted 50 highly structured interviews with randomly selected high school band directors to determine the status of their school’s jazz program and their personal opinions on the subject. Results showed only 53% of participant teachers included jazz ensembles as part of their band program and 91% of these ensembles were excluded from the normal daily schedule. Programs that did have at least one jazz band were reported to meet 1.7 times per week for an average of 84.5 minutes per rehearsal. Additionally, only 40% of these directors attended a high school that offered jazz-oriented classes. Interestingly, however, interviewees unanimously agreed that jazz ensembles are an important part of the development of the overall high school music program and should undoubtedly be included. When asked if they felt jazz offered a distinct musical experience that is otherwise unavailable through traditional ensembles, the majority (68%) concurred. While interviewing those band directors that did not have jazz programs at the time of the study, Payne inquired as to the reason they chose to omit jazz from their program. Among the most common answers he received were lack of time (39.3%), student interest (10.7%), director interest (7.1%), as well as monetary deficiencies in the school budget (7.1%). Other noted reasons behind the omission of an instrumental jazz ensemble included lack of equipment, student capabilities,



after-school rehearsal attendance and proper instrumentation. Directors who had already incorporated jazz ensembles into their programs were asked for reasons behind their decision to include the groups or classes. The most prominent responses to this question were: (1) to provide musical experience not found in traditional ensembles (73%); (2) to create a well rounded program (60%); (3) to foster public outreach opportunities (59%); and (4) to create opportunities for advanced players (50%). From the review of related research and results of his study, Payne recommended a need for further research to be conducted in different geographical locations. Furthermore, he suggested a need for studies to be focused more toward high school jazz ensemble organization and administration.

Scagnoli (1978) surveyed all instrumental directors in the state of New York to investigate the inclusion of jazz-oriented ensembles and directors' past experiences in jazz music. Of the 483 directors who were sent questionnaires, 471 responded. Approximately one-third of all directors indicated scheduling as the greatest problem in achieving the band program's overall goals. Scagnoli's results also revealed that 20.1% of the respondents reported not having a jazz ensemble. Of this sub-population ( $n = 95$ ), reasons for not having a jazz band included student scheduling issues (16.8%), lack of time in the director's schedule (20%), the need to place emphasis on running or starting other programs (17.9%), and the perception that the overall school population was too small to support a jazz program (17.9%). Other reasons for why these respondents did not have a jazz ensemble included directors' lack of jazz experience and directors' lack of training in teaching jazz. Directors in Scagnoli's study that did list a jazz ensemble as part of their program indicated that these groups rehearsed an average of 2.3 hours per week. Only 25.4% of these jazz ensembles met during the school day, while the remainder met before school (3.6%) or after school (43.4%), or even during lunch break (2.2%). Of all the directors in Scagnoli's study, only 12.7% reported participation in a college jazz ensemble, and about two-thirds (62.8%) reported having played in a high school jazz band. His study pointed out the need for continued reform in music teacher training in jazz-related curricula and greater participation of music students at both the high school and college level in performing jazz classes.

Bauche (1982) designed a study in which he surveyed 100 high school instrumental music educators concerning their previous experience with jazz. His instrument was a 4-page mailed questionnaire with both closed- and open-ended type questions. The study was intended

not to investigate the methods or procedures used in jazz instruction by the directors, but rather to determine their past experiences with jazz. Analyzed sub-topics included junior and senior high school ensemble experience, collegiate course offerings and participation, classroom teaching experience, professional performance, and clinic and camp participation. Results indicated that most directors ranked high school and college jazz ensemble experiences as the highest when participants were asked to what or to whom they attribute their knowledge of jazz music. Additionally, Bauche's findings showed that the majority of his participants' training in jazz came from outside the formal college curriculum.

During the academic year of 1984 - 1985, Hearne (1985) sent a 10-page questionnaire to all 234 high schools in the state of Louisiana reported by the Louisiana Music Educators Association to have an instrumental music program. He received 120 responses for a 51.7% return rate. Among other findings, results of Hearne's study indicated that 88.3% of the 120 participating directors were male and that 88.3% of all directors had received the Bachelor of Music Education or equivalent degree from various accredited universities. Only 39 directors (32.5%) indicated that their program offered a jazz band class, 23 of which existed in schools with larger student populations (700 or more students). The majority of programs including jazz ensembles (59%) reported that these types of classes met after school for 2 days or less per week. Data from Hearne's research suggest the following possible positive correlations: (1) school size and the existence of a jazz band; (2) school size and a greater chance of the director being male; and therefore, (3) the existence of a jazz band and a greater chance of its director being male.

In an attempt to describe the status of jazz programs of secondary schools in Indiana, Mack (1993) sent a survey to 26 successful Indiana high school jazz ensemble directors in the spring of 1991. School programs chosen for this study were selected on the basis of having received at least four superior ratings in the last five years of state-sanctioned jazz ensemble music performance festivals. Data were collected through responses to these questionnaires with a 76.9% rate of return ( $N = 20$ ). Mack's data revealed that all of the schools responding to his survey were supported directly with feeder programs, and that 28% percent of these middle/junior high schools had a functioning jazz ensemble. Jazz ensembles met for an average of 4.3 hours per week, mostly during the regular school day, while three (15%) met before or after school. Marching band preparation, rehearsal, and performance was reported to take up the majority of the band director's time. These 20 directors were 85% male and 15% female and had

been teaching in the public school system of Indiana for an average of 15.1 years. The mean age of directors was 37.5 years, and the average present tenure of each was 10.1 years in the same program. Seven (35%) of these directors listed trumpet as their primary instrument, with five (25%) listing trombone, three (15%) listing percussion, and one each of the remaining directors listing string bass, French horn, tuba, saxophone, and oboe. These data reveal that 85% of the directors played an instrument that is traditionally found in a jazz ensemble. Interestingly, only three (15%) of the directors reported possessing at least “good” improvisational skills, with the majority rating their improvisational skills at a much lower level.

In summary Mack found some predictable correlations ( $P > .4$ ), concluding that the greater number of programs that fed into the high school, and the more years that the director had taught at the high school, the greater the number of jazz ensembles in each program. Additionally, directors with more jazz ensembles in their programs spent less time with appointments away from their primary program (private lessons, community ensembles, gigs, etc). Of the greatest interest, Mack found that the majority of his ‘state superior jazz directors’ (65%) had not taken any college courses in the study of jazz apart from performance based ensembles.

Wiggins (1997) conducted a study by sending a survey to 132 high school band directors in the eight education regions of the North Carolina school system. While 71 (53.8%) of these directors stated that they offered courses in jazz music, 66 (50%) felt unprepared to teach such a genre. Inclusion of jazz-related courses in high schools were found to be primarily dependant upon the following variables: (1) directors’ prior experiences as jazz performers; (2) directors’ perceptions of preparation to teach jazz music; (3) directors’ principal and/or secondary instruments; (4) directors’ knowledge gained from formal or informal jazz study; and (5) administration, community, and student support. Of the 61 directors that did not include jazz in their program, 51 (83.6%) of these indicated scheduling conflicts as a major hindrance.

Along with the survey submitted to high school directors, Wiggins also addressed North Carolina universities (specifically those in the UNC system) by asking that a *Jazz Music Education Checksheet* be completed to reveal curricular offerings. It was found that of the 16 UNC-system universities, 11 offered undergraduate degrees in music education, but surprisingly none of these programs required jazz-oriented courses for fulfillment of a degree in music education. When asked to specify how many jazz-related electives were being offered at each

university, approximately 45% of institutions indicated between one and three jazz electives while 54.5% offered six to nine jazz options. From findings in this study, recommendations were made to the UNC-system universities to increase their electives in jazz music education and to require or encourage music education majors to participate in jazz courses.

Fewer studies were found by the researcher which investigated the status of vocal jazz programs in high school settings. However, conclusions in this specific area seem to be congruent with instrumental research. As one example, during the academic year of 1996 – 1997, Cruse (1999) surveyed 24 chorus teachers reporting to offer vocal jazz ensemble courses as part of their Texas high school music program. Topics analyzed included student profiles, audition procedures, competitions, rehearsal techniques and procedures, accompaniment, sound equipment, improvisation, repertoire, effect of the vocal jazz ensemble on the choral program, scheduling, budgeting, and director profiles. Additional topics included the history of vocal jazz in American education and teacher training in jazz pedagogy at the university level. Among other findings, Cruse discovered that most Texas high schools did not include improvisation as part of their vocal jazz program and that most high school ensembles performed other styles of music outside jazz genres. Most groups were called show choirs and consisted of an average of 14 singers. Similar to instrumental high school program research, all participants in this study reported scheduling conflicts as the main problem associated with the existence of their vocal jazz program. Only 10 of the 24 responding directors reported feeling prepared to teach vocal jazz, and 13 indicated vocal jazz training as being “extremely” or “very” relevant to the success of the vocal jazz director and program.

Lloyd Jones (2009) developed a study to investigate instrumental jazz ensemble programs in the existing 313 Alabama High School Band Programs (according to the 2008-09 Alabama Bandmasters Association Handbook). With a response rate of 59.4%, 183 band directors in Alabama responded to a questionnaire containing items related to (1) preparation of the director, (2) school curriculum offerings for jazz instruction, (3) rehearsal scheduling and performance opportunities, and (4) available equipment and funding sources. Jones divided responding directors’ schools into three groups according to school size: Group I = 0-365 students, Group II = 366-699 students, and Group III = 700 or more students.

Results of this study found that 105 out of 187 (57.4%) schools did not offer jazz instruction. A positive correlation was found between the existence of a high school jazz band

and school size. Of the 78 (24.4%) directors teaching jazz, 19 had been doing so for 20 or more years. Of those responding, 63.4% listed brass as their primary instrument, 24.7% listed woodwind instruments, and 11.7% indicated they were percussionists. Additionally, 15 respondents indicated that they played a secondary instrument. About two-thirds (66.1%) of the directors reported that they had participated in a high school jazz band, 78.7% in a college jazz band, and 51.4% in a local professional jazz group. Most interestingly, 58.6% of respondents who offered a jazz band in their program ( $n = 87$ ) reported that participation in a college jazz band was most useful for preparing them to teach an instrumental jazz band. This was followed by 23.0% of this same group that reported high school jazz band as most useful for preparation. A few responses indicated other preparations to teach jazz that included private jazz study, listening to jazz music, college marching band, student internship experiences, and general interest in jazz. Almost half of all respondents (45.9%) reported a desire for professional development in the area of improvisation to better prepare them to teach a jazz ensemble at their school. Specifically, 28.3% reported a great need for jazz pedagogy training.

Jones reported that 50.6% of directors who indicated the inclusion of a jazz ensemble as part of their program specified that this group convened during the school day for both the fall and spring semesters. Jazz band (43.3%, 67.6%, and 30%, respectively from groups I, II, & III) was reported as the class that most directors would like to add to their current course offerings. Almost 28.9% of directors reported scheduling rehearsals for multiple ensembles as the most prominent problem prohibiting the addition of one or more jazz ensembles.

Correlations in Jones's research found that the higher the amount of weekly practice time ( $M = 200$  minutes/week), the higher the number of public relations performances, but not necessarily the number of annual performances. Formal concerts ranked the highest percentage (90.2%) of all concerts in which jazz bands participated, with public relations performances ranking next highest (79.2%). It was also suggested that these high percentages may account for many concerts that might be categorized as serving dual functions. Among other suggestions and summaries, a conclusion of Jones's study is best represented when he recommended:

That music teacher educators instill in undergraduate and graduate music education students the need for providing various instrumental opportunities for pupils so they might participate in high school and college jazz ensembles which may lead to the continuation and development of high school jazz ensemble. [and] That music teacher

educators encourage those currently in music education programs to participate in the college jazz ensemble, since the research suggests that directors who have participated in a college jazz ensemble have a higher occurrence of a high school jazz ensemble. (p.83)

Authors like McCurdy (1983), Montgomery (1986), Grimes (1988), and Goodrich (2005), have also studied secondary school jazz programs. Findings of their research indicated similar trends with previously documented studies in this review. However, due to the narrow nature of their research, where the total number of participants and/or programs investigated was seven or less, details of their design and findings will not be discussed in further detail.

### **Summary of Literature Reviewed**

A review of literature pertaining to music education, classroom scheduling, teacher effectiveness, teacher recruitment and retention, reform in teacher training, defining jazz, a history of jazz music and jazz education, acceptance of jazz in school music programs, jazz pedagogy resources, and race and gender perceptions in jazz has adequately prepared the researcher for a more comprehensive understanding of the complexity of issues being presented. A review of all found descriptive studies conducted on collegiate jazz programs, jazz-oriented courses associated with music teacher training curricula, and high school jazz programs, yields the most relevant conclusions. An overlapping of information among all of the aforementioned sources, typically outlined in the form of a thesis or dissertation, was helpful in detailing important components and specific challenges that high school instrumental jazz programs face. A summary of these studies indicates that though jazz programs in high schools are sometimes present, they are often misrepresented in the total instrumental program. Specifically, high school jazz programs reflect deficiencies in (1) the numbers of student participants, (2) scheduling problems, (3) improvisational activities and student skills, and (4) other issues relating to the overall equality or balance with more traditional instrumental ensembles. In many cases jazz-oriented curricula have been non-existent in high school instrumental programs. These studies also indicate that problems are not generally associated with issues such as equipment, literature, or lack of student interest, but rather most cases indicate delinquencies in the band director's training, preparation, and past experiences. Substantial evidence indicates that band directors, regardless of those reporting the inclusion of jazz-oriented courses in their programs, need more undergraduate preparation in jazz. In most cases, this need was self-

reported. Lastly, most directors also reported that jazz instruction should be as important in the high school instrumental curriculum as concert and marching band instruction. Research to determine if these trends are consistent in states that have not been similarly analyzed is needed.

### **Need for the Study**

There are very few researchers that have analyzed a large sample of high school instrumental music programs' course offerings. More specifically, studies gathering data on jazz courses offered in Florida public high schools have yet to be found. Additionally, few comparisons have been made to the data that is available about high school instrumental music programs in other states and the possible reasons directors are choosing to include or exclude jazz courses as part of their curriculum. With constant modification in higher education music teacher training inevitable, this study was developed to better understand the needs of future music educators in order for school programs to be as successful and effective as possible.

Therefore, the purpose of this study was to investigate the following questions:

1. What is the current status of instrumental jazz course offerings in Florida high schools?
2. Is there a relationship among the status of jazz course offerings in Florida high schools and the gender of the director, the size of the music program, the primary or secondary instruments of the directors, or other demographic data?
3. Is there a relationship between the status of jazz course offerings in Florida high schools and the experience or perceived amount of training in jazz of the directors who teach in these programs?

## **CHAPTER THREE**

### **METHOD**

The methodology of this study was quantitative in design with a descriptive approach. The following procedures were employed in an attempt to answer questions developed in the purpose of this study.

#### **Survey Instruments**

A review of literature describing the use of multiple survey instrument methods was performed in advance. Hoonakker and Carayon (2009) conducted research analyzing 29 studies that compared different survey modes including postal mail, fax, e-mail, and web-based questionnaires. Their results indicated certain advantages commonly found among internet-type surveys. These advantages included access to larger populations, speed, reduced costs, reduced response error, higher flexibility, greater response rates, and higher response quality. Research conducted by Boyer, Olson, Calantone, and Jacson (2002) and Huang (2006) yielded similar results concluding that electronic survey instruments, including numerous web-based products such as Survey Monkey ([www.surveymonkey.com](http://www.surveymonkey.com)), Perfect Forms ([www.quask.com](http://www.quask.com)), and eSurveysPro ([www.esurveyspro.com](http://www.esurveyspro.com)), offer research tools that are highly effective and appropriate for use in academic survey questionnaire applications.

The web-based product of eSurveysPro ([www.esurveyspro.com](http://www.esurveyspro.com)) was chosen as the best fit to gather data in this study. Among other useful tools associated with this product, the questionnaire instrument would be able to gather data anonymously from invitations sent directly to participant email addresses and would also allow users to complete only one survey per individual by monitoring the specific IP address associated with each email invitation.

#### **Survey Design**

Books including *Designing Effective Web Surveys*, written by Couper (2008) and *Internet, Mail, and Mixed-mode Surveys: The Tailored Design Method*, (3rd ed.), written by Dillman, Smyth, and Christian, (2009) were referenced for insight in appropriate academic survey instrument construction. With these resources and a review of specific questions that were used in related studies conducted by Payne (1973), Scagnoli (1978), Bauche (1982), Hearne (1985),



Mack (1993), Wiggins (1997), and Jones (2009), a preliminary questionnaire to be completed by current Florida high school band directors was developed.

A digital draft of this survey instrument was reviewed and edited by members of the researcher's committee and then piloted among several known high school band directors ( $N = 7$ ) currently teaching high school instrumental music outside the population of intended participants. Analysis of feedback received from this committee and pilot participants was used to generate a final survey instrument titled *Florida High School Music Survey (FHSMS)—An Investigation of Course Offerings and Teacher Preparation* (Appendix A). This survey contained 21 questions including formats such as multiple-choice, free response, and a variety of statements in which participants were requested to rate levels of agreement or perceived feelings of jazz-related topics on Likert-type scales.

The first question was designed to determine whether or not the participant was currently a band director at a Florida high school. Questions two through four sought to determine the number of students in the director's program, the number of ensembles or courses available in the program, and the approximate number of hours each ensemble or course is taught. Question five was constructed to let the director rate, on a 5-point Likert-type scale, how essential he/she felt each ensemble or course is to a comprehensive instrumental music program. Question six sought to determine the amount of perceived training a director received in various ensemble or instrumental instruction settings as part of the director's college music teacher preparation. In order to reduce participant bias and/or increase participant response rates, question seven was the first occurrence of titles, questions, or other references to jazz specific curricula. Questions seven and eight were designed to allow participants to indicate their level of agreement with a variety of statements regarding jazz music opportunities, functionality, experiences, and perceptions of both the director and the students in their program. Question nine specifically sought to determine the approximate number of students that were participating in jazz-oriented classes. Question 10 was designed to ask the director to rate his/her level of agreement with statements generalizing possible reasons jazz-related courses were not offered in the program. Participants indicating jazz-related courses in their program were asked to skip this question. Questions 11 and 12 were constructed to ask the director to indicate the type of experience that best prepared and inspired him/her to teach a jazz-related performance course at the high school level. Questions 13 through 18 were not questions specific to jazz music and were strategically

located toward the end of the survey instrument in order to provide participants with a “break” from jazz specific questions and, in part, to increase the possibility of survey completion by placing easy to answer, fast response questions, near the end of the survey. These demographic questions were constructed to determine participant gender, age, degrees earned, number of years as an appointed band director, and the principal and secondary instruments of the director. Two questions, 19 and 20, allowed the participant to respond freely by giving a statement in regards to any college level training received in preparation for teaching high school jazz-related courses as well as the director’s opinion regarding what might have provided better preparation for this responsibility. The final item on the questionnaire was designed to allow the participant to give any final statements regarding opinions pertaining to topics in this survey.

This finalized version of the survey instrument was then piloted once more using current high school instrumental teachers ( $N = 9$ ) found outside of the population of intended participants in order to determine the amount of time needed to complete the survey. All of these pilot participants reported 15 minutes or less time needed to complete the questionnaire.

### **Human Subjects Committee Approval**

To proceed with the current study, the researcher completed and submitted the required application to use humans as subjects to the Florida State University Human Subjects Committee - Institutional Review Board (IRB). The committee reviewed and approved the application via an expedited review process. The Human Subject Approval Memorandum can be found in Appendix B. The approved email to participants and the approved Participant Consent Form can be found in Appendix C.

### **Florida High School Information**

According to the United States Department of Education – Institute of Education Sciences (USDOE-IES) National Center for Education Statistics (NCES) the researcher determined there to be 428 public high schools in the state of Florida that were listed as operational during the 2010 – 2011 academic year (U.S. Department of, 2011). Additionally, this number specifically accounted for high schools that were listed as including 9<sup>th</sup>, 10<sup>th</sup>, 11<sup>th</sup>, and 12<sup>th</sup> grade level instruction and that were not stand-alone vocational, adult education, or special education institutions. This number also includes schools that may instruct students in

additional grade levels (e.g., 6th-12<sup>th</sup> grade). The USDOE-IES data also revealed there to be 44 private high schools in the state of Florida following this same criteria (U.S. Department of, 2011). Therefore, a total of 472 public and private high schools in the state of Florida were determined to meet criteria for this study.

### **Florida High School Instrumental Music Teachers**

In an effort to obtain the email addresses of as many current Florida high school instrumental music teachers as possible, employed in both public and private schools, the researcher contacted the current Executive Director of the Florida Bandmasters Association (FBA). Given the nature of the study and its possible benefit to the future of music education in Florida schools, the researcher was granted access to a list containing 618 email addresses of current band directors holding membership in FBA. It should be noted that with the delivery of this list, the FBA representative cautioned the researcher for the high possibility of invalid, faulty, outdated, or otherwise unusable member email addresses present in this database.

### **Questionnaire Delivery and Retrieval**

An invitation email containing the required IRB consent form and a link to the online *Florida High School Music Survey (FHSMS)* was constructed (Appendix C). The first attempt to gather data from the list of 618 possible participants was sent via the researcher's email client in late November 2010. Within eight hours of this initial attempt, 104 invitations were automatically returned to the researcher due to server delivery problems, errors associated with invalid or faulty email addresses, or participants specifically responding with a short reply message that they were not currently teaching in a Florida high school instrumental music program. These automated and personalized rejections were not calculated in the total population of possible participants. Additionally, these email addresses associated with rejected invitations were individually removed from the database of possible participant email addresses in preparation for further invitations. During the next two weeks, 146 individuals consented to participate in this study by completing the *FHSMS*. In mid-December, a second attempt was made by resending the initial invitation email to the updated list containing 514 email addresses. Within the following weeks, an additional 85 participants completed the survey. Recognizing the winter break of Florida public and private schools, a third and final invitation for

participation was not sent until the final week of January 2011. This attempt yielded the completion of the *FHSMS* by an additional 17 participants during the next four weeks. With the collection of a total of 248 completed surveys from a total population of 514 functioning/valid/usable participant email addresses, the researcher determined that further attempts would not likely yield a large enough number of additional completed surveys in order to change the significance found in data already received. Furthermore, the percentage of participants who had responded was deemed adequate to answer questions developed in the purpose of this study. Therefore, attempts to collect data ceased during the last week of February 2011. Due to the nature of the first question of the *FHSMS*, data pertaining to response rates of valid participants (current Florida high school band directors) will be revealed in the chapter dealing with the results of this survey.

## CHAPTER FOUR

### RESULTS

#### Survey Item One

Results were tabulated at the end of February 2011. At that time 248 individuals had participated in this study by completing the *Florida High School Music Survey (FHSMS)*. Survey item one of this questionnaire instrument was designed to filter invalid participants from the pool of all email addresses supplied to the researcher. Nine participants answered “No” to this question that read, “Are you currently the band director in a Florida high school?” Answers associated with these nine participants were then discarded and not calculated with data pertaining to the remaining 20 items of the survey. Voiding these responses yielded 239 individuals who answered “Yes” to item one and were thus deemed as valid participants in this study. Calculating from a possible pool of 514 valid/functioning/usable email addresses, as discussed in Chapter Three, a response rate of 46.5% was achieved.

#### Survey Item Two

Survey item two of the *FHSMS* was answered by all respondents calculated in the remaining results ( $N = 239$ ) and was designed to determine the approximate number of students involved (including all wind, string, and percussion students) in the director’s instrumental music program. The most common response (26.8%) was 100 - 149 students, followed by 50 - 99 students (23.4%), and next by 1- 49 students (17.2%). These three size categories combined represent the majority (67.4%) of responses by participants in this item. Larger instrumental programs (150 – 199, 200 - 249, 250 - 299, and 300 or more students) were reported less frequently by participants and combined represent only 32.6% of all programs surveyed. Table 1 illustrates the frequency and percentages of responses for each of the seven size categories of instrumental music program student populations.

Table 1

*Frequency and Percentage of Responses to the Approximate Number of Students Involved in the Instrumental Music Program (N = 239)*

Number of Students	Response Frequency	%
1 - 49	41	17.2
50 - 99	56	23.4
100 - 149	64	26.8
150 - 199	35	14.6
200 - 249	20	8.4
250 - 299	12	5.0
300 +	7	4.6

### Survey Item Three

Survey item three sought to determine the types and numbers of ensembles or courses present in the participants' programs. Three participants left no response to one or more of the ensemble or course titles in this item, perhaps indicating that the particular ensemble or course was not present in their program or that a simple mistake had been made when they completed each line of this item. The frequency and percentage of directors' responses to this item of the questionnaire are displayed in Table 2. These results indicate that the most frequent number of concert bands present in the directors' programs was two and that the large majority of directors' programs (92.8%) included one, two, or three of these ensembles. The majority of directors (82.8%) also reported having one marching band. Approximately half of all directors (52.3%) indicated at least one orchestra to be present in their program. Just under half of all directors (48.5%) reported one jazz ensemble present in their program, while 92 directors (38.5%) reported there to be none. The existence of at least one percussion ensemble was reported by 176 directors (73.6%). The majority of respondents reported one color guard or auxiliary ensemble (71.8%) and one music theory course (52.1%), including Advanced Placement (AP) and International Baccalaureate (IB) music classes. Approximately half of all directors (52.7%) reported no specialty courses, including any "other" or non-listed types of ensembles or classes, to be present in their programs.

Table 2

*Frequency and Percentage of Responses to Number of Ensembles or Courses Present*

Ensembles/Courses	0	1	2	3	4
Concert Bands	4 (1.7%)	88 (36.8%)	99 (41.4%)	35 (14.6%)	13 (5.4%)
Marching Bands	38 (15.9%)	198 (82.8%)	2 (.8%)	1 (.4%)	0 (0%)
Orchestras	114 (47.7%)	84 (35.1%)	30 (12.6%)	7 (2.9%)	4 (1.7%)
Jazz Ensembles	92 (38.5%)	116 (48.5%)	20 (8.4%)	10 (4.2%)	1 (.4%)
Percussion Ensembles	63 (26.4%)	143 (59.8%)	22 (9.2%)	8 (3.3%)	3 (1.3%)
Color Guard/Auxiliary	45 (18.9%)	171 (71.8%)	18 (7.6%)	3 (1.3%)	1 (.4%)
Music Theory/AP/IB	86 (36.4%)	123 (52.1%)	20 (8.5%)	4 (1.7%)	3 (1.3%)
Specialty/Other	126 (52.7%)	80 (33.5%)	14 (5.9%)	6 (2.5%)	13 (5.4%)

The mean number of ensembles or courses present, as indicated by each respondent, was calculated. Concert band ( $M = 1.85$ ,  $SD = .88$ ) was revealed as the most abundant ensemble or course present in Florida high school instrumental music programs, and jazz ensemble ( $M = .79$ ,  $SD = .79$ ) was among the least abundant. See Table 3 for a complete listing of these central tendencies.

Table 3

*Mean Number and Standard Deviation of Ensembles or Courses Present*

Ensembles/Courses	<i>M</i>	<i>SD</i>
Concert Bands	1.85	.88
Marching Bands	.86	.41
Orchestras	.76	.90
Jazz Ensembles	.79	.79
Percussion Ensembles	.93	.77
Color Guard/Auxiliary	.92	.59
Music Theory/AP/IB	.79	.77
Specialty/Other	.74	1.06

A Pearson product-moment correlation coefficient was calculated with data from survey items two and three. This calculation revealed a positive moderate correlation [ $r(237) = .44$ ,  $p < .001$ ] between the number of students involved in the instrumental music program and the number of jazz ensembles offered. Conversely, directors with fewer numbers of music students were less likely to report the existence of a jazz ensemble. An inverse correlation [ $r(237) = -.45$ ,  $p < .001$ ] was revealed between the number of jazz ensembles present and the total number of orchestras, percussion ensembles, color guard or auxiliary groups, music theory classes, and specialty or “other” courses reported by directors. This calculation suggests that when a jazz ensemble is not included in a director’s program, the total number of non-concert band and non-marching band groups or classes will likely be greater.

#### **Survey Item Four**

Survey item four of the questionnaire asked participants to indicate the number of hours per week, on average, that they taught each type of ensemble or course found in their program. Four participants did not leave a response to one or more of the ensembles listed in this item. The majority of directors (88.6%) reported teaching concert band for five or more hours per week. This large number included 103 directors (43.1%) teaching more than seven hours of this type of ensemble each week. Similarly, 181 directors (75.7%) indicated teaching marching band an average of five hours a week or more. This majority included 104 directors (43.5%)



indicating more than seven hours of marching band teaching each week, while about two-thirds of all respondents (67.4%) reported teaching orchestra for zero hours each week. Eighty-seven respondents (36.4%) reported teaching a jazz ensemble for zero hours each week. Seventy-seven directors (32.4%) reported teaching a percussion ensemble for zero hours each week. Color Guard or Auxiliary Ensembles were also reported to have been taught for zero hours each week by 77 directors (32.4%). About half of the respondents (44.3%) indicated teaching a music theory class, including Advanced Placement and International Baccalaureate music classes, for zero hours each week. Over half (56.2%) of all respondents indicated teaching a specialty ensemble for zero hours each week. This category included any other ensembles or courses not previously listed.

Florida high school instrumental music directors reported teaching concert bands and marching bands for the greatest number of hours per week, with eight hours each week being the most frequently reported value for these types of ensembles. Although the most frequent response value for each of the six other ensembles or classes listed was zero, results of calculated averages for time spent teaching these groups were between 3.71 and 5.28 hours each week.

Table 4 illustrates these measures of central tendency.

Table 4

*Modes, Mean Numbers, and Standard Deviations of Hours Per Week That Ensembles or Courses are Instructed*

Ensembles/Courses	Mode	<i>M</i>	<i>SD</i>
Concert Bands	8	8.43	1.78
Marching Bands	8	7.68	2.81
Orchestras	0	3.71	2.61
Jazz Ensembles	0	4.81	2.53
Percussion Ensembles	0	5.11	2.58
Color Guard/Auxiliary	0	5.28	2.75
Music Theory/AP/IB	0	4.71	2.62
Specialty/Other	0	3.76	2.41

### Survey Item Five

Survey item five was answered by all participants with the exception that eight individuals left one or more response fields blank. This question was developed to determine the participants' opinions of how essential each type of ensemble or course is to a comprehensive instrumental music program. Directors rated each ensemble or course listed on a five-point Likert-type scale, where the number "1" represented "Not Essential," the number "2" represented "Somewhat Not Essential," the number "3" represented "Neutral," the number "4" represented "Somewhat Essential," and the number "5" represented "Essential." Table 5 displays the frequency and percentage of directors' responses.

Overwhelmingly, concert band was rated as "essential" (rating of "5") by 97.5 % of all respondents, and approximately half of all directors (56.7%) rated marching band to be an "essential" part of a comprehensive instrumental music program. Central tendencies of values reported in questionnaire item five indicate that Florida high school instrumental music directors rated concert bands ( $M = 4.91$ ,  $SD = .58$ ) and marching bands ( $M = 4.04$ ,  $SD = 1.42$ ) as more essential for a comprehensive instrumental music program than any other ensemble or class.

Jazz ensembles were rated as essential by 88 respondents (37.1%) and were rated as somewhat essential (rating of "4") by 51 respondents (21.5%) suggesting that more than half of the participants considered jazz ensembles to be a relatively essential component of a comprehensive instrumental music program. Results showed however that 66 respondents (27.8%) considered jazz ensembles to be "not essential" (rating of "1"). Jazz ensembles received a mean score of 3.36 ( $SD = 1.65$ ) on the five-point Likert-type scale, indicating a mean rating just above "neutral." Results indicated that 118 directors (49.8%) rated orchestra as not essential.

The ratings given to percussion ensembles, color guard/auxiliary ensembles, and music theory classes seemed to be more evenly distributed across the Likert-type scale, with participants utilizing the "neutral" rating number "3" more frequently than when they rated the other five categories (concert bands, marching bands, orchestras, jazz ensembles, specialty/other) for their essentialness. Just over half of all respondents (51.5%) rated specialty ensembles (including any other ensembles or classes not listed) as not essential.

Table 5

*Frequency and Percentage of Responses to Ratings of How Essential Ensembles or Courses are in a Comprehensive Music Program*

Ensembles/Courses	1 (Not Essential)	2 (Somewhat Not Essential)	3 (Neutral)	4 (Somewhat Essential)	5 (Essential)
Concert Bands	5 (2.1%)	0 (0%)	0 (0%)	1 (.4%)	232 (97.5%)
Marching Bands	36 (15.1%)	3 (1.3%)	12 (5.0%)	52 (21.8%)	135 (56.7%)
Orchestras	118 (49.8%)	4 (1.7%)	20 (8.4%)	27 (11.4%)	68 (28.7%)
Jazz Ensembles	66 (27.8%)	9 (3.8%)	23 (9.7%)	51 (21.5%)	88 (37.1%)
Percussion Ensembles	48 (20.4%)	6 (2.6%)	27 (11.9%)	85 (36.2%)	68 (28.9%)
Color Guard/Auxiliary	48 (20.3%)	47 (19.9%)	35 (14.8%)	50 (21.2%)	56 (23.7%)
Music Theory/AP/IB	61 (26.1%)	10 (4.3%)	49 (20.9%)	49 (20.9%)	65 (27.8%)
Specialty/Other	119 (51.5%)	6 (2.6%)	29 (12.6%)	28 (12.2%)	49 (21.2%)

### Survey Item Six

Survey item six of the questionnaire asked participants to indicate the amount of training or experience that they received in each of the various types of ensembles or courses listed. Directors responded on a five-point Likert-type scale where the number “1” represented “No Training,” the number “2” represented “Very Little Training,” the number “3” represented “Some Training,” the number “4” represented “Adequate Training,” and the number “5” represented “Extensive Training.” Seven participants skipped one or more lines of responses to the eight types of ensembles or courses in this survey item. A large majority of directors (90.4%) reported receiving “extensive training” (rating of “5”) or “adequate training” (rating of “4”) in leading or directing a concert band. Similarly, 61.1% of directors reported that their training in leading or directing a marching band was adequate or extensive. Half of all directors (50.4%) reported receiving “some training” (rating of “3”) for orchestral ensembles. Just under half of all respondents (47.4%) reported receiving “very little training” (rating of “2”) or “no training” (rating of “1”) in leading or directing a jazz ensemble. Almost all directors (94.1%) reported very little or no training with color guard or auxiliary ensembles. Nearly two-thirds of all directors (61.9%) reported adequate or extensive training with music theory classes. Percussion ensembles and specialty or other classes were rated with a more even dispersion of scores.

Central tendencies of data collected from survey item six indicate that participants of this study most frequently reported their training in concert band and marching band directing and leadership to be extensive. Conversely, directors indicated that their training in leading or directing a jazz ensemble (Mode = 2,  $M = 2.71$ ,  $SD = 1.33$ ) and color guard or auxiliary ensemble (Mode = 1,  $M = 1.37$ ,  $SD = .71$ ) was less sufficient than all other ensembles or classes listed. Table 6 illustrates these values.

Table 6

*Modes, Mean Numbers, and Standard Deviations of Amount of Training Received*

Ensembles/Courses	Mode	<i>M</i>	<i>SD</i>
Concert Bands	5	4.54	.80
Marching Bands	5	3.67	1.25
Orchestras	3	2.90	.94
Jazz Ensembles	2	2.71	1.33
Percussion Ensembles	3	2.82	1.11
Color Guard/Auxiliary	1	1.37	.71
Music Theory/AP/IB	5	3.83	1.07
Specialty/Other	1	2.45	1.41

A Pearson product-moment correlation coefficient was calculated with data from survey items three and six. This calculation revealed a positive moderate correlation [ $r(237) = .34, p < .001$ ] between the number of jazz ensembles present in the director's program and the amount of jazz training received. In agreement with this correlation, it was found that 67.4% of all directors reporting no jazz ensembles in their program also indicated receiving very little or no training in directing or leading this type of ensemble.

### Survey Item Seven

Survey item seven was completed by 237 participants, and asked directors to indicate the level of agreement they had with the following five statements: (1) "Opportunities for my students to participate in a jazz ensemble are abundant in my area," (2) "Music teachers in my area should include more jazz-related courses in their programs," (3) "Jazz-related courses are not a necessary elective in a high school music program," (4) "Jazz ensemble genres can more adequately fill the gap between popular music and traditional western music styles, than concert bands or orchestras," and (5) "Jazz ensembles can be highly functional to a school's music program in regards to recruitment, community outreach, and entertainment." Respondents indicated their level of agreement by rating each statement on a five-point Likert-type scale where the number "1" represented "Strongly Disagree," the number "2" represented "Disagree," the number "3" represented "Neutral," the number "4" represented "Agree," and the number "5"

represented “Strongly Agree.” The frequency and percentage of these responses are displayed in Table 7. Statement one, concerning the abundance of opportunities for students to participate in a jazz ensemble within the director’s area, produced a fairly even spread of responses with 43 to 55 directors responding once to each of the differing levels of agreement. More than two-thirds of directors (69.2%) agreed or strongly agreed with statement two, that other music teachers in the area should include more jazz-related courses in their programs. The large majority of directors (78.1%) either strongly disagreed or disagreed with statement three, that jazz-related courses are not a necessary elective in a high school music program. The majority of directors (62.5%) also agreed or strongly agreed with statement four, that jazz ensemble genres can more adequately fill the gap between popular music and traditional western music styles. The fifth statement in this survey item resulted in the largest frequency of responses to one level of agreement choice among all other statements; that 161 directors (67.9%) strongly agreed that jazz ensembles can be highly functional to a school's music program with regard to recruitment, community outreach, and entertainment. Another 66 directors (27.8%) agreed with this statement number five.

Table 7

*Frequency and Percentage of Responses to Levels of Agreement with Jazz Education Related Statements*

Statements	1 (Strongly Disagree)	2 (Disagree)	3 (Neutral)	4 (Agree)	5 (Strongly Agree)
(1) “Opportunities for my students to participate in a jazz ensemble are abundant in my area.”	45 (19.0%)	55 (23.2%)	40 (16.9%)	54 (22.8%)	43 (18.1%)
(2) “Music teachers in my area should include more jazz related courses in their programs.”	1 (.4%)	14 (5.9%)	58 (24.5%)	89 (37.6%)	75 (31.6%)
(3) “Jazz related courses are not a necessary elective in a high school music program.”	91 (38.4%)	94 (39.7%)	25 (10.5%)	22 (9.3%)	5 (2.1%)
(4) “Jazz ensemble genres can more adequately fill the gap between popular music and traditional western music styles, than concert bands or orchestras.”	5 (2.1%)	36 (15.2%)	48 (20.3%)	90 (38.0%)	58 (24.5%)
(5) “Jazz ensembles can be highly functional to a school's music program in regards to recruitment, community outreach, and entertainment.”	2 (.8%)	3 (1.3%)	5 (2.1%)	66 (27.8%)	161 (67.9%)

### **Survey Item Eight**

Survey item eight of the questionnaire was fully completed by 234 participants and partially completed by five participants. This item asked participants to indicate their level of agreement to 11 statements regarding experiences with jazz ensembles, competencies in performing jazz, and relationships with others who teach or have taught jazz-related classes. These statements were rated by directors on a five-point Likert-type scale where the number “1” represented “Strongly Disagree,” the number “2” represented “Disagree,” the number “3” represented “Neutral,” the number “4” represented “Agree,” and the number “5” represented “Strongly Agree.” In addition, (0) “N/A” (not applicable) was an available choice for five statements concerning participants’ experience in several different levels of jazz ensembles. Frequencies and percentages of responses to these statements are displayed in Table 8. The majority of directors (73.2%) reported agreeing with the statement “I have experience playing in a jazz ensemble,” while 25.5% reported disagreeing with this statement, and thus reporting no jazz ensemble playing experience. A little over half of participants (55.5%) reported having a positive experience playing in a high school jazz ensemble and approximately the same number of participants (47.9%) similarly reported a positive experience playing in a college level jazz ensemble. Over one-third of directors (37.8%), however, reported having no college jazz ensemble experience. Thirty-five percent of directors reported not taking a college jazz ensemble techniques course, while an additional 34.3% of participants reported not having a positive experience with this course. Nearly half of all participants (47.3%) indicated no experience teaching a jazz-related course in their internship, and an additional 60.3% reported no community jazz ensemble playing experience. Only 33.8% of directors agreed that they have competent skills in jazz improvisation. The large majority of participants (86.8%) reported to enjoy listening to jazz music, and similarly 79.8% of them indicated that they wish they had more experiences in jazz-related courses. In addition, although most directors (78.6%) reported having a close friend who either plays/played or teaches/taught jazz-related music, most (75.3%) indicated not having a family member with a similar appointment.



Table 8

*Frequency and Percentage of Responses to Levels of Agreement with Jazz Experience, Jazz Competencies, and Relationships with Others who Play, have Played, Teach, or have Taught Jazz Related Courses*

Statements	0	1	2	3	4	5
	(N/A)	(Strongly Disagree)	(Disagree)	(Neutral)	(Agree)	(Strongly Agree)
(1) "I have experience playing in a jazz ensemble."	-	46 (19.2%)	15 (6.3%)	3 (1.3%)	50 (20.9%)	125 (52.3%)
(2) "I had a positive experience playing in a high school jazz ensemble."	70 (29.4%)	6 (2.5%)	4 (1.7%)	26 (10.9%)	45 (18.9%)	87 (36.6%)
(3) "I had a positive experience playing in a college jazz ensemble."	90 (37.8%)	14 (5.9%)	8 (3.4%)	12 (5.0%)	33 (13.9%)	81 (34.0%)
(4) "I had a positive experience in a college jazz techniques course."	85 (35.6%)	60 (25.1%)	22 (9.2%)	17 (7.1%)	31 (13.0%)	24 (10.0%)

Table 8 - Continued

*Frequency and Percentage of Responses to Levels of Agreement with Jazz Experience, Jazz Competencies, and Relationships with Others who Play, have Played, Teach, or have Taught Jazz Related Courses*

Statements	0 (N/A)	1 (Strongly Disagree)	2 (Disagree)	3 (Neutral)	4 (Agree)	5 (Strongly Agree)
(5) "I had a positive experience teaching a jazz related course in my internship."	113 (47.3%)	11 (4.6%)	8 (3.3%)	22 (9.2%)	44 (18.4%)	41 (17.2%)
(6) "I had a positive experience in a community jazz ensemble."	144 (60.3%)	6 (2.5%)	5 (2.1%)	15 (6.3%)	24 (10.0%)	45 (18.8%)
(7) "I have competent skills in jazz improvisation."	-	65 (27.4%)	51 (21.5%)	41 (17.3%)	54 (22.8%)	26 (11.0%)
(8) "I enjoy listening to jazz music."	-	5 (2.1%)	5 (2.1%)	21 (9.0%)	99 (42.3%)	104 (44.4%)

Table 8 - Continued

*Frequency and Percentage of Responses to Levels of Agreement with Jazz Experience, Jazz Competencies, and Relationships with Others who Play, have Played, Teach, or have Taught Jazz Related Courses*

Statements	0 (N/A)	1 (Strongly Disagree)	2 (Disagree)	3 (Neutral)	4 (Agree)	5 (Strongly Agree)
(9) “I have family members who either play/played or teach/taught jazz related music.”	-	137 (57.3%)	43 (18.0%)	7 (2.9%)	18 (7.5%)	34 (14.2%)
(10) “I have close friends who either play/played or teach/taught jazz related music.”	-	10 (4.2%)	26 (10.9%)	115 (6.3%)	66 (27.7%)	121 (50.8%)
(11) “I wish I had more experiences in jazz related courses.”	-	11 (4.6%)	8 (3.4%)	29 (12.2%)	79 (33.2%)	111 (46.6%)

Response data from survey items eight, seven, six, five, and three were used to calculate Pearson's product-moment correlation coefficients. These revealed positive moderate correlations between the number of jazz ensembles present in a director's program and (1) positive experience playing in a high school jazz ensemble, (2) positive experience playing in a college jazz ensemble, (3) positive experience teaching a jazz-related course in an internship, (4) the feeling of possessing competent jazz improvisatory skills, and (5) enjoying listening to jazz music. Table 9 illustrates the  $r$  values associated with these computations. Additionally, a positive correlation was found between the amount of jazz-related training received and the amount of experience playing in a jazz ensemble [ $r(237) = .56, p < .001$ ].

Table 9

*Pearson Product-Moment Correlation Coefficient  $r$  Values ( $N = 239, p < .001$ )*

The Number of Jazz Ensembles Present in a Director's Program and...	$r$
Positive Experience Playing in a High School Jazz Ensemble	.43
Positive Experience Playing in a College Jazz Ensemble	.29
Positive Experience Teaching a Jazz-related Course in an Internship	.31
Feeling of Possessing Competent Jazz Improvisatory Skills	.41
Enjoying Listening to Jazz Music	.31

### Survey Item Nine

Survey item nine asked participants to indicate the approximate number of students that participate in jazz ensembles (jazz band, jazz combo, stage band, jazz orchestra, etc.) or courses (jazz theory, jazz improvisation, etc.) in their program. A response was reported by 237 participants. Although 73 directors (30.8%) reported no students to participate in jazz-related courses, representing the mode score, about half of all directors (46%) reported between 10 and 29 students to be involved in a jazz ensemble or course of some kind. Table 10 illustrates these results. When a Pearson product-moment correlation coefficient was calculated to investigate the relationship between the number of students involved in jazz-related classes and the number of students in the total instrumental music program, a positive moderate correlation was found [ $r(235) = .47, p < .001$ ]. Additionally, a positive high correlation [ $r(235) = .91, p < .001$ ] was

revealed between the number of reported jazz ensembles and the number of students involved in jazz-related classes.

Table 10

*Response Frequency and Percentage to Number of Students in Jazz-related Classes*  
(*N* = 237)

Number of Students	Response Frequency	%
0	73	30.8
1-9	12	5.1
10-19	59	24.9
20-29	50	21.1
30-39	12	5.1
40-49	16	6.8
50-59	7	3.0
60-69	5	2.1
70 +	3	1.3

### Survey Item Ten

Survey item ten sought to determine reasons why a jazz-related course was not present in the director's program. Participants who indicated the presence of jazz-related classes in their programs were asked to skip this question. On a five-point Likert-type scale where the number "1" represented "Strongly Disagree," the number "2" represented "Disagree," the number "3" represented "Neutral," the number "4" represented "Agree," and the number "5" represented "Strongly Agree," participants rated their level of agreement to ten statements regarding possible reasons for the non-inclusion of a jazz-related course. These statements suggested issues concerning scheduling problems, number of students, student abilities, teaching load, money, inadequate teacher training, teaching comfort level, program priorities, and the significance of jazz music. Although slightly higher than the number of directors who indicated the non-existence of a jazz ensemble in their program ( $n = 92$ ), 107 directors fully completed questionnaire item ten by responding to each of these statements.

Problems associated with scheduling were reported most frequently as reasons why directors' programs did not include a jazz-related course. The number of students available, student abilities, teacher time, and money were reported as less likely factors in the absence of a jazz-related course. More than half of these participants (52.3%) reported that inadequate teacher training was a reason why a jazz-related course was not included in their program, 35 (32.7%) of which strongly agreed with this idea. Similarly, approximately half (50.5%) of participants responding to survey item ten indicated that because they feel uncomfortable teaching jazz-related genres, a jazz-related course was not present in their program. Thirty-four directors (31.8%) strongly agreed to this statement. The largest frequency of responses was revealed in the last statement in this survey item that read, "There are no jazz-related courses in my program, because jazz music is not significant enough to warrant a separate ensemble or course." Ninety-seven participants (90.7%) disagreed with this statement. Details of results to survey item ten, including the mode response to each statement are illustrated in Table 11.

Table 11

*Frequency, Percentage, and Mode of Responses to Levels of Agreement with Statements Concerning the Non-inclusion of Jazz-related Courses*

	1 & 2 (Strongly Disagree & Disagree)	3 (Neutral)	4 & 5 (Agree & Strongly Agree)	Mode
“There are no jazz-related courses in my program, because...”				
(1) “...there is no room in the current program schedule.”	23 (21.3%)	10 (9.3%)	75 (69.4%)	4 (Agree)
(2) “...my students are unable to be scheduled in multiple ensembles each semester.”	21 (19.4%)	6 (5.6%)	81 (75.0%)	4 (Agree)
(3) “...my program does not have enough students.”	47 (43.9%)	17 (15.9%)	43 (40.2%)	2 (Disagree)
(4) “...my students do not have enough abilities to play the styles of music associated with jazz ensembles.”	60 (56.1%)	22 (20.6%)	25 (23.4%)	2 (Disagree)
(5) “...I do not have enough time to teach an additional ensemble.”	50 (46.7%)	17 (15.9%)	40 (37.4%)	2 (Disagree)

Table 11 – Continued

*Frequency, Percentage, and Mode of Responses to Levels of Agreement with Statements Concerning the Non-inclusion of Jazz-related Courses*

	1 & 2 (Strongly Disagree & Disagree)	3 (Neutral)	4 & 5 (Agree & Strongly Agree)	Mode
“There are no jazz-related courses in my program, because...”				
(6) “...my program does not have enough money.”	60 (56.1%)	15 (14.0%)	32 (29.9%)	2 (Disagree)
(7) “...I feel inadequately trained to teach courses in jazz.”	45 (42.1%)	6 (5.6%)	56 (52.3%)	5 (Strongly Agree)
(8) “...I feel uncomfortable teaching jazz-related genres.”	47 (43.9%)	6 (5.6%)	54 (50.5%)	5 (Strongly Agree)
(9) “...my program has other priorities.”	31 (29.0%)	45 (42.1%)	31 (29.0%)	3 (Neutral)
(10) “...jazz music is not significant enough to warrant creating a separate ensemble or course.”	97 (90.7%)	8 (7.5%)	2 (1.9%)	1 (Strongly Disagree)



Results from survey item ten were compared to responses from other survey items. Investigating Pearson's product-moment correlation coefficient values revealed a strong relationship between directors' perceptions of jazz-related training or level of comfort teaching and the degree or type of experience they had playing in jazz ensembles at various levels of their education. This calculation suggests that the stronger participants report having jazz ensemble playing experience or having a positive jazz ensemble experience, the less likely they are to report feeling inadequately trained or uncomfortable teaching jazz as a reason for not including a jazz-related course in their program. Similar correlations were also revealed between reported levels of training and comfort in jazz and perceptions of jazz improvisation competency. Values of these calculations are illustrated in Table 12.

Table 12

*Pearson's Product-moment Correlation Coefficient  $r$  Values of Responses to Statements in Survey Item Eight and Survey Item Ten ( $N = 107$ ,  $p < .001$ )*

Statements	"There are no jazz-related courses in my program, because I feel inadequately trained to teach courses in jazz."	"There are no jazz-related courses in my program, because I feel uncomfortable teaching jazz-related genres."
"I have experience playing in a jazz ensemble."	- .73	- .73
"I had a positive experience playing in a high school jazz ensemble."	- .61	- .56
"I had a positive experience playing in a college jazz ensemble."	- .61	- .60
"I have competent skills in jazz improvisation."	- .73	- .66

### **Survey Item Eleven**

Survey item eleven asked participants to indicate the type of experience that they thought best prepared them to teach a jazz-related performance course at the high school level. Responses from 231 directors were collected. Participants most frequently indicated that participation in a college jazz ensemble (29.9%) or high school jazz ensemble (22.1%) best prepared them to teach a jazz ensemble at the high school level. With the addition of 24 participants indicating participation in a community jazz group and one participant indicating participation in a profession jazz combo, these results reveal that 62.8% of all participants indicated that participation in a performing jazz ensemble of some sort best prepared them to teach a jazz-related performance course at the high school level. The next most frequent response to this survey item was reported in an open text box format where directors were able to write in their own answer if the response they desired was not listed. Thirty-three directors (14.3%) indicated having no jazz experience to prepare them to teach a high school jazz ensemble. Seven directors reported receiving “on-the-job” training and another seven reported learning from friends or colleagues. The fewest number of directors reported a jazz improvisation class ( $n = 2$ ) or jazz history course ( $n = 2$ ) to be the best experience in preparation for teaching a high school jazz ensemble.

### **Survey Item Twelve**

Survey item twelve of the questionnaire was fully completed by 230 participants. Similar in format to survey item eleven, this question asked participants to indicate the type of experience that most inspired them to teach a jazz-related performance course at the high school level. The largest number of respondents ( $n = 83$ , 36.1%) reported that participation in a high school jazz ensemble most inspired them to teach this kind of group. Participation in a college jazz ensemble was reported to have most inspired directors to teach a high school jazz ensemble by 48 participants (20.9%). Twenty-four additional participants reported participation in a community jazz group and one reported participation in a profession jazz combo, indicating that 67.8% of all participants reported that participation in a performing jazz ensemble of some sort most inspired them to teach a jazz-related performance course at the high school level. The majority of the remaining participants (22.2%) wrote in their own customized response to this survey item. Twenty-six of these free responses (11.3%) indicated that the director did not

experience any jazz classes or ensembles as part of their training. The remaining 25 free form responses displayed a broad range of statements about what participants believed most inspired them to teach a high school jazz ensemble. The following examples of free responses to this survey item illustrate this spectrum:

- *Students and parents wanted it.*
- *An appreciation of jazz and what it can teach the kids. Every high school program should have a jazz ensemble if it has the proper support and resources.*
- *It is a great music genre...I was very interested in learning about and teaching it.*
- *Not currently inspired to teach jazz.*
- *I began a jazz band at the junior high level and loved it.*
- *The importance of preserving the American heritage.*
- *The choice was to add either general music or jazz band to the schedule...I choose jazz band.*
- *It was required by my contract.*
- *The desire of the students for that type of course.*
- *Jazz appeals to a wider audience and allows for creativity in the area of improvisation.*
- *Not prepared to teach jazz - no jazz experience.*
- *Believe it's an important part of the curriculum.*
- *Legacy in the band program.*

### **Survey Item Thirteen**

All participants ( $N = 239$ ) provided a response to survey item thirteen, which asked directors to indicate their gender. In this sample population, 183 directors (76.6%) reported male and 56 (23.4%) reported female. These data were compared to results from previous survey items. Directors indicating at least one jazz ensemble in their program ( $n = 147$ ) revealed a gender distribution similar to that of the entire sample population. In this sub-group, 79.6% of directors were male ( $n = 117$ ) and 20.4% were female ( $n = 30$ ). Directors indicating no jazz ensemble present in their program ( $n = 92$ ) revealed a similar distribution where 71.7% were male ( $n = 66$ ) and 28.3% were female ( $n = 26$ ).

### Survey Item Fourteen

Survey item fourteen asked participants to indicate their age group from a list of 10 possible age range choices, and was answered by all participants ( $N = 239$ ). The most frequent responses to this question were 25-29 ( $n = 58$ ) and 30-34 ( $n = 54$ ) revealing that almost half of the band directors in this population (46.9%) were between the ages of 25 and 34 years of age. Table 13 illustrates the frequency and percentages of responses to survey item fourteen.

Table 13

*Response Frequency and Percentage of Band Director's Age Group ( $N = 239$ )*

Age Group	Response Frequency	%
< 24	26	10.9
25 - 29	58	24.3
30 - 34	54	22.6
35 - 39	23	9.6
40 - 44	16	6.7
45 - 49	23	9.6
50 - 54	20	8.4
55 - 59	13	5.4
60 - 64	5	2.1
65 +	1	.4

### Survey Item Fifteen

Survey item fifteen of the *FHSMS* questionnaire asked participants to select from a list of degree levels and emphasis to best describe training they had completed. All participants ( $N = 239$ ) gave at least one response to this survey item, and many indicated more than one choice. The majority of participants ( $n = 187$ , 78.2%) reported receiving the Bachelor of Music Education or equivalent degree, while less frequently reported ( $n = 50$ , 20.9%) was the Bachelor of Arts in Music (non-education emphasis) or equivalent degree. One participant reported receiving a non-music related undergraduate degree. Sixty-two directors (25.9%) reported receiving the Master of Music Education or equivalent degree, and 39 directors (16.3%) reported a Master of Music (non-education emphasis) or equivalent degree. Seventeen directors (7.1%)

reported a Master's degree in a non-music field. Seven participants (2.9%) reported receiving doctorate degrees including the PhD, EdD, or DMA degree.

### **Survey Item Sixteen**

All participants ( $N = 239$ ) gave a response to survey item sixteen, which asked them to indicate approximately how many academic years they had been appointed as a band director in a school program. Participants were instructed to include the current school year and any partial years of teaching. This item allowed participants to write in any numerical number. It was determined that the average number of years a participant had been an appointed band director in a school program was 9.49 years ( $SD = 6.70$ ). On average, participants who indicated no jazz ensembles to be present in their program were found to have been a band director for fewer years ( $M = 8.18$ ,  $SD = 6.50$ ) than those with at least one jazz ensemble present in their program ( $M = 10.30$ ,  $SD = 6.69$ ).

### **Survey Item Seventeen**

Survey item seventeen asked participants to indicate their primary instrument. All participants ( $N = 239$ ) responded to this item. Table 14 illustrates these results. In this table, all "Non-band" instruments include Violin, Viola, Cello, Bass, Guitar, Piano, Voice, and any free responses given in the "Other" choice where participants listed an instrument that is not traditionally found in the modern concert band. Similarly, "Traditional Jazz" instruments include Saxophone, Trumpet, Trombone, Percussion, Bass, Guitar, Piano, and any free responses given in the "Other" choice where participants listed an instrument that is commonly found in the traditional jazz ensemble. The most frequently reported primary instrument was trumpet ( $n = 52$ ) with a percentage calculated at 21.8%. More participants reported a brass instrument as their primary instrument (55.6%) than participants who reported a woodwind instrument as their primary instrument (31.4%). Fifty-four percent of the participants reported "traditional jazz" instruments as their primary instrument.

Table 14

*Response Frequency and Percentage of Band Director's Primary Instrument (N = 239)*

Instrument	Response Frequency	%
Flute	18	7.5
Oboe	3	1.3
Bassoon	6	2.5
Clarinet	27	11.3
Saxophone	21	8.8
Trumpet	52	21.8
Horn	12	5.0
Trombone	29	12.1
Euphonium	28	11.7
Tuba	12	5.0
Percussion	17	7.1
Violin	0	0
Viola	1	.4
Cello	0	0
Bass	0	0
Guitar	2	.8
Piano	9	3.8
Voice	2	.8
Other	0	0
All Woodwinds	75	31.4
All Brass	133	55.6
All Non-band	14	5.9
All Traditional Jazz	129	54.0

**Survey Item Eighteen**

Survey item eighteen asked the participants to indicate their secondary instrument, if applicable. Not all participants gave a response to this item ( $N = 199$ ). Table 15 illustrates these

results. In this table, all “Non-band” and “Traditional Jazz” instruments follow the same format as indicated in the explanation for Table 14 of survey item seventeen.

Table 15

*Response Frequency and Percentage of Band Director’s Secondary Instrument (N = 199)*

Instrument	Response Frequency	%
Flute	5	2.5
Oboe	2	1.0
Bassoon	1	.5
Clarinet	8	4.0
Saxophone	22	11.1
Trumpet	20	10.1
Horn	16	8.0
Trombone	21	10.6
Euphonium	25	12.6
Tuba	8	4.0
Percussion	8	4.0
Violin	4	2.0
Viola	0	0
Cello	2	1.0
Bass	4	2.0
Guitar	10	5.0
Piano	36	18.1
Voice	6	3.0
Other	1 (drum set)	.5
All Woodwinds	38	19.1
All Brass	90	45.2
All Non-band	63	31.7
All Traditional Jazz	122	61.3

The primary and secondary instruments of directors reporting the presence of at least one jazz ensemble in their program were compared to those of director's reporting no jazz ensembles. Differences were discovered in the percentages of participant's primary instrument between these two groups. A larger percentage of participants reporting the presence of at least one jazz ensemble in their program (63.9%) reported playing a primary instrument that is typically found in traditional jazz settings (Saxophone, Trumpet, Trombone, Percussion, Bass, Guitar, and Piano), than those reporting no jazz ensembles (38.0%). Table 16 illustrates these differences in response frequency and percentage.

Table 16

*Response Frequency and Percentage of Director's Primary Instrument Listed in Sub-groups of Participants Reporting One or More Jazz Ensembles and Participants Reporting No Jazz Ensembles in their Program*

Instrument	No Jazz Ensembles ( <i>n</i> = 92)	1 or More Jazz Ensembles ( <i>n</i> = 147)
All Woodwinds	31 (33.7%)	44 (29.9%)
All Brass	51 (55.4%)	82 (55.8%)
All Non-band	5 (5.4%)	9 (6.1%)
All Traditional Jazz	35 (38.0%)	94 (63.9%)

### Survey Item Nineteen

Survey item nineteen of the questionnaire asked participants to give a brief statement regarding any college level training they received to prepare them to teach a jazz-related course. Approximately three-quarters of all participants (*N* = 183, 76.6%) responded to this item. Statements were analyzed on the basis of seven recurring themes found in responses. These themes were: (1) training via participation in a jazz ensemble, (2) training via participation in a jazz improvisation course, (3) training via participation in a non-performance jazz course, (4) inadequate or a little amount of training, (5) inadequate training that was highly focused on jazz



theory, improvisation, or both, (6) training that included a negative experience with the curriculum, teacher, or a performance, and (7) no training. Many of the statements that were recorded in this survey item shared two or more of these recurring themes. For example, many participants reported receiving college level training via participation in both performance and non-performance based jazz courses. Additionally, although some respondents reported “participation in a jazz-related course” as training for teaching in jazz genres, the general theme of many of these statements was that training was inadequate or insufficient. Furthermore, many of these statements specifically explicated that this inadequacy or insufficiency included an “over-emphasis” in theory, improvisation, or both, or a “negative experience” of some sort. Due to the frequency of these themes, many complete statements were counted in multiple categories. The following provides examples of statements that were categorized under each of the seven recurring themes (a complete list is found in Appendix D):

(1) Training via participation in a jazz ensemble:

- *Performance in the Jazz genre served as my primary education in jazz studies and pedagogy.*
- *Participation in the Jazz Band at the college level was the best training I received to prepare me to teach Jazz Band.*
- *During my time in college, we received training for jazz through a Jazz techniques course. This course is required for all music education majors. It was a part of our professional sequence. In my opinion, my experience with that class gave me little help with teaching a high school jazz ensemble. My best education for teaching jazz was when I enrolled in a newly formed jazz ensemble geared towards non-jazz majors. This helped primarily because I was exposed to jazz literature that was relevant to high school jazz ensembles and advanced level high school jazz ensembles. Without this experience, I would not have been fully prepared to teach high school jazz.*

(2) Training via participation in a jazz improvisation course:

- *Jazz Ensemble with - - and Jazz Improvisation*
- *I had fun in an improv class*
- *i took a lower level jazz improve course that was helpful, but I should have spent more time with it*

(3) Training via participation in a non-performance jazz course:

- *I took a Jazz Techniques class.*
- *Teaching Jazz/Pop Music in the Secondary Schools*
- *Jazz Arranging, and Jazz Styles and Analysis course.*

(4) Inadequate or a little amount of training:

- *I don't feel like I've had a significant amount of training in jazz and don't feel adequately prepared to teach jazz at the moment.*
- *Very little training or experience in jazz band, wish I had more.*
- *The "jazz methods" course I took did not prepare me to teach a jazz ensemble. The majority of the course was taken up by putting together a project on the history of 1 significant jazz musician and presenting these projects. There was not much in the way of techniques, performance practice, literature selection, improvisation etc.*
- *My one hour jazz techniques credit was not enough to prepare me to teach jazz ensemble.*

(5) Inadequate training that was highly focused on jazz theory, improvisation, or both:

- *I took a jazz techniques class, however it was mostly training in chord structures, etc. I did not feel as though I learned much of anything to actually teach a jazz band.*
- *The jazz techniques course that I took was too focused on improvisation and theory, and not enough on style, logistical preparations, rhythm section techniques, or other hands-on pedagogical aspects of jazz styles.*
- *My college-level class mostly dealt with jazz theory, and gave me very little training in leading a jazz ensemble.*

(6) Training that included a negative experience with the curriculum, teacher, or a performance:

- *I had a negative experience in a college jazz methods course. The teacher spent too much time being mad about how we could not improvise or were not competent enough to be effective music teachers because of our low levels of theory knowledge.*

- *I played one semester in a college jazz band that was led by a graduate student in the jazz department. It was very poorly organized and left me upset about the time I invested in this ensemble when I had so much on my plate for other required classes.*
- *The only training I received in jazz was through a jazz ensemble I attempted to participate in with the intention of familiarizing myself with the genre. The course was over my head because it was taught by the jazz department and I found it frustrating that time management was not more effective. In the end I became annoyed with the experience and didn't develop the jazz performance skills that I would have liked to have.*
- *I had a negative experience in a college jazz methods course that did not help me prepare to teach a jazz band. The environment was very intimidating.*

(7) No Training:

- *Received no training.*
- *None.*
- *Zero training was offered.*

Participants most commonly reported participation in a jazz ensemble (40.4%) and participation in a non-performance jazz course (36.1%) including such class titles as jazz methods, jazz techniques, jazz pedagogy, jazz history, and jazz theory for being the experience responsible for training them to teach a jazz-related course. In a few statements, participants reported this training as coming from both of these experiences. The next most common theme, however, was that the training the directors had received was too little or otherwise inadequate (32.2%). Table 17 illustrates the frequency and percentage of these themes found in all responses to survey item nineteen.

Table 17

*Frequency and Percentage of Themes Found in Statements Regarding College Level Jazz Training (N = 183)*

Response Theme	Frequency	%
Training via participation in a jazz ensemble	74	40.4
Training via participation in a jazz improvisation course	20	10.9
Training via participation in a non-performance jazz course	66	36.1
Inadequate or a little amount of training	59	32.2
Inadequate training - highly focused on jazz theory/improvisation	13	7.1
Training with negative experience	28	15.3
No training	29	15.8

The frequencies and percentages of themes found in statements reported in survey item nineteen were also analyzed on the basis of directors reporting the presence of at least one jazz ensemble in their program and those reporting none (survey item three). Differences in percentages of these themes were revealed between these two groups. Most notably, the percentage of directors previously reporting the absence of a jazz ensemble in their program who indicated receiving none or inadequate jazz training in their college studies ( $n = 45$ , 63.4%), was larger than directors responding with similar statements to this survey item who previously reported the presence of at least one jazz ensemble in their program ( $n = 43$ , 38.4%). Similar large differences in themes of training from participation in a jazz ensemble and training that included a negative experience with the curriculum, teacher, or a performance were also revealed between these two groups. Table 18 illustrates these differences in more detail.

Table 18

*Frequency and Percentage of Themes Found in Statements Regarding College Level Jazz Training (N = 183)*

Response Theme	No Jazz Ensemble (n = 71)	≥ 1 Jazz Ensemble (n = 112)
Training from participation in a jazz ensemble	19 (26.8%)	55 (49.1%)
Training from participation in a jazz improvisation course	8 (11.3%)	12 (10.7%)
Training from participation in a non-performance jazz course	20 (28.2%)	44 (39.3%)
Inadequate or a little amount of training	26 (36.6%)	33 (29.5%)
Inadequate training - highly focused on jazz theory/improvisation	7 (9.9%)	6 (5.4%)
Training with negative experience	15 (21.1%)	13 (11.6%)
No training	19 (26.8%)	10 (8.9%)

## Survey Item Twenty

One-hundred-eighty-six participants (77.8%) responded to survey item twenty in the *FHSMS*. This question read, “What do you think might have helped prepare you better to teach jazz-related courses?” and allowed directors to respond freely in an open text format. Similar to the previous survey item, statements were categorized according to six recurring themes found in responses. These themes included: (1) jazz ensemble performance experience, (2) jazz education courses (ex: techniques, methods, pedagogy), (3) other jazz courses (ex: improvisation, history, workshops), (4) better, more positive, or more fun jazz-related experience, (5) jazz performance opportunities that were less intimidating, specifically designed for music education students, or both, and (6) making more jazz experiences/courses required. Many of the statements to this item were long in length, consisting of multiple sentences or phrases, and thus included multiple themes in each response. Therefore, due to the frequency of these themes, many statements were counted in multiple categories. Examples of statements that were categorized under each of the six recurring themes listed above are as follows (a complete list is found in Appendix E):

### (1) Jazz ensemble performance experience:

- *being involved in a jazz band in college would have helped me to feel more comfortable teaching the genre. I just don't have much knowledge of jazz and don't feel prepared to teach it in my own high school program.*
- *I feel that if I had been involved in a jazz band as a performer I might have acquired the skills necessary to feel confident teaching jazz as a band director.*
- *I wish i had played in a jazz band in high school and in college*

### (2) Jazz education courses (ex: techniques, methods, pedagogy):

- *A jazz pedagogy class (especially one that focuses on best practices for teaching improvisation, rhythm section, jazz style and rhythms, and literature for a variety of intrumentations [sic])*
- *I would have benefitted from more instruction regarding how to teach jazz improvisation, what literature is appropriate for middle or high school students, common performance practices, how to run a jazz combo, how to interpret jazz articulations, etc.*
- *A Jazz Education class*

(3) Other jazz courses (ex: improvisation, history, workshops):

- *A jazz history course, more improv. courses, a class in jazz orchestration (theory-based)*
- *Improv/jazz theory course open to all music majors. Was exclusive at my college.*
- *Honestly literature is my only deficiency [sic]. I wish there had been a jazz course where we studied literature and the different types of "jazz". As an undergrad. Not everyone will pursue a masters or doctorate. So for some their only education is the jazz techniques course, if I were in that boat I would have a bad taste in my mouth and probably [sic] wouldn't teach jazz. Honestly. The amount of passion my teacher had in Jazz history was amazing. I fed off of it. He made it so interesting and exciting, I wanted my students to feel the same about jazz. While in high school, jazz band was fun. We played cool music and got solos. It was a place to be in the spot light. I want to provide that for my students as well.*

(4) Better, more positive, or more fun jazz-related experience:

- *more positive performance based experience with instructors that were not strictly gearing their bands towards jazz performance-type majors*
- *Better, more positive experience in a jazz band and would have made me more enthusiastic about the genre. I would also probably feel more comfortable playing jazz if my experience had been more positive and worth while.*
- *I would have appreciated a jazz course (either performance based or techniques oriented) that was more professional and taught by an instructor that was organized.*
- *Having a jazz techniques course taught by a band director with extensive jazz experience or a jazz professional with extensive high school teaching knowledge.*
- *A better understanding jazz faculty at the university level. All they tend to care about is performance, not education. We need a new wave of jazz professors that are willing to teach music ed students and help them understand jazz that would be appropriate for high and middle school. I don't see this happening at ANY university [sic] in the southeast. The "jazz" professors just care about playing.*

*Until that changes, the public school jazz bands will continue to be below average.*

(5) Jazz performance opportunities that were less intimidating, specifically designed for music education students, or both:

- I would have liked to have been involved in a jazz ensemble that wasn't over my head with jazz jargon and competitive future 'jazzers'. A performance type course in jazz with the intention of preparing students to teach jazz and the basics to young students would be much easier to handle and would relieve some anxieties associated with not knowing how to play jazz and improvise very well.*
- i wish i could have had more specific help with jazz improvisation on my principal and/or secondary instrument and it would have been nice to be able to participate in a lower level college jazz band, perhaps one that was designed for music education majors who played secondary instruments and or were not very experienced playing high level jazz charts*
- A jazz band experience specifically geared towards music education majors. A positive and non-judgemental [sic] jazz experience.*
- Create lab jazz bands, for non jazz emphasis students and require all music ed majors to play 1 to 2 semesters in it.*

(6) Making more jazz experiences/courses required:

- Mandatory participation in a Jazz ensemble of some kind at the collegiate level or creation of a jazz ensemble derived solely of music education majors. Inclusion of a study on Jazz workbooks, studies, and/or series appropriate for middle and high school jazz ensembles in the music education course. In the event of an ensemble consisting [sic] of music ed majors, the students can use, play from, and experience the standard or different methods of curriculum used to teach middle/high school jazz; establishing a beginning jazz ensemble for music ed students.*
- Looking back, I wish I had been forced to participate in a college jazz ensemble, at least for one semester. Perhaps this could have been a replacement, at least for ONE semester, for the seven semesters I had to participate in a concert band.*
- i wish i had been encouraged/required/forced to play in a jazz band*



Only three (1.6%) responses to survey item twenty suggested that “nothing” would have helped them prepare better to teach a jazz-related course. The overwhelming majority of respondents (98.4%) in this item reported suggestions for the improvement of their own training curricula. Many of these ideas involved an application for training of future music educators. The most redundant themes present in these statements imply that the directors thought that jazz performance experience, a variety of jazz courses, and an overall better, more positive, or fun experience in jazz would have further prepared them to teach a jazz-related course. Two other themes emerged as methods to better train teachers: 1) a less intimidating or specifically designed music education major performance opportunity; and 2) making more jazz experiences/courses required. However, though the statements supporting these themes were very detailed (see Appendix E), the frequency of directors reporting these themes was less. Table 19 illustrates these theme frequencies and percentages.

Table 19

*Frequency and Percentage of Themes Found in Statements Regarding Suggested Preparations for Jazz-related Teaching (N = 186)*

Response Theme	Frequency	%
Jazz ensemble performance experience	69	37.1
Jazz education courses (ex: techniques, methods, pedagogy)	55	29.6
Other jazz courses (ex: improvisation, history, workshops)	46	24.7
Better, more positive, or more fun jazz-related experiences	43	23.1
Jazz performance opportunities that were less intimidating and/or specifically designed for music education students	16	8.6
Making more jazz experiences/courses required	12	6.5

### Survey Item Twenty-One

Survey item twenty-one was the last in the *FHSMS* questionnaire. This item instructed participants to give a brief statement regarding any other opinions pertaining to the survey in an open text-box format. Although only 82 directors (34.3%) submitted a response to this final item, many of these included statements over 100 words in length voicing specific opinions on the topic of jazz education. A complete list of these responses is available in Appendix F.

The first level of analysis of responses to survey item twenty-one revealed over half ( $n = 46$ , 56.1%) to include language suggesting the necessity for more jazz training in music teacher preparation. The following examples demonstrate this abundant theme:

- *The percentage of high school (and middle school) band directors in the State of Florida (much like the rest of the Country) who have ANY experience in jazz is ridiculously low. There is no doubt in my mind that the single biggest problem is that students are permitted to graduate with degrees in either performance or Music Ed. (and be certified) without a single jazz-related course. We have college/university students playing in Orchestra, Wind Ensemble, Concert Band, and (of course) Marching Band - but too many (at the behest of their major professors) avoid jazz ensembles and jazz courses. This continually perpetuates the problem.*
- *I am in full support of what the target of this survey seems to be. I think that jazz education is an integral part of what should be offered in as many public school settings as possible. It is one of our country's MAIN contributions to the arts. I feel that it is overlook in many music education settings and a large number of our public school programs are suffering due to its absence in curriculum.*
- *The equality of jazz music's presence in FL public schools when compared to concert band and marching band styles is pathetic. Jazz should be better represented. Music ed. training should facilitate this.*
- *Great survey. I think that more jazz experiences should be present (perhaps even forced upon) undergrad music ed students. They are not being prepared and/or have fears about teaching in jazz-related groups.*
- *I would have really like the opportunity to play in a jazz band in high school or college, especially now that i am expected to and should teach a jazz class. I just*

*didn't have the time with all of my other ensemble requirements and I never would have been able to compete with the jazz department drummers.*

Another level of analysis revealed 24 responses (29.3%) addressing the necessity or benefit of jazz-related experiences in a high school instrumental music program. The following statements encapsulate this common theme:

- *A feel that a strong jazz program is crucial to recruiting and retaining students in a HS band program. I also feel that it is an important supplement for the fundamentals and technic necessary for a strong concert program.*
- *JAZZ is a NECESSITY to use for recruitment, retainment and overall instrumental education. We all do marching, regardless of dislikes or strengths...jazz is another arena where we can be creative, learn and TEACH*
- *I did not participate in a jazz band in college, and I am now in a teaching situation where jazz is very popular among the students. I believe that any aspiring music teacher who wants to teach high school needs to have experience playing in a jazz ensemble as well as teaching one extensively in their practicum experiences. Also, exposure to middle/high school appropriate literature is key.*
- *I work at a very old school with a very rich band program. There was no jazz band when I arrived here and I have created one. It has really been a driving force in our growth and excitement about band.*

Further analysis revealed that 26 directors (31.7%) were specific to address the idea of anxiety, fear, or other confidence related factors to be associated with experiences learning jazz music or its current status in public schools. These ideas are evident in the following response examples:

- *Jazz is by many including myself to be our nation's greatest original art form and greatest cultural gift to the rest of the world. If some basic jazz pedagogy was included as part of a music education curriculum it might help new directors have a little more confidence in starting and teaching jazz in middle and high school. This in turn may help to bring some progress in creating a stronger knowledge of what good jazz literature is as well as a knowledge and performance of historically important and "in the tradition" compositions. (NOT 3 rock charts at festival!)*

- *Good survey. I think it's important for people to recognize the lack of proper jazz education for music ed majors and the effects it has on us as directors. I would love to have had the education necessary to feel confident playing jazz and therefore teaching it to students.*
- *i wish i felt more prepared to teach/lead a jazz band, but i feel as though i have no idea where to start*
- *I'd like to be more confident with improvisation and working with a rhythm section but I don't feel like I have the abilities required to lead a jazz band.*
- *It's unfortunate that I don't have more jazz experience and that I do not feel comfortable enough with the genre to lead a jazz band in my current program. I feel that my lack of ability in this regard is detrimental to my well-roundedness as a band director.*
- *I performed with a jazz band in college but my anxieties about improvising and playing jazz were heightened by the heavy influence of the jazz department and the overwhelming amount of jazz performance majors who were in the group. I felt lost and while I really wanted to learn the genre and use it later in my teaching, i just couldn't seem to get past the lack of organization or attention to detail about the techniques needed, etc.*

Additionally, 10 director's responses (12.2%) hinted at the idea of a college level jazz ensemble that was specifically designed for music teacher training. Language in some of these statements included proposals for a pedagogically focused performance experience that is less intimidating in design than what is currently available for music education students who have beginning to intermediate jazz training. Examples of these suggestions are presented in the following responses:

- *I think the idea of a music educator's jazz band is a great idea and is much needed for the future of jazz music in our schools. I only wish I had more experiences playing in a group like this that I could use to relate to in my skills as a well rounded instrumental music teacher. Including my own program most directors I know that do not include a jazz band, or have a good one, chalk it up to not being able to include a jazz band in their program, when it really seems*

*like they are not being honest about their lack of comfort or experience with jazz music. This is not fair to their students.*

- *I think that all too often the only jazz experience offered to music education majors comes from the jazz department who automatically gear their ensembles towards those students that want to perform jazz on a professional level instead of general knowledge and basics needed to create a good understanding of jazz and elicit confidence in future directors.*
- *jazz band experience should be more accessible to music education students*
- *One of the main reasons I never became involved with the jazz bands available at my college was because they were all geared towards jazz majors and I didn't feel comfortable enough with my skill set to be able to understand or play well with 'jazz people'. If there had been a jazz course available to me that was specifically for music educators then I might have been more likely to be involved and develop enough understanding and confidence with the genre to then feel capable of teaching my own students.*
- *I have heard about what Seminole Swing Machine is offering Music Education students at FSU. I wish that was around when I went through my undergrad...I would have liked an opportunity like that. I was always turned off about participating in one of the "regular" jazz bands and I felt like I did not have enough talent to ever make one of those groups. Not getting to experience a jazz band in college has left me "out to lunch" when it comes to leading a jazz band, and I regret that.*

## Summary of Results

The most important results pertaining to the nature of this study are summarized in the following list:

1. 239 current (2010-2011 academic year) Florida high school instrumental music directors, representing approximately 46% of the population, participated in this study by responding to a variety of items in an anonymous survey questionnaire.
2. The majority of participants ( $n = 187$ , 78.2%) reported receiving the Bachelor of Music Education or equivalent degree, part of which number includes 62 directors (25.9%) who reported additionally receiving the Master of Music Education or equivalent degree.
3. Only 61.5% of directors reported the presence of at least one jazz ensemble in their program.
4. A positive moderate correlation [ $r(237) = .44$ ,  $p < .001$ ] was revealed between the number of students involved in an instrumental music program and the number of jazz ensembles offered.
5. Most directors (70.1%) reporting the existence of at least one jazz ensemble indicated that 29 or fewer students were involved in these groups.
6. On average, directors indicating no jazz ensembles present in their program revealed to have been a director for fewer years ( $M = 8.18$ ,  $SD = 6.50$ ) than those with at least one jazz ensemble present in their program ( $M = 10.30$ ,  $SD = 6.69$ ).
7. No considerable differences were found between the gender distribution of directors including jazz-related courses in their program and those reporting the absence of such courses.
8. An inverse correlation [ $r(237) = -.45$ ,  $p < .001$ ] was revealed between the number of jazz ensembles present and the total number of orchestras, percussion ensembles, color guard or auxiliary groups, music theory classes, and specialty or “other” courses reported by directors.
9. On a five-point Likert-type scale, directors rated concert bands and marching bands as more essential for a comprehensive instrumental music program than any other ensemble or class listed.
10. A large majority of directors (90.4%) reported receiving adequate or extensive training in leading or directing a concert band. Similarly, 61.1% of directors thought that their

training in leading or directing a marching band was adequate or extensive. Only 29.8% of directors reported receiving adequate or extensive training in leading or directing a jazz ensemble. Almost all directors (94.1%) reported very little or no training with color guard or auxiliary ensembles, but most (81.1%) still reported one of these types of groups in their program.

11. Of all the directors reporting the absence of a jazz ensembles in their program, 67.4% indicated receiving very little or no training in directing or leading this type of group.
12. Most directors (95.7%) either agreed or strongly agreed with a statement suggesting that jazz ensembles can be highly functional to a school's music program in regards to recruitment, community outreach, and entertainment. The majority of directors (62.5%) also agreed with a statement describing how jazz ensemble genres can more adequately fill the gap between popular music and traditional western music styles. Additionally, more than two-thirds of directors (69.2%) agreed or strongly agreed with a statement regarding a need for other music teachers in their area to include more jazz-related courses in their programs.
13. Approximately one-third of directors (37.8%), reported having no college jazz ensemble experience, and about the same number (35.0%) reported not taking a college jazz ensemble techniques or similar course. Additionally, 34.3% of participants reported not having a positive experience in a college jazz techniques course. Only 33.8% of directors agreed that they have competent skills in jazz improvisation, and 79.8% of them indicated that they wish they had more experiences in jazz-related courses. A positive correlation [ $r(237) = .56, p < .001$ ] was revealed between the director's perceived amount of jazz-related training received and their amount of experience playing in a jazz ensemble.
14. Directors reporting the absence of a jazz-related course in their program most frequently agreed that these problems were associated with student scheduling (75.0%) and class scheduling (69.4%). More than half of these participants (52.3%) agreed that inadequate teacher training was a reason why a jazz-related course was not included in their program. Similarly, approximately half (50.5%) of these participants agreed with the idea that a jazz course was not present in their program because they feel uncomfortable teaching jazz-related genres. Correlation relationships [ $r(107) = .56 - .73, p < .001$ ]



between director's degree or type of experience playing in jazz ensembles at various levels of their education and perceptions of their own jazz-related training or level of comfort teaching in these genres were revealed.

15. The majority of participants (62.8%) indicated that participation in a jazz ensemble at any level best prepared them to teach a jazz ensemble at the high school level. Participation in a jazz ensemble was also reported by the majority of directors (67.8%) to have most inspired them to teach this kind of group.
16. Approximately three-quarters of all participants ( $N = 183$ , 76.6%) gave free-statement responses regarding college level training they received to prepare them to teach a jazz-related course. The percentage of directors previously reporting the absence of a jazz ensemble in their program who indicated receiving none or inadequate jazz training in their college studies ( $n = 45$ , 63.4%), was greater than directors responding with similar statements who previously reported the presence of at least one jazz ensemble in their program ( $n = 43$ , 38.4%). Similar differences in percentages of themes of training from participation in a jazz ensemble and training that included a negative experience with the curriculum, teacher, or a performance were also revealed in statements between these two groups.
17. Most directors (76.6%) reported free-statement suggestions for the improvement of their own jazz training curricula. Many of these ideas involved an application for training of future music educators. The most redundant themes present in these statements imply that many directors feel jazz performance experience (37.1%) and an overall better, more positive, or fun experience in jazz (32.1%) would have further prepared them to teach a jazz-related course.
18. Over half of directors ( $n = 46$ , 56.1%) gave a final statement in the *FHSMS* that included language suggesting the necessity for more jazz training in music teacher preparation.

## **CHAPTER FIVE**

### **DISCUSSION**

#### **Restatement of Purposes**

The purpose of this study was to gather data on high school-level instrumental music programs in Florida and the band directors associated with these institutions. More specifically, the state of jazz music education in these programs and jazz training experiences of corresponding directors were investigated. The following questions were developed *a priori*:

1. What is the current status of instrumental jazz course offerings in Florida high schools?
2. Is there a relationship between the status of jazz course offerings in Florida high schools and the gender of the director, the size of the music program, the primary or secondary instruments of the directors, or other demographic data?
3. Is there a relationship between the status of jazz course offerings in Florida high schools and the experience or perceived amount of training in jazz of the directors who teach in these programs?

#### **Answers to Research Questions**

The first research question dealt with the current status of instrumental jazz course offerings in Florida high school music programs. Data suggest that although jazz-related courses are present in just over half of all programs surveyed, mainly in the form of jazz ensembles, these courses are under-represented when compared to the abundance of concert bands and marching bands. This lower presence of jazz ensembles in the total instrumental program corresponds similarly to data gathered in other states by Hearne (1985), Jones (2009), Payne (1973), Scagnoli (1978), and Wiggins (1997). This imbalance in Florida high schools was also evident when compared to the large amount of programs containing additional courses such as percussion ensembles and color guard or auxiliary groups. This study revealed that of those programs indicating the presence of at least one jazz ensemble in their program, the majority of these programs consist of 29 or fewer students involved in these groups. This low number of students represents only a small fraction when considering that the most common size of a high school instrumental music program in Florida includes 100-149 students.

Further investigation of data gathered revealed many larger instrumental music programs typically contained one marching band, two or more concert bands, and, in most cases, at least two additional courses (percussion ensemble class, color guard or auxiliary group class, music theory class, etc.). However, many programs were still devoid of a jazz ensemble as part of their complete program. It is not surprising, then, that directors reported teaching concert bands and marching bands for the greatest number of hours per week and also rated these groups as more essential for a comprehensive instrumental music program than any other ensemble or class. Other than the all-inclusive specialty or “other” category of ensembles and classes listed in this survey, only orchestras scored lower than jazz ensembles in both of these factors. However, further investigation of data among multiple survey items revealed considerable differences between the percentage of directors reporting no orchestral ensembles present in their program and those teaching orchestra for zero hours each week. This discrepancy may imply that although programs do include this type of ensemble experience for students, many of the participants of this study are not leading or teaching these ensembles. An adjunct orchestra instructor or outside specialist may be responsible for these noticeable differences in data. This trend in data is also present in figures describing percussion ensembles and color guard or auxiliary groups, but not with jazz ensembles. This phenomenon suggests that whereas some courses or ensembles may be taught by an adjunct instructor, generally jazz ensembles are only taught by the band director.

The second research question sought to investigate any relationships that may exist between the status of jazz course offerings in Florida high schools and demographic data of these programs or their directors. Although the data suggest an approximate 3:1 ratio of males to females currently directing these instrumental programs, no considerable difference in this ratio is evident between groups of directors indicating the presence or absence of a jazz-related course in their program. Although minimal, data may also suggest that programs with at least one jazz ensemble present are more commonly led by directors with more years of teaching experience than directors reporting no jazz-related courses in their program. A director’s primary instrument may also relate to the presence of a jazz-related course in the director’s program. Similar to data gathered by Mack (1993), Jones (2009), and Wiggins (1997), directors whose primary instrument is one typically found in a traditional jazz setting (saxophone, trumpet, trombone, percussion, bass, guitar, or piano) are somewhat more likely to include a jazz

ensemble in their program than are those directors whose primary instrument is one that is not general associated with jazz genres. Directors' secondary instruments seem to have no bearing on this relationship.

Continuing to investigate relationships in demographic data, the most prominent results suggest that the incidence of jazz-related courses may be related to the size of the instrumental music program. A positive, moderate correlation [ $r(237) = .44, p < .001$ ] between these two factors supports this possible relationship. However, the majority of directors reporting the absence of at least one jazz ensemble also indicate five or more ensembles or courses to be present in their programs. Even more startling, twelve of these programs reported eight or more ensembles or courses to be present, without the existence of one jazz-related course. An inverse correlation [ $r(237) = -.45, p < .001$ ] between the number jazz ensembles present and the total number of orchestras, percussion ensembles, color guard or auxiliary groups, music theory classes, and specialty or "other" courses reported by directors also supports this finding. This correlation implies that when a jazz ensemble is not included in a director's program, the total number of ensembles or courses, other than concert and marching bands, is likely to be greater. Collectively, these data suggest that although the size of the music program may be a factor in the incidence of jazz-related courses, the number and type of ensembles or courses that directors may be choosing to include may be of greater importance. Many directors may be choosing to include ensembles or courses supplemental to the traditional concert band and marching band model that are not jazz-related, for reasons not related to the size of their program.

The third research question sought to investigate any relationship between the status of jazz course offerings in Florida high schools and the experiences or perceived amount of training in jazz of directors who teach in these programs. Data revealed that the majority of participants teaching in Florida high school music programs received training for this profession in one or more levels of a music education degree program. The amount of training participants reported varied considerably between the eight different types of ensembles or courses listed in the *FHSMS* questionnaire. Most notably, almost all of the directors reported having received adequate or extensive training in leading or directing concert band, and the majority of the directors responded similarly to the amount of training they received associated with marching bands. These responses far outweigh the much smaller amount of directors who reported receiving adequate or extensive training to lead or direct a jazz ensemble. Ironically, although

almost all directors reported very little or no training with color guard or auxiliary ensembles, most of them still include at least one of these types of groups in their program. This phenomenon is not paralleled with jazz ensembles, but may be due to the color guard or auxiliary group's close association with marching bands, and the predominance that many of these groups have on the total instrumental music program. Additionally, it is evident that more directors reporting the absence of jazz ensembles in their program indicated receiving very little or no training in directing or leading this type of group, than those directors reporting at least one jazz ensemble. This relationship suggests potential reasons why jazz-related courses are not evenly represented in Florida high school music programs.

Training in classroom music teaching and directing may be largely attributed to the amount or type of experience teachers have had performing in specific genres associated with school ensembles. Data that may support this association revealed a positive correlation between the amount of experience directors have playing in a jazz ensemble and their perceived amount of jazz-related training. The under representation of jazz-related courses in Florida high schools may be related to this.

Although the majority of Florida directors reporting the absence of a jazz-related course in their program indicated problems with scheduling these types of classes, congruent with data gathered by Cruse (1999), Hearne (1985), Jones (2009), and Scagnoli (1978) in other states, more than half of these participants also revealed that their own inadequate training in jazz genres is also a factor. Consequentially, a similar number of directors in these programs agreed with the idea that a jazz course is not present in their program because they feel uncomfortable teaching in these settings. Specific to directors in these programs, data pertaining to these factors were analyzed and reveal even stronger relationships between a director's degree or type of experience playing in jazz ensembles and perceptions of their own jazz-related training or level of comfort teaching in these genres. These relationships suggest that the more participants reported having jazz ensemble playing experience or having a positive jazz ensemble experience, the less likely they were to report feeling inadequately trained or uncomfortable teaching jazz as a reason for not including these types of courses in their program.

Regardless of the lack of jazz-related courses in many Florida high school programs, most directors agree with the idea that jazz ensembles can be highly functional in a school's music program with regard to recruitment, community outreach, and entertainment. Similarly,

the majority of all participants agreed with the concept that jazz ensemble genres can more adequately fill the gap between popular music and traditional Western music styles.

Surprisingly, however, according to data gathered from a previous survey item where eight other school ensembles and music classes were listed, only about a third of directors report jazz ensembles as essential to a comprehensive music program. This discrepancy might, in part, be due to the idea that directors may respond differently to questions that are isolated on the topic of jazz ensembles, than when similar questions are posed about these groups in regards to all school ensembles or courses. This may also describe why the majority of directors later agreed with a statement regarding a need for other music teachers in their area to include more jazz-related courses in their programs. Agreement with this statement may suggest that though many directors do value jazz education and experiences for students, they believe other teachers or programs should bear the responsibility associated with the inclusion of jazz-related courses.

The majority of all directors in this survey indicated that they wish they had received more experience in jazz-related courses. This percentage then is not surprising when many of them reported having no college jazz ensemble experience, many of them revealed not having taken a college jazz ensemble techniques or methods course, and only some reported feeling competent about their skills in jazz improvisation. However, when directors were specifically asked what “best prepared” and “most inspired” them to teach a jazz ensemble at the high school level, the majority of participants indicated participation in a jazz ensemble. These findings are congruent to results of studies conducted by Bauche (1982), Jones (2009), and Wiggins (1997) in other states.

Some of the most important information in this study was revealed in the last three items of the survey questionnaire. These data include 412 statements freely written by participants regarding college-level training received in jazz genres and suggestions for the improvement of their own and future teacher preparation curricula. The most important information gathered in these statements, paralleling results found by Jones (2009), Scagnoli (1978), and Wiggins (1997), reiterates that many directors thought that their training in jazz-related genres was inadequate. Additionally, some directors specifically reported having a negative experience with this training, and many reported that training via participation in a jazz ensemble was most effective. Supporting information exposed in previous items of the survey, the percentage of directors previously revealing the absence of a jazz ensemble in their program who stated

receiving no, or inadequate, jazz training in their college studies is also considerably greater than directors including jazz courses who indicated similar final statements. Differences in reported themes of training from participation in a jazz ensemble and training that included a negative experience are also evident between these two groups. Other statements reconfirmed that many directors suggested jazz ensemble performance experience for the training of future band directors, and that this experience be positive, fun, or both. Even more specific, many directors indicated that feelings of anxiety, fear, or other confidence related factors may be highly associated with low levels of experience learning jazz music or jazz instruction's current under represented status in public schools. Collectively then it is clear that participation in a jazz ensemble is a dominant factor in teachers' perceived amount of training in jazz genres, and may highly contribute to the incidence of jazz instruction in schools.

### **Limitations of the Study**

This study describes the current status of jazz instruction in the high school instrumental programs of Florida and issues associated with the preparation of teachers in these schools. The researcher acknowledges that data gathered may not accurately represent or parallel the status of programs in other areas of the United States. Additionally, due to the nature of this study and its emphasis on jazz-oriented curricula, the opinions of directors who may have pre-conceived positive or negative associations with including, or discussing the inclusion of, jazz-related courses in their programs may have inhibited the accuracy for outlining some issues concerning this topic. Although the instrument used to collect data was specifically designed to suppress as much of this interference as possible, the researcher acknowledges that some of the data gathered in this study does suggest the possibility for the occurrence of this and other phenomena.

### **Implications on Music Education Curriculum**

On the basis of data collected in this study and a review of previous research further supporting these findings, the writer recommends the following:

1. In order for the incidence of jazz instruction to increase or even be sustained in Florida high school instrumental music programs, post-secondary teacher training curricula should include more opportunities for jazz instruction and experience, particularly in the form of jazz ensemble performance experience, to all music education students.

2. Jazz ensemble participation by music education students should be more accessible, positive, and encouraged in the current curricular design of teacher training programs.
3. In order to facilitate such participation, a college-level jazz ensemble that is specifically designed for the experience and pedagogical needs of future music teachers, in a non-intimidating and positive atmosphere where appropriate literature is performed at a high level, should be available to all music education students.
4. Current and future Florida high school instrumental music teachers should strive to provide opportunities in jazz instruction and performance for as many students in their area as possible by incorporating an appropriate balance of ensembles and courses in their program.

### **Recommendations for Future Research**

The researcher recommends the following on the basis of data gathered and limitations of this study:

1. Similar studies should be replicated in states where the status of high school jazz instruction and teacher experience and preparation relating to jazz genres has yet to be investigated.
2. Future researchers should investigate relationships that exist between the inclusion of jazz-related courses in high school instrumental music programs and teacher training and experience in jazz genres.
3. Future researchers should investigate opportunities and degree of participation of music education students in jazz ensembles and jazz techniques or methods courses in post-secondary institutions.
4. Future researchers should investigate in more detail directors' past participation in performing jazz groups and the effect of this participation on the incidence of jazz instruction in instrumental music programs at varying levels of education including elementary school, middle school, high school, and post-secondary institutions.



## **Summary of Study**

Jazz has been established as a uniquely American art form worthy of continued study and performance. Over the past 60 years, jazz music has slowly made its way into many high school programs throughout the United States. These modern school jazz bands, contrary to what their titles may suggest, accommodate many of the musical genres that are abundant in our multicultural world, thus making this type of ensemble an efficient and effective platform for encompassing multiple world music styles in a comprehensive music education.

Previous studies conducted by Payne (1973), Hearne (1985), Mack (1993), Wiggins (1997), Jones (2009), and others have all concluded that jazz instruction is under represented in high school instrumental music programs located in Louisiana, Indiana, North Carolina, Alabama, and other states. In many cases, jazz-oriented curricula were revealed to be non-existent in these programs or to contain substantial deficiencies in the numbers of student participants. These studies also indicated that problems are not generally associated with issues such as equipment, literature, or lack of student interest; rather most cases indicated delinquencies in the band director's training, preparation, and past experiences. Substantial evidence indicates that band directors, regardless of those reporting the inclusion of jazz-oriented courses in their programs, need more undergraduate preparation in jazz. In most cases, this need was self-reported. Lastly, many directors also reported that jazz instruction should be as important in the high school instrumental curriculum as concert and marching band training.

This study reveals that programs in Florida parallel these aforementioned trends. Although this study, similar to others, did expose that school or program size influences the existence of jazz-related courses in high school music programs, data gathered from Florida high school directors and programs suggest that a teacher's actual or perceived level of training in jazz genres, most notably through performance experience, is the greatest factor. Additionally, a teacher's amount or degree of jazz performance experience or training may have a considerable effect on the level of anxiety, comfort, or other negative associations with jazz genres, further inhibiting the potential for jazz-related courses to be included in high school programs throughout the state.

Unlike many other musical ensembles found in most traditional school music settings and in community groups, jazz music is oftentimes only available to students who are able to attend a program where these ensembles are included. In one way or another, and with many reported

“excuses,” this choice of inclusion is often at the discretion of the band director. If programs being led by effective directors who are not including opportunities in jazz instruction for students, because they have no substantial experiences in jazz, and thus feel unprepared, anxious, or otherwise uncomfortable leading these types of groups, then the incidence of jazz courses in school programs may be declining. For example, it is possible that future music teachers graduating from these programs, who may also show evidence of being effective music teachers, may then also choose not to include jazz courses in their programs.

When a high school jazz band is not present, a comprehensive instrumental program is not realized. In summary, this study reveals that many high school music programs do not offer students opportunities in jazz music. Programs that do offer jazz-related courses for students are usually taught by directors who themselves participated in jazz ensembles as part of their teacher training. It is possible, then, that these directors are perpetuating opportunities for a jazz experience, its potential to contribute to and promote a complete school music program, and its value as a unique music experience for many students who may become future leaders in this field.

**APPENDIX A**

**FLORIDA HIGH SCHOOL MUSIC SURVEY  
(*FHSMS*)**

## Florida High School Music Survey - An Investigation of Course Offerings and Teacher Preparation

1. Are you currently the band director in a Florida high school?

- ☐ Yes  
☐ No

2. Please indicate the approximate number of students involved in your instrumental music program (include all wind, string, and percussion students).

- ☐ 1-49      ☐ 100-149      ☐ 200-249      ☐ 300+  
☐ 50-99      ☐ 150-199      ☐ 250-299

3. Please indicate the number of ensembles or courses that are present in your program by typing in a number next to each type of ensemble or course.

Concert Bands	<input type="text"/>
Marching Bands	<input type="text"/>
Orchestras	<input type="text"/>
Jazz Ensembles	<input type="text"/>
Percussion Ensembles	<input type="text"/>
Color Guard/Auxiliary Ensembles	<input type="text"/>
Music Theory/AP/IB	<input type="text"/>
Specialty Ensembles/Other	<input type="text"/>

4. Indicate the approximate number of hours per week, on average, that you teach each of the following types of ensembles.

Concert Bands	<input type="text"/>
Marching Bands	<input type="text"/>
Orchestras	<input type="text"/>
Jazz Ensembles	<input type="text"/>
Percussion Ensembles	<input type="text"/>
Color Guard/Auxiliary Ensembles	<input type="text"/>
Music Theory/AP/IB	<input type="text"/>
Specialty Ensembles/Other	<input type="text"/>

5. How essential do you feel these ensembles are in regards to a comprehensive music program?

	0 (N/A-Don't Have)	1 (Not Essential)	2	3 (Neutral)	4	5 (Essential)
Concert Bands	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Marching Bands	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Orchestras	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jazz Ensembles	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Percussion Ensembles	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Color Guard/Auxiliary Ensembles	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Music Theory/AP/IB	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Specialty Ensembles/Other	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

6. As part of your college education, please indicate the amount of training or experience that you received in each of the following types of ensembles.

	No Training	Very Little Training	Some Training	Adequate Training	Extensive Training
Concert Bands	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Marching Bands	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Orchestras	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jazz Ensembles	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Percussion Ensembles	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Color Guard/Auxiliary Ensembles	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Music Theory/AP/IB	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Specialty Ensembles/Other	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

7. Please indicate your level of agreement with the following statements.

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
Opportunities for my students to participate in a jazz ensemble are abundant in my area.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Music teachers in my area should include more jazz related courses in their programs.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jazz related courses are not a necessary elective in a high school music program.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jazz ensemble genres can more adequately fill the gap between popular music and traditional western music styles, than concert bands or orchestras.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jazz ensembles can be highly functional to a school's music program in regards to recruitment, community outreach, and entertainment.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

8. Please indicate your level of agreement with the following statements in regards to your musical experiences.

	N/A	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
I have no experiences playing in a jazz ensemble.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I had a positive experience playing in a high school jazz ensemble.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I had a positive experience playing in a college jazz ensemble.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I had a positive experience in a college jazz techniques course.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I had a positive experience						

teaching a jazz related course in my internship.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I had a positive experience in a community jazz ensemble.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I have competent skills in jazz improvisation.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I enjoy listening to jazz music.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I have family members who either play/played or teach/taught jazz related music.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I have close friends who either play/played or teach/taught jazz related music.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I wish I had more experiences in jazz related courses.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

9. Approximately how many of your students participate in jazz ensembles (jazz band, jazz combo, stage band, jazz orchestra, etc.) or courses (jazz theory, jazz improvisation, etc.) in your program?

☐ 0
 ☐ 20-29
 ☐ 40-49
 ☐ 60-69

☐ 1-9
 ☐ 30-39
 ☐ 50-59
 ☐ 70+

☐ 10-19

10. If your program includes jazz related courses, please skip this question without responding.  
 If your program does not include jazz related courses, please indicate your level of agreement with the following statements, "There are no jazz related courses in my program, because...."

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
...there is no room in the current program schedule.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
...students are unable to be scheduled in multiple ensembles each semester.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
...my program does not have enough students.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
...my students do not have enough abilities to play the styles of music associated with jazz ensembles.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
...I do not have enough time to teach an additional ensemble.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
...my program does not have enough money.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
...I feel inadequately trained to teach courses in jazz.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
...I feel uncomfortable teaching jazz related genres.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
...my program has other priorities.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
...jazz music is not significant enough to warrant creating a separate ensemble or course.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

11. Please indicate the type of experience that you think best prepared you to teach a jazz related performance course at the high school level.

- ☐ Participation in a high school jazz ensemble.  
☐ Participation in a college jazz ensemble.  
☐ Participation in a community or professional jazz ensemble.  
☐ Participation in a college jazz techniques course.  
☐ Participation in a jazz improvisation course.  
☐ Participation in a jazz history or theory course.  
☐ Participation in jazz workshops or clinics.  
☐ Other (Please Specify)

12. Please indicate the type of experience that you think most inspired you to teach a jazz related performance course at the high school level.

- ☐ Participation in a high school jazz ensemble.  
☐ Participation in a college jazz ensemble.  
☐ Participation in a community or professional jazz ensemble.  
☐ Participation in a college jazz techniques course.  
☐ Participation in a jazz improvisation course.  
☐ Participation in a jazz history or theory course.  
☐ Participation in jazz workshops or clinics.  
☐ Other (Please Specify)

13. Please indicate your gender.

- ☐ Male  
☐ Female

14. Please indicate your age group.

- |                             |                             |                             |                             |                             |
|-----------------------------|-----------------------------|-----------------------------|-----------------------------|-----------------------------|
| <input type="radio"/> <24   | <input type="radio"/> 30-34 | <input type="radio"/> 40-44 | <input type="radio"/> 50-54 | <input type="radio"/> 60-64 |
| <input type="radio"/> 25-29 | <input type="radio"/> 35-39 | <input type="radio"/> 45-49 | <input type="radio"/> 55-59 | <input type="radio"/> 65+   |

15. Please select all of the following that best describes training you have completed.

- ☐ Bachelors Degree with music education emphasis  
☐ Bachelors Degree with all other music emphasis  
☐ Bachelors Degree with non-music emphasis  
☐ Masters Degree with music education emphasis  
☐ Masters Degree with all other music emphasis  
☐ Masters Degree with non-music emphasis  
☐ Doctorate Degree (Please Specify)

16. Approximate how many academic years have you been an appointed band director in a school program? Include the current school year and any partial years.

17. Please indicate your principal instrument.

- |                                 |  |                                   |  |
|---------------------------------|--|-----------------------------------|--|
| <input type="radio"/> Flute     | <input type="radio"/> Trumpet            | <input type="radio"/> Percussion  | <input type="radio"/> Guitar                 |
| <input type="radio"/> Oboe      | <input type="radio"/> French Horn        | <input type="radio"/> Violin      | <input type="radio"/> Piano                  |
| <input type="radio"/> Clarinet  | <input type="radio"/> Trombone           | <input type="radio"/> Viola       | <input type="radio"/> Voice                  |
| <input type="radio"/> Saxophone | <input type="radio"/> Baritone/Euphonium | <input type="radio"/> Cello       | <input type="radio"/> Other (Please Specify) |
| <input type="radio"/> Bassoon   | <input type="radio"/> Tuba               | <input type="radio"/> String Bass |  |

18. If applicable, please indicate your secondary instrument.

- |                                 |  |                                   |  |
|---------------------------------|--|-----------------------------------|--|
| <input type="radio"/> Flute     | <input type="radio"/> Trumpet            | <input type="radio"/> Percussion  | <input type="radio"/> Guitar                 |
| <input type="radio"/> Oboe      | <input type="radio"/> French Horn        | <input type="radio"/> Violin      | <input type="radio"/> Piano                  |
| <input type="radio"/> Clarinet  | <input type="radio"/> Trombone           | <input type="radio"/> Viola       | <input type="radio"/> Voice                  |
| <input type="radio"/> Saxophone | <input type="radio"/> Baritone/Euphonium | <input type="radio"/> Cello       | <input type="radio"/> Other (Please Specify) |
| <input type="radio"/> Bassoon   | <input type="radio"/> Tuba               | <input type="radio"/> String Bass |  |

19. Please give a brief statement regarding any college level training you received to prepare you to teach jazz related courses.

20. What do you think might have helped prepare you better to teach jazz related courses?

21.

Please use the following space to give a brief statement expressing any other opinions you might have pertaining to this survey.

Thank you for taking the time to complete this survey. Your responses will be used to better understand the current status of Florida high school instrumental music programs, and may be used to support rationale for the development of new programs for music teacher training. Your time and support is appreciated.

Goodbye!

Quit

Finished



**APPENDIX B**  
**HUMAN SUBJECTS APPROVAL MEMORANDEM**

Office of the Vice President For Research  
Human Subjects Committee  
Tallahassee, Florida 32306-2742  
(850) 644-8673 · FAX (850) 644-4392

APPROVAL MEMORANDUM

Date: 12/16/2010  
To: Jonathan Hinkle  
Address: [REDACTED] Tallahassee, FL 32301  
Dept.: MUSIC SCHOOL

From: Thomas L. Jacobson, Chair  
Re: Use of Human Subjects in Research

A survey analysis of Florida high school instrumental music programs: Rationale for the evolution of jazz ensemble experiences in the college music education curriculum.

The application that you submitted to this office in regard to the use of human subjects in the proposal referenced above have been reviewed by the Secretary, the Chair, and two members of the Human Subjects Committee. Your project is determined to be Expedited per 45 CFR § 46.110(7) and has been approved by an expedited review process.

The Human Subjects Committee has not evaluated your proposal for scientific merit, except to weigh the risk to the human participants and the aspects of the proposal related to potential risk and benefit. This approval does not replace any departmental or other approvals, which may be required.

If you submitted a proposed consent form with your application, the approved stamped consent form is attached to this approval notice. Only the stamped version of the consent form may be used in recruiting research subjects.

If the project has not been completed by 12/14/2011 you must request a renewal of approval for continuation of the project. As a courtesy, a renewal notice will be sent to you prior to your expiration date; however, it is your responsibility as the Principal Investigator to timely request renewal of your approval from the Committee.

You are advised that any change in protocol for this project must be reviewed and approved by the Committee prior to implementation of the proposed change in the protocol. A protocol change/amendment form is required to be submitted for approval by the Committee. In addition, federal regulations require that the Principal Investigator promptly report, in writing any unanticipated problems or adverse events involving risks to research subjects or others.

By copy of this memorandum, the Chair of your department and/or your major professor is reminded that he/she is responsible for being informed concerning research projects involving human subjects in the department, and should review protocols as often as needed to insure that the project is being conducted in compliance with our institution and with DHHS regulations.

This institution has an Assurance on file with the Office for Human Research Protection. The Assurance Number is IRB00000446.

Cc: Clifford Madsen, Advisor  
HSC No. 2010.5372

**APPENDIX C**  
**EMAIL TO PARTICIPANTS**  
**AND**  
**CONSENT FORM**

Dear Music Educator,

My name is Jonathan Hinkle, and I am a doctoral candidate at the Florida State University College of Music. I am currently conducting research on instrumental music programs in Florida high schools and I am hoping that you will be willing to participate in this important study by completing a short online survey. Your participation should take you 15 minutes or less and will be completely anonymous. Individual responses will only be accessible to the researcher and will not be available to the public in accordance with the law.

As a past high school band director in the state of Florida, I understand and value your precious time. Please know that the purpose of your participation is to provide information that may develop music teacher training programs, thus benefiting music education in our schools.

To begin this short online survey, please review the attached Participant Consent Form, then click on this link:

#SurveyLink#

To decline consent to this study, and thus be removed from the list of possible participants, please click on this link:

#RemoveLink#

Thank you in advance for your time and participation.

-Jonathan

**Participant Consent Form**  
A Study of Instrumental Music Courses in Florida High Schools

You are invited to be in a research study of instrumental music course offerings. You were selected as a possible participant because you are currently a band director in a Florida high school. We ask that you read this form and address any questions or concerns you may have before agreeing to be in the study.

This study is being conducted by Jonathan R. Hinkle, a Ph.D. candidate in music education at the Florida State University.

**Background Information:**

The purpose of this study is to determine current offerings of instrumental courses at the high school level, including courses relating to jazz music, and the correlation of these offerings to the prior training and experience of Florida instrumental music educators.

**Procedures:**

This study will only require that you take a short (15 minute or less) online survey.

**Risks and benefits of being in the Study:**

The study has no known risks. The possible benefits to participation include the development of courses in future music teacher training.

**Compensation:**

Neither the participants nor the researcher will receive compensation for participation in this study.

**Confidentiality:**

The records of this study will be kept private and confidential to the extent permitted by law. The identify of subjects will only be used to track responses to surveys and will never be used in any written or oral reports. Records will be stored securely and only accessible by the researcher.

**Voluntary Nature of the Study:**

Participation in this study is voluntary, and your decision to participate will not affect your current or future relations with the University or the researcher. You are free to not answer any question or withdraw at any time.

**Contacts and Questions:**

If you have any questions or concerns regarding this study, you may contact the researcher by calling [REDACTED] or by sending email to [REDACTED]. If you wish to speak with someone other than the researcher, you may contact Dr. Clifford K. Madsen, the professor supervision this study by calling (850) 644-3554 or by sending email to [cmadsen@fsu.edu](mailto:cmadsen@fsu.edu). Additionally, you may choose to contact the FSU IRB (Human Subjects Committee) by calling (850) 644-8633 or by sending email to [humansubjects@magnet.fsu.edu](mailto:humansubjects@magnet.fsu.edu).

**Statement of Consent:**

By completing this online survey, you agree that you have read the above information and you consent to participate in the study.

**APPENDIX D**  
**RESPONSES TO *FHSMS* ITEM NINETEEN**  
**(IN ORDER RECEIVED)**

**Instructions:**

*Please give a brief statement regarding any college level training you received to prepare you to teach jazz related courses.*

1. I took one jazz techniques course in college that was basically focused on teaching the jazz language and improvisation. I also performed in several jazz ensembles and took improvisation lessons.
2. I didn't have any jazz courses other than ensembles.
3. -
4. None- Unless you were in the college jazz band, there were not opportunities to learn jazz techniques [sic]
5. Music theory and playing in the wind ensemble.
6. My college jazz experience was a course taught in a mostly negative environment by a tenured professor with extremely poor teaching technique. The course did not help me become a better teacher and not once since I began teaching have I looked back and recalled anything I learned from that instructor. All of my jazz knowledge was taught to me by a very competent high school band director.
7. -
8. I took jazz techniques class, however it was mostly training in chord structures, etc. I did not feel as though I learned much of anything to actually teach a jazz band.
9. None
10. Training was limited to one jazz techniques class that had a heavy emphasis on Jazz Theory.
11. I graduated in 1993 from Penn State. We had a jazz/improv training elective for 1 credit. My trombone professor required us to participate in jazz ensemble - I played in the 3rd band and never really received any training on improv or how to do a rhythm section.
12. Summer jazz workshops  
Jamey Aebersold camps
13. During my time in college, we received training for jazz through a Jazz techniques course. This course is required for all music education majors. It was a part of our professional sequence. In my opinion, my experience with that class gave me little help with teaching a high school jazz ensemble. My best education for teaching jazz was when I enrolled in a newly formed jazz ensemble geared towards non-jazz majors. This helped primarily because I was exposed to jazz literature that was relevant to high

school jazz ensembles and advanced level high school jazz ensembles. Without this experience, I would not have been fully prepared to teach high school jazz.

14. -
15. -
16. One year in college, I just jumped in to play 3rd trumpet in the jazz ensemble. It taught me new ways of counting and "feeling" new rhythms.
17. -
18. -
19. 1 course in jazz ensemble techniques in college
20. -
21. -
22. Played in my college jazz bands at Indian River Community College (now Indian River State College) and at Stetson University. Instructors were great and helped me learn a great deal through performance.
23. Jazz Music Theory with emphasis on chord spelling,
24. I played in the jazz band at my college for 5 semesters.
25. -
26. Involved in college jazz band with great teachers
27. I did not receive any jazz education training.
28. -
29. I took one jazz ensemble techniques course. I did some practicum with a before school jazz band at a middle school. I taught multiple jazz bands extensively during a full semester student teaching internship at the high school level.
30. FSU Jazz Ensemble techniques was excellent
31. Elected to take jazz ensemble courses on my own. Also chose to do jazz tech classes, but they were all my choice. Should be more college requirements for this.
32. -
33. The material taught and the subject matter learned in my college level jazz techniques was very helpful and very beneficial to my teaching of jazz courses in high school. However, because the professor of the class wasn't sufficient in his own teaching skills, I feel like I could have learned more if the teacher had been different.



34. -
35. Played in college jazz band at UF and professionally after graduation. Also played in a community jazz band
36. Jazz teaching class was quite poor. Jazz ensemble experience was excellent.
37. -
38. -
39. Our only "technique" class improv or playing in a band
40. Teaching Jazz/Pop Music in the Secondary Schools-University of Miami
41. -
42. Jazz Ensemble with Jeff Rupert and Jazz Improvisation
43. -
44. none
45. I played in jazz band in college and professionally and I also took a jazz history course.
46. I was lead alto in my college's jazz band for two years and also played baritone sax for two years. During graduate school, I also elected to play in the jazz band for one semester, took jazz lessons for two semesters, and was in a jazz combo for two semesters.
47. I took a basic level jazz improvisation class in college. I did not feel like it was taught well enough for me to become comfortable with jazz improvisation like I wanted to.
48. I took one Jazz Techniques course. I played in one jazz ensemble during my undergrad and one jazz ensemble during grad school.
49. Jazz tech did help me understand some detail things better.
50. I took a jazz techniques class in college. It was helpful, but I use more teaching techniques that I learned from my woodwind/brass techniques class and conducting class to teach.
51. -
52. -
53. I didn't really get much.... a lot of it was trial by fire
54. The class focused on a few fundamentals of jazz style but very little on teaching jazz. Our one "teaching exercise" was basically an exercise in futility since we had not been taught anything about teaching jazz ahead of time and were just winging it. All that I

learned about jazz teaching occurred after I was already in the field and by talking to my colleagues.

55. -
56. Bands throughout
57. The jazz ensemble techniques class was more like a jazz music theory class and did not teach me anything about building a jazz program.
58. Not much if any at my college. All my jazz experience was acquired by playing for years with many jazz musicians.
59. MM in Studio Jazz Writing at UM. Performed in CJB. Was Director of Jazz Studies at FIU from 2--2-2--9, Director of Jazz Studies at JSU from 2--9 - 2-1-.
60. Bill Kennedy's Jazz Techniques class
61. Jazz techniques course, but it was of very little help. Also, volunteering to help with a middle school jazz program as part of a course.
62. Participated in both A and B jazz ensembles. the A ensemble toured to many local high schools and while on tour performed for and worked with high school jazz students
63. I took one jazz techniques course in college. It was informative about many things, however not much of the information was helpful in teaching my current ensemble, ie style, rhythm, articulation etc.
64. none
65. My college-level class mostly dealt with jazz theory, and gave me very little training in leading a jazz ensemble.
66. Improv classes helped my understanding only marginally.
67. The training I had was awful [sic]. If you were an average player, the jazz professors ignored you. The jazz professor at the time hated his job and hated teaching us. If was just horrible. Thank goodness I have attended great workshops to help me teach my students because my undergrad basically turned my off from jazz
68. There were no jazz pedagogy or jazz ensembles techniques courses. Everything I learned was from my participation in the jazz ensemble in college. I was fortunate to attend the University of North Florida, where every month we had a guest artist in residence. I have played with and learned from some of the finest jazz musicians and

educators, and from that I developed most of my teaching skills when it comes to jazz education.

69. A jazz ensemble director who is a master teacher and musician brings a love of all music and the value of jazz education.
70. Performance in the Jazz genre served as my primary education in jazz studies and pedagogy.
71. -
72. I had a truly negative experience in College due to my instructor Bill Kennedy.
73. N/A
74. -
75. Participating in the jazz program and the University of Miami formed the basis for my teaching philosophy as it relates to jazz.
76. There were no Jazz Specific courses offered at my school, although there were a lot of performance opportunities in both Big Band and Combos.
77. I enjoyed the training, but thought that only one semester of an academic-like course was too little. It should be required to play and be coached just like chamber groups were required.
78. I participate in a combo one a week for a semester.  
I took part in an independent [sic] study on jazz ensemble teaching.  
In graduate school I took a jazz history class
79. Jazz tech @ FSU was a chord spelling nightmare and my theory chops weren't that bad.  
I got a couple of good books, though. My peers and listening lists have helped me a lot.
80. Zero.
81. -
82. We had a rigorous Jazz Techniques class. I also took an entry-level improv class. My biggest training was teaching my own jazz class during my internship.
83. -
84. Jazz Arranging and Jazz Improvization, Jazz Styles and Alalysis [sic].
85. -

86. There was a jazz ensemble at my college, but no jazz courses. I had to take a History of Jazz at a neighboring state university to learn even basic knowledge of jazz. The little I do know came from conducting/educator workshops, but I still feel ill-prepared.
87. -
88. Northwest Florida State College Jazz Ensemble Membership - Al Nudo Director
89. I participated in the FSU jazz bands for 4 years while working on my degree. I also took Jazz history, but that was not that fun at the time I took it.
90. The only training I received was simply playing in the jazz ensembles in high school and college. I learned more about style and ensemble playing rather than techniques in improv and jazz theory. My brother (a sax player in NYC) has taught me a small bit of jazz theory.
91. -
92. Theory, jazz band, improvisation, general music education courses.
93. My jazz technique class taught me how to spell chords very well, and taught me how to set up a jazz band. Beyond that, it was pitiful.
94. Took a Jazz Ear Training Course Senior Year as independent study. Played and subbed in College Big Band Ensemble. Took a semester of Jazz Drumset lessons.
95. -
96. Participated in Jazz Band at UF and at University of North Texas; Took improv calss [sic] at UF with Gary Langford
97. Jazz clinics and special guest performers in my college jazz ensemble exposed me to the highest level of jazz which inspired me to include it whenever possible!
98. All training was private lessons and through professional performance experience.
99. Participation in the Jazz Band at the college level was the best training I received to prepare me to teach Jazz Band.
100. —
101. Jazz History  
Playing in a Jazz Band
102. Jazz band was it and they were desperate for a 3rd trombone player. NO techniques were taught. We just got the program started after many years of no Jazz bands.  
Today, the program is MUCH stronger!

103. We had some small ensembles in a methods class where we prepared a head and did a couple rounds of improv. We were required to observe 4 hours of jazz ensemble rehearsal at the college level. We also had a session where some of the jazz professors came in and talked about jazz techniques. There was also a jazz band at the school where I was interning.
104. 2-3 years (I can't remember!) in the Jazz Ensemble at USF (undergrad)
105. -
106. Received no training
107. -
108. Jazz Ensemble  
Jazz Improvisation
109. I participated in college jazz band and college jazz combos for four years. I participated in an independent study jazz piano course.
110. My masters degree jazz pedagogy [sic] course spoke of emphasizing the historical importance of jazz as well as the musical importance. Relaying this to students helps to give them some perspective and appreciation when first approaching jazz.  
Also, performing with small groups (combos) in college is a great way for wind players to better understand the approaches that go into having a great sounding rhythm section, much more so than just playing in a jazz ensemble. This is above the obvious benefit that combo playing has on learning and teaching improvisation.
111. -
112. The "jazz methods" course I took did not prepare me to teach a jazz ensemble. The majority of the course was taken up by putting together a project on the history of 1 significant jazz musician [sic] and presenting these projects. There was not much in the way of techniques, performance practice, literature selection, improvisation etc.
113. I received [sic] no jazz training in college because it was not offered.
114. A college techniques course that did not feature very much practical rehearsal practice, and a focus on upper level theory that while somewhat necessary, should not have been the central theme of the class.
115. one course on jazz pedagogy
116. At the time I attended no college, no jazz education classes were offered.

117. Jazz ensemble
118. Jazz techniques class and playing in a college jazz ensemble. I think the combination is necessary. I don't think you can "get it" without doing it. A cold discussion in class is no substitute for playing in a good group.
119. I interned at a middle school with one of the best jazz programs in Indiana. I also participated in a college jazz band and took a jazz methods course.
120. Undergrad was completed at a "contemporary" music college where much of the curriculum revolved around jazz theory.  
Graduate degree is in Jazz Studies with extensive time spent not only playing jazz but analyzing history and techniques.
121. Performed in jazz combo
122. For undergrad there was the required Jazz Techniques course. I felt that I learned more in high school jazz band than in that class honestly. In Graduate studies there was Jazz History that really inspired me with teaching my jazz band.
123. Masters in performance at an arts conservatory.
124. Zero training was offered.
125. The only training I received was the hands on training by participating in a college jazz band.
126. Jazz Techniques course in college. We focused a lot on chords and improvisation, which is great, but I think more focus was needed on teaching the other aspects of jazz music.
127. Just participation in the jazz ensemble.
128. Jazz Pedagogy, Jazz techniques in writing, Jazz ensemble all these courses improved my sight on jazz and the emphasis on what needs to be in place for teaching a jazz ensemble or course
129. I played in both the first and second jazz ensembles while an undergraduate at DePaul University in Chicago under the direction of Dr. Charles Argersinger. I also studied jazz improvisation and commercial arranging. In graduate school, I studied trombone, jazz theory, jazz arranging, and played in the Big Band under Ian McDougall at the University of Victoria in British Columbia, Canada. Following graduate school, I performed professionally with the Tommy Dorsey, and Glenn Miller Orchestras, etc.

130. None.
131. Studied in jazz ensembles, played with professionals and had many a gig with professional musicians in jazz genre
132. Jazz Techniques class.....offered a lot of suggestions and ideas for implementing a jazz curriculum, but didn't really 'teach' how to 'teach' jazz to students. The class was focused primarily on staying organized [sic] and researching repertoire.
133. -
134. Participating in my college jazz ensemble greatly prepared me to teach jazz. I made sure to listen to my instructor when he would explain different styles and made notes on how he was able to portray the concept to the members of the ensemble. I also took private improvisation lessons and participated in a jazz combo all four years of my undergraduate degree.
135. Jazz Theory
136. Florida state university under the direction of Richard Mayo gave me a great lesson in producing jazz ensembles.
137. -
138. My college career did not include classes in jazz studies. The techniques and training was learned as a participant in the college jazz band.
139. My undergrad jazz experiences were poor due to a very negative instructor. My masters degree experience was the exact opposite (thankfully) due to a better performing and learning environment [sic] because of the instructor
140. -
141. I performed in a college jazz Ensemble for 4 years.
142. Participated in collegiate jazz ensembles consecutively through college. Also studied privately, covering jazz theory and application.
143. -
144. -
145. -
146. Participation in: Jazz combo (1 year) Top jazz band (2 years) Improvisation course (1 year)
147. I had very little collegiate jazz training.

148. -
149. Jazz improve, jazz arranging, post graduate studies
150. Jazz Ensemble Techniques
151. History of Jazz  
Jazz methods for music education  
Jazz Improvisation
152. -
153. music listening, concert attendance. lots of wind band teaching correlates to teaching jazz; from a production of sound standpoint it's the same. the principles of balance are the same. the idea of the ensemble is the same. the unification of style is still the same.
154. One semester of jazz methods. We did a lot of book work and very little hands on teaching.
155. None. I went to a jazz school and dated a tenor sax player. I was exposed to a lot of jazz through him and my school, but never received any instruction on how to play or teach jazz.
156. I took a Jazz Techniques class.
157. I was a choral major with no Jazz experience, but am a very musical person [sic]
158. Collegiate Jazz Ensembles; Professional Jazz Orchestras; Jazz Improv Courses; Jazz History Course; Jazz Rehearsal Techniques Courses.
159. Experience playing in the ensemble
160. -
161. -
162. Playing in a college level jazz band was not a rewarding experience. Most of the charts we played were too far out for the band and the audience. Most of what I know is from high school jazz band, private jazz lessons, and listening to professional recordings.
163. -
164. -
165. -
166. -
167. All I had was a poorly executed Jazz history course.
168. -



- 169. none
- 170. -
- 171. Participation in 4 college level bands provided me with multiple teaching styles
- 172. Graduate Jazz Combo, Graduate Jazz History
- 173. I was a Jazz major for one semester as a transfer student.
- 174. Performed 1 year with undergrad college jazz band
- 175. -
- 176. Stetson University, ASU graduate courses, UF PhD level courses
- 177. N/A
- 178. -
- 179. Was not in Jazz band in college
- 180. None other than being in the college jazz ensemble
- 181. -
- 182. I had one course and very minimal training. I felt like it was geared more toward the pedagogical end of jazz and not nearly enough on the educational end of things.
- 183. Mostly from being in jazz ensembles.
- 184. Had one badly taught course in college where all we did was study composers and listen to music. Had more experience in high school playing my secondary instrument
- 185. -
- 186. Parrticipation [sic] in my college jazz ensemble.
- 187. Jazz Techniques
- 188. Jazz Techniques and Jazz Ensemble
- 189. The Jazz Band technique course with Bill Kennedy was not helpful at all. There was not enough discussion of how the different chords were used within improvisation. The class was not organized as well as it should have been and that did not help my interest in jazz band. I also played in the FSU Late Night Jazz Ensemble and enjoyed that very much. The exposure to different styles was outstanding. There was still very little training about improvisation.
- 190. Performing in top notch ensembles, taking advanced music theory and having great teachers and mentors layed a firm foundation.

191. Jazz history/theory  
And I did my master's thesis on how to teach jazz improv in a band class setting
192. I played trombone in a jazz lab to get as much exposure as I could.
193. -
194. Inadequate
195. -
196. Aside from participation in a collegiate Jazz Ensemble for one academic year, there has been no jazz-specific training.
197. While I played in the ensemble, the emphasis was performance, not pedagogy.
198. My only experiance [sic] was in Jazz ensemble.
199. The jazz techniques course that I took was too focused on theory, and not enough on style, logistical preparations, rhythm section techniques, or other hands-on pedagogical aspects of jazz styles.
200. hardly any training was given
201. great experience playing in a college level jazz ensemble designed a positive experience and the needs of music ed majors
202. the jazz tech course offered/required was poor quality and most had a negative experience with it...it did not help me in jazz teaching
203. I had a bad experience in a jazz techniques course, it did not help me prepare to teach jazz music
204. the only reason i feel adequate in teaching my jazz band is becasue [sic] of my experiences playing in my high school jazz and college jazz bands
205. i had a negative experience in a college jazz methods course that did not help me prepare to teach a jazz band
206. i had a negative experience in a college jazz methods course. The teacher spent too much time being mad about how we could not improvise or were not competent enough to be effective music teachers because of our low levels of theory knowledge
207. my one hour jazz techniques credit was not enough to prepare me to teach jazz ensemble
208. i wish a band like FSU's Swing Machine was available for me to participate in when I was an undergrad and/or masters student

- 209. very little if any college experience or training in jazz
- 210. no college jazz training or experiences
- 211. None
- 212. No significant jazz training in college.
- 213. I didn't have any college level jazz training.
- 214. Not prepared to teach jazz related courses.
- 215. N/A
- 216. no significant jazz training in college
- 217. i had very little college level training in jazz genres, and what i did have was way over my head!
- 218. Unfortunately, I didn't receive very much training in Jazz during college.
- 219. Hardly any training in jazz. i never played in a jazz ensemble and didn't really relate to the jazz instructors i did have interactions with.
- 220. -
- 221. I don't feel like I've a significant amount of training in jazz and don't feel adequately prepared to teach jazz at the moment.
- 222. no college jazz training
- 223. -
- 224. none
- 225. n/a
- 226. no jazz experience in college so i'm not currently prepared to teach jazz
- 227. -
- 228. i played one semester in a college jazz band that was led by a graduate student in the jazz department. It was very poorly organized and left me upset about the time i invested in this ensemble when I had so much on my plate for other required classes.
- 229. i was forced to play an improvised solo in a college jazz band. This was embarrassing and I remember feeling negative about teaching or leading a jazz band ever since.
- 230. The only training I received in jazz was through a jazz ensemble I attempted to participate in with the intention of familiarizing myself with the genre. The course was over my head because it was taught by the jazz department and I found it frustrating that time management was not more effective. In the end I became annoyed with the

experience and didn't develop the jazz performance skills that I would have liked to have.

231. My jazz techniques course was not very helpful, and if anything it made me want to stay away from teaching jazz even more. There was too much advanced jazz theory and the environment was very intimidating.
232. I took one semester of a jazz course but found myself unimpressed with the grad student teacher and with the genre because of the lack of direction and organization of the course.
233. very little training or experience in jazz band, wish i had more
234. I don't really feel prepared to teach jazz because the only college level training I had came from a jazz band i performed with one semester. I didn't continue to take jazz because I felt that I wasn't learning enough about the genre and didn't think my skills were being improved because of the 'jazz department' based style of teaching and the lack of organization.
235. i took a lower level jazz improve course that was helpful, but I should have spent more time with it
236. I had very little college training in jazz and the small experiences i did have turned me off to jazz because of the lack of direction i received.
237. I had fun in an improv class
238. -
239. -

**APPENDIX E**  
**RESPONSES TO *FHSMS* ITEM TWENTY**  
**(IN ORDER RECEIVED)**

**Instructions:**

*What do you think might have helped prepare you better to teach jazz related courses?*

1. Now that I am a teacher, I would have liked the jazz techniques course to have been more comprehensive and less centered upon improvisation. The point that was missed in the curriculum was that it is possible to have a quality jazz program without focusing solely on improvisation. Instead, it was presented as if the only way to have a quality jazz program is to focus solely on teaching improvisation. In my opinion, the hardest thing about learning to perform jazz is stylistic concerns, and unfortunately the class literally never addressed style, literature, history, or instrumental techniques.
2. A specific class in jazz literature and improvisation.
3. -
4. Classes on improv, and/or styles
5. A course in jazz improvisation and theory.
6. A competent jazz professor at the college level.
7. -
8. Perhaps music education majors should have a class where they play jazz music, learn how to play the appropriate articulations and styles of jazz so that we could actually know what all the terms and articulations are. Those of us who play the clarinet and flute are not able to participate in jazz groups in high school and college so we really are not able to teach it well when we start.
9. -
10. More exposure in pre-internship classes to jazz ensembles
11. A more comprehensive jazz techniques class that focused on the tools an educator needs to be successful.
12. More training oriented jazz experience.
13. Jazz band was not a choice at my university. Playing in a college ensemble would have been good.
14. I explained above what did help me prepare. I think that music education majors should spend a performance credit on jazz band. Also, I would like to have seen more improvisation training through private study.
15. -
16. A Jazz Pedagogy course.
17. I would say that learning to improvise helped best prepare me.

18. -
19. -
20. More specific technique instruction on Rhythm section instruments!
21. -
22. -
23. More experience in front of an ensemble at the college level or score study experience with my college jazz instructors.
24. Practical rehearsal techniques, Jazz History, Style
25. Taking a jazz improvisation or jazz pedagogy course would have helped.
26. College progressive study.
27. Playing professionally and going to loads of clinics on jazz.
28. It would have been nice to have an option to learn about jazz music in college.
29. -
30. Playing in a jazz band in college, taking a courses [sic] in jazz literature/history and improvisation. Taking a class that focuses on jazz ensemble literature appropriate for secondary school bands to play.
31. Rhythm section techniques
32. Nothing.
33. Jazz Theory and Improvisation
34. Experience playing in a college jazz ensemble, and a more efficient teacher in my college jazz techniques class.
35. -
36. -
37. Better jazz education classes. More work in jazz combo/smaller ensembles. Applied lessons which included jazz.
38. having more jazz courses offered in my collegiate studies.
39. A Jazz Education class
40. Improvisation course at the college level
41. -
42. -
43. -

44. college class or conference workshops
45. I need more rhythm section techniques skills.
46. Several performance-based jazz theory courses.
47. More jazz improvisation classes.
48. Having a jazz techniques course taught by a band director with extensive jazz experience or a jazz professional with extensive high school teaching knowledge.
49. Even though I played in High School Jazz Band all four years and loved it, I had a hard time finding the time for it in my college schedule. I should have made time.
50. I should have signed up and played in a jazz band during college for at least two semesters. I was one of those "classical saxophone" guys that didn't branch out too much.
51. -
52. -
53. Improv and Jazz theory.... we were pretty segregated as far as legit and jazz players.... scale knowledge and understanding what scales apply to different progressions
54. If our "Jazz Ensemble Techniques" teacher had actually taken the time to discuss teaching techniques we might have been better prepared. Not to mention the fact that he didn't teach well himself.
55. JAZZ METHODS CLASSES
56. Good global Programs.
57. Jazz band rehearsal techniques, more in depth study of jazz styles.
58. A comprehensive course in college or high school on jazz.
59. N/A
60. Actual experience leading/teaching a jazz ensemble, better understanding of stylistic differences and how to teach them
61. Participation in a jazz ensemble more so for training purposes than performance that the people involved don't have to worry about playing traditional jazz instruments and instead focus more on the style and rehearsal techniques.
62. A jazz history course or a jazz component of the Music History sequence
63. Participate in an ensemble or have a lab type class along with the jazz techniques course.



64. -
65. More training in leading a jazz ensemble.
66. Structured jazz classes.
67. A better understanding jazz faculty at the university level. All they tend to care about it performance, not education. We need a new wave of jazz professors that are willing to teach music ed students and help them understand jazz that would be appropriate for high and middle school. I don't see this happening at ANY univeristy [sic] in the southeast. The "jazz" professors just care about playing. Until that changes, the public school jazz bands will continue to be below average.
68. Jazz Ensemble techniques course in college, and attending a clinic/conference where these skills are taught.
69. I believe my level of preparation was perfectly suited.
70. A jazz specific course for my student's age group. Emphasis on articulations and the various way to communicate these important jazz fundamentals to our kids.
71. -
72. On hands training with more emphasis on jazz diction.
73. A jazz history course, more improv. courses, a class in jazz orchestration (theory-based)
74. -
75. Completion of Masters degree in Jazz Pedagogy instead of going on the road w/a touring Broadway show.
76. Jazz Specific Theory and Techniques Classes
77. Playing in a college-level group and being coached. Of course private lessons would have been phenominal.
78. An extensive techniques class that included rehearsal technique, rhythm section, groove, and literature at all levels
79. A more thorough discussion of jazz styles / history and the playing appropriate for each. Also, more of a logistical discussion: how to set up the room, building from the ground up, and grade appropriate music.
80. Improv/jazz theory course open to all music majors. Was exclusive at my college.
81. -
82. Playing in a jazz ensemble during college.

83. -
84. -
85. -
86. If they required all Music majors to take at least a jazz history course, and taught the fundamentals in music theory, perhaps 2nd year.
87. see #11
88. Jazz Arranging Classes
89. Maybe rhythm section work for all of the different styles would have helped the most.
90. A more comprehensive music history class, actually taking a jazz technique class (if they offered it), and taking an improvise class.
91. -
92. More emphasis in college on the necessity of jazz education. Jazz work was strictly electives.
93. I needed training in the stylistic aspects of jazz, such as when to slur and when to tongue, ideas about first, highest, and last notes being tongued harder, how to listen/rehearse a rhythm section.
94. Jazz Techniques class on improvisation [sic] and blend & balance of Jazz chords.
95. -
96. More studies in jazz piano and jazz guitar, specifically in terms of voicing chords and small ensemble playing
97. Attendance at jazz ensemble rehearsals of other directors and professional ensembles!
98. Jazz related training courses being available through my college.
99. Student teaching experience that included Jazz Band.
100. -
101. Jazz Techniques Class, Workshops on Jazz Music, More "helps", Utilizing Smartmusic
102. More Jazz experience.
103. A jazz theory class or participating for a semester in a jazz combo or ensemble would have been very helpful. . . but I have no idea where I would have fit it in!
104. guest clinicians, listening to jazz, clinics
105. -

106. Take a jazz class in college. It was not required, I didn't have room in my schedule, and I didn't take it as an elective.
107. -
108. More face time with students.
109. I needed greater depth in my own personal jazz listening.
110. Hands on rhythm section techniques course. Where wind players learn to play the basics of drum set, piano, bass and guitar.
111. -
112. I would have benefitted from more instruction regarding how to teach jazz improvisation, what literature is appropriate for middle or high school students, common performance practices, how to run a jazz combo, how to interpret jazz articulations, etc.
113. Even minimal training at the college level would have better prepared me.
114. Performance and rehearsal time in front of a college jazz ensemble, as well as more experiences in local public school programs.
115. experience playing, more courses
116. Offering classes on the college level. Continued inservice classes on jazz styles and techniques.
117. More jazz tech classes
118. Our jazz tech class was only discussion in nature. I think adding a performance element or more of a lab situation would have tied things together more.
119. The best preparation was interning at the middle school with the outstanding jazz program. This middle school had two jazz combos and an outstanding big band.
120. I feel everything that I was offered is quite sufficient. (Not to say that I still do not enjoy studying the genre).
121. Jazz techniques class
122. -
123. College jazz courses, work shops, master classes
124. Jazz Pedagogy courses. A practical Theory course using chord symbols followed by an improvisation course.

125. Taking a course specifically designed to teach jazz band at both the middle school and high school level.
126. More focus on the other musical aspects of jazz. We spent so little time on the different styles and how to teach them to students.
127. Clinics/workshops and listening.
128. a minor in jazz performance
129. Maybe a jazz pedagogy or techniques course would have been ok. Especially for rhythm section and improvisation, etc.
130. To have played an instrument used regularly in a jazz ensemble.
131. Playing with professionals out of the academic arena
132. More classes regarding the experience and more opportunities through the collegiate classes to get into the local schools and work with MS and HS jazz ensembles.
133. Create lab jazz bands, for non jazz emphasis students and require all music ed majors to play 1 to 2 semesters in it.
134. Perhaps a specific jazz pedagogue course with hands on experience.
135. A "lab band" where college students play their primary instrument, with arrangements in the jazz style....for example, "Little Darlin' arranged for concert band, so that "non-jazz" instruments could learn about the style, articulations, etc.
136. An understanding of style and sound from Mr. Mayo.
137. Workshops or classes in improv.
138. A jazz techniques class or jazz studies would have helped more than just participating in a jazz band.
139. Actual rehearsal tech rather than learning chord extensions [sic] and learning how to put a drum set together. - How to acquire big band sound and how it evolved to today's jazz idiom
140. More courses offered during college geared towards music education majors as opposed to jazz studies majors.
141. I learned jazz improvisation through private lessons throughout high school and took that knowledge to my college jazz band
142. N/A

143. Mandatory participation in a Jazz ensemble of some kind at the collegiate level or creation of a jazz ensemble derived solely of music education majors. Inclusion of a study on Jazz workbooks, studies, and/or series appropriate for middle and high school jazz ensembles in the music education course. In the event of an ensemble consisting [sic] of music ed majors, the students can use, play from, and experience the standard or different methods of curriculum used to teach middle/high school jazz; establishing a beginning jazz ensemble for music ed students.
144. -
145. -
146. A jazz pedagogy class (especially one that focuses on best practices for teaching improvisation, rhythm section, jazz style and rhythms, and literature for a variety of instrumentations)
147. My own playing and exploration of the idiom, both as a hobby and with gigging groups.
148. -
149. more course offerings in college
150. A Jazz Ensemble Techniques class that was designed specifically for the future high school music educator. My class was nuts and bolts of jazz technique, but not teaching techniques, literature, big band style, etc.
151. Being involved with a college jazz ensemble
152. -
153. having an elective for jazz pedagogy and possibly a class for jazz history for ed majors.
154. More hands on teaching, playing, and learning.
155. History of Jazz course coupled with a jazz./improvisational techniques (performance-based) course.
156. Bringing in multiple qualified clinicians to work my band over the years. Listening to a lot of jazz music has also been instrumental to my bands success.
157. Jazz emphasis in high school
158. -
159. Improve, style
160. -

- 161. -
- 162. Jazz pedagogy class.
- 163. -
- 164. -
- 165. -
- 166. -
- 167. Playing in a jazz ensemble. Maybe for non-majors.
- 168. -
- 169. intro into jazz course or a class for non-jazz people to help since not everyone can be in the jazz band and that seems to be the only way to get any experience at any school.
- 170. -
- 171. Better improvisation skills
- 172. Playing in an undergraduate Jazz Ensemble, Jazz Improv class
- 173. A jazz theory course in college would have helped prepare me to teach jazz band. I got my training from the Armed Forces School of Music through correspondence coarsest and a residency.
- 174. More experience in jazz band/improvisation class
- 175. -
- 176. As many workshops and playing gigs as possible
- 177. Students should be required to take a jazz related course in college. I was absolutely clueless when I first began teaching. I was very fortunate to work in a county where the teachers are willing to help each other. I went to not knowing very much about jazz as a beginning teacher to now going through the process to be certified judge for MPA.
- 178. -
- 179. having a jazz related course in college would have better prepared me for teaching jazz...
- 180. Part of the Instrumental methods techniques should have probably included that.
- 181. -
- 182. More emphasis on music selection, how to teach improvisation, professional musicians throughout the history of jazz.
- 183. Jazz methods and pedagogy courses.

184. Two classes in college where we were forced to play jazz in order to teach it. You can't easily teach what you can't do yourself.
185. Training in the roles, functions, and pedagogy of rhythm section instruments, especially how to teach a student who has zero experience. Specifically, techniques for drums, comping styles and voices for piano and guitar, and pedagogy of teaching a bass player how to improvise a walking bass line.
186. Jazz summer workshops would be helpful
187. more hands on experience vs. only theoretical training
188. -
189. A better understanding of improvisation and pedagogy within the rhythm section. Also, having a better instructor in my jazz history classes would have inspired me immensely.
190. My personal love for jazz. Interaction with other like-minded and like-motivated music educators and professional musicians. I have always been eager to learn more about jazz history, jazz theory, improvisation, and have taken time to read, listen and attend clinics to expand my understanding of jazz.
191. -
192. Being required to do so as part of my course work. Also, finding a way to be in jazz band in high school.
193. -
194. Hands on technique classes
195. -
196. -
197. Inclusion of Jazz in the secondary music methods course would have been a welcome inclusion, however, given the current undergraduate course requirements and the reality of teaching music courses in this county dictate that Jazz cannot be a top priority since instead people studying Band need to learn proper Keyboard, String, Vocal, Guitar, and other wind/percussion pedagogical techniques. Given the complexities [sic] of these different mediums, Jazz, regrettably must take a back burner.
198. More emphasis on sound teaching practices regarding jazz.
199. Courses in Jazz history and style at the college level.

200. Looking back, I wish I had been forced to participate in a college jazz ensemble, at least for one semester. Perhaps this could have been a replacement, at least for ONE semester, for the seven semesters I had to participate in a concert band.
201. a fun jazz band to play in with an instructor who was well prepared
202. more experience in jazz performance groups
203. I would have liked more experiences playing in a jazz ensemble & jazz improvisation as part of my required applied lessons.
204. i wish i had been encouraged/required/forced to play in a jazz band
205. More experiences playing in a college jazz band, improvisation lesson as part of my applied lessons, and a better jazz techniques course with more hands on learning about related jazz styles (less about chord voicing, and other theory related topics).
206. A jazz band experience specifically geared towards music education majors. A positive and non-judgemental jazz experience.
207. a fun jazz band experience playing music that was appropriate for my abilities, considerably lower than jazz performance majors at my school
208. i wish i could have had more specific help with jazz improvisation on my principal and/or secondary instrument and it would have been nice to be able to participate in a lower level college jazz band, perhaps one that was designed for music education majors who played secondary instruments and or were not very experienced playing high level jazz charts
209. more fun and practical experience playing in a college jazz band
210. jazz improvisation incorporated to applied lessons and an opportunity to perform with a jazz band...there was just no time in my class schedule!!
211. playing in a high school or college jazz band that was fun and organized
212. I would have been better prepared to teach Jazz if I had the opportunity to play in a fun jazz band in college or high school.
213. being required to take a course in jazz while in undergrad or being part of a jazz band in college or high school.
214. Having an organized and enjoyable jazz band to play in during H.S. or college.
215. If I had been more involved with a jazz band throughout school or required to take more courses in jazz.



216. taking more jazz courses or being involved in jazz band in college or high school.
217. Having a more official and organized jazz band available for me to play in during my schooling.
218. I would of like to have been a part of a jazz band (performance based) class that was led by a "non-jazzer" who I could relate to about my own anxieties about teaching/leading a jazz band from a general band director's point of view
219. I feel that if I had been involved in a jazz band as a performer I might have acquired the skills necessary to feel confident teaching jazz as a band director.
220. Performing in a jazz band in college with other people who were learning at my level with the intention of using the knowledge obtained to teach others.
221. -
222. Being required to take a performance based jazz course with an instructor who geared the course towards education majors and allowed students to become comfortable with jazz genres and improvisation.
223. more performance experience in jazz
224. more positive performance based experience with instructors that were not strictly gearing their bands towards jazz performance-type majors
225. being involved in a jazz band in college would have helped me to feel more comfortable teaching the genre. I just don't have much knowledge of jazz and don't feel prepared to teach it in my own high school program.
226. taking more jazz courses in college. playing in a jazz band.
227. I would have liked to have been involved in a jazz ensemble that wasn't over my head with jazz jargon and competitive future 'jazzers'. A performance type course in jazz with the intention of preparing students to teach jazz and the basics to young students would be much easier to handle and would relieve some anxieties associated with not knowing how to play jazz and improvise very well.
228. -
229. a better jazz techniques course or a more organized jazz band playing experience
230. Lower level jazz improvisation training, and a more fun college jazz band experience.
231. I would have appreciated a jazz course (either performance based or techniques oriented) that was more professional and taught by an instructor that was organized.

- 232. I wish i had played in a jazz band in high school and in college
- 233. More organized course with a better instructor who geared the course towards those wanting to really learn the techniques needed to play and teach jazz.
- 234. more time on my secondary instrument (percussion/piano/drum-set/etc.)
- 235. Better, more positive experience in a jazz band and would have made me more enthusiastic about the genre. I would also probably feel more comfortable playing jazz if my experience had been more positive and worth while.
- 236. participation in a college jazz band
- 237. A jazz performance or techniques course that is directed at music ed majors instead of being strictly taught by the jazz department.
- 238. playing in a jazz band
- 239. -

**APPENDIX F**  
**RESPONSES TO *FHSMS* ITEM TWENTY-ONE**  
**(IN ORDER RECEIVED)**

**Instructions:**

*Please use the following space to give a brief statement expressing any other opinions you might have pertaining to this survey.*

1. I think it is admirable that this survey is seeking to 1) clarify what might help teachers establish jazz programs in their schools if they do not already have a program and 2) shed light on the holes in current college level jazz curricula for the betterment of future teachers.
2. -
3. -
4. -
5. -
6. -
7. -
8. -
9. -
10. Scheduling is very difficult with students who perform low in reading, because of all the extra classes they are forced to take.
11. -
12. -
13. I feel that a strong jazz program is crucial to recruiting and retaining students in a HS band program. I also feel that it is an important supplement for the fundamentals and technique necessary for a strong concert program.
14. -
15. -
16. -
17. -
18. -
19. -
20. -
21. -
22. -
23. I believe that this survey is a good starting point for understanding the impact, depth, and influence of jazz and where we currently are as educators in the state of Florida.
24. -

25. I think that jazz education is very important to a well-rounded music education program. Unfortunately, many students do not receive adequate training in this area when in college. Colleges need to produce well rounded educators who can teach a variety of musical ensembles (concert band, jazz band, etc.)
26. -
27. Very good - need more improvisation/jazz courses for music education degree to be prepared for the real world of having a great and total program.
28. -
29. -
30. I did not participate in a jazz band in college, and I am now in a teaching situation where jazz is very popular among the students. I believe that any aspiring music teacher who wants to teach high school needs to have experience playing in a jazz ensemble as well as teaching one extensively in their practicum experiences. Also, exposure to middle/high school appropriate literature is key.
31. -
32. -
33. -
34. Good survey, got me thinking...I need to start a "real" jazz band.
35. -
36. -
37. -
38. -
39. -
40. -
41. -
42. I liked taking this survey, it gave me some insight about my own anxieties with jazz teaching
43. -
44. -
45. -
46. -

47. -
48. -
49. -
50. I know playing in Big Band style is what is most often taught, but I also value and teach how to read a lead sheet and "arrange it" on the spot or planned out. We go over chords, scales, modes, improv licks, and stylistic articulation [sic]. My students are required to try improv on a daily basis. Not all of them really get the vocab or style like I want, cause they don't listen enough on their own, but they all at least get over the fear of improv. Spending this time does take away from some time I could be using to make my Big Band really tight, but I think it is really important.
51. Make sure you have a good rhythm section when you start a jazz band.
52. -
53. -
54. -
55. -
56. -
57. Nice
58. -
59. Q. 3 I included extracurricular ensembles. Q. 8 You did not include professional ensembles [sic]. Q. 18 Many established educators play many more than 2 instruments.
60. The percentage of high school (and middle school) band directors in the State of Florida (much like the rest of the Country) who have ANY experience in jazz is ridiculously low. There is no doubt in my mind that the single biggest problem is that students are permitted to graduate with degrees in either performance or Music Ed. (and be certified) without a single jazz-related course. We have college/university students playing in Orchestra, Wind Ensemble, Concert Band, and (of course) Marching Band - but too many (at the behest of their major professors) avoid jazz ensembles and jazz courses. This continually perpetuates the problem.
61. -
62. -

63. I feel that jazz and the real jazz standards (ellington, glenn miller, the count etc) are a dying breed. It's such an interesting and complicated genre that it needs to be taught! I also don't think that students get the connection from jazz/blues to rap.
64. I work at a very old school with a very rich band program. There was no jazz band when I arrived here and I have created one. It has really been a driving force in our growth and excitement about band.
65. -
66. -
67. I feel jazz when presented in a progressive and structured manner is incredibly useful for understanding music. I incorporate jazz into all of my classes.
68. When is the last time university jazz professors gave a meaningful clinic at FMEA? I can't remember. When will serious teaching begin? This is a very frustrating topic for me because very university level people are willing to help out public school directors. Their egos are too big for us public school directors. I am waiting for the day that this trend will change, however it could take several years. Until then, I believe the jazz ensembles in the public schools of florida will continue to suffer.
69. Jazz is an essential part of a music education. I believe it should also be included in the history classes as well. Jazz is the only true American musical art form, and we should celebrate it's historical and cultural lessons that are present with the study of this music.
70. -
71. Thanks for sending this. Attention to jazz education needs to be paid - especially in Florida. There seems to be a state-wide (nation-wide, really) lack of teacher education programs in jazz studies in particular. I look forward to hearing/reading the results. If possible, please share results with me: Skip Pardee, Palmetto Ridge High School.
72. -
73. -
74. -
75. -
76. -
77. -

78. I believe that colleges focus so much on concert band and playing your principal instrument in those groups, it diminishes your ability to be a well-rounded teacher, skilled in the languages of jazz. I think, if they really want you to be versed in the skill, they should set up the system to allow you to be engrossed in it (i.e. perform).
79. -
80. Congratulations on the PhD. Best wishes!
81. -
82. -
83. -
84. -
85. Both of my Degrees are in Jazz Studies, so I have been trained very well in Jazz.
86. -
87. Thanks for doing this survey-- this is a concern I've had for a while.
88. I teach at a performance art school. It is unfortunate that we do not have a "Jazz program" per se. Our students may only audition (and be accepted) in the "classical" genre. From there we assemble interested students for the jazz groups.
89. Good Survey!
90. Listening to the Jazz that you are playing and modeling after the pro's is the most helpful to teaching Jazz.
91. -
92. -
93. Good luck with your research!
94. -
95. -
96. -
97. -
98. -
99. Too little time is spent training directors in jazz in Florida and the result has been an entire state where what is termed "proper" jazz sounds more like an FBA concert band rather any jazz band large or small one would find in the professional world.
100. -



101. -
102. Number 4 - not good because the questions needed some kind of seasonal understanding. ie: marching band is in the fall...not a class at the school. Jazz Band is not a class but starts in the fall, etc.) Number 11 - there was more than one answer. Nice job. Hope all goes well with your Doctorate.
103. -
104. -
105. -
106. -
107. -
108. -
109. -
110. -
111. Jazz is by many including myself to be our nation's greatest original art form and greatest cultural gift to the rest of the world. If some basic jazz pedagogy was included as part of a music education curriculum it might help new directors have a little more confidence in starting and teaching jazz in middle and high school. This in turn may help to bring some progress in creating a stronger knowledge of what good jazz literature is as well as a knowledge and performance of historically important and "in the tradition" compositions. (NOT 3 rock charts at festival!)
112. -
113. -
114. -
115. -
116. -
117. -
118. -
119. I think the performance aspect is what is missing for many teachers. I don't know many directors that don't play a jazz instrument that have a great jazz band. There is no substitute for the experience of playing in a group.
120. -

121. I am in full support of what the target of this survey seems to be. I think that jazz education is an integral part of what should be offered in as many public school settings as possible, It is one of our countries MAIN contributions to the arts. I feel that it is overlook in many music education settings and a large number of our public school programs are suffering due to its absence in curriculum.
122. -
123. -
124. -
125. Good luck!
126. -
127. -
128. Jazz band is an important part of our program. Students who participate in jazz are better players and stronger sightreaders.
129. -
130. -
131. -
132. JAZZ is a NECESSITY to use for recruitment, retainment and overall instrumental education. We all do marching, regardless of dislikes or strengths...jazz is another arena where we can be creative, learn and TEACH
133. -
134. -
135. -
136. -
137. I hope that this paper will promote music education in Florida.
138. -
139. -
140. Jazz ensemble education shouuld [sic] be loosely modeled after an undergrad conducting class where everyone plays and rehearses 'standard' big band lit for the middle/high school setting
141. -
142. -

143. N/A
144. -
145. -
146. -
147. Best of luck with your research!
148. -
149. -
150. I intentionally left some questions unanswered as my current teaching assignment is not teaching performance based music classes. PS I answered the approximate students in our schools program because the survey would not allow unanswered questions
151. -
152. -
153. -
154. -
155. -
156. Jazz is tertiary in priorities. First is concert band because it is all inclusive. Second is marching band due to the fact that this ensemble is half the reason we even have jobs at the HS level right now. Jazz is third in priority order and is undesirable to add if you teach in a struggling school. My best students would be the ones to join and I can't afford to lose them from the concert band class.
157. -
158. -
159. I think that FBA provides above average opportunities for Jazz Ensemble assessment. However, too many directors take the option to not participate for two reasons. 1) they do not value this type of music education 2) they have no experience. My program has 3 concert bands and 2 jazz ensembles. I constantly bring in guest clinicians for collegiate levels to work with both. I learn from them and the kids learn from them. I encourage other directors to take the advantages that we have as a state with so many resources with-in our state.
160. -
161. -

- 162. -
- 163. -
- 164. -
- 165. -
- 166. -
- 167. -
- 168. -
- 169. -
- 170. -
- 171. -
- 172. Great job Jonathan! Good luck in your degree!
- 173. -
- 174. none
- 175. -
- 176. -
- 177. Great survey!
- 178. -
- 179. -
- 180. -
- 181. -
- 182. -
- 183. I have learned so much through "doing" in my 12 years of teaching. That being said, I  
feel like more could be taught in the field of jazz for all college students who are  
pursuing a degree in music education and will eventually teach their own ensemble.
- 184. -
- 185. -
- 186. -
- 187. -
- 188. -
- 189. -
- 190. -

191. I look forward to seeing the results of this survey. I hope you will send it out to those on your email list and/or offer it for publication in the Florida Music Director or Instrumentalist.
192. -
193. This is an important topic! Thanks for taking it on! I wish I had a jazz specialist on my staff who could teach myself and my kids more than I already know. I need more staff, period (it's just me!). We need more research done to support the notion that rarely can one person do it all in a high school music program. Music should be a part of the core curriculum so it receives the necessary support it deserves!!
194. -
195. We should not be sending out grads w/o proper training in Jazz as well as any other instrumental music ensemble
196. -
197. -
198. I feel that the slant of this survey is to encourage more Jazz-related course content in the high school music program. While I feel that this is a worthwhile goal, unfortunately with funding as it is in this county it is very difficult to get funding to support even the jazz ensembles we are able to run.
199. -
200. -
201. Great survey. I think that more jazz experiences should be present (perhaps even forced upon) undergrad music ed students. They are not being prepared and/or have fears about teaching in jazz related groups.
202. jazz instructors at the college level do not know or care about how to communicate with music education students...this is the problem
203. a teacher/professor who has experience with teaching jazz courses at the middle & high school level makes all the difference, not necessarily a heavy jazz professor/player
204. The equality of jazz music's presence in FL public schools when compared to concert band and marching band styles is pathetic. Jazz should be better represented. Music ed. training should facilitate this.
205. jazz band experience should be more accessible to music education students

206. We spend way more time being prepared to teach marching and concert band, and way less time be prepared to teach areas like jazz, orchestra, and less main-stream instrumental genres...why?
207. i have heard about what Seminole Swing Machine is offering Music Education students at FSU. I wish that was around when I went through my undergrad...I would have liked an opportunity like that. I was always turned off about participating in one of the "regular" jazz bands and I felt like I did not have enough talent to ever make one of those groups. Not getting to experience a jazz band in college has left me "out to lunch" when it comes to leading a jazz band, and I regret that.
208. i wish i felt more prepared to teach/lead a jazz band, but i feel as though i have no idea where to start
209. good survey, good luck with this project
210. performing in a jazz band should be included in the music education undergrad experience
211. too much time spent in concert bands, and thus not enough time allowed to participate in alternative ensembles like a jazz band
212. i wish i felt better about my abilities to teach and lead a jazz band, especially rhythm section instruments and how to work with young improvisors
213. I would have liked to be better prepared to teach jazz and feel more comfortable with the improvisational skills necessary to do so.
214. I'd like to be more confident with improvisation and working with a rhythm section but I don't feel like I have the abilities required to lead a jazz band.
215. I wish I was more confident playing jazz music and helping students with improvisation.
216. It's unfortunate that I don't have more jazz experience and that I do not feel comfortable enough with the genre to lead a jazz band in my current program. I feel that my lack of ability in this regard is detrimental to my well-roundedness as a band director.
217. If I felt confident in improvisation or the jazz genre in general I would be more likely to start a jazz band in my own program. I wish I was more comfortable and familiar with the genre.

218. I'm embarrassed that I do not have more training in jazz and that I do not feel confident leading a jazz band of my own. I wish that I had been more involved with jazz in high school or college and was more prepared in this realm of our field.
219. I think the idea of a music educators jazz band is a great idea and is much needed for the future of jazz music in our schools. I only wish I had more experiences playing in a group like this that I could use to relate to in my skills as a well rounded instrumental music teacher. Including my own program most directors I know that do not include a jazz band, or have a good one, chalk it up to not being able to include a jazz band in their program, when it really seems like they are not being honest about their lack of comfort or experience with jazz music. This is not fair to their students.
220. One of the main reasons I never became involved with the jazz bands available at my college was because they were all geared towards jazz majors and I didn't feel comfortable enough with my skill set to be able to understand or play well with 'jazz people'. If there had been a jazz course available to me that was specifically for music educators then I might have been more likely to be involved and develop enough understanding and confidence with the genre to then feel capable of teaching my own students.
221. -
222. -
223. Good survey. I think its important for people to recognize the lack of proper jazz education for music ed majors and the effects it has on us as directors. I would love to have had the education necessary to feel confident playing jazz and therefore teaching it to students.
224. I do think jazz is an important part of a thorough music education and regret not knowing much about the genre
225. -
226. I think that all too often the only jazz experience offered to music education majors comes from the jazz department who automatically gear their ensembles towards those students that want to perform jazz on a professional level instead of general knowledge and basics needed to create a good understanding of jazz and elicit confidence in future directors.

227. -
228. Great survey!
229. -
230. i wish i had more skills and courage to start a jazz band at my school
231. I wish i had more opportunities to play a secondary instrument in a non-intimidating performance ensemble while i was in college. This would of really helped me now.
232. -
233. Jazz music is too confusing for me and my students
234. -
235. I would have really like the opportunity to play in a jazz band in high school or college, especially now that i am expected to and should teach a jazz class. I just didn't have the time with all of my other ensemble requirements and I never would have been able to compete with the jazz department drummers.
236. I would like to offer jazz in my high school program but i just don't feel that my skill set is adequate in that genre.
237. I wish that jazz band could have counted as one of my "major" ensemble credits each semester. I definitely think this prohibited me from participating in a jazz band.
238. I performed with a jazz band in college but my anxieties about improvising and playing jazz were heightened by the heavy influence of the jazz department and the overwhelming amount of jazz performance majors who were in the group. I felt lost and while I really wanted to learn the genre and use it later in my teaching, i just couldn't seem to get past the lack of organization or attention to detail about the techniques needed, etc.
239. I wish I could start a jazz band at my school...we need one!



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