

Teaching Middle School Jazz: An Exploratory Sequential Mixed Methods Study

By

Chad Lee West

A dissertation submitted in partial fulfillment
of the requirements for the degree of
Doctor of Philosophy
(Music: Music Education)
in The University of Michigan
2011

Doctoral Committee:

Associate Professor Colleen M. Conway, Chair
Professor Donald Freeman
Associate Professor Dennis E. Wilson
Associate Professor Betty Anne Younker
Assistant Professor Kate R. Fitzpatrick

© Chad Lee West

2011

Dedication

This dissertation is dedicated to my parents, Van and Karen West.

ACKNOWLEDGEMENTS

I would like to thank my Chair, Colleen Conway, and my committee for their expertise and tireless efforts (and patience) with me through this process. To my participants, Bob Ambrose and Doug Blackwell, thank you so much for sharing your time, thoughts, and combined 60+ years of experience with me. To my colleagues at Michigan, Kristen Pellegrino, John Eros, Michael Palmer, and Scott Edgar, thank you for your friendship over the years. To the love of my life and future wife, Amy Rabe, thank you for your constant love and support. Lastly, to my Mom and Dad, thank you for your unconditional love and for *always* supporting me in everything I do.

TABLE OF CONTENTS

DEDICATION.....	ii
ACKNOWLEDGEMENTS	iii
LIST OF FIGURES	xi
LIST OF TABLES	xii
LIST OF APPENDICES	xiii
ABSTRACT	xiv
CHAPTER I INTRODUCTION	1
Jazz Education	1
Jazz in Teacher Education	4
Future Directions in Middle School Jazz Research	6
Purpose Statement	7
Research Questions	8
Definitions	8
CHAPTER II REVIEW OF LITERATURE	12
Part I: Jazz Philosophy	12
Part II: Jazz Education	16
Teaching the Jazz Ensemble	17
Teacher Behaviors	17
Student Experiences	19
Social Interactions	21
Teaching of Jazz Improvisation	22
Instructional Materials	23
Predicting Improvisation Ability.....	25
Discussion	27
Jazz Culture	27
Jazz Teachers	28
Jazz Students	29
Future Directions in Jazz Education Research	30
Part III: Jazz in Preservice Teacher Education.....	33
Discussion	36
CHAPTER III MIXED METHODOLOGY	39
Purpose Statement	39
Research Questions	39
Methodological Overview	40

Part I: Review of Mixed Methods Literature	41
Definition of Mixed Methods Research.....	41
Reason for Doing Mixed Methods Research	41
Philosophical and Historical Foundations of Mixed Methods Research	42
Positivism vs. Interpretivism.....	43
Pragmatism	43
Formative Period (1959-1979)	44
Paradigm Debate Period (1985-1997)	45
Procedural Development Period (1989-2000)	45
Advocacy as a Separate Design Period (2003-present)	45
Part II: Data Collection and Analysis Procedures	46
Mixed Methods Design.....	46
Exploratory Design	47
Mixed Methods Data Collection and Analysis Procedures	50
Population	50
Procedure	50
Timing	51
Weighting.....	52
Mixing	53
Inference Quality and Legitimation	56
Conclusion.....	58

CHAPTER IV QUALITATIVE METHODOLOGY 59

Methodological Overview	59
Part I: Research Design	59
Case Study.....	59
Preliminary Observations.....	60
Participant Selection	61
Participant Description.....	61
Research Sites	63
Maximum Variation	66
Data Types	66
Time line	66
Procedure	67
Observations.....	68
Interviews.....	68
Trustworthiness	70
Data Collection Triangulation.....	70
Rich, Thick Description	71
Member Checks	71
Investigator Expertise.....	72
Personal Background	72
Interviewer Rapport	73
Part II: Qualitative Analysis.....	73
Data Preparation	74
Coding.....	74
Thematic Development	75
Category Formation	76
Data Presentation	76
Conclusion	77

CHAPTER V QUALITATIVE FINDINGS	78
Part I: Ambrose	79
Participant Description.....	79
School Description	79
Program Description	80
Previous Experiences	81
Childhood	81
College	83
Professional Gigging	84
Professional Teaching Career	84
Current Thoughts About Middle School Jazz	86
Value of Jazz	86
Jazz is Dessert	86
Jazz is Fun.....	88
Preparation for High School Band	88
Differences and Similarities with Concert Band	89
Teaching Happens in Concert Band	89
Being a Good Teacher.....	90
Understanding Jazz Style.....	91
Being a Good Musician.....	92
Jazz Teaching Thoughts.....	93
Instrumentation	93
Improvisation	93
Rhythm Section	94
Actions in Middle School Jazz	95
Peer Interaction	95
Rhythm Section.....	97
Bass	98
Piano	98
Guitar	100
Drums.....	101
Style.....	102
Articulation	102
Modeling	103
Listening	103
Improvisation	104
Literature.....	105
Non-Traditional Jazz Instruments	107
Student Difficulties	108
Part I Conclusion	108
Part II: Blackwell	109
Participant Description.....	110
School Description	110
Program Description	110
Previous Experiences	111
Childhood	111
School	112
Learning from the Professionals	115
Inservice	116

Professional Development	116
Early Career	117
Mid and Late Career.....	118
Current Thoughts About Middle School Jazz	119
Value of Jazz.....	119
Spokes on a Wheel	119
Motivation.....	121
Mentorship	121
Musical Independence	122
Improvisation	123
Differences and Similarities with Concert Band.....	124
Different Roles.....	124
Closer to What Students Hear on the Radio.....	125
Jazz Teaching Thoughts.....	125
Overall Musicianship is Most Important.....	125
Be a Player Yourself	126
Adjudication	127
Instrumental Pedagogy Happens in Concert Band	128
Actions in Middle School Jazz	128
Non-Traditional Jazz Instruments	129
Style	131
Articulation	131
Similarities with Concert Band	132
Teaching the Rhythm Section	134
Magic Triangle	135
Bass	136
Piano	136
Voicings	137
Comping	137
Drum Set	138
Set-ups.....	138
Improvisation	139
Scales.....	141
Pentatonics	141
Modeling	142
Listening	142
Literature	143
Biggest Challenges.....	146
Part II Conclusion	146

CHAPTER VI QUANTITATIVE METHODOLOGY.....148

Methodological Overview	148
Part I: Quantitative Data Collection Procedures	148
Research Design	148
Population/Sampling	149
Survey Distribution/Data Collection Method	149
Survey Development Procedure.....	150
Validity and Reliability	151
Expert Reviews.....	151
Subject Matter Experts	152

Cognitive Interviews	152
Pilot	153
Delimitations	154
Part II: Descriptive Information	155
Response Rate	155
Instrument Reliability	155
Teaching Experience	156
Education Levels	157
Primary Instrument.....	158
Rehearsal Times	159

CHAPTER VII QUANTITATIVE FINDINGS 162

Research Question 1	162
Research Question 1 Conclusion	166
Research Question 2	167
Research Question 2 Conclusion	174
Research Question 3	175
Conclusion.....	178

CHAPTER VIII MIXED FINDINGS AND DISCUSSION:

PREVIOUS EXPERIENCES 181

Purpose Statement	181
Research Questions	181
Timing, Weighting, and Mixing	182
Timing	182
Weighting.....	183
Mixing	183
Professional Background	184
Participant Description	184
Program Description	186
Previous Experiences	187
Listening to Jazz	187
Jazz in School.....	189
Jazz in College	192
Professional Gigging	194
Mentoring.....	195
Professional Development	197

CHAPTER IX MIXED FINDINGS AND DISCUSSION:

CURRENT THOUGHTS ABOUT MIDDLE SCHOOL JAZZ 200

Current Thoughts About Middle School Jazz.....	200
Value of Middle School Jazz	200
Jazz is Fun and Motivational.....	200
Keeps Students Interested in Music	202
Students Learn a New Skill Set.....	202
Jazz is Closer to What Students Hear on the Radio	204
Musical Independence.....	204
Values Conclusion	205

General Thoughts Regarding Middle School Jazz	206
Less Pressure to Perform Well in Jazz	210
Adjudicated Events	207
Teaching Happens in Concert Band	209
General Musicianship vs. Jazz-Specific Expertise	211
Jazz Teachers Should Play Jazz	213
Improvisation	215
Preparation for High School Jazz	216
Importance of Jazz Within Music Program	217
Jazz is Dessert	218
Spokes on a Wheel	218
Rhythm Section Function	220
Most Important Rhythm Section Instrument	221
General Thoughts Conclusion	222
Chapter Conclusion	224

CHAPTER X MIXED FINDINGS AND DISCUSSION:

CURRENT ACTIONS IN MIDDLE SCHOOL JAZZ	226
Current Actions in Middle School Jazz	226
Instrumentation	226
Chance to Double	228
Teaching the Rhythm Section	229
Magic Triangle	230
Bass	230
Piano	232
Voicings	234
Comping	234
Guitar	235
Drums	236
Set-ups	237
Improvisation	239
Group Improvisation	242
Aebersold Recordings	243
Scales	243
Blues Scales	244
Pentatonics	245
Modeling	246
Listening	247
Jazz Videos	248
Bring in Professionals	249
Call and Response	249
Literature	251
Jazz Method Books	251
Rewriting Parts	253
Classics vs. New Charts	254
“Actions” in Jazz Ensemble Conclusion	255

CHAPTER XI SUMMARY AND RECOMMENDATIONS	257
Purpose Statement	257

Research Questions	257
Previous Literature	258
Method	259
Mixed Methodology	259
Qualitative Methodology	261
Quantitative Methodology	261
Mixed Findings with Discussion	264
Participant Overview	264
Participant/Program Discussion	266
Previous Experiences	267
Previous Experiences Discussion	269
Current Thoughts About Middle School Jazz	270
Current Thoughts Discussion	272
Current Actions in Middle School Jazz	274
Current Actions Discussion	276
Implications for Practice	279
Suggestions for Future Research	282
Final Thoughts	283

APPENDICES	287
-------------------------	------------

REFERENCES.....	328
------------------------	------------

LIST OF FIGURES

FIGURE

FIGURE 3.1: MIXED METHOD TIMING	48
FIGURE 3.2: MIXED METHODS MIXING.....	56
FIGURE 4.1: TIMELINE	67
FIGURE 11.1: MIXED METHODS DESIGN.....	260

LIST OF TABLES

TABLE

TABLE 6.1: TEACHING EXPERIENCE.....	156
TABLE 6.2: EDUCATION LEVEL.....	158
TABLE 6.3: PRIMARY INSTRUMENT.....	159
TABLE 6.4: ENSEMBLE TYPE	160
TABLE 6.5: LEVEL TAUGHT	161
TABLE 7.1: PREVIOUS EXPERIENCES	165
TABLE 7.2: MOST PREPARED	166
TABLE 7.3: VALUE OF JAZZ.....	169
TABLE 7.4: MOST VALUE	170
TABLE 7.5: THOUGHTS ABOUT JAZZ.....	173
TABLE 7.6: ACTIONS IN JAZZ.....	177

LIST OF APPENDICES

APPENDIX

APPENDIX A: INTERVIEW I PROTOCOL	287
APPENDIX B: INTERVIEW II PROTOCOL	288
APPENDIX C: INTERVIEW III PROTOCOL	289
APPENDIX D: INITIAL CODING SCHEME	290
APPENDIX E: SECOND CODING SCHEME	297
APPENDIX F: THEMES	299
APPENDIX G: EMAIL INVITATION LETTERS	301
APPENDIX H: MATRIX	305
APPENDIX I: MENC CONTRACT	308
APPENDIX J: IRB APPROVAL	312
APPENDIX K: SURVEY INSTRUMENT	314

ABSTRACT

In my experience, many music teachers do not teach jazz ensemble, not because they do not have the musical ability to do so, but because they *believe* that they do not have the musical ability to do so. Subsequently, the purpose of this Exploratory Sequential Mixed Methods Design (Creswell & Plano Clark, 2007) was to explore the previous experiences, and current thoughts and actions of middle school music teachers regarding middle school jazz education, and to do so through the lens of perceived ability to teach middle school jazz. The first phase of this study was a qualitative exploration of middle school jazz education. Qualitative findings informed the development of a survey instrument that was used to collect data from a larger population of middle school music teachers. Data from both phases were then mixed in the final analysis to provide a more complete description of the topic. Both qualitative and quantitative data indicated that listening to jazz and playing as a professional jazz musician are the previous experiences most strongly correlated with one's perceived ability to teach jazz.

Qualitative and quantitative data both suggest the following relationships between participants' perceived ability to teach middle school jazz and current thoughts about teaching middle school jazz: (a) the primary responsibility of the rhythm section is to keep time, (b) a good rhythm section makes the horns sound good, (c) bass is the most important member of the rhythm section, and (d) a significant *negative* relationship between perceived ability and the thought that concert band is more important than jazz ensemble.

Qualitative and quantitative data both suggest the following relationships between qualitative and quantitative participants' perceived ability to teach middle school jazz and current actions in teaching middle school jazz, and might be considered effective teaching practices: (a) requiring students to play a "traditional" jazz instrument in order to join jazz ensemble, (b) using major scales and pentatonic scales to teach improvisation, (c) modeling, (d) having students listen to jazz by watching jazz videos, (e) bringing in jazz clinicians to work with the group, and (f) involving students in call-and-response activities.

CHAPTER I INTRODUCTION

Jazz Education

In 1985, Bash and Kuzmich published a comprehensive review of the extant research on jazz education. Bash and Kuzmich describe these topics as “jazz education” research; however, many of them address jazz *education* only indirectly. For instance, the historical and sociological studies, reference materials, and anthologies reviewed by Bash and Kuzmich perhaps contribute more to the field of musicology than to music education. Further, the studies dealing with pedagogy, curriculum, experimental designs, and performance analysis deal almost exclusively with such issues from a collegiate or professional perspective, providing little transferability to middle school jazz education settings.

Since then, some of the jazz education research has focused on philosophy (e.g., Elliott, 1983; 1986; 1987, 1995), social justice/critical theory (e.g., Prouty, 2002; 2005; 2008), and the role of gender (e.g., McKeage, 2004; Wehr-Flowers, 2007). For instance, Javors (2001) examined college jazz performance programs in relation to non-institutionalized forms of learning jazz. He describes the two systems of jazz instruction as “...two disparate value systems related to jazz performance: that encompassed within professional practice and that encompassed within academia” (p. 33).

Others such as Prouty (2002; 2005; 2008), Whyton (2006) and Mantie (2007) have examined this seeming divide from a critical theory perspective. Prouty contends

that often the institutionalized narratives of jazz education are granted a position of primacy over the non-institutionalized forms of jazz instruction (Prouty, 2005, p. 100). Prouty (2008) argued that such institutionalized practices perpetuate and reify oppressive power relations between various entities (e.g., western art music tradition versus jazz, the educational institution versus the jazz performance community, teacher versus student, and administrator versus teacher).

Jazz education researchers have also begun to examine the role of gender in school jazz participation and process. McKeage (2004) examined the relationship between gender and jazz participation. She found that female jazz students' reasons for quitting jazz were affected by their primary instrument selection (more often than not females chose instruments that were not a part of the "traditional" jazz ensemble instrumentation), (b) institutional obstacles (e.g., lack of female jazz role-models), (c) feeling more comfortable in traditional ensembles, and (d) an inability to connect jazz experiences to career aspirations. Similarly, Wehr-Flowers (2007) explored the relationship between gender and jazz participation through the lens of Bandura's (1986) Theory of Self-Efficacy:

If we accept that jazz education belongs in our music curriculum, we must expect to expose pre-service music teachers to the performance practices of jazz and the methods and materials of jazz education. If we believe that jazz education is integral to music education, then we must also accept that studying jazz has the same importance for male and female students. (p. 2)

Much of the jazz education research has focused on ways in which professional jazz musicians learned to improvise (e.g., Berliner, 1994; Fraser, 1983) and have developed their cultural identities (e.g., Ake, 1998; Berliner, 1994; Stebbins, 1964). Many other jazz education researchers have studied the teaching and learning of jazz

among college students. Researchers have described the curricular structure of undergraduate jazz performance degree programs (e.g., Brennan, 2005), designed curriculum for teaching improvisation (e.g., Paulson, 1985), examined factors that influence the success of high quality college jazz performance programs (e.g., Day, 1992), tested the effectiveness of selected pedagogical techniques (e.g., Flack, 2004; Madura, 2008; May, 2003; Morrison, 2008), and explored the relationship between jazz ensemble experience and aesthetic response among college performers (e.g., Coggiola, 2004; Fredrickson & Coggiola, 2003).

Many more studies than are listed here have been published on the teaching of jazz to college students. However, such studies have only marginal relevance to middle school jazz education. Bowman (1988) questions whether it is appropriate to teach improvisation the same way to beginning and university level students. To understand the jazz teaching and learning processes of children and adolescents, we must look at the studies that have addressed middle school and high school jazz education. Such studies have primarily focused on the teaching the school jazz ensemble (e.g., Grimes, 1988; Montgomery, 1986), and the teaching of jazz improvisation (e.g., Bash, 1983; Ciorba, 2006; Grimes, 1988). While some of these studies provide rich and valuable information, many of them offer only descriptive statements about the most surface aspects of school jazz ensembles such as conducting habits (Montgomery, 1986), count-off techniques (Grimes, 1988), and time spent playing (Birkner, 1992). Further, only three studies were found that addressed *middle school* jazz education (i.e., Coy, 1989; Knight, 1993; Leavell, 1996). Researchers such as Goodrich (2005) have noted the scarcity of middle school jazz education research:

Studies of feeder programs are lacking in the research literature, particularly with regards to the jazz idiom. The feeder program in this study was a contributing factor to the overall success of this high school jazz band. Studies of beginners who play jazz are also absent in the literature. More in-depth investigation is needed to provide teaching information for directors who start beginning jazz players in addition to directors who teach at the junior high and high school levels (p. 226).

The three studies that have addressed middle school jazz education have examined (a) student perceptions of the beginning jazz education process (Leavell, 1996), (b) factors that affect students' abilities in jazz (Knight, 1993), and (c) the effect of certain multisensory instruction techniques on beginning improvisation instruction (Coy 1989). While these quantitative studies deduce valuable strands of information regarding observable actions and processes of middle school jazz education, none of them explore the previous experiences, and current thoughts and actions of middle school jazz teachers.

Jazz in Teacher Education

While studies have shown that music teacher educators and inservice music teachers agree that jazz should be an integral part of undergraduate music teacher preparation (Balfour, 1988; Fisher, 1981; Hepworth, 1974; Jones, 2005; Knox, 1996; Payne, 1973; Thomas, 1980), the same studies have also shown that music teachers often enter the profession feeling unprepared to teach jazz. Not surprisingly, inservice band directors seek professional development opportunities in the areas of teaching the jazz ensemble and teaching improvisation (Bauer, Forsythe, & Kinney, 2009).

Concerned, The International Association of Jazz Educators (IAJE) assembled a panel at their 1999 Conference in Anaheim, California to discuss music teacher education curriculum and its relevance to preparing future music teachers to teach jazz. When asked if teacher education programs prepared preservice teachers to teach jazz, jazz educator,

David Caffey responded that these programs may prepare those who are interested, but do not make jazz preparation a degree requirement, thus failing to reach those who need it most:

...there are students not interested in jazz—perhaps it was just never presented to them; or they play an instrument that does not easily fit into traditional jazz instrumentation. These Music Education majors probably won't be prepared to teach a junior high or high school-level jazz band. (Caffey, Lindeman, Montgomery, Sher, & Garcia, 1999, p. 39)

This statement is backed by research suggesting that some music teacher education programs do not require (Hennessey, 1995; Jones, 2005; Knox, 1996; Payne, 1973; Thomas, 1980) or even offer (Balfour, 1988; Hepworth, 1974) jazz courses in the music teacher education curriculum.

Among colleges that do offer or require jazz for music education majors, there is only speculation about what those courses should be. While some speculate that music education majors should be exposed to Jazz Band Methods, Jazz Improvisation, Jazz Band, and Jazz History (Fisher, 1981), as well as Jazz in General Music, Jazz Keyboard, Jazz Arranging, Jazz Combo, Jazz Combo Pedagogy, and Jazz Vocal Technique (Fisher, 1981; Jones, 2005) and even Jazz Philosophy (Elliott, 1983; Jones, 2005), there exists no evidence that any of these courses actually prepare future music teachers to teach jazz. Further, Knox (1996) found no significant relationship between a music teacher's participation in college jazz courses and decisions of whether or not to incorporate jazz ensembles into his/her program.

The fact that music teacher educators have recognized that their institutions often fail to meet the jazz needs of music educators, and yet are hesitant to sacrifice courses from the music education program to make room for jazz courses (Thomas, 1980)

perhaps speaks less of their lack of commitment to jazz education and more of the fact that undergraduate music education curriculums are already overburdened. Further, the profession has no research that can point to what experiences specifically prepare music teachers to teach jazz. If our profession knew more about what experiences music teachers most attribute to their preparation to teach jazz, music teacher educators might be more willing and able to make room for those experiences in an already overburdened undergraduate curriculum. That jazz education researchers know little about (a) middle school jazz education; (b) previous experiences, and current thoughts and actions of music teachers who teach middle school jazz; (c) case studies showing the complexities of middle school jazz education; and (d) the experiences that most prepare music teachers to teach jazz is nothing new. In fact, Bash and Kuzmich (1985) called attention to this 25 years ago when they called for jazz education research to address issues more directly relevant to school music education and music teacher education (p. 24).

There is much speculation in the jazz education literature about what previous experiences, and current thoughts and actions are required or desired to teach middle school jazz ensemble. However, after a review of the extant literature, I have found no studies that specifically address these constructs. In my experience, many music teachers do not teach jazz ensemble, not because they do not have the musical ability to do so, but because they *believe* that they do not have the musical ability to do so. So, one of my research interests was how the *perception* of ability to teach middle school jazz interacts, or not, with previous experiences in jazz, and current thoughts about and actions in teaching middle school jazz.

Future Directions in Middle School Jazz Research

While the field of middle school jazz education remains a relatively blank slate, a case study that explores the complex and multidimensional process of middle school jazz education could serve as a springboard for future researchers. Goodrich (2005) recommends that case study research be conducted in a variety of jazz education contexts and settings: “Other case studies of other jazz ensembles, including ensembles at other levels and in other contextual settings, may yield different information and should be done” (p. 226).

Since Goodrich’s dissertation was a case study of a high school jazz ensemble (the only case study found of a jazz ensemble) and he recommended that future studies be conducted on beginning jazz ensembles, it seemed timely to conduct a study on middle school jazz education. The current study offers a glimpse into the complex and multidimensional process of middle school jazz education and examines it through the lens of *perceived ability* to teach middle school jazz. To address this most comprehensively, this study triangulates both qualitative and quantitative data to form a mixed methods study, which is fully described in Chapter III.

Purpose Statement

This study addresses middle school jazz education. The purpose of this Exploratory Sequential Mixed Methods Design (Creswell & Plano Clark, 2007) was to explore the previous experiences, and current thoughts and actions of middle school music teachers regarding middle school jazz education, and to do so through the lens of *perceived ability* to teach middle school jazz. The first phase of this study was a qualitative exploration of middle school jazz education for which observation, field note, interview, and artifact data were collected. Findings generated from the qualitative study

informed the development of a survey instrument that was used to collect data from a larger population of middle school music teachers. The second phase of this study was a quantitative description of middle school music teachers' previous experiences with jazz, perceived ability to teach middle school jazz, and current thoughts and actions regarding middle school jazz based on the findings generated from the initial qualitative phase of the study. Data from both phases were then mixed in the final analysis to provide a more complete description of music teachers' previous experiences, and current thoughts and actions regarding middle school jazz.

Research Questions

The first phase of this study included the following qualitative research questions:

(a) How do these music teachers perceive their previous experiences to have prepared them to teach middle school jazz ensemble?, and (b) How do these music teachers describe their current thoughts and actions regarding middle school jazz ensemble?

Quantitative research questions included the following: (a) What is the relationship between previous jazz experiences and perceived ability to teach middle school jazz? (b) What is the relationship between perceived ability to teach middle school jazz and self-reported thoughts regarding middle school jazz? and (c) What is the relationship between perceived ability to teach middle school jazz and self-reported actions regarding middle school jazz? The following mixed methods question was addressed in the final analysis of the qualitative and quantitative data sets: To what extent and in what ways does the quantitative data triangulate the qualitative findings?

Definitions

Actions: The word, *actions*, as in *current actions in middle school jazz*, is used throughout this document to encompass the myriad of possible teaching and non-teaching actions that these music teachers use to teach middle school jazz. In short, it is a term to describe *what they do* when teaching middle school jazz.

Experienced Teacher: People may come to different conclusions regarding what constitutes an “experienced” teacher. In this paper, “experienced teacher” refers to teachers who have been in the profession for over 30 years.

Knowledge: The word, *knowledge* refers to both content knowledge and pedagogical content knowledge; that is, an understanding of both the subject matter of one’s field *and* how to make that subject matter accessible to others.

Middle School: While there are a variety of structures for what constitutes a “middle school,” in this paper the term is used to describe grades 6-8.

Pedagogical Content Knowledge: While it seems logical that teachers would need to know their subject area (content knowledge), Shulman (1986) argues that effective teachers also need to possess pedagogical content knowledge; that is, having a content-specific understanding of how to teach the subject.

The most regularly taught topics in one’s subject area, the most useful forms of representations of those ideas, the most powerful analogies, illustrations, examples, explanations, and demonstrations—in a word, ways of representing and formulating the subject that make it comprehensible to others. Pedagogical content knowledge also includes an understanding of what makes the learning of specific topics easy or difficult; the conceptions and preconceptions that students of different ages and backgrounds bring with them to the learning of those most frequently taught topics and lessons. (Shulman, 1986, pp. 9-10)

In this study, pedagogical content knowledge refers to music educators' ways of conceiving of the subject of jazz and then methodically presenting it to their students.

Perceived ability: Respondents were asked to self-rate on a scale from 1-10 their ability to teach middle school jazz. The term, *perceived ability*, is then used to describe respondents' own perception of their ability to teach middle school jazz. It is possible that some low-ability participants might have perceived themselves to be high ability, and vice-versa. Thus, the results should be interpreted with the assumptions of this construct in mind.

School jazz: The term, *school jazz*, refers to jazz taught within grades P-12. Since it is unlikely that jazz education is prevalent in the lower grades (for instance P-3), it seemed more appropriate to use the term, *school jazz*, to refer to jazz education in grades P-12.

Skills: The word *skills* refers to the teacher's ability to package his/her knowledge into a set of practices, or what Feiman-Nemser (2001, p. 1018) refers to as a *beginning repertoire* of classroom enactment. Skills could include the teacher's ability to use certain instructional techniques, activities, explanations, or analogies to promote learning.

Thoughts: The word *thoughts*, as in *current thoughts about middle school jazz*, is used throughout this document to encompass the myriad of possible thoughts, values, beliefs, feelings, assumptions, notions, etc. that these music teachers hold about middle school jazz education.

Values: The word, *values*, as in music teacher *values of middle school jazz*, is conceived of in this paper to be a component of *thoughts* about middle school jazz. A music teacher's values of jazz are considered to be part of his/her thoughts about middle school jazz, and are examined separately as a sub-unit within the broader realm of thoughts about middle school jazz.

Chapter II, Review of Literature, summarizes the extant jazz education literature regarding (a) jazz education philosophy, (b) primary and secondary jazz education, and (c) jazz within music teacher education.

CHAPTER II REVIEW OF LITERATURE

This review of literature is divided into three parts. Part I of the chapter titled, *Jazz Philosophy*, situates jazz education within the philosophical writings of Elliott (1983, 1986, 1987, 1995). Part II of the chapter titled, *Jazz Education*, presents the literature that can broadly be considered “jazz education” research. Part III of the chapter titled, *Jazz in Preservice Teacher Education*, presents the research on jazz education within preservice teacher education programs.

Part I: Jazz Philosophy

If philosophy guides our actions it seems appropriate to discuss jazz philosophy in a study about thoughts and actions in jazz education. As such, Elliott (1983) surveyed Canadian music educators about the status of post-secondary jazz education in Canada. From that data, he formulated a philosophical position that discussed jazz education as aesthetic education. Elliott posits the need for such a philosophical argument:

It is our belief that the relative failure of jazz education to fulfill its potential as an effective and integral aspect of music education is due in large measure to the absence of a cogent position on the nature and value of jazz and jazz-related music and, in turn, on the nature and value of jazz education. Implicit in this position, of course, is the suggestion that jazz, and jazz-related music is, in some respect, a special style domain, which past rationales and present music education foundations have not adequately served. The implication is intentional. However, it would be inaccurate to infer that our purpose here is to conceive a completely unique or chauvinistic rationale advocating the separation of jazz education and music education. On the contrary, by refining and expanding the current philosophical foundations of music education we intend to build a theoretical position on the nature and value of jazz education that will facilitate the full realization of its potential and its place in aesthetic education....(p. 165)

Processual Meaning in Jazz

“The expressiveness of jazz, we submit, lies in the simultaneous production of both syntactical...meaning and processual meaning with the essence of this style eventuating from the latter” (p. 193). Elliott contends that European art music stresses the construction and arrangement of the musical elements, while African-based music stresses the engendered feelings as a result of spontaneous performance. African-based music is participative rather than contemplative, and holistic rather than cognitive.

Another distinguishing feature of jazz is its *feel*. Jazz feel is determined by the pattern of accents as interpreted by the rhythm section, and that feel is often different in each performance of the material. Such a notion, Elliott contends, runs counter to European practices. Further, this feel often is only loosely connected to the notation it represents (another practice that runs counter to European traditions). “While other musical styles may share technical similarities with jazz in regard to their rhythmic dimensions, none rely so heavily upon the musicians’ purposeful creation of ongoing rhythmic tenuity” (pp. 202-203).

Jazz is created in the moment and within the context of the players, atmosphere, and audience, as opposed to the careful reproduction of the composer’s written intent. This, he describes is the way that “real” jazz musicians operate, as opposed to “musicians who produce (or reproduce) contrived solos within rigidly constructed settings permeated with jazz licks and arbitrary time limits on group and solo improvisation” (p. 206). This way of experiencing jazz often reflects public school jazz education, and is not, Elliott contends, consistent with the nature and value of jazz. Elliott explains, “As a result, the full development of momentum and intensity which accrues from repetition and growth

in the dimensions of time, feel, unrestricted solo improvisations and group interaction— processual meaning—is subordinated or truncated” (p. 207). In other words, when we reproduce jazz in strict adherence to what we perceive as the composer’s intent, we miss or devalue the processual meaning of jazz in favor of the syntactical.

Elliott describes how improvisation contributes to the processual meaning of jazz:

An appreciation of the vital role of interdependence and openness in the ‘jazz aesthetic’ and its cultivation in the attitude and practice of young musicians is essential for the creation of authenticity and spontaneity in jazz performances— for the creation of processual meaning. And it extends into the realm of solo jazz improvisation as well. (p. 207)

Interdependence is reinforced through improvisation (e.g., listening, reacting and creating one’s solo in the moment according to what the rhythm section is playing). However, Elliott is quick to point out that the spontaneity and group interdependence reflected in improvised solos is not entirely made up on the spot. Professional jazz musicians learn, practice, and create a vocabulary that they use when improvising. The spontaneity comes in the arrangement of that vocabulary according to the musical context. For example, we do not make up words and phrases on the spot when we are speaking—we have said them before, but we rearrange them, use some and not others, etc., as dictated by the context of the conversation. It is this arrangement of “licks” and other musical communications according to the context of the musical conversation that affords spontaneity, and thus processual meaning in jazz. “Jazz improvisation is a *process* wherein the soloist’s responsiveness to the musical flow is a central issue (p. 213).

Another distinguishing element of jazz is physical movement. Elliott describes how physical movement (as it is in many African-based musics) is very much a part of performing jazz and listening to jazz. Physical movement in jazz, Elliott argues, goes

beyond the practical purpose of aiding the performer in feeling and keeping the beat, such as it might be valued from a “jazz-as-product” perspective. In Elliott’s view, it is also one of the elements that contributes to the notion of “jazz-as-process,” and what Elliott describes as the value and nature of jazz—processual meaning. Conceiving of the element of movement as a *process* of music is consistent with ways in which non-European cultures often conceive of music—namely African-based music. That is, Elliott argues, African-based music cannot be separated from the element of movement, audience participation, and context:

The success of an African musical performance is inseparable from the degree to which the musicians and their music involve the audience, and the dancers, and establish a reciprocal musical relationship—each inspiring and responding to the other—to make the occasion “sweet” as the Africans would say. (p. 232)

Elliott contends that this way of valuing music (i.e., social and process-oriented) is at odds with European ways of valuing music (i.e., syntactical and product-oriented). Some often mistakenly evaluate jazz based on its musical syntax according to principles of Western music theory in an attempt to demonstrate the artistic complexity of jazz. However, evaluating jazz on such a basis is counterproductive and ignores processual qualities upon which jazz is valued. Elliott notes that perceiving jazz in a syntactical way produces student performances that are “stiff, mechanical and unspontaneous but technically (syntactically) accurate” (p. 236).

Elliott argues instead that jazz ought to be evaluated in a way that reflects its processual nature. That is, the relative worth of a particular jazz performance should be judged according to the extent of the quality of processual meaning that the music generates, rather than (just) the syntactical meaning that could be associated with the music. For example, a high-quality jazz experience would be one in which the musician

is effective in creating a jazz feel, spontaneity, and communication during the unfolding of the music. Each musical creation, then, should be valued somewhere on a continuum of simple to complex in the generation of processual meaning.

Part II: Jazz Education

Bash and Kuzmich (1985) published a comprehensive review of the extant research on jazz education. They found that the research in the field mostly focused on (a) reference material (e.g., Kennington & Read, 1980; Meadows, 1981; Gold, 1964; Feather, 1976; Meeker, 1977); (b) history (e.g., Blesh & Janis, 1971; Simon, 1975; Stearns, 1974); (c) pedagogy (e.g., Baker, 1979; Coker, 1978); (d) style and social phenomena (e.g., Hicks, Standifer, & Carter, 1983; Murray, 1976; Oliver, 1970; Nanry, 1970; Ostransky, 1978; Keil, 1966); (e) anthologies and journals (e.g., Williams, 1973); (f) curricular studies (e.g., Fisher, 1976; Foote, 1977; Segress, 1979; Hinkle, 1977; Thomas, 1980); (g) historical and sociological phenomena (e.g., Worsley, 1981; Foreman, 1968; Herfort, 1979; Quinny, 1971; Wheaton, 1976); (h) performance analysis (e.g., White, 1982; Owens, 1974; Howard, 1978; Stewart, 1973); and (i) experimental and quasi-experimental designs (e.g., Briscusco, 1972; McDaniel, 1974; Bash, 1983).

Many of the studies mentioned above address jazz directly and jazz *education* only indirectly, leaving the reader to extrapolate the study's significance to jazz education. For instance, historical and sociological studies, reference materials, and anthologies perhaps contribute more to the field of musicology than music education. Further, the studies dealing with pedagogy, curriculum, experimental designs, and performance analyses deal almost exclusively with such issues from a collegiate or professional perspective, providing little transferability to school jazz education settings.

While the majority of early “jazz education” studies hold only a peripheral significance to school jazz education, there were a few during that time and after that dealt with jazz education as it applies more directly to institutionalized or academic settings. The remainder of Part II of this chapter examines jazz education research as it has been addressed according to (a) teaching the school jazz ensemble, and (b) teaching school jazz improvisation.¹ Part II of this review concludes with a discussion and recommendations for future jazz education research.

Teaching the Jazz Ensemble²

Research on the teaching and learning processes within school jazz ensembles can be divided into three sections: (a) teacher behaviors, (b) student experiences, and (c) student social interactions. The majority of the research described here on the teaching of jazz ensembles was conducted in school settings, although one study (i.e., Birkner, 1992) studied the process from both the high school and collegiate perspective.

Teacher behaviors. Montgomery (1986) examined differences in the teaching behaviors among high school jazz band directors and concert band directors. After videotaping 14 expert (seven jazz, seven concert) band directors seven times for a total of 98 observations, the researcher categorized their teaching behaviors according to how often they inform, demonstrate, question, conduct, direct, praise, criticize, listen critically to the performance, listen critically to recorded music, engage in silence, and engage in non-instructional behavior. Inter-observer agreement coefficients averaged .94 for the

¹ In this chapter, “jazz improvisation” is explored as a sub-unit of “jazz education.”

² While research has addressed the teaching of jazz within school strings (Hartman 1997; Lawson 2003) and choral ensembles (e.g., Heil, 2005), this section will synthesize only the research on the teaching of school jazz band *ensembles* and jazz *improvisation*.

researcher and two independent observers in the categorization of these observed teaching behaviors. Analysis of Variance (ANOVA) revealed significant differences between jazz and concert band directors according to their teaching behaviors in the following ways: (a) jazz band teachers *directed*³ more than concert band directors, (b) concert band directors *conducted* more than jazz band directors, and (c) jazz band directors spent more time listening critically to the performance than did their counterparts.

Similar to Montgomery (1986), Grimes (1988) documented the rehearsal techniques of five expert high school jazz band directors. Through one videotaped rehearsal and one interview of each director, the researcher created a video that demonstrated the following rehearsal events: (a) tuning and warm-up, (b) count-offs, (c) articulation, (d) time feel, (e) balance and blend, and (f) dynamics. From the findings, the author suggests that these jazz ensemble directors (a) geared the types and amount of organized warm-up procedures to the level and ability of the students (e.g., more advanced students require less guidance in this area), (b) used traditional count-off methods, giving at least a two-bar count-off, with a finger snap on the second and fourth beat of every bar, (c) used rhythmic jazz solfège (e.g., doo, bah, dit, dot) to teach articulation, including stopping the note with the tongue, (d) addressed time and feel by using terms such as “locked in” and “keep that groove” (p. 36), and (e) made few if any conducting gestures during rehearsal. Grimes did not observe any of the directors address improvisation, have the students sing back their parts, or listen to jazz recordings—three

³ Here, the term *directing* refers to rehearsal techniques in general, whereas the term *conducting* refers more specifically to the physical gestures made while rehearsing.

things that are often found in jazz rehearsals. However, Grimes only observed and interviewed each director once. Perhaps more interviews and observations would have revealed actions by these directors not found through one observation and interview.

Finally, Birkner (1992) studied vocal communication used in rehearsals by eight (four high school and four collegiate) jazz band directors. To compare the percentages of playing time with conductor communication, the researcher audiotaped and transcribed all conductor vocal communication in one rehearsal for each of the eight participants. Results showed that (a) directors devoted slightly more than half of the rehearsal time to playing, (b) they directed vocal communication at the ensemble as a whole almost half of the time, (c) directors gave verbal directions more often than they demonstrated aurally, (d) directors devoted most of their attention to elements of articulation, followed by rhythm/tempo/meter, and then phrasing/interpretation; (e) high school directors did not spend as much time addressing intonation as collegiate directors; (f) very little rehearsal time was spent addressing improvisation; and (g) the rehearsal style observed among these jazz directors was more similar to concert band and orchestra conductors rather than professional jazz band leaders.⁴ While the previously mentioned studies focused on teacher behaviors, the following studies addressed student experiences.

Student experiences. To examine relationships between sixth grade students' understanding of music elements and their ability to identify different jazz styles, Knight (1993) used five data-collecting instruments: (a) an investigator-constructed Musical Background Questionnaire (MBQ), (b) the Battery of Musical Concept Measures

⁴ The main difference here is that professional bandleaders typically play with the group, arrange for the group, and do little rehearsing of the group.

(BMCM), (c) an investigator-constructed Musical Styles Measure (MSM), (d) an investigator-constructed Measure of Jazz Timbre (MTT), and (e) the Advanced Measures of Music Audiation (AMMA). Knight found that (a) students' concepts of music elements were weakly correlated with their abilities to identify jazz styles, (b) students' musical background did not significantly influence their ability to identify jazz styles, and (c) the ability to identify jazz styles was not influenced by musical aptitude.

Leavell (1996) explored middle school students' perceptions of jazz band, including their views about playing individualized parts, improvising, and interpreting and articulating swing rhythms. Data were collected in the form of videotaped rehearsals, audiotaped interviews, and a focus group. Leavell found that students struggled with the musical differences between concert band and jazz band, such as (a) the playing of individualized parts, (b) swing and straight patterns within the same song, (c) changes in articulation, and (d) improvisation. With regard to student perceptions, students felt that (a) group improvisation and rhythmic embellishment of familiar melodies were relatively non-threatening forms of improvisation, (b) they could more freely express themselves in jazz band, and (c) the most effective instructional strategies were student-centered activities. Leavell also found that a clique formed between the students who were the most willing improvisers.

These studies offer insight into factors that affect students' abilities in jazz (Knight, 1993) and students' perceptions and experiences of jazz (Leavell, 1996), which contrast with those examining jazz education from a "teaching behavior" perspective (e.g., Montgomery, 1986; Grimes, 1988; Birkner, 1992). However, other jazz education researchers have examined another piece of the teaching and learning puzzle: the social

aspects of jazz.

Social interactions. That the learning of jazz is affected by the social climate of a rehearsal is a notion that has not escaped researchers such as Goodrich (2005) and Dyas (2006). Goodrich (2005) examined the culture within a single exemplary high school jazz ensemble to understand how these students experienced and learned jazz. Goodrich collected observation, interview, and artifact data from student members of the jazz ensemble, the director and assistant director, adult mentors, alumni, school administrators and personnel, a parent, and private teachers over the course of one school year and interpreted his findings through an ethnographic lens.

Goodrich found that the jazz ensemble's success was attributed to (a) a strong feeder program, (b) the development of student leadership, and (c) students' immersion in the jazz culture, which was developed and supported by the director. The director, who himself was not a jazz musician, often brought in professional musicians/mentors to work with the group and created an environment rich in the jazz culture, which included, (a) mentoring by peers and adults; (b) listening to live and recorded jazz outside of school, as well as in rehearsals; (c) an advanced level of improvisation among some students; and (d) a rigorous performance, recording, and gigging schedule.

Dyas (2006) used a case study design to explore the students, directors, curricula, repertoire, and instructional techniques in two exemplary high school jazz programs (High School for the Performing and Visual Arts in Houston, and Booker T. Washington High School for the Performing and Visual Arts in Dallas). Utilizing observations, interviews, and collecting artifacts, Dyas found that both programs' directors were also professional jazz musicians who focused on chords and scales, bebop vocabulary, jazz

keyboard harmony, and the identification and analysis of standard jazz styles and artists. Both programs included combos that perform jazz classics as well as original compositions written by group members.

Similar to Goodrich's (2005) findings, Dyas (2006) found that these students (a) became interested in playing jazz by being inspired by a jazz musician (whether professional or student), (b) listened to jazz and practiced often, (c) took private lessons, (d) played local professional gigs, (e) felt that they learn most in the combo setting as opposed to the large ensemble, (f) learned most from their peers, and (g) planned to become professional musicians. However, findings from Dyas (2006) should be interpreted cautiously in the context of public school jazz education since the schools in this study represent arts magnet schools with unique situations. Like Leavell (1996), Dyas (2006) suggests that more research is needed on the topic of student-centered jazz instruction.

While general education had been examining curriculum from a social and cognitive perspective for years, it is an interesting side-note that jazz researchers did not start from that perspective. Instead, early jazz education researchers focused on teacher behaviors (e.g., Montgomery, 1986; Grimes, 1988; Birkner, 1992), then student cognitive processes, (e.g., Knight, 1993; Leveall, 1996), and most recently, how social and motivational factors influence (jazz) education (e.g., Goodrich, 2005; Dyas 2006).

Teaching of Jazz Improvisation

Extant research on the teaching and learning of jazz improvisation processes within school jazz ensembles can be divided into two sections: instructional materials, and predicting improvisation ability. The majority of the research described here on the

teaching of jazz improvisation was conducted in school settings, although two studies (i.e., May, 2003; Watson, 2008) studied the process from the collegiate perspective. These studies were included for their similarity with the other (school) studies in this section.

Instructional materials. Bash (1983) used a randomized control group pretest/posttest design with 60 high school instrumentalists to compare the effectiveness of three different jazz improvisation instructional methods. The first method was technical in nature and focused on the teaching of scales and chords using instructional materials from the Aebersold (1979) text, *A New Approach to Jazz Improvisation* (Volume I). The second method was aural in nature and focused on vocal responses to blues patterns, instrumental “call and response” patterns, and was combined with the first “technical” method. In the third method, students were led through a sequence of listening to and mimicking stylistic elements from classic jazz recordings. This third method was also combined with the first “technical” method.

Since multiple regression procedures showed previous improvisation performance to be a significant predictor of acquiring jazz improvisation skills, the researcher used multivariate analysis of covariance (MANCOVA) to control for posttest gains across the three instructional methods being examined. Bash (1983) found statistically significant results between the technical treatment and the two non-technical treatments, suggesting aural instruction can enhance students’ improvisational skills when added as a supplement to the “technical” aspect of instruction⁵.

Similar to Bash (1983), Coy (1989) examined the effectiveness of researcher-

⁵ This finding lends “empirical credibility” to David Elliott’s notion of the processual meaning of jazz. However, such a conversation is outside the scope of this paper.

designed improvisation instructional materials and multisensory instruction on improvisational skills, rhythmic accuracy, and attitudes of middle school band students. Subjects were 60 middle school band students from two similar middle schools, one of which made up the control group (n=30) and the other, the experimental group (n=30). Coy gave the control group students the instructional materials, consisting of rhythm cards, blues scales in three keys, accompaniment recording, and historical listening examples. Control group students received no teacher assistance in the learning of this material. The experimental group received the same materials as the control, but with 20 minutes of daily teacher instruction involving aural perception, eurhythmics, verbal association, symbolic association, and synthesis. Using a pretest/posttest design, the researcher administered a jazz improvisation performance test, attitude survey, and rhythm test. Not surprisingly, results indicated that the experimental group had significantly higher scores on both the jazz improvisation performance test and the rhythm test.

While Coy suggests that multisensory instruction techniques such as aural perception, eurhythmics, verbal association, symbolic association, and synthesis are effective tools for teaching young students to improvise in jazz, one should interpret these with caution. Based on the design of the study, one could certainly argue that the findings instead reflect what we all know: guided interaction with a capable adult (teaching) helps students achieve more than they could if left purely to their own devices.

Similar to Bash (1983), and Coy (1989), Watson (2008) examined the effects of aural versus notated pedagogical materials on achievement in instrumental jazz improvisation performance. Secondary purposes of this study were to investigate (a)

relationships between self-efficacy and jazz improvisation achievement, (b) relationships between achievement and previous jazz experience, (c) how students practice jazz, and (d) the relationships between students' practice behaviors and performance achievement. Each of the 62 music majors studied had little or no prior jazz improvisation experience and was assigned to one of two instructional groups. While members of both groups received the same instructional materials, members of one group received instruction primarily through aurally presented exercises, and members of the other group received instruction primarily through notated exercises. Using a pretest/posttest design, students were given three 70-minute instructional treatment sessions over four days, and were evaluated by four expert judges using a researcher-constructed measurement instrument.

While results showed that subjects' jazz improvisation achievement increased significantly following exposure to both instructional treatments, the aural instructional group demonstrated significantly greater gains than the notation group. Such findings were consistent with Bash (1983). Watson found no significant correlation between post-instructional achievement scores and students' previous experience in jazz. While students reported higher self-efficacy for jazz improvisation following improvisation instruction in general, no discernable effect was found for mode of instruction. Time spent in different practice behaviors was found to have no significant correlation with post-test gains. Students felt the two most helpful instructional activities to be manipulating melodic motives and exposure to a model improvised solo.

Predicting improvisation ability. To determine the extent to which jazz-theory knowledge, aural skills, aural imitation, and certain background variables can predict achievement in instrumental jazz improvisation, May (2003) measured the jazz theory

knowledge, aural skills, and aural imitation abilities of 73 college wind players using researcher-designed instruments. Three independent jazz experts then listened to and rated each participant's recorded jazz improvisation. Finally, the participants completed a questionnaire documenting their jazz experience and other demographic variables. Analysis revealed self-evaluation of improvisation as the single best predictor of achievement in instrumental jazz improvisation, with aural imitation ability as the second best predictor. Further, a combination of student self-evaluation, aural imitation, and previous improvisation experience accounted for 66% of the variance. Notably, the jazz theory achievement and aural skills variables were the least significant predictors.

Similarly, Ciorba (2006) used multiple regression statistics to examine the extent that improvisation achievement is influenced by self-assessment, self-efficacy, motivation, jazz-theory knowledge, time spent practicing, music aptitude, academic achievement, sight-reading ability, and listening experience. With the 102 high school music students examined, self-assessment and jazz theory knowledge were found to be the most statistically significant variables. Consistent with Knight (1993), music aptitude (at least as defined by Gordon's Musical Aptitude Test) was not found to be a significant predictor of jazz improvisation ability. The nine independent variables combined to account for 50% of the variance in jazz improvisation achievement. Ciorba recommends that jazz teachers use a "structured method of self-assessment through audio recordings [so that] students can effectively assess their improvisational abilities" (p. 94).

Lastly, like Goodrich (2005) and to some extent Leavell (1996), Fodor (1998) examined the social elements of jazz education. However, he interpreted the findings through a pedagogical lens in much the same way as earlier researchers focused on

teacher behaviors (e.g., Montgomery, 1986; Grimes, 1988; Birkner, 1992). Fodor videotaped the verbal and musical interactions among summer jazz camp combo members and combined that data with their music theory test results, questionnaires, and survey responses to describe student and teacher interactions. The author makes the following suggestions with regard to the rehearsing of jazz combos: (a) “Be a facilitator, mentor, or coach [rather than] a director, conductor, or leader” (p. 286); (b) play jazz yourself; (c) help students to reflect on their performance; (d) listen to jazz; (e) focus on the form of the piece before playing; (f) memorize tunes; and (g) invite guest artists.

Discussion

Although studies such as Goodrich (2005) and Dyas (2006) have focused on the social, even cultural, factors that indirectly affect learning, many more of these studies have focused primarily on the more observable actions, beliefs, and practices of the teacher (Birkner, 1992; Grimes, 1988; Montgomery, 1986) and of the students (Knight, 1993; Leavell, 1996). Regarding jazz improvisation, as a sub-unit of jazz education, researchers have explored predictors of jazz improvisation achievement (Ciorba, 2006; May, 2003), and instructional techniques (Bash, 1983; Coy, 1989; Fodor, 1998; Watson, 2008). The following discussion synthesizes and makes connections within the literature as it relates to jazz culture, jazz teaching, student experiences, abilities, and perceptions. Part II of this chapter concludes with suggestions for future jazz education research.

Jazz culture. While many dissertations on public school jazz education have dealt with content, pedagogy, teaching style and values, fewer have explored jazz ensemble as a community where learning is as much about peer interaction and induction into the jazz culture as it is about content, sequence, and pedagogy. One such dissertation

is Goodrich's (2005) ethnography that explored a jazz culture within in a high-performing high school jazz band. Goodrich's work suggests that fostering a culture of jazz includes (a) the development of student leadership; (b) students' immersion in the jazz culture, supported by the director; and (c) the use of professional musicians/mentors to work with the group. Goodrich found that students strengthened their connection to the group through mentoring and being mentored by their peers and more capable adults. This finding is also consistent with both Dyas (2006) and Leavell (1996) who both speak to the importance of developing a jazz culture.

The act of identifying with a musical group has implications not only for students, but also for music teachers. Often, music teachers who teach jazz were not specifically prepared in their teacher education programs to do so, and many, although competent musicians, have never performed jazz (Hepworth, 1974; Noice, 1965)⁶. This can cause hesitation and stress on the part of these teachers who now find themselves with the task of teaching in an area for which they feel ill prepared. While studies have not examined this topic directly, only addressing it in their discussion sections, there seems to be disagreement on whether one needs to be a jazz musician, specifically, to teach jazz effectively. Fodor (1998) and Dyas (2006) suggest this may be the case. However, Goodrich (2005) suggests that while one must be a good musician in general, being a *jazz* musician in particular is not as essential to effective jazz instruction as is developing a strong jazz culture within the group.

Jazz teachers. Studies focusing on the teacher have suggested that although public school jazz ensemble directors conduct (in terms of physical gesture) less than

⁶ Hepworth (1974) and Noice (1965) are discussed in detail later in this chapter.

concert band teachers (Grimes, 1988; Montgomery, 1986), their rehearsal style is nevertheless more similar to concert band and orchestra conductors than to professional jazz ensemble leaders, who act more as participant/facilitators (Birkner, 1992). Public school jazz ensemble teachers devote a lot of instructional time to articulation (Birkner, 1992; Grimes, 1988) and style (Birkner, 1992; Dyas, 2006; Grimes, 1988), which reflects Leavell's (1996) findings that, students struggled most with style and articulation when learning jazz. However, studies also show that jazz band teachers spend relatively little time on improvisation (Birkner, 1992; Grimes, 1988) even though students often struggle with improvisation (Leavell, 1996), and feel that they learn most in the combo setting as opposed to the large jazz ensemble (Dyas, 2006). Such findings may reflect an underlying problem with teacher education programs that are not involving preservice teachers in the practice of improvisation.

Jazz students. While most of the studies in public school jazz education have focused on teacher behaviors, fewer have focused on student experiences of jazz. Those few that have suggest that students who achieve highly in jazz listen to jazz (Dyas, 2006; Goodrich, 2005) and often play jazz outside of school (Dyas, 2006; Goodrich, 2005). While students in Leavell's (1996) study felt that the most effective instructional strategies were student-centered activities, public school jazz bands that have been studied in dissertations have been largely content-centered and/or teacher-centered (e.g., Birkner, 1992; Dyas, 2006; Grimes, 1988; Goodrich, 2005; Knight, 1993; Leavell, 1996; Montgomery, 1986).

Studies on jazz improvisation education have explored predictors of jazz improvisation achievement (Ciorba, 2006; May, 2003), and instructional techniques

(Bash, 1983; Coy, 1989; Fodor, 1998; Watson, 2008). Such studies have suggested that jazz improvisation achievement is strongly correlated with students' abilities to self-assess their improvisations (Ciorba, 2006; Fodor, 1998; May, 2003) and aural instruction (Bash, 1983; Coy, 1989; May, 2003; Watson, 2008). Conversely, studies have shown that jazz improvisation achievement is *not* strongly correlated with students' previous experience in jazz (Watson, 2008) or their jazz theory knowledge (May, 2003).

Studies in jazz education in general (not specifically dealing with jazz improvisation) also support many of the findings of studies specifically on jazz improvisation. For instance, Knight (1993) found no correlation between students' abilities in jazz and (a) their musical background, (b) their conceptual understanding of musical elements, or (c) their music aptitude.

Future Directions in Jazz Education Research

Studies show that jazz band teachers spend relatively little time on improvisation (Birkner; 1992; Grimes; 1988) even though students often struggle with improvisation (Leavell, 1996) and feel that they learn most in the combo setting as opposed to the large jazz ensemble (Dyas, 2006). This brings into question why the majority of public school jazz ensemble experiences are that of large ensembles such as big bands, rather than combos. Of course, this question would be rhetorical since many would point out that teacher education programs do not prepare pre-service teachers to teach improvisation. Further, society's valuing of large ensembles and structures within school systems often does not allow for small-group instruction, such as in the jazz combo.

Instrumental (band) jazz education literature is relatively scarce. While a few researchers have begun the task of contributing to a body of knowledge on jazz

education, more studies are needed before researchers can begin to attempt any type of meta-analysis or draw any kind of generalizable conclusions about the nature of teaching and learning jazz. There simply is not enough data yet to paint a comprehensive picture of the jazz education process, much less to inform teacher education. Perhaps it is also time for new “status” survey studies describing the current state of jazz education so that decisions can be made regarding future directions in jazz research.

Descriptive research has shown that band directors often learned how to teach jazz “on the job” (Hepworth, 1974) since their college preparation was often inadequate for learning these skills (Noice, 1965). Additionally, teachers indicated they would have been willing to forego other degree requirements in order to learn jazz pedagogy (Hepworth, 1974). Many teacher education programs within our profession have still not realized that which Noice, Hepworth, and other researchers have called for over 35 years ago and continue to certify teachers without requiring (and sometimes even offering) jazz methods courses or jazz ensemble experiences. This not only is a disservice to preservice teachers (and certainly their future students), but can also be a detriment to school instrumental jazz education.

Since literature⁷ suggests that jazz participation is often not a required part of teacher preparation programs, and since many band directors play instruments such as horn, oboe, or bassoon that have precluded their participation in traditional jazz ensembles, many often do not incorporate jazz into their programs. The body of school instrumental (band) jazz education literature is incredibly small—especially considering

⁷ This literature base is explored in the next section of this chapter titled, “Jazz in Preservice Teacher Education.”

the large number of such programs throughout the country. Thus, there are a number of directions that jazz education researchers can take to add to this growing body of knowledge. The area that has remained most unexplored is that of *middle school jazz* education. Researchers such as Goodrich (2005) have noted the scarcity of middle school jazz education research. Of all of the studies reviewed here, only three of them (i.e., Coy, 1989; Knight, 1993; Leavell, 1996) addressed middle school jazz education.

One such researcher to explore middle school jazz education, Coy (1989), sought to correlate certain instructional materials and modes of instruction with improvisational skills, rhythmic accuracy, and attitudes of middle school band students. However, as previously mentioned, the researcher neglected to control for gains associated with experimental group variables (i.e., teacher instruction) and thus arrived at a conclusion that was overstated at best and perhaps altogether unwarranted.

Another researcher to investigate middle school jazz education, Knight (1993), examined the relationship between sixth grade students' understanding of music elements and their ability to identify different jazz styles. Finally, Leavell (1996) explored middle school students' perceptions of jazz band, including their views about playing individualized parts, improvising, and interpreting and articulating swing rhythms.

These three dissertations offer insight into middle school jazz education regarding (a) student perceptions of the beginning jazz education process (i.e., Leavell, 1996), (b) factors that affect students' abilities in jazz (i.e., Knight, 1993), and (c) if one wishes to accept the results, the effect of certain multisensory instruction techniques on beginning improvisation instruction. While these quantitative studies deduce valuable information regarding strands of observable actions and processes of middle school jazz education,

none of them explore the previous experiences, and current thoughts and actions of the middle school jazz teachers. While the field of middle school jazz education remains a relatively blank slate, case studies that explore the complexities and multidimensional processes of middle school jazz education could serve as a springboard for future researchers.

Part III: Jazz in Preservice Teacher Education

Payne (1973) randomly sampled 50 junior high and high school band directors in Louisiana regarding their jazz education backgrounds for the purpose of informing future music teacher education practices. The survey consisted of questions designed to solicit both structured and unstructured responses. Payne found that (a) 53% of the high school band directors and 28% of the junior high directors had jazz ensembles, (b) all participants believed that jazz band should be taught in schools, (c) less than 6% of the respondents had taken jazz-related courses as part of their undergraduate education, (d) all of the respondents felt that jazz study should be a part of the undergraduate music education curriculum, and (e) 88% of respondents felt that their music teacher education program did not adequately prepare them to teach jazz.

Hepworth (1974) interviewed high school jazz ensemble directors in Utah regarding their beliefs about what should be included in music teacher education programs to prepare music teachers to teach jazz. Findings suggested that these music teachers (a) learned how to teach jazz outside of the college curriculum, (b) felt that their education did not adequately prepare them to teach jazz ensemble, and (c) would have been willing to sacrifice other degree requirements in order to learn the pedagogy of teaching jazz.

Whereas Payne (1973) and Hepworth (1974) surveyed music teachers, Thomas (1980) surveyed music teacher educators regarding the role of jazz education courses in the preparation of music teachers in Mississippi. Thomas found that of the music teacher educators surveyed, (a) none required jazz credits for the completion of a music education degree, (b) 91% felt that jazz should be taught in the public schools, and (c) 91% felt that Mississippi public schools do not offer adequate instructional programs in jazz education. While 53% felt that their institutions were failing to meet the needs of today's music educators, 74% of these respondents indicated that they were unwilling to sacrifice any courses from the music education program to make room for courses in jazz.

Expanding upon Payne's (1973), Hepworth's (1974), and Thomas's (1980) studies to include a broader group of stakeholders, Fisher (1981) surveyed professional jazz musicians, IAJE board members, music education professors, and high school band directors regarding their views on jazz education within music education. Survey results indicated that respondents generally (a) supported the inclusion of jazz courses into the music education curriculum, (b) agreed that music teachers should gain experiences as public performing jazz musicians, (c) jazz courses should be taught by full-time faculty members who are jazz specialists, and (d) perceive Jazz Band Methods, Jazz Improvisation, Jazz Band, and Jazz History to be most important for preparing preservice music teachers to teach jazz.

Elliott (1983) surveyed music teacher educators from 76 Canadian institutions regarding their views on the role of jazz courses in music teacher education. Respondents felt that current jazz curricula were often inadequate for the needs of contemporary

Canadian preservice music teachers, and ranked jazz education philosophy among jazz curriculum priorities for music education majors. The next two sections of Elliott's dissertation present a philosophical position on the nature and value of jazz along with curricular suggestions for jazz education consistent with the conclusions of the philosophical study.

Balfour (1988) analyzed the course offerings catalogs of all of the institutions making up the California State University and University of California systems to determine the status of jazz education in the preparation of California music educators. Additionally, the researcher interviewed jazz professors at the 27 studied institutions. Like the researchers who preceded him, Balfour found that very few institutions offered courses in jazz pedagogy and a majority of the respondents believed that increased attention should be given to jazz pedagogy and curriculum reform in the preparation of music educators.

Hennessey (1995) studied the jazz offerings at the Eastman School of Music, University of North Texas, and the University of Hawaii. The researcher found that while there were many jazz offerings at these schools, only minimum exposure to jazz was required of the music education majors. The University of North Texas, for example, a well respected as a jazz institution, "does not require its music education majors to take any jazz, nor are there any jazz methods courses available" (pp. 123-124).

Knox (1996) surveyed Alabama music teachers and music teacher educators and analyzed the catalogues of the 19 Alabama schools offering undergraduate music teacher education programs to determine the extent of jazz education in the preparation of music educators in Alabama colleges and universities. Results suggested that high school music

teachers feel jazz should be an integral part of the high school music program and of the undergraduate music education curriculum. However, none of the institutions examined listed a jazz requirement of music education majors. Interestingly, the researcher found no significant relationship between a music teacher's participation in college jazz courses and their decisions of whether or not to incorporate jazz ensembles into their programs. The author suggests that mere participation in a jazz course was not sufficient preparation to teach jazz. Further, participation in collegiate jazz courses was not shown to compel music teachers to incorporate jazz ensembles into their programs. The author recommends that future researchers examine the jazz education needs of perspective music education majors.

Finally, nearly a decade after Knox's (1996) study, Jones (2005) surveyed and interviewed music education professors from 23 Oklahoma Universities to determine the status of jazz education in the preparation of Oklahoma music educators. The researcher found that respondents considered the following aspects of jazz study to be "important" or "very important" for music teacher education: Jazz Ensemble, Jazz Ensemble Pedagogy, Jazz Improvisation Pedagogy, Jazz Education Philosophy, Jazz Improvisation Technique, Jazz History, Jazz in General Music, Jazz Keyboard, Jazz Arranging, Jazz Combo, Jazz Combo Pedagogy, and Jazz Vocal Technique. Results also indicated that the majority of respondents "agreed" or "strongly agreed" that music education majors should be required to take at least one course in jazz studies, although this is complicated by degree hour restrictions, which make it difficult to include jazz courses within music teacher education curricula.

Discussion

As early as 1973, a large number of high school band directors had jazz ensembles (53% in Louisiana) (Payne, 1973), and MENC indicates that this trend continues to grow (MENC, 2009). Research has suggested that music teachers (Hepworth, 1974; Knox, 1996; Payne, 1973) and music teacher educators (Knox, 1996; Thomas, 1980) feel that jazz should be an integral part of the school music curriculum. Research also suggests that music teachers (Fisher, 1981; Knox, 1996; Payne, 1973), music teacher educators (Fisher, 1981; Hepworth, 1974; Jones, 2005; Knox, 1996), jazz professors (Balfour, 1988; Knox, 1996), as well as professional jazz musicians and IAJE board members (Fisher, 1981) support the inclusion of jazz courses into the music teacher education curriculum. The question is no longer whether school jazz is important to music teacher education, but rather what experiences prepare music teachers to teach jazz and what music teacher education programs are doing to address this.

While there is much literature that suggests that stakeholders⁸ support the inclusion of jazz courses into the music education curriculum, there is only speculation about what those courses should be. Further, while stakeholders speculate that music education majors should be exposed to Jazz Band Methods, Jazz Improvisation, Jazz Band, and Jazz History (Fisher, 1981), as well as Jazz in General Music, Jazz Keyboard, Jazz Arranging, Jazz Combo, Jazz Combo Pedagogy, and Jazz Vocal Technique (Fisher, 1981; Jones, 2005) and even Jazz Philosophy (Elliott, 1983; Jones, 2005) there exists no evidence that any of these experiences actually prepare future music teachers to teach jazz. In fact, Knox (1996) found no significant relationship between a music teacher's

⁸ "Stakeholders" here refers to music teacher educators, music educators, jazz professors, IAJE Board Members, and professional jazz musicians.

participation in college jazz courses and their decisions of whether or not to incorporate jazz ensembles into their programs. Further, participation in collegiate jazz courses was not shown to compel music teachers to incorporate jazz ensembles into their school music programs:

There was a high percentage of band directors who had no jazz programs and felt that their jazz training was lacking even though they had taken at least one jazz course. This would seem to indicate that mere participation in a jazz course was not sufficient preparation to teach jazz, or after their preparation they still did not desire to teach it. (p. 107)

The fact that music teacher educators have recognized that their institutions often fail to meet the jazz needs of future music educators, and yet are still unwilling to sacrifice any courses from the music education program to make room for courses in jazz (Thomas, 1980) perhaps speaks less of their lack of commitment to jazz education and more of the fact that the profession has no research that can point to what experiences specifically prepare music teachers to teach jazz. Perhaps if our profession knew more about those experiences, music teacher educators would be more willing and able to make room for such in an already overburdened undergraduate curriculum.

Chapter III outlines the Exploratory Mixed Methods design used in this study to explore middle school jazz education, in which the qualitative case studies led to the development of a survey. Since mixed methods research is a relatively new research tradition, especially within music education dissertations, chapter III offers a thorough review of mixed methods research literature as it has been described outside of music education and as it has been conducted inside of music education, and situates the mixed methods design of this study within those literature bases.

CHAPTER III MIXED METHODOLOGY

Purpose Statement

This study addresses middle school jazz education. The purpose of this Exploratory Sequential Mixed Methods Design (Creswell & Plano Clark, 2007) was to explore the previous experiences, and current thoughts and actions of middle school music teachers regarding middle school jazz education, and to do so through the lens of perceived ability to teach middle school jazz. The first phase of this study was a qualitative exploration of middle school jazz education for which observation, field note, interview, and artifact data were collected. Findings generated from the qualitative study informed the development of a survey instrument that was used to collect data from a larger population of middle school music teachers. The second phase of this study was a quantitative description of middle school music teachers' previous experiences, perceived ability to teach middle school jazz, and current thoughts and actions regarding middle school jazz based on the findings generated from the initial qualitative phase of the study. Data from both phases were then mixed in the final analysis to provide a more complete description of music teachers' previous experiences, and current thoughts and actions regarding middle school jazz.

Research Questions

The first phase of this study included the following qualitative research questions:

(a) How do these music teachers perceive their previous experiences to have prepared

them to teach middle school jazz ensemble? and (b) How do these music teachers describe their current thoughts and actions regarding middle school jazz ensemble? Quantitative questions included the following: (a) What is the relationship between previous jazz experiences and perceived ability to teach middle school jazz? (b) What is the relationship between perceived ability to teach middle school jazz and self-reported thoughts regarding middle school jazz? and (c) What is the relationship between perceived ability to teach middle school jazz and self-reported actions regarding middle school jazz? The following mixed methods question was addressed in the final analysis of the qualitative and quantitative data sets: To what extent and in what ways does the quantitative data triangulate the qualitative findings?

Methodological Overview

This chapter, Chapter III, describes the mixed methodology used in this dissertation. However, to present the document in the sequential fashion in which the research was conducted, separate methodology chapters are provided for each method used (qualitative—Chapter IV, and quantitative—Chapter VI).

This chapter on mixed methodology is divided into two parts. Since mixed methods research is a relatively new research tradition, especially within music education dissertations, Part I of this chapter provides an extensive review of the mixed methods literature including (a) a definition of mixed methods research, (b) reasons for doing mixed methods research, and (c) the philosophical and historical underpinnings of mixed method research. Part II of this chapter then describes the mixed methods data collection and analysis procedures used in this study. Both parts of this chapter discuss previous

mixed methods music education dissertations and situate them within the mixed methods literature.

Part I: Review of Mixed Methods Literature

Definition of Mixed Methods Research

Mixed methods research is still being defined and described by the researchers who conduct such research and by the scholars who write about it (Teddle & Tashakkori, 2003). As a result, there exist many slightly different definitions of *mixed methods research*. This study uses the definition as described by Creswell and Plano Clark (2007) since it represents one of the more current writings in the field:

Mixed methods research is a research design with philosophical assumptions as well as methods of inquiry. As a methodology, it involves philosophical assumptions that guide the direction of the collection and analysis of data and the mixture of qualitative and quantitative approaches in many phases in the research process. As a method, it focuses on collecting, analyzing, and mixing both quantitative and qualitative data in a single study or series of studies. Its central premise is that the use of quantitative and qualitative approaches in combination provides a better understanding of research problems than either approach alone. (p. 5)

Reason for Doing Mixed Methods Research

One might ask *why* a researcher would go to the trouble of combining methods or creating new research techniques when there already exist rich traditions within each of the paradigms. One of the strengths of conducting mixed methods research as opposed to two separate studies is that the methods (should) be *mixed* to provide complementary strengths and non-overlapping weaknesses (Johnson and Turner, 2003).

While certain research problems can be adequately addressed through the use of a singular mode of inquiry, there are others for which a mixed methods approach can be of use. Determining whether a treatment was effective, for example, would not require the

collection of qualitative data. However, determining if a treatment was effective and also understanding the participants' experiences of the treatment would require a mixed methods approach. Creswell and Plano Clark (2007) suggest four instances when a mixed methods design might be appropriate for addressing a research problem: (a) when a need exists for both qualitative and quantitative approaches (Triangulation Design), (b) when a need exists to enhance the study with a second source of data (Embedded Design), (c) when a need exists to explain the quantitative results (Explanatory Design), and (d) when a need exists to first explore qualitatively (Exploratory Design). This dissertation uses the Exploratory Design and is discussed in detail later in this chapter.

Philosophical and Historical Foundations of Mixed Methods Research

Before describing the mixed methods design utilized in this study, it is helpful to note the historical and philosophical context from which mixed methods designs have evolved. Creswell and Plano Clark (2007) stress that it is important for mixed methods researchers to discuss the philosophical foundations of the method (e.g., pragmatism) at the beginning of their study. While such a philosophical and historical overview might be unnecessary in purely quantitative or qualitative dissertations, which are rooted in well-established historical and philosophical traditions, the relative newness of mixed methods research (and mixed methods dissertations), I think, warrants a brief overview. Further, since mixed methods research involves philosophical assumptions that guide the direction of the data collection and analysis of qualitative and quantitative approaches (Creswell & Plano Clark, 2007), then it seems appropriate to briefly outline those philosophical assumptions as they apply.

This section briefly examines the historical development and the philosophical

underpinnings of mixed methods research and is divided into five sections: (a) the rise of interpretivism in the latter part of the 19th century, (b) the formative period (1959-1979), (c) the paradigm debates of the 1980s and 1990s, (d) the procedural development period of the 1990s, and (e) current directions in mixed methods research.

Positivism vs. interpretivism. According to Onwuegbuzie (2000), logical positivism (i.e., objective verification of systematic data collection using statistical procedures to explain, predict and control phenomena) dominated scientific philosophy up until the late nineteenth century. Positivists of this era argued that the observer was independent of observable reality and could objectively separate himself/herself from the observed. Further, they believed that social phenomena existed independent of the observer's values, and thus generalizations could be made regardless of time and context. However, at the turn of the twentieth century, social scientists began questioning the exclusive use of the scientific method in understanding social issues. These interpretivists argued that since the focus was on the processes and products of the *human mind*, that no objective reality existed in the study of social phenomena. Generalizations could only be made in the physical sciences when dealing with inanimate variables existing independent of human beings.

Pragmatism. In the 1950s and 1960s, post-positivist researchers⁹ conceded that although multiple realities exist in the social sciences, and research is influenced by the values of the investigators, that there still exist *some* universal and knowable

⁹ Here, post-positivism refers to a “softened” version of positivism that addresses some postmodern criticisms, but preserves the basic assumptions of positivism (i.e., the possibility of objective truth and the use of the experimental method).

relationships among social phenomena. During this time, pragmatists¹⁰ began advocating mixing the methodologies. Pragmatists argued that a false dichotomy existed between qualitative and quantitative approaches, and researchers should utilize the strengths of both paradigms to provide a more complete understanding of educational and social phenomena.

Pragmatists held that objective reality might exist, but that the human mind was incapable of the objectivity required to discover such reality. They utilized both inductive and deductive logic and valued both objective and subjective points of view. While extremists on both sides (i.e., positivists and interpretivists) argued the *incompatibility thesis* (Howe, 1988), which posits that paradigms and methods could not and should not be mixed, pragmatist philosophers argued that quantitative and qualitative research methods were not mutually exclusive—one could value both the generative nature of qualitative research and the reductive nature of quantitative research. Depending on the topic, the context, and the question, one could recognize the local and the universal, the situated and the general.

Formative period (1959-1979). By the late-1950s the social sciences community was receptive to mixing methods as a means to *triangulate* data. They valued using multiple (quantitative) methods with offsetting strengths and weaknesses to examine the same phenomenon. According to many accounts (Creswell, 2009; Creswell & Plano Clark 2007, Greene, 2007; Onwuegbuzie, 2000) it was Campbell and Fiske (1959) who first introduced the idea of using multiple quantitative research methods as a source of triangulation. Later in the formative period (1960s and 1970s), researchers began

¹⁰ Pragmatism as described in this chapter, refers to the philosophical orientation embraced by scholars such as Pierce, James, Dewey, Mead, and Cherryholmes.

combining surveys and interviews and finally, qualitative and quantitative techniques.

Paradigm debate period (1985-1997). During the mid 1980s to the mid 1990s researchers continued discussing whether qualitative and quantitative data could be combined (Creswell & Plano Clark, 2007). Prior to this time, many qualitative researchers maintained that the two approaches assumed different worldviews and thus, were incompatible. Rossman and Wilson (1985) referred to those who believed the two methods to be incompatible as *purists*, those who adapted their methods to the situation as *situationalists*, and those who believed that research problems could be addressed using a variety of lenses as *pragmatists*. Pragmatic researchers (e.g., Bryman, 1988; Reichardt & Rallis, 1994; Greene & Caracelli, 1997) challenged the notion of incompatibility, suggested connections between the two paradigms, and urged researchers to move beyond the paradigm debate.

Procedural development period (1989-2000). In the 1980s and 1990s researchers began to define types of mixed methods systems and describe procedures for conducting mixed methods research (Creswell & Plano Clark, 2007). For instance, Morse (1991) described simultaneous and sequential triangulation. With simultaneous triangulation, qualitative and quantitative data is collected independently. The findings complement one another at the interpretation stage. With sequential triangulation, the results of one method inform the planning of the next method. Later researchers such as Creswell (1994) elaborated on this classification system.

Advocacy as a separate design period (2003-present). Creswell and Plano Clark (2007) point out that there has recently been a surge of mixed methods studies. Further, mixed methods researchers are increasingly advocating that mixed methods

research be viewed as a *third approach* along with qualitative and quantitative designs. Studies such as Tashakkori and Teddlie (2003), and Johnson and Onwuegbuzie (2004) offer evidence that mixed methods research is increasingly viewed as a third stream along with its qualitative and quantitative counterparts. In his research design text, Creswell (2009) illustrates qualitative, quantitative, and mixed methods research as three separate approaches throughout the book.

Within music education, two mixed-methods researchers (Fitzpatrick, 2008; Lee, 2007) have discussed the philosophical underpinnings and pragmatic world-view, while others (Rhee, 2001; Huang, 2004; Ferguson, 2005; Rodriguez, 2005; Bazan, 2007; Thomas, 2007) did not specifically mention pragmatism or reference any other philosophy guiding their research design.

Part II: Data Collection and Analysis Procedures

Mixed Methods Design

The mixed method research design used in this study most closely resembles what Creswell and Plano Clark (2007) describe as an Exploratory Sequential Mixed Methods Design¹¹. However, categorizing a mixed methods study according to a particular pre-determined neatly outlined and agreed-upon design is not always possible. Teddlie and Tashakkori (2003) point out that the field is just now entering its “adolescence” and there are many “unresolved issues” to address (p. 3). Agreement among mixed methods scholars regarding design nomenclature and classification remains just one of the many issues that is still being formulated and continually adjusted. Many mixed methods researchers have contributed to the emerging mixed methods design classifications (e.g.,

¹¹ The Exploratory Sequential Mixed Methods Design is also referred to simply as an *Exploratory Design*.

Greene, Caracelli, & Graham, 1989; Patton, 1990; Morse, 1991; Steckler, McLeroy, Goodman, Bird, & McCormick, 1992; Greene and Caracelli, 1997; Morgan, 1998; Tashakkori and Teddlie, 1998; Creswell, 1999; Sandelowski, 2000; Creswell, Plano Clark, Gutmann, and Hanson, 2003; Tashakkori and Teddlie, 2003b; Creswell, Fetters, and Ivankova, 2004). While this study draws upon the writings of other mixed methods scholars for context, it utilizes the mixed methods frameworks and designs as defined and classified by Creswell and Plano Clark (2007).¹²

Exploratory design. Creswell and Plano Clark (2007) explain that when a need exists to first explore qualitatively, a researcher might use an *Exploratory Design*. Such designs are useful when “measures or instruments are not available, the variables are unknown, or there is no guiding framework or theory” (p. 75). Since the intent of the Exploratory Design is that the qualitative results help develop the quantitative method, data collection is conducted in two phases. First, the phenomenon is explored qualitatively and from its analysis, the researcher forms quantitative questions. Creswell and Plano Clark (2007) explain:

This design is particularly useful when a researcher needs to develop and test an instrument because one is not available or identify important variables to study quantitatively when the variables are unknown. It is also appropriate when a researcher wants to generalize results to different groups, to test aspects of an emergent theory or classification or to explore a phenomenon in depth and then measure its prevalence. (p. 75)

¹² This section explores the designs described by these authors since they represent some of the most current writings on mixed methods design.

Mixed Method Timing

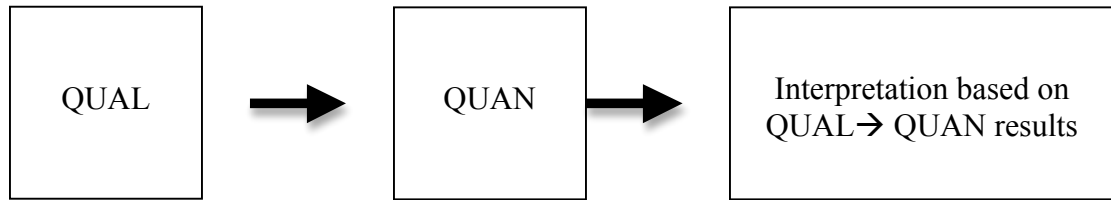


Figure 3.1

While there have been several mixed methods dissertations in the field of music education (e.g., Rhee, 2001; Huang, 2004; Ferguson, 2005; Rodriguez, 2005; Bazan, 2007; Lee, 2007; Thomas, 2007; Fitzpatrick, 2008), none have utilized the Exploratory Design. However, one dissertation within music education (i.e., Fitzpatrick, 2008) *approximates* the Exploratory Design. While Fitzpatrick’s (2008) is primarily a Triangulation Design (i.e., converging both types of data to triangulate and strengthen findings), it also includes elements of an Exploratory Design since the researcher initially collected qualitative data to inform the development of the survey instrument. The use of qualitative methods to inform the construction of a survey could be, in itself, an Exploratory mixed methods study. However, the author points out “as the emphasis of the current study is on mixing the survey and interview/observation components, this added phase will be referred to as an initial exploratory focus group rather than as its own mixed methods design (p. 84). Fitzpatrick then identifies the study as a “Triangulation Convergence Mixed Methods Design with Exploratory Focus Group Component” (p. 84).

While researchers do not yet have a study that closely resembles the Exploratory Design in music education research, there are studies as such outside of the field. Creswell and Plano Clark (2007) point to Myers and Oetzel (2003) as an exemplary use

of the Exploratory Design in the field of cultural studies. Myers and Oetzel noted that although there is much research on the process of organizational assimilation (the process by which newcomers are inducted into a new group or organization), there existed no measure of the construct. Thus, the researchers qualitatively explored the dimensions of organizational assimilation to generate specific items (quotes, codes, and themes) that were then used to operationalize the construct they were studying. Myers and Oetzel collected in-depth open-ended interview data on a small but representative sample of the population and analyzed the data according to Glaser's and Strauss's (1967) method of constant comparison to develop codes and themes. The researchers then described the findings using narrative to support the themes, thus completing the qualitative portion of the study (phase one). In phase two, the researchers developed questionnaire items using quotes, codes, and themes generated from the qualitative findings. The questionnaire was tested for reliability and validity and administered to a large sampling to determine (a) whether the quantitative results confirmed the qualitative findings, and (b) what correlations could be made between variables.

Similarly, this Exploratory Design first explored qualitatively middle school jazz teachers' previous experiences, and current thoughts and actions regarding middle school jazz. Themes and statements generated from the qualitative study informed the development of a survey instrument that was then used to collect data from a larger sampling of middle school music educators. The second phase of this study was a quantitative description of middle school jazz education based on the codes and themes generated from the initial qualitative phase of the study.

Since it has been my experience that music teachers often do not teach jazz

ensemble, not because they do not have the musical ability to do so, but because they *believe* that they do not have the musical ability to do so, the quantitative portion of the current study examined the previous experiences, and current thoughts and actions of middle school music teachers regarding middle school jazz education (generated from the qualitative findings), and did so through the lens of *perceived ability* to teach middle school jazz.

Mixed Methods Data Collection and Analysis Procedures

Population. In many mixed methods designs, participants from the initial phase of the study are often also included as participants in the second phase of the study. However, Creswell and Plano Clark (2007) state that this is not necessary in Exploratory Designs:

For Exploratory Designs, there is a different procedure. The individuals in the first stage of the data collection are typically not the same participants as those in the third stage. Because the purpose of the quantitative stage 3 is to generalize the results to a population, different and more participants are used in stage 3. (p. 123)

Consequently, this study did not include the participants from the qualitative phase in the quantitative phase.

Procedure. Creswell and Plano Clark (2007) conceptualize sequential data collection designs (i.e., Explanatory, Exploratory, and some Embedded designs) as having three stages. In the Exploratory Design, for instance, qualitative data is collected in stage one and analyzed in stage two, where decisions are then made about how the qualitative data will be used to influence the stage three (quantitative) data collection and analysis.

Creswell and Plano Clark (2007) suggest that quotes that are derived from the qualitative data can be used as questionnaire items, codes that are developed from the qualitative analysis can be turned into variables, and the themes can represent constructs or scales on the instrument. In sum, the researcher should determine which aspects of the qualitative findings are most useful to the construction of the survey instrument. The procedure describing how the qualitative findings in this study were chosen and how they were translated into survey items is described in Chapter VI: “Quantitative Methodology.”

Timing. Timing refers to the sequence of the data analysis (Creswell and Plano Clark, 2007). This can occur either concurrently or sequentially (Morse, 1991). When a researcher collects, analyzes and interprets both types of data at roughly the same time the design is considered to be *one-phase* (Creswell and Plano Clark, 2007) or *concurrent* (Creswell, 2009; Creswell and Plano Clark, 2007; Morse, 1991). Conversely, when one source of data is collected, analyzed, and interpreted *before* the collection, analysis, and interpretation of the other source of data, the timing is considered to be *two-phase* (Creswell and Plano Clark, 2007) or *sequential* (Creswell, 2009; Creswell and Plano Clark, 2007; Morse, 1991).

Within music education, Lee (2007), Thomas (2007), and Fitzpatrick (2008) all collected and analyzed data concurrently. However, sequential timing is typically used in Explanatory or Exploratory Design studies such as this one. For example, Bazan (2007) used a survey to collect quantitative data in the first phase for the purpose of identifying participants (i.e., student directed instructors) for the qualitative second phase of the study. Fitzpatrick (2008) sequentially collected and analyzed focus group data that led to

the construction of a survey instrument. Similarly, I collected and analyzed data from the qualitative phase of this study that led to the construction of a survey instrument that was then used in the second phase.

Weighting. Weighting refers to the importance or emphasis given to the two forms of data within the study (Creswell and Plano Clark, 2007), or what Morgan (1998) refers to as the *priority decision*. Priority can be given to one form over the other, or both forms of data can be weighted so that they play an equally important role in the study. According to Creswell and Plano Clark (2007), “The weighting is thus influenced by the goals, the research question(s), and the use of procedures from research traditions such as quantitative experimental designs or qualitative case study designs” (p. 82). Other factors that influence weighting decisions include (a) the researcher’s familiarity with one method over the other, (b) resources, and (c) the intended audience (Creswell, 2009).

Of the music education mixed methods designs discussed, Ferguson (2005), Fitzpatrick (2008), and Lee (2007) all appear to have equally weighted the quantitative and qualitative data (Although, Fitzpatrick was the only researcher to specifically mention weighting). Fitzpatrick (2008) explains, “Both the qualitative and quantitative components are given equal status under this design framework, as each is valued for its means of describing the topic at hand” (p. 82).

While Bazan (2007) contends that his study is weighted toward the quantitative data, his research questions were of a more qualitative nature. One might consider his study to be weighted qualitatively also since the quantitative phase primarily served only to identify participants for use in the qualitative phase. However, his quantitative

treatment of the qualitative data would indicate that the study was weighted quantitatively.

In addition to Bazan (2007) who more heavily weighted one form of data over the other, was Thomas (2007), who seemed to weight qualitatively, in that the research questions had to do with student perceptions and experiences. Rhee (2001) seemed to weight quantitatively, in that the research questions were designed to produce objective and quantifiable data. It is only my estimation that Thomas (2007) was weighted qualitatively and Rhee (2001) was weighted quantitatively, since neither author specifically mentioned their intentions.

Based on Creswell and Plano Clark's (2007) and Creswell's (2009) definitions, the data in this study could be considered to be weighted equally for several reasons. First, because each method is grounded in its own distinct goals, research questions, and procedures. Second, because the researcher is similarly familiar with both qualitative and quantitative methods, and lastly, because both methods will be mixed equally through discussion.

Mixing. The researcher must consider how to mix the two different types of data sets. According to Creswell and Plano Clark (2007),

A study that includes both quantitative and qualitative methods without explicitly mixing the data derived from each is simply a collection of multiple methods. A rigorous and strong mixed methods design addresses the decision of how to mix the data, in addition to timing and weighting (p. 83).

The authors go on to explain that the two data sets can be merged, one embedded in the other, or connected.

Within music education, Fitzpatrick (2008) both connected and merged her data sets. While the emphasis of her study was on mixing the survey and

interview/observation components, she also used an “initial exploratory focus group” (p. 84) to inform the construction of the survey tool, thus *connecting* the focus group data to the quantitative survey instrument. The researcher mixed both forms of data in the *interpretation* portion of her dissertation through the use of a data matrix. The matrix was organized according to the four quantitative and qualitative research questions, presented both sets of data, and “organized and assembled quantitative and qualitative data according to points of convergence” (Fitzpatrick, 2008, p. 261).

Bazan (2007) mixed data both at the design level and the interpretation level. It is difficult to determine where the mixing should occur in a study such as his, since his study had elements of two different design methods: Embedded, and Explanatory. While mixing can occur at all three levels within the Explanatory model, it only occurs at the design level in an Embedded Design. According to Creswell and Plano Clark (2008), “...the intent is not to merge the two data sets to answer the same research question, but rather to “keep the two sets of results separate in their reports...” (p. 71).

Since Bazan’s (2007) study contains elements of both an Embedded Design (i.e., containing both quantitative and qualitative research questions) and elements of an Explanatory Design (analyzing quantitative data and mixing it into the *design* of the qualitative method), it is not surprising that the researcher mixed data at the design level (as is found in both Embedded and Explanatory designs). However, the blurring of the two methods occurred when the researcher mixed data within the discussion section (i.e., using qualitative data to explain certain survey items that pertain to the first two quantitative research questions), such as would be done in an Explanatory Design, while separately reporting the findings for the other research questions (as seen in Embedded

designs).

Ferguson (2005), Lee (2007), and Thomas (2007) all mixed their data in the discussion chapters of their dissertations, reporting a quantitative result and either contrasting it or validating it with a qualitative finding, and vice versa. Rhee's (2001) data were not mixed through matrix, convergence, or discussion, but rather reported separately.

Creswell and Plano Clark point out that in Exploratory Designs, qualitative data is mixed through connecting the qualitative data to the quantitative design. Their explanation of the Exploratory Design accounts only for mixing of qualitative data between the two phases (at the analysis stage). However, the current study both connected the data at the analysis stage (i.e., between the qualitative and quantitative phases) through matrix, and also merged the data at the interpretation stage through discussion. The mixing of the data in this study is discussed in detail in Chapter VI: Quantitative Methodology.

Mixed Methods Mixing

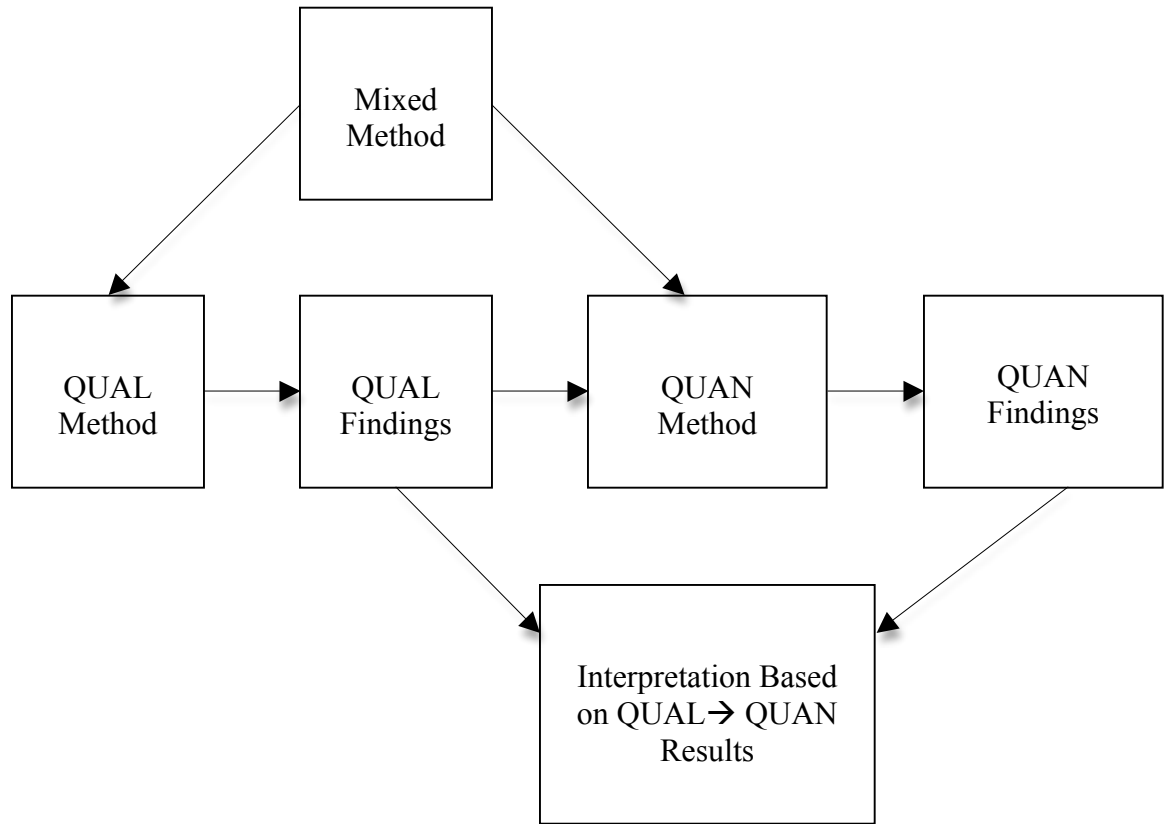


Figure 3.2

Inference quality and legitimation. As previously discussed, mixed methods researchers debate whether terminology should be borrowed or unique to mixed methods. Teddlie and Tashakkori (2003) suggest a third set of terminology. For example, when dealing with issues such as validity and generalizability, researchers should use terms such as *inference quality*, (Teddlie & Tashakkori, 2003) and *legitimation* (Creswell, 2009) to solidify its place as a third method, and more acutely describe those constructs in a mixed methods context.

Inference quality. Many mixed methods researchers believe that the strongest advantage of conducting mixed methods research lies in its ability to help the researcher make strong conclusions or inferences. Teddlie and Tashakkori (2003) suggest that mixed

methods researchers use the term “inference quality” to describe what quantitative researchers might refer to as validity, or “...as the mixed methods term for the accuracy for which we have drawn both our inductively and our deductively derived conclusions from a study” (p. 36). Inference quality includes *design quality* and *interpretive rigor*. Design quality can be assessed using the same criteria found in qualitative methods (e.g., triangulation of sources and data) and quantitative methods (e.g., internal validity checks). Interpretive rigor can be assessed in much the same way a qualitative researcher would establish credibility (e.g., member checking, establishing biases, etc.).

Inference transferability or legitimation. Teddlie and Tashakkori (2003) use the term “inference transferability” and Creswell (2009) uses the term “legitimation” both to describe what quantitative researchers refer to as external validity or generalization, and what qualitative researchers refer to as transferability. Teddlie and Tashakkori (2003) point out that there are unfortunately many quantitative studies that attempt to make interpretations based on small correlations or small differences between groups. Conversely, many qualitative studies make inferences claiming to represent others’ experiences and realities on the basis of a small collection of isolated observations and personal opinions. However, based on the *gestalt principle*, some mixed methods scholars (e.g., Kemper, Stringfield, & Teddlie, 2003; Johnson & Turner, 2003) contend that “whole” of the mixed methodological inferences are more transferable than the sum of the “parts” of qualitative and quantitative inferences.

While it is tempting to utilize a mixed methods terminology in this study, I believe that the decision to do so would be compelled more by a concern of advocacy rather than one of practicality. Certainly utilizing such terminology would reflect my

desire to situate mixed methods research as a legitimate and distinct “third stream” method. However, from my review of the literature, I cannot determine by what standards such terms are measured. While we know *how* to assess measures of validity and triangulation, I do not see instances in the literature that describe measures for assessing “inference quality.” Therefore, this study reports and discusses procedures used to address triangulation and validity separately as they apply to the qualitative and quantitative methods used in this study.

Conclusion

This chapter described the mixed methodology to provide a general overview of the methodological structure used in this dissertation. The next chapter, Chapter IV, describes specifically the qualitative methodology. Chapter V then presents the qualitative findings as individual case studies for each participant. Chapter VI describes the quantitative methodology used, including how the qualitative findings led to the survey development. Chapter VII then presents the quantitative analysis and findings. Chapters VIII, IX, and X present the mixed findings through discussion. Chapter XI concludes the dissertation with a discussion and recommendations for future research.

CHAPTER IV QUALITATIVE METHODOLOGY

Methodological Overview¹³

Chapter IV describes the qualitative methodology used in this mixed methods dissertation. This first part of this chapter, Research Design, describes (a) case study design, (b) the conceptual framework, (c) preliminary observations, (d) participant selection, (e) participant description, (f) research sites, (g) data types, (h) timeline, (i) procedure, (j) trustworthiness, and (k) personal background of the researcher. The second part of this chapter, Qualitative Analysis, describes (a) data preparation, (b) coding, (c) thematic development, (d) category formation, and (e) data presentation.

Part I: Research Design

Case Study

This study utilizes a case study design (Creswell, 2007; Merriam, 1998, Patton, 2002; Stake, 1995; Yin, 2003). Stake writes: “In qualitative case study, we seek greater understanding of the case. We want to appreciate the uniqueness and complexity, its embeddedness and interaction with its context” (p. 16). “In general, case studies are the preferred strategy when “how” or “why” questions are being posed” (Yin, 2003, p. 1). Such “how” and “why” questions are addressed through the description and analysis of “a *single unit* such as an individual, program, event, group, or community” (Merriam, 1998, p. 19). This study consists of two individual case studies where the unit of analysis

¹³ Purpose statement and research questions are included in Chapters I, III, VIII, and XI

in each case is the previous experiences, and current thoughts and actions regarding middle school jazz education.

Case studies are particularistic, descriptive, and heuristic (Merriam, 1998). They are particularistic in that they focus on a particular situation, event, program or phenomenon and “concentrate attention on the way particular groups of people confront specific problems, taking a holistic view of the situation” (p. 29). Case studies are holistic in that they provide a “rich, thick description of the phenomenon under study” (p. 29), and they are heuristic in that they “can bring about the discovery of new meanings, extend the reader’s experience, or confirm what is known” (p. 30). Stake (1981) suggests that,

Previously unknown relationships and variables can be expected to emerge from case studies leading to a rethinking of the phenomenon being studied. Insights into how things get to be the way they are can be expected to result from case studies. (p. 47)

These case studies explore the current thoughts and actions of two experienced middle school music teachers regarding middle school jazz and provide insight into the previous jazz experiences that led to the development of those thoughts and actions.

Merriam (1998) categorizes case studies as being descriptive, interpretive, or evaluative. Descriptive case studies describe the unit of analysis in detail, but do not attempt to interpret or evaluate. However, she notes that, “while some case studies are purely descriptive, many more are a combination of description and interpretation or description and evaluation” (p. 40). This study utilizes a combination of description and interpretation, with emphasis on the former.

Preliminary observations. Prior to the collection of data, I spoke with each of the two participants and observed three rehearsals at each site. These observations and

discussions took place in November and December 2009 after the review of literature was completed and before the data collection began. During one of these informal observations, I played trumpet with the middle school group and also collected various instructional documents (artifacts) used by the teacher. This observation was recorded. Through these observations and conversations, I was able to get a sense of what kind of questions I might ask to frame the study and what things I might look for in future observations. I was also able to get a sense of the perspective participants' openness and willingness to share their experiences.

Participant selection. The two participants in the qualitative portion of this study, Bob Ambrose and Doug Blackwell, are considered a criterion sample (Patton, 2002), in that they were selected to reflect cases that meet “some predetermined criteria of importance” (p. 238). In this study, the predetermined criterion of importance is that both participants are highly respected experienced music teachers who teach middle school jazz ensemble. Both music teachers were recommended by one of the senior music education faculty members (middle school band specialist) at the University of Michigan as two highly respected experienced middle school music teachers in the state. Additionally, the university music education department has placed many student teachers with both of them through the years.

Participant description¹⁴. Both participants were selected because they are respected experienced middle school music teachers who teach jazz. Participant one, Bob

¹⁴ Acronyms were not used for the qualitative participants in this study—both participants requested that I use their real names when asked whether they wanted me to disguise their identities. Since this was their request, I am confident that both participants were candid and forthright in their interviews and observations without fear of retribution.

Ambrose, a trombone player, has taught band for 33 years, middle school jazz band for 23 years, and considers himself more as an experienced music teacher who teaches jazz than a professional jazz musician. In addition to teaching middle school, Bob also teaches high school band. In fact, he self-identifies primarily as a high school band director rather than as a middle school band director, and this identification influences many of his current thoughts and actions regarding middle school jazz. He has a bachelor's from Hope College, and master's degree in music education from the University of Michigan and he has served, and presently serves, as an officer in the Michigan Band and Orchestra Directors Association (MSBOA). He was twice selected (1996 and 2001) by MSBOA as "Band Director of the Year" within his region, and by MSBOA as the statewide Teacher of the Year in 2002. Through his career he also has mentored approximately 10 student teachers.

Participant two, Doug Blackwell, also a trombone player, has taught band for 31 years, middle school jazz band for 26 years, and has performed as a professional jazz musician for 32 years. Unlike Bob, Doug does not teach high school band; he teaches only middle school band. Doug self-identifies primarily as a trombone player who teaches middle school band and this identification influences many of his current thoughts and actions regarding middle school jazz. He has a bachelor of music education degree from Adrian College in Adrian, MI and he has served as an officer in the Michigan School Band and Orchestra Directors Association (MSBOA). Additionally, he was once selected by MSBOA as "Band Director of the Year" within his region. Through his career he has mentored approximately 10 student teachers.

In my experience, many music teachers do not teach jazz ensemble, not because

they do not have the musical ability to do so, but because they *believe* that they do not have the musical ability to do so. So, one of my research interests was how the *perception* of ability to teach middle school jazz interacts, or not, with previous experiences in jazz, and current thoughts about and actions in teaching middle school jazz. Bob perceives that he is a competent middle school jazz teacher, but does not perceive himself as excellent in this regard. Doug, on the other hand, perceives that he has a very high ability to teach middle school jazz and this is evidenced, in part, by his jazz ensemble's many outstanding achievements.

Research sites. Both participants teach in similar school districts located in upper-middle class Detroit suburbs within 10 miles of each other. Both districts have strong music programs and strong community and administrative support in terms of scheduling, resources, and involvement.

Currently, Bob teaches in a middle school that scored above the state average on all sections of the state standardized test (i.e., Michigan Educational Assessment Program) in 2009. The student to teacher ratio in Bob's school is below that of the state average, and only 2% of the students qualified for the free and reduced lunch program (the state average was 37%). Seventy eight percent of the students are white, 11% are African-American, and 9% are Asian (Greatschools.net, 2009). The total spending per pupil is above the state average, and the majority of that spending is allocated for instructional purposes.

Students' music elective choices at West Hills Middle School include band, orchestra, and choir. Students take two electives and sometimes choose to enroll in some combination of the music offerings available to them. At the middle school, Bob teaches

6th grade band consisting of 40 students, 7th grade band consisting of 30 students, and 8th grade band consisting of 25 students. Each middle school class rehearses every other day for 42 minutes. His high school band program consists of approximately 100 students making up a concert band, symphony band, and jazz ensemble. His high school ensembles meet for 95-minute blocks during the school day. All of his (non-jazz) ensembles typically receive superior and excellent ratings at state-level adjudicated events.

His middle school jazz ensemble is a club that rehearses once a week before school for 25 minutes and thus is in addition to the two curricular electives from which students can choose. He does not have an attendance policy for students who participate and consequently rehearses with “whoever shows up” (Interview #1). He also does not have a middle school jazz curriculum and does not have any performance expectations of them other than to “understand what it means to take a solo” and to “put a few tunes together for the concert” (Interview #1). The group consists of both 7th and 8th grade students, who begin band instruction in 4th grade. Bob allows students on all instruments to participate, but the group usually consists of clarinets, trumpets, trombones, saxophones, and rhythm section, although this instrumentation varies from week to week. The group does not participate in adjudicated events, but gives two or three performances per year. Bob has a reputation among his colleagues as being a fine music educator as evidenced by his numerous appearances throughout the state as an adjudicator and clinician.

Currently, Doug teaches in a middle school that scored above the state average on all sections of the state standardized test (i.e., Michigan Educational Assessment

Program) in 2009. The student to teacher ratio in Doug's school is below that of the state average, and only 12% of the students qualified for the free and reduced lunch program (the state average was 37%). Sixty percent of the students are white, 23% are African-American, and 16% are Asian (Greatschools.net, 2009). The total spending per pupil is above the state average, and the majority of that spending is allocated for instructional purposes.

Students' music elective choices at Orchard Lake Middle School include band, orchestra, and choir. Students take two electives and sometimes choose to enroll in some combination of the music offerings available to them. Doug teaches 5th grade band consisting of approximately 50 students, 6th grade band consisting of approximately 60 students, 7th grade band consisting of approximately 25 students, and 8th grade band consisting of approximately 25 students. Each class rehearses every day for 53 minutes. His (non-jazz) ensembles have received superior ratings (with the exception of one "excellent" rating) for the past 20 years.

Doug's middle school jazz ensemble rehearses every day during the school day for 50 minutes thus counts as one of the two curricular electives from which students can choose. Since the class meets during the school day, Doug has an attendance policy and a curriculum. The group consists of both 7th and 8th grade students, who begin band instruction in 5th grade. The group consists of trumpets, trombones, saxophones, and rhythm section, and participates in two adjudicated events per year (the Michigan State Festival, and one competitive event outside of the state). This group has received straight superior ratings for 26 years in the state festival and consistent top awards at competitive out-of-state events. His middle school jazz band has a reputation among his colleagues as

being one of the best in the state.

Maximum variation. Creswell (2007) suggests: “In a case study, I prefer to select unusual cases in collective case studies and employ maximum variation as a sampling strategy to present diverse cases and to fully describe multiple perspectives about the cases” (p. 129). The two participants in this study are considered maximum variation cases for several reasons: One participant is a performing jazz professional, while the other participant is not; one group rehearses every day during the school day, while the other rehearses only once a week before school; students in one group must audition to be accepted, while the other group rehearses with whoever shows up that morning; and one group performs at statewide adjudicated events and competitive national competitions, while the other group does not.

Data types. Creswell (2007) recommends collecting several different types of data in case study research. He explains that “the data collection in case study research is typically extensive, drawing on multiple sources of information, such as observations, interviews, documents, and audiovisual materials” (p. 75). This study draws from all of these data sources.

Time line. Upon approval of the proposal by the dissertation committee, both school districts, and the institutional review board at the University of Michigan the first observations were conducted in early March 2010. After transcription of the first observations, the first interviews were conducted within a week. The reason for collecting interview data within a week was (a) so that the observation was recent enough to be relevant as a source of questioning in the interviews, and (b) to allow enough time for the observation to be transcribed and used to develop the proceeding set of interview

questions. This process continued until both participants were observed and interviewed three times each and all data up to that point was transcribed, which concluded in late May 2010.

Timeline

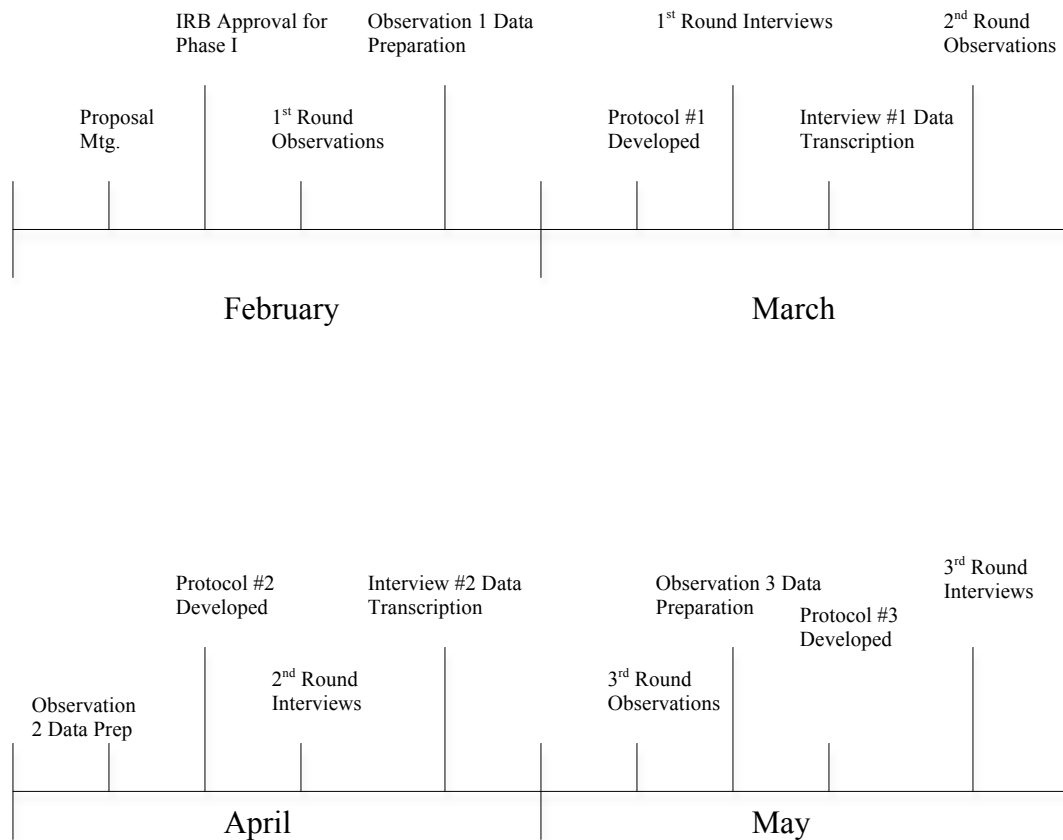


Figure 4.1

Procedure. The data collection process involved three observations and three interviews with each participant. I conducted the first observation and took field notes with each participant, followed by the first interview. This process continued until I observed and interviewed each participant three times. During the observations and interviews, as it was relevant, I gathered artifacts for analysis. These artifacts included warm-up materials, instructional materials, and lesson plans, and served, along with the field notes, to triangulate interview and observation data, and generate further avenues for

exploration. All observations and interviews were video-recorded and audio-recorded.

Observations. Merriam (1998) suggests that observation can serve as a research tool when it “(1) serves a formulated research purpose, (2) is planned deliberately, (3) is recorded systematically, and (4) is subjected to checks and controls on validity and reliability” (p. 95). In this study the formulated research purpose for collecting observation data was twofold: to use as a source for triangulation with the interview and artifact data, and to use as a context for interview questioning when appropriate.

Interviews. This study utilizes an interviewing approach that is similar to what Seidman (2006) refers to as “phenomenologically based interviewing” (p. 15). This type of interviewing is particularly relevant since my qualitative research questions require the participants to reconstruct previous experiences and describe current thoughts and actions. Seidman (2006) explains:

In this approach interviewers use, primarily, open-ended questions. The major task is to build upon and explore their participants’ responses to those questions. The goal is to have the participant reconstruct his or her experience within the topic under study. (p. 15)

More specifically, Seidman (2006) refers to this process as the “three-interview series” (p. 16), where the first interview consists of a focused life history, the second interview consists of the details of experience, and the third interview consists of reflection on the meaning. The purpose of the first interview is to contextualize the participant’s experience by asking him or her to describe, in detail, “as much as possible about him or herself in light of the topic up to the present time” (p. 17). This is important since “people’s behaviors become meaningful and understandable when placed in the context of their lives and the lives of those around them” (pp. 16-17). Seidman suggests that without this context, “there is little possibility of exploring the meaning of an

experience” (p. 17). The first interview in the present study consisted of questions regarding participants’ previous experiences with jazz from their early childhood through the present. The protocol for the first interview is listed in Appendix A.

According to Seidman, the purpose of the second interview is to “concentrate on the concrete details of the participants’ present lived experience in the topic area of the study” (p. 18). This interview does not focus on past experiences or meaning making, but rather on what *is* in the present. Participants are asked to describe, not their opinions or perceptions, but rather the “details of their experience, upon which their opinions might be built” (p. 18). In the present study, both participants were asked to describe their teaching of middle school jazz ensemble. The interview protocol for the second interview was developed upon completion and transcription of the first observation and interview so that it was rooted within emergent findings and can be found in Appendix B. This process of collection has been done in previous music education dissertations using the Seidman (2006) three-interview series:

I designed a new protocol for each individual interview based on the data that had been collected prior to the interview, in order to target the questions raised by each participant. I did not design the first interview protocol until I read the participants' background surveys. Subsequently, I designed the second and third interview protocols based on the content of the data that had been collected up until that time (Eros, 2009, p. 66).

The purpose of Seidman’s third and final interview is to “reflect on the meaning of their experience” (p. 18). Getting the participants to make this kind of connection can be accomplished through asking them to reflect on how their thoughts and actions have been influenced as a result of their past experiences and the current practices within jazz education. Seidman (2006) explains:

Making sense or meaning requires that the participants look at how the factors in

their lives interacted to bring them to their present situation. It also requires that they look at their present experience in detail and within the context in which it occurs. The combination of exploring the past to clarify the events that led participants to where they are now, and describing the concrete details of their present experience, establishes conditions for reflecting upon what they are now doing in their lives. (pp. 18-19)

As mentioned, the interview process used in the qualitative portion of this dissertation is *similar* to that described by Seidman. While the first two interviews closely resemble the intent outlined by Seidman, the intent of the third interview in the current study was to further explore topics that emerged from the first two interviews. Additionally, the third interview served to explore topics with one participant that emerged from interviewing the other participant. For instance, Doug spoke more about specific actions in teaching middle school jazz ensemble than he did about specific thoughts about middle school jazz ensemble. The opposite was true for Bob who spoke more about his thoughts about middle school jazz ensemble than his specific teaching actions. The interview protocol for the third interview was developed upon completion and transcription of the first and second observations and interviews and can be found in Appendix C.

Trustworthiness. The primary techniques used to address the trustworthiness (validity) of the qualitative phase of this study were data collection triangulation (Merriam, 1998; Patton, 2002; Stake, 1995), rich, thick description of the cases (Lincoln & Guba, 1985; Merriam, 1998), member checks (Creswell, 2007; Merriam, 1998; Stake, 1995), and attention to investigator expertise (Patton, 2002).

Data collection triangulation. When describing data collection triangulation, Patton (2002) suggests that multiple methods of collecting data (e.g., interview, observation, and document analysis) should be utilized:

Studies that use only one method are more vulnerable to errors linked to that particular method (e.g., loaded interview questions, biased or untrue responses) than studies that use multiple methods in which different types of data provide cross-data validity checks. Using multiple methods allows inquiry into a research question with ‘an arsenal of methods that have nonoverlapping weaknesses in addition to their complementary strengths. (p. 248)

In this study, observation, field note, interview, and artifact, data were all collected.

Interview data was triangulated (between the three interviews), and the other data sources (observation, field note, and artifact) were used to provide context for the interviews and to aid in developing relevant interview questions and points of discussion.

Rich, thick description. Merriam (1998) and others (e.g., Lincoln & Guba, 1985) suggest that case study researchers provide rich, thick description of the cases as an external validation source. It is important that the readers be given enough description so that they “will be able to determine how closely their situations match the research situation, and hence, whether findings can be transferred” (Merriam, 1998, p. 211). In this study rich, thick description of both cases was constructed with enough detail for the reader to determine whether the context of the findings is transferrable to similar middle school jazz education contexts with which s/he is familiar.

Member checks. When describing member checks, Creswell (2007) suggests that case study researchers take “data, analyses, interpretations, and conclusions back to the participants so they can judge the accuracy and credibility of the account” (p. 208). In this study, narrative descriptions of the cases were sent to the participants (member checks) in early June for their comment and clarification. Corrections, clarifications, and additions were added to the final narratives based on these member checks. Both participants read, edited, and commented on their narrative as it was portrayed in their

individual case study. Both participants clarified their original words, elaborated on their meaning, corrected misportrayals, provided more information, and edited typos.

Investigator expertise. Lastly, case study researchers, and qualitative researchers in general, suggest that attention be given to the background and expertise of the researcher since, in qualitative research, the investigator is the instrument by which data is measured and analyzed. Patton (2002) argues that while validity in quantitative research depends on careful instrument construction, that the “credibility of qualitative methods, therefore hinges to a great extent on the skill, competence, and rigor of the person doing the fieldwork” (p. 14). The background and expertise of the researcher is described in the next section of this chapter, “Personal Background.”

Personal background. In qualitative studies, it is important that the researcher describe his/her personal background so that the reader understands (at least in part) the lens through which the researcher is interpreting the findings. Patton (2002) suggests that,

Because the researcher is the instrument in qualitative inquiry, a qualitative report should include some information about the researcher. What experience, training, and perspective does the researcher bring to the field? Who funded the study and under what arrangements with the researcher? How did the researcher gain access to the study site? What prior knowledge did the researcher bring to the research topic and study site? What personal connections does the researcher have to the people, program or topic studied? (p. 566)

I have participated as a student in middle school, high school, college, community, and professional jazz ensembles; performed with various local jazz combos and as a lead trumpet player in the cruise line industry; taught jazz at the middle school, high school, private school, and college level; and presented sessions at music education conferences on the topic of beginning jazz instruction and beginning improvisation techniques. However, I do not consider myself to be a “jazz expert.” Instead, I consider

myself to be a previous middle school band director who taught jazz with a reasonable amount of jazz experience from which to draw.

Interviewer rapport. Seidman (2006) writes about the need for the interviewer to develop rapport with the participants. He notes that developing such rapport requires striking a delicate balance between comfort with one another and an over-familiarity with one another that could lead to conformity between the interviewer and participant. Seidman states that the “rapport an interviewer must build in an interviewing relationship needs to be controlled. Too much or too little rapport can lead to distortion of what the participant reconstructs in the interview” (p. 97). While I was comfortable enough with each participant to solicit sensitive information, we were not so familiar with each other to where I could not retain the distance needed to explore their responses. I have known Doug since winter 2008 when I invited him to address a college music education class that I was teaching. During that time we spoke briefly about jazz education and music education. Since then, I have visited with him twice at his school and observed his middle school jazz ensemble three times. I have known Bob since winter 2007 when I observed one of our student teachers for whom he was his mentor. Since then, I have observed his middle school jazz ensemble once, and chatted with him three times when I observed student teachers he was mentoring.

Part II: Qualitative Analysis

There are many ways of approaching the analysis of qualitative data depending on the type of qualitative study being done (e.g., phenomenology, grounded theory, case study, ethnography, narrative). However, Creswell (2007) points out that the main tenets that apply across all forms of qualitative data analysis are “preparing and organizing the

data for analysis, then reducing the data into themes through a process of coding and condensing the codes, and finally representing the data in figures, tables, or a discussion” (p. 148).

Data preparation. In this study, all qualitative data sources (i.e., observation, field note, interview, and artifact) were prepared prior to each subsequent observation and interview. Data preparation consisted of transcribing the interviews, watching the observation recordings, and reviewing the artifacts and field notes to get a general impression of the data. I then returned to the data sources and wrote notes in the margins to identify my preliminary thoughts about the data. Merriam (2009) points out that preparing and analyzing data as they are collected, helps the researcher to organize and focus subsequent observations and interviews (p. 171). Subsequently, once data were prepared from the first round of observations and interviews, I constructed the interview protocol for the second round. This process continued until all interview protocols were constructed and all data sources were collected and prepared.

Coding. Once all data sources were collected and prepared, I began the process of coding. Merriam (2009) describes coding as the process of “making notations next to bits of data that strike you as particularly relevant for answering your research questions” (p. 178). While notations were made in the margins of all the data sets in the data preparation process, the intent in the preparation stage was to analyze the data just enough to prepare for, and focus on the next round of data collection. The intent in the formal coding process was to begin to construct categories. Subsequently, I reread each data source and coded, or labeled, each bit of information in the interview transcripts.

It should be noted that since each case study serves as an individual case, rather than combining to form a multiple case study (Merriam, 2009), data sets for each participant were coded separately without regard to comparing or matching codes between the two. The initial coding scheme resulted in 69 codes for Bob and 116 codes for Doug. The initial coding scheme for each participant is listed in Appendix D. Since after the initial coding process it became apparent that many of the codes could be combined, I decided to do a second, and final, round of coding to eliminate redundancy and construct a more focused coding scheme. This second round of coding resulted in 49 codes for Bob and 55 codes for Doug. The second coding scheme for each participant is listed in Appendix E.

Thematic development. Once all data sources were coded, I began the process of developing themes. Merriam (2009) describes the process of developing themes as “[going] back over your marginal notes and compartments (codes) and [trying] to group those comments and notes that seem to go together” (p. 179). Merriam compares this process to sorting 200 food items in a grocery basket:

These 200 food items in a research study would be the bits of information or units of data upon which to base an analysis. By comparing one item with another, the 200 items could be classified into any number of categories. Starting with a box of cereal, for example, you could ask whether the next item, an orange, is like the first. Obviously not. There are now two piles into which the next item may or may not be placed...Through comparison, all of these schemes inductively emerge from the “data”—the food items. The names of the categories and the scheme you use to sort the data will reflect the focus of your study. (pp. 177-178)

To develop the themes of each participant, I went through the transcripts for each participant separately and grouped the codes into similar groups. I did this by cutting and pasting text from similar codes into separate word documents. Once all of the text from all of the interviews for each participant was categorized into separate word documents, I

went through each document and named each according to its theme. This resulted in 14 themes for Bob and 14 themes for Doug. Since data from both participants were analyzed separately, it is purely by coincidence that each participant was assigned the same number of themes. While some of the themes are the same, others differ between each participant. The themes constructed for each participant are listed in Appendix F.

Category formation. Interview transcripts were analyzed inductively through the initial preparation and organization of the data, two rounds of coding, and thematic development to “make sense of the data” (Merriam, 2009). Creswell (2007) notes that once this process is completed, the next step is to represent the data. Merriam describes this as the “process used to answer your research questions” (p. 176):

Once you have derived a tentative scheme of categories or themes or findings, you will need to sort all of the evidence for your scheme into categories. Marshall and Rossman (2006) visualize these categories as “buckets or baskets into which segments are placed” (p. 159). This is done by creating file folders each labeled with a category or name. (p. 182)

To answer the two research questions (the first regarding previous experiences and the second regarding current thoughts and actions), I placed all of the themes into one of three categories for each participant: (a) previous experiences, (b) current thoughts about middle school jazz, and (c) current actions in middle school jazz.

Data presentation. Whereas in quantitative research the data is presented only after the analysis is completed, in qualitative research the presentation of the data serves also as the final process of analysis. Creswell (2009) points out that “the process of data collection, data analysis, and report writing are not distinct steps in the process—they are interrelated and often go on simultaneously in a research project” (p. 150). This final portion of the qualitative analysis served as the outline for constructing and presenting

the narratives for each participant. Deciding how to categorize the themes was often difficult since thoughts and actions are so interrelated, however, in order to provide an organized representation of the findings, decisions were made about what constituted a thought and what constituted an action, and text was categorized accordingly in the narrative of each case. The categories constructed for each participant along with their corresponding themes are listed in Appendix F.

Conclusion

This chapter described the qualitative methodology used in this dissertation. The next chapter, Chapter V, presents the qualitative findings as individual case studies for each participant. Chapter VI describes the quantitative methodology used including how the qualitative findings led to the survey development. Chapter VII then presents the quantitative analysis and findings. Chapters VIII, IX, and X present the mixed findings through discussion. Chapter XI concludes the dissertation with a summary of findings, implications for teacher education, and recommendations for future research.

CHAPTER V QUALITATIVE FINDINGS

This chapter is divided into two parts. Part I of this chapter is the case of Bob Ambrose and part II is the case of Doug Blackwell¹⁵. After a brief introductory description of Bob and his program, Part I provides a detailed account of Bob's experiences with jazz from his early childhood up to the present to address the first research question regarding his previous experiences with jazz. This section describing Bob's previous experiences with jazz is divided into three subsections: "childhood," "college" and "professional teaching career." This section not only addresses the first research question, but also provides a rich context through which to interpret the findings regarding Bob's current thoughts about and actions in middle school jazz ensemble.

To address the second research question as it applies to Bob, Part I of this chapter provides an in-depth description of his current thoughts about middle school jazz ensemble and his teaching actions. The section describing Bob's *thoughts* is divided into three subsections: (a) The value of jazz, (b) differences and similarities with concert band, and (c) jazz teaching thoughts. The section describing Bob's *actions* in middle school jazz ensemble is divided into eight parts: (a) Peer interaction, (b) teaching the rhythm section, (c) style, (d) modeling, (e) improvisation, (f) literature, (g) non-traditional jazz instruments, and (h) student difficulties. This chapter includes no discussion at its conclusion. Instead, the findings of each case will be discussed along

¹⁵ Part II of this chapter regarding the second participant, Doug Blackwell, is presented later in the chapter.

with the quantitative data in the mixed methods findings chapters, Chapters VIII, IX and X.

PART I

AMBROSE

Participant description. Bob Ambrose, a trombone player, has taught band for 33 years, middle school jazz band for 23 years, and considers himself more as an experienced music teacher who teaches jazz than a professional jazz musician. Further, he perceives his ability to teach middle school jazz as competent, but not exceptional. In addition to teaching middle school, he also teaches high school band. In fact, he self-identifies primarily as a high school band director rather than as a middle school band director and this identification influences many of his current thoughts and actions regarding middle school jazz. He has a master's degree in music education from the University of Michigan and he has served, and presently serves, as an officer in the Michigan School Band and Orchestra Association (MSBOA). He was twice selected (1996 and 2001) by MSBOA as "Band Director of the Year" within his region, and by MSBOA as the statewide Teacher of the Year in 2002. Through his career he also has mentored approximately ten student teachers.

School description. Currently, Bob teaches in a middle school that scored above the state average on all sections of the state standardized test (i.e., Michigan Educational Assessment Program) in 2009. The student to teacher ratio in Bob's school is below that of the state average, and only 2% of the students qualified for the free and reduced lunch program. Seventy eight percent of the students are white, 11% are African-American, and 9% are Asian (Greatschools.net, 2009). The total spending per pupil is above the state

average, and the majority of that spending is allocated for instructional purposes.

Program description. Students' music elective choices at West Hills Middle School include band, orchestra, and choir. Students take two electives and sometimes choose to enroll in some combination of the music offerings available to them. At the middle school, Bob teaches 6th grade band consisting of 40 students, 7th grade band consisting of 30 students, and 8th grade band consisting of 25 students. Each middle school class rehearses every other day for 42 minutes. His high school band program consists of approximately 100 students making up a concert band, symphony band, and jazz ensemble. His high school ensembles meet for 95-minute blocks during the school day. All of his (non-jazz) ensembles typically receive superior and excellent ratings at state-level adjudicated events.

His middle school jazz ensemble is a club that rehearses once a week before school for 25 minutes and does not count as one of the two curricular electives. He does not have an attendance policy for students who participate and consequently rehearses with "whoever shows up" (Interview #1). He also does not have a middle school jazz curriculum and does not have any performance expectations of them other than to "understand what it means to take a solo" and to "put a few tunes together for the concert" (Interview #1). The group consists of both 7th and 8th grade students, who begin band instruction in 4th grade. Bob allows students on all instruments to participate, but the group usually consists of clarinets, trumpets, trombones, saxophones, and rhythm section, although this instrumentation varies from week to week. The group does not participate in adjudicated events, but gives two or three performances per year. Bob has a reputation among his colleagues as being a fine music educator as evidenced by his numerous

appearances throughout the state as an adjudicator and clinician.

Previous Experiences

Childhood

While Bob's parents were not professional musicians, they nevertheless raised Bob in what could be considered a musical home:

My mother was a pianist who quit playing when she was younger. My dad was a surgeon who played cornet in his high school band and that was the end of that. But I think he was a great musician who just never played music, you know. He knew more opera than anyone I have ever known. He could sing you any damn aria from any of the major operas. Loved opera. They went to the symphony, you know, so they were music consumers. (Interview #1)

Bob describes how he was “a different kind of kid” (Interview #1), in that of the times that he listened to records from his parent's collection, he would have more often pulled a Beethoven Symphony than a jazz or “rock and roll” record. However, he recalls growing up hearing the sounds of Louie Prima, Louis Armstrong, Sinatra, and others from that genre when his parents would have them on in the background. In addition to recorded music, Bob recalls hearing live music when the local high school stage band would give a public performance: “They were kind of my heroes. They had a stage band that was actually really good. But that was mid-60s” (Interview #3).

While Bob would not be exposed to jazz greats like Miles Davis, Charlie Parker, or John Coltrane until his college years, he believes in some small ways these early experiences influenced what he knows about jazz today: “When you have some of that that you listen to, if you have musical sensitivity at all—the jazz phrasing and swing style and all—you understand it because you heard it as a youngster” (Interview #1).

Bob recalls his first experience playing jazz in junior high school and how much fun it was:

I don't remember much about it except I remember it was fun. What I remember about it educates my approach to middle school jazz band now, because I remember how much fun it was just to play with guitars and drums and play chords that had more than just three notes in them. Even if it was just Tuxedo Junction. That was 1967, so just the idea of playing with a guitar player strumming chords—that was pretty cool. That was like almost 'The Beatles.' (Interview #1)

Bob continued playing jazz in high school “stage band.” It was called “stage band” because the literature that was played was broader than just jazz. It also encompassed literature from a variety of popular genres and had less of an emphasis on improvisation than is typically found in what would be called a “jazz band.” The class was not curricular class or even a school-sponsored club, but rather just a group of kids that assembled one evening per week for rehearsals led by the band director. The band director was not much of a jazz expert either. He was a former Service Band baritone player and played in Professor Revelli's band at the University of Michigan.

Bob took private trombone lessons with Joe Skrzynski of the Detroit Symphony. Joe played 1930s and 1940s commercial music; however, Bob's lessons with Joe focused on trombone pedagogy and did not include jazz improvisation. Consequently, Bob's high school stage band experience included very little improvisation instruction:

I don't remember being taught anything about improvisation in high school or middle school. It was, 'here is the chart—play the chart' and then you had a saxophone player that was pretty good at improvising, so he would get all of the solos. And we might play around with it a little bit, but it was very much 'what is on the page.' It was all the Neal Hefti, Sammy Nestico kind of charts. (Interview #1)

Instead, the improvisation instruction that Bob received was more through the mentorship of more experienced peers:

We had some guys in that band who were jazzers—just independently sought it out themselves and really could play. But it was fun playing with them and I learned a little bit from them. I still remember him. Doug Ladney, was his name

and he played a really good alto and he did summer jazz workshops and talked about these different chords that I didn't understand—diminished chords—oh that's cool. But I got more from those guys than I really did from the director, who basically knew that [improvisation] wasn't his thing. [The band director] just gave us the charts to play and the guys who were ambitious about jazz could do something with it. (Interview #1)

More than anything, high school stage band was just another outlet for Bob to play his trombone. He would have played in any type of group just for another opportunity to play:

I would do anything you wanted me to on the trombone. I loved to play. I just wanted to play. That was what I did. I tried out for the football team once and got killed. I swam for a couple of years and didn't make varsity. I was too chicken to be in the plays. You know, I played the trombone and that's what I did. That's kind of the way everyone was in the 70s. (Interview #1)

Bob described how “they needed us to play in a German band in the Harmonie Club downtown, so we all got leiderhosen and played in this German band, cause why not—what the heck it was fun” (Interview #1). As important was the chance to play, equally important were the relationships that were built in high school band. “We would all get in trouble together—do things before and after rehearsal that our parents would disapprove of. You wanted to be in the group with those guys because they were really good players, but it is also kind of a social thing—just like every other high school band” (Interview #1). Bob believes that much of what influences how he thinks of and how he teaches middle school jazz ensemble today is directly influenced by his experiences in high school jazz band.

College

Like high school, Bob's music education at Hope College was focused mainly on classical playing. The band at Hope in the early 1970s was not a very competitive, intense, or even disciplined group, although Bob recalls that “we actually learned a lot

from each other” (Interview #1). In college, Bob played with the jazz band and began to get a little more involved with learning improvisation: “[I took] a jazz improvisation class my freshman year and thought—wow this is kind of cool. You get to make up your own tune?” (Interview #1). His trombone teacher at Hope, John Jackson, was a jazz musician and utilized studio lesson time to teach jazz improvisation: His lessons were “all Jamey Aebersold improvisation studies. Here I am a freshman music education. I need pedagogy, you know—Rochut and those guys. And we were playing Aebersolds because you know, that is what he knew and that is what he did. And some of that rubbed off” (Interview #1). Although much of his studio lesson time included jazz improvisation instruction, it was fairly unstructured and did not involve much more than going through the room and everybody taking a solo.

Professional gigging. Although Bob did not play a lot of professional jazz gigs in college, he did play in horn sections that played popular music and attributes these experiences to developing his instincts to teach jazz:

There was a place in Saugatuck called the ‘Old Crow’ that we played at a lot. It was kind of a funk/Chicago/Earth Wind and Fire band that used horns. We had an African-American vocalist/keyboardist that knew all that literature. A lot of which had the funk horn thing in the background. We had kind of an eclectic mix of stuff. Two saxes, a trumpet and me, keyboard, guitar, bass and drummer. We played a lot of places. At that time that sound was kind of hip. That was when Chicago was big. That was when Earth Wind and Fire began to get big. Tower of Power—God, I forgot about them. It was a fun time to be a horn player because we were cool, you know.

Professional Teaching Career

Bob does not recall having any jazz mentors at any point in his teaching career. While he recalls watching some all-state jazz band rehearsals led by professional jazz educators, most of what he learned about teaching middle school jazz has been by doing

it. Bob feels that jazz style is not something that he was ever specifically taught in terms of a step-by-step process, but rather something that he learned by listening to jazz and emulating the style:

The scant amount that I know, I pretty much sought out and learned myself. You know the Louis Armstrong quote about, if you don't know what it is you'll never know? There is a certain amount of that to it. I was watching somebody rehearse Lassus Trombone. You know the band tune? The part goes, daht doo daht doo dah. And he's teaching it, tah too tah too tah. I can't hear that that way. It's got to be daht doo daht doo dah, you know? It's got to be that way. Why in the world would you sing it tah too tah too tah even though that is the way it is written? So a certain amount of that you just pick up as you go along. It is almost like a language immersion kind of thing. But, I can't tell you that I have ever had a person that I sat down with and got great ideas about jazz from. (Interview #1)

When Bob first started teaching, there was no jazz band at his school and he was not interested in starting one. At that time, he was teaching elementary fifth grade band, two high school bands, and six classes a day of elementary general music and was simply interested in trying to stay afloat. The first time Bob started a middle school jazz ensemble was after 10 or 11 years of teaching. At that time the school district funded a certain number of extracurricular "clubs" that did not meet during the school day, but were led by teachers in the school. Bob decided to start a jazz club because he thought that he could "get more students enthusiastic about getting up at 7:30 in the morning for a jazz group" than he could other types of musical groups (Interview #1). Bob recalls his first middle school jazz band:

There were some charts in the drawer and I pulled them out and we went through them. It was not too terribly different than what I do now, except I didn't really have a sense for what kids in 6th, 7th, and 8th grade were capable of doing. I'm quite sure that I asked them to do music that was too hard for them. As I think about it, I am quite sure that I did that. (Interview #1)

When Bob came to Andover High School in 1985, where he currently teaches high school jazz, he inherited a jazz band that met during the day as part of his scheduled

teaching load. The group remains today although he has changed the name from the “Jazz/Rock Club” to simply, “Jazz Band.”

Current Thoughts About Middle School Jazz

Value of Jazz

Jazz band at West Hills Middle School is very informal. It is a club, rather than a curricular class. Whereas his concert band students are required to take playing proficiency tests and are held to strict attendance requirements and performance expectations, the requirements and expectations in jazz band are much more loosely structured.

Last week a 6th grader said, ‘Can I be in jazz band—is it too late?’ ‘No—of course it’s not too late. Show up. There’s no class list. Just show up.’ So, he showed up and now he’s ‘in jazz band’, whatever that means. Every week I say, ‘jazz on Monday—show up if you want. Just because you didn’t do it last week doesn’t mean that you can’t this week. You can do it and see how you like it.’ (Interview #2)

Jazz is “dessert.” While Bob played jazz all through school and has taught middle school jazz ensemble for 23 years, he does not consider himself to be a jazz expert, but rather a middle school and high school band director who teaches jazz with a reasonable amount of competence. Bob clearly identifies a certain hierarchy within his music program where the concert band classes hold a place of much more prominence than the jazz band classes:

The most important group in the school isn’t even mine, you know, the symphony orchestra. It’s the best winds and the best strings. And that should be the pinnacle group and then the symphony band should be the pinnacle wind and percussion group and then the concert band and somewhere in there fits marching band and somewhere in there fits jazz band and chamber orchestra and chamber winds and all that. All of that stuff has always existed but is supported by this stuff up here. I always tell the kids ‘it’s dessert’ because every now and then someone will say ‘can I be in jazz band and not be in band?’ and I say, ‘no, you can’t have dessert if you don’t eat your dinner.’ You gotta have your nutrition first. (Interview #1)

Bob's middle school jazz ensemble meets once a week in the morning for 25 minutes and rehearses with "whoever shows up." Consequently, he does not have a curriculum, and does not have any performance expectations of them other than to "understand what it means to take a solo" and to "put a few tunes together for the concert" (Interview #1). Whereas he takes a very serious approach to students' learning and performance quality within the concert bands, he feels that there is less of an expectation for the students to learn as much or perform as well in jazz band than in concert band:

In concert band, I've got a curriculum, I've got expectations, I've got 'fill out your practice record and have this learned by such and such a time.' 'We're going to festival in two weeks and it has to get better and better.' In jazz band it's just like, 'I'm so happy you're here and let's play Spiderman' or whatever it is we're playing. We'll have three tunes we play through and it's fun, but there is not the level of performance expectation. And there is not the performance pressure. We'll perform, but mom and dad are going to clap. If the kid walks out with his underwear on his head, mom and dad are going to clap, you know. And that's good enough for me. That's what we're there for.

Bob has never taken his middle school jazz ensemble to an adjudicated event and not until only three years ago did he take his high school jazz ensemble. Even though he takes his middle school and high school concert bands to adjudicated events (festival) every year and receives ratings, he was amazed several years ago to learn that jazz ensembles also perform for and receive ratings. When he finally did take his high school jazz ensemble to festival for ratings after 30 years, they received straight II's. "It was like 'OK, you know.' If my symphony band got straight II's I'd be slitting my wrist, but it was like, great, fine" (Interview #1). Bob recalls a jazz ensemble at that event got straight III's and was shocked that judges would give a jazz ensemble such poor ratings. "You

know, these kids are just doing this for fun. You know, this is dessert. That's like saying, 'your chocolate cake is terrible'" (Interview #1).

Jazz is fun. Bob wants students to play music in a stress free environment while learning how to improvise, create, and be conversant on their instruments. For many students, jazz is all they do socially. "It's fun. Kids at that age just like to be together. Then you're together and playing music—or something approaching music—the chance to do something socially together" (Interview #1). Most encounters students have in middle school are with students within their own grade. However, jazz band affords students across different ages a place to socialize. "There are some sixth graders in there and there are some eighth graders in there. That is the only place in the middle school where groups of different grades get together. So now I have kids in 6th grade who are looking up to these 8th graders" (Interview #1). Bob wants the students to enjoy playing jazz and have fun in jazz band. "I want it to be enjoyable. It is more important to me that it is enjoyable at that level than having them be really good. Because it's not—it never will be" (Interview #1).

Preparation for high school band. So much of what Bob thinks about middle school jazz ensemble (and middle school music, in general) is influenced by the fact that he is also the high school band director. Teaching grades 6-12, his middle school students feed into his high school band. He does not have an assistant director at either school and has to prioritize his time to meet the most important musical needs of all of his students. Bob believes that middle school band, in general, serves primarily as a preparation for high school band. Therefore, middle school band is necessary to prepare students with the

skills they will need to have what will be a truly meaningful musical experience once at high school:

One of the things that is almost liberating about doing 6-12 is that my own personal investment is in the kids [at the high school]. So if by the time they get out of 8th grade we have not had a great anything, it's OK because I know they will [at the high school]. If I was only teaching the middle school level, I would say, 'I want this to be really good by such and such a time. I want them to be able to do this, and this, and this.' But if they don't get it [at the middle school] because they don't have the time on task necessary to do it, I know they'll get it here. We'll get it eventually because I've got them for 7 years. I don't just have them for three years, so that helps. It makes me a little bit more relaxed with things like middle school jazz band. (Interview #1)

Consequently, what Bob most values about middle school jazz ensemble is that it is fun, so that students will continue into high school band. You have to give them "dessert" now and then so that they will enjoy doing it and want to continue into his high school band. At the high school, jazz ensemble is part of Bob's teaching load as a regularly scheduled class that meets during the school day. So, if not for the high school jazz class, Bob would be teaching a class outside of music just to fill his teaching load. Thus, Bob sees middle school jazz ensemble as a way to keep students enjoying playing music so that they will continue playing in his high school concert bands and jazz bands.

Differences and Similarities with Teaching Concert Band

"Teaching" happens in concert band. While it would not be accurate to say that Bob does not "teach" in jazz ensemble and that students do not "learn" while they are there, it would be accurate to say that the impetus behind Bob's middle school jazz ensemble is not as much about teaching and learning as it is student motivation and enjoyment of playing. "I don't do a lot of teaching at the middle school—not in jazz band. We're there to play the music and to have a good time and maybe have a donut afterwards" (Interview #2). Bob feels that instrumental pedagogy instruction is best

delivered in the concert band setting. That is where students learn the fundamentals of tone production, embouchure, hand position, etc., and is the setting where students' internal musicianship is *intentionally* developed:

The teaching part of it happens during [concert] band. I'm not delivering a lot of curricular instruction during jazz club. I'm always telling the kids in [concert] band when it is time to get serious, 'this isn't a club this is a class—get serious.' Jazz is a club—they're there for fun. I'm not delivering a lot of 'do it this way' kind of instruction. (Interview #1)

That is not to say that these things are not developed in jazz ensemble, just that the intentionality behind their development happens in concert band.

Every time you put the horn up, I'm teaching you something, but there is obviously a completely different feel to it; they're only there for 25 minutes once a week. It's a club. In current events club, they're learning social studies, but they're not getting tested. It's 'come if you want'—same thing [in jazz ensemble] (Interview #1).

Other than some stylistic differences, Bob does not perceive many differences between teaching and learning in concert band and teaching and learning in jazz ensemble. "I don't really have any differences. My teaching all stems from what I do in my middle school concert band. There are stylistic differences to talk about, but other than that, mash the right button, play the right partial and when it says "p" don't play loud" (Interview #1).

Being a good teacher. Bob considers himself more of an *expert music teacher* who teaches jazz with a reasonable amount of competence, rather than a *jazz education expert*, specifically. He believes that the truly expert *jazz* educators are "immersed in the jazz idiom," (Interview #3), but that good middle school jazz teaching is similar to good teaching, in general. "The same thing that makes any teacher good—the ability to

communicate and then insistence and persistence and insistence and persistence and you just don't give up" (Interview #1):

I'm living proof that you can get away with a rudimentary jazz education by just being a good teacher, but if you really want to be something more than that and offer something more than 25 or 30 minutes a week before school then you had better be conversant in the idiom. (Interview #1)

Understanding jazz style. Beyond just being a good teacher in general, Bob believes that the main difference between middle school concert band and middle school jazz ensemble lies in the stylistic nuances of the literature. Stylistically, a Latin chart is played differently than a swing chart, and both are played differently than a concert band march. "...once you [understand] that, the rest of it, at least at my level and the level we are doing it at, pretty much takes care of itself" (Interview #1). Bob feels that the teaching of middle school jazz lies more in the understanding of jazz styles than a deep understanding of the intricacies of the individual instruments:

The orchestra teacher would probably do a better job teaching the rhythm section than I would because I don't know the first thing about bass. Well, I know the first thing about it, but not the second thing. And the choir guy would do a lot better job teaching the piano than I do. But, just a basic stylistic competence where you know what the style is of the music and you know how to teach that style. (Interview #1)

While there are stylistic differences between jazz and concert band music, the basics behind good playing still apply between the two. Bob notes that good tone is good tone whether in concert band or in jazz band. Good intonation is good intonation regardless of the style in which it is played. Consequently, he requires students in his jazz ensemble to use the same equipment they use in concert band and encourages them to transfer the same principles of concert band playing in jazz ensemble. Bob wants his

students to develop basic musicianship qualities in concert band and apply them in jazz ensemble:

It's music. It is a different style, but in-tune is still in-tune. There were [trumpet players] that would come in with Jet Tone mouthpieces. I said 'get rid of those.' And [sax players] would come in with whatever those skinny silver saxophone mouthpieces are and I said 'get those out of here.' I don't want to have anything to do with those because I don't like that sound. I don't care if it is a jazz band or what it is. I don't like that sound. So, we're not going to have that sound in this room no matter what band it is or whatever. You know that little boy when you were out there the other day who has fallen in love with hitting notes about a quarter tone below and then [scooping] or whatever because he can do it now? Somebody showed him how to do it and that's neat. He's in 6th grade. He's going to be a really good player, but I hate that sound! My own sense of tone and my own sense of what I think is an appropriate sound governs me just as much in jazz band as it does anywhere else. It's your basic sense of musicianship.

Being a good musician. Along with strong teaching abilities and a basic understanding of jazz styles, Bob believes the teaching of middle school jazz ensemble is dependent on one's overall musicianship. Bob compares the teaching of middle school jazz ensemble to the teaching of any other genre of music in which one is not specifically familiar. While a music teacher might not play the violin, that music teacher could still teach orchestra as long as s/he was a good music teacher, was familiar with orchestral styles, and was a sensitive musician in general. "I suppose it would be like if I had to teach orchestra but I had never played violin. I would just have to learn about violin. The difference being that I have played the literature. I just didn't play it on violin" (Interview #1). Bob feels that a good musician/teacher with a basic understanding of the stylistic nuances of the genre can be effective at teaching that genre at the middle school level since individual genres are simply an outgrowth of the larger musical discipline:

All of this stuff has to do with just your basic musicianship. I have never played in a woodwind quintet, but I can teach woodwind quintets how to interpret whatever they play. There was a wonderful quote between Bobby McFerrin and Leonard Bernstein. Bobby had to conduct some orchestra and was trying to get a

conducting lesson with Bernstein and he said, ‘I don’t know how to do this—I just do jazz.’ And Bernstein said, ‘It’s all jazz.’ It’s all music in one way or another. It is like dialects. It is all the same language; you are just learning nuances and dialects. (Interview #1)

Jazz Teaching Thoughts

Instrumentation. The “typical” instrumentation for many “traditional” big bands consists of five saxophones, four or five trombones, four or five trumpets, piano, bass, drums, and sometimes guitar. Additionally, saxophone players will often double on flute and clarinet, and the trumpet players will often play flugelhorn when their parts call for it. While this is typical for many professional big bands, Bob does not limit his instrumentation to such within his middle school jazz ensemble. Instead, he believes that students should have the opportunity to play jazz regardless of their instrument, and without regard for a set number of each instrument. For Bob, allowing all students to participate in jazz ensemble on their primary instrument is important because his primary goal is non-exclusionary participation, rather than traditional instrumentation. Such participation increases students’ musical enjoyment and, he hopes, compels them to continue into his high school ensemble:

We have clarinets and flutes. I even have clarinets in my high school jazz band just because they want to play. I just want the kids to play. I used to get into arguments with my friend Paul who would say, ‘how can you let clarinets into a big band?’ I was like, ‘well because they want to, you know.’ I don’t care. The bassoon and oboe don’t really lend themselves, I suppose, but there is jazz everything. My biggest thing is that the function of jazz band for me, especially at the middle school level, is just for the kids to play because it is fun and they want to play. There is not a curriculum. I just want the kids to show up and have fun. (Interview #2)

Improvisation. Bob’s approach to the teaching and learning of improvisation is rooted in and is consistent with his overall philosophy of middle school jazz ensemble. In jazz ensemble, Bob is more focused on his students having fun and enjoying playing their

instruments than he necessarily is with the students becoming solid *jazz* musicians. The same is true in his beliefs about middle school jazz improvisation. He would rather that the students develop confidence and comfort improvising than necessarily a high level of proficiency:

Just doing it and not worrying about whether it is right or wrong. What I want to hear from them is a lack of self-consciousness. I don't want them to feel nervous about it. I want them to be free to make all the mistakes they feel like making. There are no mistakes; there are just unfortunate choices. For me, that is the most important thing that they just feel like they can do it without fear. I'll never tell anybody, 'wow, that was a terrible solo.' (Interview #2)

Rhythm section. The rhythm section at West Hills Middle School consists of “whoever shows up” for jazz band on a given Monday morning at 7:30. This year that most often consists of a bass player and a drummer. This year there was no piano player and consequently, Bob played piano with the group each morning. He values having the piano part covered even more than he values the other parts of the rhythm section being covered because “It provides the most variety of functions. It's a percussive instrument and fills in chords and does the changes and all that other stuff” (Interview #3). Bob stated that in middle school jazz ensemble “I could live without drums if I had a good piano player” (Interview #3).

Being a trombone player and having little experience playing rhythm section instruments, Bob admits that he doesn't see the appeal to rhythm section players in jazz band. Whereas the horn players play melodies and take solos, rhythm section players' roles are more repetitive and seemingly not as interesting or fun for the students who play them:

I have never asked people because I don't want them to think about it, but you guys who are playing rhythm section stuff—like, how is this fun? You're just like, jink jink jink jink for like an hour and a half and everyone else is taking all

these cool rides and stuff and you're just like jink jink jink jink, but I guess they think it's fun. (Interview #1)

Just as Bob thinks that instrumental pedagogy instruction is best delivered in the concert band setting, he also admits that he does not spend much time, if any time, teaching the rhythm section. The reason behind this is rooted as much in his relative unfamiliarity with the rhythm section instruments as it is in the fact that there is not enough time in jazz ensemble (30 minutes a week) to delve heavily into instrumental pedagogy.

I think the rhythm section thing is really intimidating—it still is for me. My thing when the little kid comes in with a guitar over his back, I just tell him, 'If you can't read, I can't help you. I could probably tune your guitar if I had to, but I don't really know much about the guitar. Piano kid, you know, here's the chart—figure it out.' The rhythm section stuff—they're pretty much on their own. (Interview #1)

Nevertheless, Bob feels, just as he does with teaching jazz in general, that the instruction from him comes in the form of overall musical guidance rooted in a basic understanding of jazz style:

I know what I like to hear and I know what I don't like to hear, but I don't know how to tell them to do it, you know. But your own sense of musicianship, I think is way more important than having ever played [a rhythm section instrument]. But that is true anywhere. I could probably give a pretty good lesson on the Weber Clarinet Concertino and I don't play clarinet. Play that phrase. Make that note move. Do something with that. Hear how sharp that "a" is? I don't know what to tell you, but do something about that. (Interview #2)

Actions in Middle School Jazz

Peer Interaction

While the focus of this case is on Bob's previous experiences with jazz, and his current thoughts and actions regarding *middle school* jazz ensemble, it is also important to provide a glimpse into how Bob approaches the teaching of his *high school* jazz band.

Since Bob identifies primarily as a high school band director, so much of what he does at the middle school is compelled by his long-term goals at the high school. Understanding this provides context for his current thoughts and actions at the middle school and also provides a glimpse at the differences he perceives between middle school and high school jazz ensembles. One of those differences lies in the peer relationships. At the high school level Bob believes that his students learn as much from each other as they do from him and tend to elevate one another in rehearsal. While he leads the rehearsals and guides the group musically, his high school jazz ensemble relies heavily on the mentorship and motivation among more experienced peers within the group:

My high school jazz band is not student-run and I am selecting the literature most of the time, but the kids are more hip to the literature than I am in a lot of ways. So, they are like ‘we should play Four Brothers. Here, listen to my i-pod, listen to this tune, we should do this Woody Herman chart.’ I’m like, ‘great, put it on, let me hear it. We’ll do it. I’ll order it.’ Then the other kids say, ‘well here is what I have on mine’ and they sit around and jam with each other after rehearsal. My jazz band is a two-hour block at the high school but I tell them we’re going for an hour and a half as a big band and for that extra hour I will hang around as long as you want and whoever wants to just sit around and play—do it. So you see the kids that want to do that and the other kids who aren’t so good at it sort of sitting at the feet of the masters listening to what they do so it is kind of cool. (Interview #1)

Such peer interaction is not as common in the middle school jazz ensemble, because the middle school students do not compete for chairs within the ensemble and there is more parity between grades than at the high school level. Consequently, students at the middle school are not as compelled by competition and younger students do not have as many highly functioning older students in the group to emulate. “[The high school students] have the 12th graders to look up to and they say, ‘wow, I want to sound like him.’ But, there isn’t anybody in the middle school who anybody wants to sound

like, you know?” (Interview #1). Peer mentoring is able to happen more easily in the high school jazz band since students are grouped by ability rather than by grade level.

These same kids that are the core of the jazz band are also the core of the symphony band and the core of the marching band and they live together. The middle school is much more fractionalized. It’s not a cult like it is in high school. They are not in the band cult yet. Don’t print that. (Interview #1)

Rhythm Section

While the previous section of this case study on “Rhythm Section” explored the topic as it applied to Bob’s *thoughts* about it, this portion of the case explores the rhythm section as it applies to Bob’s *teaching actions*. While the argument could certainly be made that thoughts and actions are so inter-related that a distinction cannot be made between the two, an argument that will be further unpacked in a later chapter, for the purposes of displaying this case, attempt will be made to parse the two and discuss in this portion of the document what I consider to be *teaching actions* regarding the rhythm section.

As previously mentioned, the “typical” instrumentation for many “traditional” big band rhythm sections consists of piano, bass, drums, and sometimes guitar. The rhythm section at West Hills Middle School consists of “whoever shows up” for jazz band on a given Monday morning at 7:30. This year that most often consists of a bass player and a drummer. This year there is no piano player and consequently, Bob plays piano with the group each morning. Being a trombone player, and identifying primarily as a “concert band” director rather than a “jazz band” expert, Bob is less familiar with the instrumental pedagogy of the rhythm section instruments normally found in a jazz band than he is with “traditional” concert band instrument pedagogy. Nevertheless, Bob is a sensitive musician and knows what he wants to hear stylistically from the rhythm section. When

asked what he wants to hear from the rhythm section, Bob became a bit self-conscious as if he were about to give “the wrong answer” and admitted that he teaches the rhythm section that their job is little else than to provide a harmonic foundation for the horn players and to make the horn players “sound good.”

Rhythm. Rhythm and chords. This is probably terrible. You are probably going to use this as the example of everything not to do, but their function is to make [the horn players’] jobs possible. I’m much more interested in what the saxes and trumpets and trombones are doing. And your job is to make their job possible and I’m going to pay attention to [the horns] and you guys just function. I’m the offensive genius and you’re the left tackle. It’s your job to block so that my incredible quarterback can do his job. (Interview #2)

Bass. Sometimes in middle school jazz ensemble Bob will use a keyboard player to play the bass line when he cannot recruit a bass player to play with the group.

Although this year he has a bass player who he recruited from the orchestra class who takes private bass lessons and “she knows what she’s doing, which is good because all I can say to the bass player is this is the sound that I want. I can’t tell them how to do it, though. I never have been able to” (Interview #2). Bob usually has little difficulty recruiting bass players because “you just go to the orchestra and say, ‘I need a bass player in jazz band.’ And they’re just so happy to see that somebody actually needs them” (Interview #2).

Piano. Recruiting piano players, however, has been more difficult for Bob. When he does get a piano player to join jazz ensemble he finds that they often get intimidated and quit because the skill set for playing in jazz ensemble is often very different from the way they have been taught:

I can’t get piano players to play in jazz band. I don’t know why. Well, I do know why—because they are intimidated to. They are all playing Chopin and stuff like that and then you put a jazz chart in front of them and they don’t know what to do. (Interview #2)

Part of the challenge with middle school piano players learning jazz is that many jazz charts, even middle school level jazz charts, do not write out the chords for the piano player. Instead, they simply list the chord changes and it is up to the player to decode the chord symbol and voice them. This often runs counter to what they have experienced in their private lessons where the chords are spelled out and voiced in the notation:

They know how to take a piece home a practice it and play, but if you hand them a jazz chart they look at it and say, ‘but there’s no notes, what do I do?’ And you say, ‘well, these are chords,’ and you sit down and you show them what the chords are and how they can do it. But, they don’t know what to do and they get intimidated and they quit.

Further, Bob notes that his experience has been that middle school piano players, often having only played by themselves, find it difficult to operate within a group setting where the rehearsal may progress at a pace different from that which the student would rehearse if practicing alone:

They’re not used to it. We don’t have time to stop and let you figure this out. Were going on now. A lot of them are perfectionists and I keep telling them, ‘it’s OK, you’re going to play a lot of wrong notes and get lost—we’re all lost—that’s the way it is.’ Well, they never come back. (Interview #2)

Teaching piano is one area that Bob finds to be very different between middle school and high school. Whereas many high school students have developed the musical independence and theory skills to forge through chord changes and voicings, middle school students need a more sequential explanation of how the chord changes are decoded and voiced:

High school kids, you can always find someone who can figure their way through one of those. But middle school kids—it’s hard for them. I wish they would write out—and they do it more with those beginning jazz charts. Just write tabs for the guitar parts and write out the notes for the piano players rather than just giving them a chord—even though I know they ought to be able to read the chart with chords—they can’t do it and they get frustrated and they quit and they go away

and I end up playing piano, which I'm horrible at. I don't have a jazz curriculum. And it is easy to say that you should teach them how to do that. Well, I don't play piano to begin with and that's not part of my curriculum. I have a half an hour and we're going to play through some tunes. I do have a jazz method book that I pull out every now and then—the Bruce Pearson one. I like it because it does a lot of the scale work and has the CD so the kids can improvise to it. And it has some charts in there that are kind of fun to play. But, even that, piano players just seem to get really intimidated by it. It's so different than what they're used to.

Guitar. Just as it is difficult for piano players to adapt to playing in a middle school jazz ensemble, it is also difficult for guitar players, although for different reasons. While piano players find the group dynamic a difficult transition from solo playing, guitar players are often used to playing in ensembles, usually small rock bands and their transition to group playing is not as difficult. However, like young piano players, guitar players often have difficulty reading jazz ensemble music. While guitar players are often used to reading chord changes (or tablature), they are often not used to playing in the keys that most middle school jazz ensemble music is written.

When [guitar players] come to jazz band for the first time and they figure out that they have to be able to play in Bb and F and everything is not G, D, and C, and they go, 'Oh, I can't do this.' OK—I'll find someone who can, because I can't teach you. (Interview #2)

Whereas in his high school jazz ensemble they have more time to rehearse, he finds that there is not enough time at the middle school level for guitar players to have the time on task to be successful playing in jazz ensemble. Consequently, while Bob will allow guitar players into his middle school jazz ensemble, he does not actively recruit them:

You ask the kids, 'anybody know someone who can play guitar?' And they say, 'yeah, sure, so and so can play guitar' and then of course they come and they have their Megadeath stickers on their guitar and they don't know anything other than to play really loud and out of tune in G C and D. At [the high school] level it's different because it is a class here and we rehearse four hours a week. But at the middle school, I don't find them—they either come to me or we don't have them.

Part of what drives Bob's approach to guitar are his thoughts about the instrument. Having played primarily in the "classical" tradition of orchestras and bands, Bob finds that he does not really care for the instrument:

Part of the problem for me with guitars and stuff like that—especially guitar, is I actually don't like the instrument. I mean, I don't like guitars. I like classical—Segovia type guitars. But if I had to listen to it, after 20 minutes of it I would try to find an oboe somewhere. So, for me to spend a lot of time on an instrument that I really don't even care that much about [is not a priority.] (Interview #2)

Drums. The bass, piano, and guitar players in Bob's jazz ensemble typically are students that are not in concert band. Instead, they often come from choir, orchestra, or an ensemble outside of school. However, the drummers typically are percussionists within the concert band, thus Bob has some background with these students that he does not with the other members of the rhythm section. These students who have learned concert band percussion instruments often also have drum sets that their parents bought for them on which they play at home. Bob's biggest challenge with middle school jazz ensemble drummers is to get them to understand jazz ensemble playing is a different sound than rock band playing. Bob teaches his drummers that jazz ensemble style more closely resembles concert band style than rock band style:

I don't want them to be thinking that it is a different way of playing than in concert band; I want them to be thinking that it is a different way of playing than in their garage band or rock band. I don't want that anywhere near me. I don't want to ever hear that stuff in this room. So, if you want to play that way, that's great, but don't come here. I don't want to hear it. (Interview #2)

Bob's thoughts about the guitar are similar to that of drum set and that influences his approach to teaching drum set:

We have a set—it's not very good. Sit down and play around with it. If he is a good percussionist, chances are that he'll be able to pick it up. I might say, 'here's the name of a teacher or talk to that kid and find out who his teacher is', but I

don't sit down and teach them drum set. I don't know anything about it and it is another instrument that I don't really like, anyway, so I don't teach it because I don't know it. I can't do everything. (Interview #2)

Style

So much of how Bob approaches the teaching of middle school jazz ensemble is rooted in his approach to teaching concert band. His approach to teaching style in jazz ensemble is also similar to that which he teaches in concert band, although he wants to make sure that students maintain the characteristic tone that he helps them develop in concert band:

What we're doing in band and the basic characteristic tone that I'm looking for—I don't want to deviate from that. There's a different language and a different style and a different treatment of the 8th note at the end of the phrase in this style of music than there is in [concert band]. That we can agree on. But, I don't want kids having a different idea of tone [in jazz] than they have in [concert band]. (Interview #3)

One of the differences in swing style that Bob emphasizes is that the treatment of the eighth notes is long, short rather than played evenly. He also talks about how the quarter notes in swing style are typically played short, and likens the learning of this style a little bit to “learning a different language” (Interview #2). In Latin and rock styles, Bob teaches the students that the eighth notes are played evenly. “Latin and rock they're straight, swing they're not, and beyond that, play what's on the page” (Interview #2). Bob teaches the students to not be so governed by what is on the page when interpreting the style as they would in concert band. “You get the sound you want. The sound is more important than the ink on the page” (Interview #3).

Articulation. Bob finds that middle school students are often too heavy in their jazz articulation. He teaches articulation in jazz ensemble by having students “speak into the instrument” (Interview #3) and physically apply different consonants to their

tonguing, an idea that he got from Clark Terry when he gave a demonstration at Hope College years ago:

I always tell them, ‘there are 21 consonants—is that right—21 consonants—that’s 21 different ways to attack a note.’ We use T and D and L most of the time. You’d never want to use B or M, but think about how you would sing that and then play it the way you would sing it. But it’s not slurred. I don’t care—make it sound doo bah doo bah doo bah. Play it that way. Even in concert band when we are doing the Wagner—use an L there, don’t use a T. (Interview #2)

Modeling

Throughout his teaching in concert band as well as jazz ensemble, Bob constantly models for students, whether orally or on an instrument; a teaching technique that he attributes to having taken music education courses at the University of Michigan with Jim Froseth. When he models on an instrument, he usually does so on trumpet because he feels that the timbre and register of trumpet is more accessible to middle school students than his primary instrument, trombone. “‘It doesn’t go doo doo doo doo doo...it goes, doo bah doo bah dot. Play that.’ And then they’ll play, ‘dah dah dah dah dot.’ And you say, ‘no, doo bah doo bah dot.’ And eventually they’ll get that backbeat” (Interview #2).

Listening. Jazz is an aural art and there are many stories of great jazz musicians who were taught simply by listening and imitating the great jazz artists before them. However, in middle school jazz band that only meets once a week for 25 minutes, Bob does not emphasize listening to professional jazz artists during class time:

I can tell them that they should listen and I can tell them what they should listen to. But if they’re showing up on 7:30 in the morning on a Monday and they’re going to be there for 25 minutes, they came to play; they didn’t come to listen. And when we say play, we really mean play; we don’t mean work. We’re there to play; we’re there to have fun. (Interview #2)

Having little rehearsal time and realizing that students are there primarily to just play through the charts and have fun, Bob does not spend much time on “call-and-

response” activities.¹⁶ Although, he does call-and-response activities with his concert band and values them as a teaching tool, he does not have the time to spend on them in jazz ensemble. “It’s amazing that they can play some complex rhythms that if you put in front of them they wouldn’t even know what they were looking at. But I don’t really do that in jazz band” (Interview #2).

Improvisation

One of the most challenging parts about middle school jazz ensemble is improvisation. Students are often taught to read notation before they are ever asked to improvise. After several years of training to read and interpret the notes on the page with little attention often given to creativity or interpretation, suddenly asking students to “make up” notes and play them often runs counter to what they have spent so long learning. This can make jazz improvisation, or any improvisation, a daunting task for middle school (and even older) students.

They don’t know what to do because there is nothing in front of them and it’s almost like singing. You know how embarrassed kids are sometimes when they sing because there’s nothing to blame it on. It’s just them. And when they don’t have the music, they’re just playing stuff and they don’t know quite what to do and they say, ‘ah, that’s no good’ and they stop after three measures. ‘No—keep going keep going, you’re doing fine.’ (Interview #2)

Sometimes Bob tells the students that it’s like having a conversation. “You might call your friend for a reason, but usually you are calling them just to talk and half an hour later you’re still talking and you didn’t plan when you started what you were going to be talking about half an hour from now. It just evolves” (Interview #2).

¹⁶ Call-and-response activities defined here where the teacher plays a melodic phrase or rhythmic fragment, which the student either repeats back or improvises a “response”

Middle school jazz charts often have written out solos and Bob sometimes uses them as a starting point to help students get away from their dependence on notation when improvising:

I'll say, 'well, Garrett, you can play that and it will sound fine, or you can play something else'. And the funny thing is that they'll start out by playing the solo but they really can't play what's written, so they end up making up their own—even though they didn't realize it because they're playing what they think is on the page, but they're playing a lot of wrong notes. And you say, 'wow, that sounded really good! So, you didn't play what was on the page, did you?' And he's like, 'Oh.' You gotta start with what they know. (Interview #2)

Another teaching technique that Bob uses to help students become comfortable with improvising is group improvisation. This is where the rhythm section will play a chord progression, usually a simple blues progression, and the students will all improvise together at the same time. Bob tells the students that it is going to sound like a jumbled mess and that is OK. Since his goal is to raise students' comfort level with improvising, group improvisation provides a little more anonymity of sound within the group than if each student were "soloing" in front of his/her peers. While the students are improvising simultaneously as a group, Bob listens to find a student who is relatively comfortable and proficient and asks that student to "solo" for the class:

You say, 'OK, I can hear Ted Smith, let's listen to Ted do that.' You start out with a kid who's really good so the other kids have a model they can cling to. Then you say to the kid who's really good, you say, 'you know, that was really good, but you could have done x, y, and z.' And then [to a student who is struggling] you say, 'alright, let me hear you.' He plays like two notes and you say, 'that was great! Good for you!' And he's like, 'boy, my two notes were wonderful', you know. And hopefully he won't be so intimidated next time. And then you move on because you only have them for 25 minutes and it's a club. (Interview #2)

Literature

Bob chooses music for his middle school jazz ensemble based mainly on two things: What the students want to play and what is already in the music library. “This year we did Spiderman because Kevin Wright said, ‘can we play Spiderman?’ And I said, ‘sure.’ If the kids ask me if we can play a tune, I’ll almost always try at least to get it because it’s there for them” (Interview #2). Bob chooses literature that is simple and follows the rule that “if they can’t read it, it’s too hard” (Interview #2). Consequently, he does not do many ballads with the group. Instead, he usually programs a Latin tune, a pop tune, and a swing tune. “And of course at Christmas time you have to do *Frosty the Snowman*” (Interview #2).

While Jamey Aebersold jazz play-a-long recordings have long been popular teaching tools for jazz educators, Bob does not use these in his middle school jazz ensemble in favor of stand-alone jazz charts and jazz ensemble method books. Many middle school level jazz charts come with a professional recording so that the students can hear and emulate the style. Bob often uses these charts because he believes that hearing the charts is a good way for the students to learn the style and an opportunity for them to hear a professionally improvised solo on the chart’s chord changes. In addition to these individually sold charts, Bob occasionally uses beginning jazz ensemble method books that package several different tunes in a variety of styles. In addition to the tunes, these jazz method books also provide a sequential curriculum for learning jazz, including studies on scales, rhythms, style, articulation, and improvisation. These books are written for all “traditional” instruments within the concert band, thus providing a part for students who play “non-traditional” jazz instruments (e.g., oboe, bassoon, horn, etc).

I like the fact that they have the kids play some little discrete units that you can use to create an improvised solo if you want. I like the CD with it where the

disembodied scary man up in the podium goes, ‘doo, bah, doo, bah, daht’ and then the kids repeat, ‘doo, bah, doo, bah, daht.’ But actually, I think that is good modeling—good teaching. And it’s useful and the kids can take it home and use it. Right now I don’t have all the books—I have to get some more books. (Interview #3)

Non-Traditional Jazz Instruments

A question middle school jazz educators must answer is whether or not to allow students who play “non-traditional” jazz instruments¹⁷ into jazz ensemble. While one could argue that all students, regardless of their instrument, should be afforded an opportunity to play jazz in middle school, another argument could be made that middle school jazz ensemble instrumentation should reflect “traditional” big band instrumentation. Bob chooses to allow all students who play instruments within his concert band (and rhythm section players) to participate in his jazz ensemble. While middle school level jazz charts are increasingly being written to include a wider array of instrumentation, there is still a lot of literature that is not inclusive of “non-traditional” jazz instrumentation, which can present a problem when handing out parts.

If we have something that there is no flute part for, sometimes I’ll copy the piano part and say, ‘read the top line’ and sometimes that works. Sometimes it doesn’t, in which case I say, ‘want to play maracas? Want to dance? But I try to find music that has something for them to do, because I’ll always have [non-traditional instruments] in jazz band. In middle school they all show up—you know, the flute players tend to be the more ambitious ones sometimes—they want to do everything. (Interview #2)

Sometimes when a student wants to be in jazz ensemble, Bob will try to convince him or her to switch to a “traditional” jazz instrument:

I always tease the saxophones, because I’ll tell the clarinets and the flutes, you know, ‘saxes, don’t listen to this, but you [clarinet and flute players] give me 10

¹⁷ “Non-traditional” jazz instruments defined here as any instrument other than trumpet, trombone, saxophone, piano, bass, guitar, drums.

minutes and I can show you how to play the saxophone.’ And the saxes are like, ‘that’s not nice.’ ‘I know it’s not, but it’s true.’ It’s ’the hardest instrument to play well and the easiest one to play badly. (Interview #2)

Student Difficulties

When I asked Bob what he felt students struggle with the most in middle school jazz ensemble he said, “just showing up” (Interview #3) because it meets before school on Monday mornings. Aside from that, it is improvisation. However, when I probed him for what students struggle with most musically, he seemed a bit baffled by the question because he does not view middle school jazz band as “a struggle.” Rather, it is just an outlet for students to play their instruments and enjoy doing so.

Struggles happen during [concert] band. If it’s a struggle in jazz band then pass it in and we’ll find something that we can play that we’ll have fun with. Both of the saxophone players in the group are 6th graders. So some of that is challenging for them, but they are up to it. It’s a challenge, but I wouldn’t say it’s a struggle. It’s not worth struggling. Honest to god—take me out back and shoot me, but middle school jazz band is not worth the effort that is involved in a struggle. I just want the kids to have fun. (Interview #3)

Part I Conclusion

Part I of this chapter began with a brief introduction of Bob and his program to provide the setting and orient the reader for what was to follow. To address the first research question regarding Bob’s previous experiences, I described his earliest interactions with jazz from his childhood through the present, and presented his current thoughts about how those experiences have prepared him to teach middle school jazz ensemble.

In addition to addressing the first research question, the narrative in the first section of the case, “Previous Experiences with Jazz” also provided a rich context through which to interpret subsequent findings regarding Bob’s current thoughts about

and actions in teaching middle school jazz ensemble. To address the second research question as it applied to him, I presented 11 themes that provided an in-depth description of Bob's current thoughts about and his actions in teaching middle school jazz ensemble. Part I of this chapter presented the case of Bob Ambrose. Part II presents the case of Doug Blackwell.

PART II

BLACKWELL

Part II of this chapter is the case of Doug Blackwell. After a brief introductory description of Doug and his program, Part II provides a detailed account of Doug's experiences with jazz from his early childhood up to the present to address the first research question regarding his previous experiences with jazz. This section describing Doug's previous experiences with jazz is divided into two subsections: "preservice" and "inservice." This section not only addresses the first research question, but also provides a rich context through which to interpret the findings regarding Doug's current thoughts about and actions in middle school jazz ensemble.

To address the second research question as it applies to Doug, Part II of this chapter provides an in-depth description of his current thoughts about middle school jazz ensemble and his teaching actions. The section describing Doug's *thoughts* is divided into three subsections: (a) The value of jazz, (b) differences and similarities with concert band, and (c) jazz teaching thoughts. The section describing Doug's *actions* in middle school jazz ensemble is divided into nine subsections: (a) Non-traditional jazz instruments, (b) style, (c) differences and similarities with concert band, (d) teaching brass, (e) rhythm section, (f) improvisation, (g) modeling, (h) literature, and (i) biggest

challenges.

Participant description. Doug, a trombone player, has taught band for 32 years, middle school jazz band for 26 years, and has performed as a professional jazz musician for 34 years. Unlike Bob, Doug does not teach high school band; he teaches only middle school band. Doug self-identifies primarily as a trombone player who teaches middle school band and this identification influences many of his current thoughts and actions regarding middle school jazz. Further, he perceives that he has a very high ability to teach middle school jazz band, and this is evidenced by his jazz ensemble's many outstanding accomplishments. He has a bachelor of music education degree from Adrian College in Adrian, MI and he has served as an officer in the Michigan School Band and Orchestra Association (MSBOA). Additionally, he was once selected by MSBOA as "Band Director of the Year" within his district. Through his career he has mentored approximately ten student teachers.

School description. Doug's school scored above the state average on all sections of the state standardized test (i.e., Michigan Educational Assessment Program) in 2009. The student to teacher ratio in Doug's school is below that of the state average, and only 12% of the students qualified for the free and reduced lunch program (the state average was 37%). Sixty percent of the students are white, 23% are African-American, and 16% are Asian (Greatschools.net, 2009). The total spending per pupil is above the state average, and the majority of that spending is allocated for instructional purposes.

Program description. Students' music elective choices at Orchard Lake Middle School include band, orchestra, and choir. Students take two electives and sometimes choose to enroll in some combination of the music offerings available to them. Doug

teaches 5th grade band consisting of approximately 50 students, 6th grade band consisting of approximately 60 students, 7th grade band consisting of approximately 25 students, and 8th grade band consisting of approximately 25 students. Each class rehearses daily for 53 minutes. His (non-jazz) ensembles have received superior ratings (with the exception of one “excellent” rating) for the past 20 years.

Doug’s middle school jazz ensemble rehearses every day during the school day for 53 minutes. The group consists of both 7th and 8th grade students, who typically begin band instruction in 5th grade. The group generally consists of trumpets, trombones, saxophones, and rhythm section, and participates in two adjudicated events per year (the Michigan State Festival, and one competitive event outside of the state). This group has received straight superior ratings for 26 years in the state festival and consistent top awards at competitive out-of-state events. No Michigan middle school jazz ensemble has achieved such a record of success during the same time period.

Previous Experiences

Childhood. One of Doug’s earliest experiences hearing recorded jazz came through watching cartoons and hearing all of the Hoyt Curtin soundtracks that often accompanied them. People who grew up watching “The Flintstones,” “Johnny Quest,” and “The Jetsons” know these soundtracks and the jazz style that was so rich within them. Another one of Doug’s early experiences hearing recorded jazz came through his parents’ listening to their Benny Goodman record collection. Doug recalls this experience:

My dad had a big thick volume of Benny Goodman’s old 33s and that was like the Gospel, the Bible. It was so cool that we almost never heard it. He loved it so much. It was a big thick leather bound collection and he kept it up in the closet where it was this magical thing. I probably only heard it a few times ‘cause it was too good to play. But it was something that you realized was very important to

people who you thought were really important and that was maybe some of the connection. (Interview #1)

While these early experiences with recorded jazz influenced Doug, hearing live jazz was what really hooked him. Doug grew up in Detroit right across from Rouge Park where trust fund gigs were often held. He recalls “seeing them once in a while in the park and they were just so close that there was a connection there. [That is] the earliest [experience] where I thought I like this beat, I like this genre, I like what’s cooking”. (Interview #1)

School. Even though Doug’s junior high school band director was a good jazz musician, his school did not have a jazz band. Nevertheless, he recalls being drawn to jazz in middle school:

You don’t have the sense when you are 8, 9, 10, 12 to really crystallize how things are influencing you. You just take it. You absorb it and move on. I remember one time we had a student teacher who was clearly a jazz guy because he brought in a 45 that he was on—sax player. And I thought that was pretty cool. The things that influence us are just things we like. I don’t think that anyone was presenting jazz to me at the time, I think they were just things that came along the road and you stopped because you liked it and pulled off because you thought it was fun. (Interview #1)

It was in high school that Doug began to really get into playing trombone. For Doug, it wasn’t as much about playing *jazz* as it was just about playing music, in general. He played church jobs, in wind symphonies, and anything else he could. “It didn’t really matter what it was, we said, sure we’ll play. I did everything equally” (Interview #1). What he really enjoyed was just playing. He liked the camaraderie that came along with playing one to a part. He enjoyed the responsibility of covering the part and the mutual respect of the players within a tight social group. But when it came to jazz, it was just fun:

The fact that the music has a beat and that swing is very lively. I mean, what kid doesn't like to play pop stuff? You play tunes that everyone else likes to hear. You are well received because you can do it and like anything, if you do it well, you tend to go back and do it some more. It was just fun and it is still fun. What is fun about jazz? It is rhythmic. It is melodic. It has some improvisational elements that really set it apart from everything else. (Interview #1)

One of Doug's most powerful experiences was when his band director invited several players from the Motown industry to bring their charts and play with the band. Doug recalls how the level of professionalism that these musicians brought with them made an indelible mark on him at an early age:

I specifically remember Johnny Trudell, who was the number one call for years in Detroit, and Jack Brokenshaw from the Australian Jazz Trio came in and they brought their pro charts in and we played them and I just thought, 'wow, this is special.' That was the big hook right there. I was in the boat then. There was no flopping around, man. I was in the boat after these guys came in. And just that whole attitude that the professionalism that jazz people bring. I don't know that that is specific to jazz, but there is a real lure to that. I thought, gosh, this is a great way to organize. This is a great way to come to rehearsals. (Interview #1)

While Doug was highly *motivated* by these experiences, he was never *taught* how to improvise in high school jazz band. The only instruction that he received was to "make something up" without any guidance as to how to do that:

It was like here is a bicycle—you have never seen one before; however, you will ride down this hill. I remember a tune called Template, by Tori Zito and it was one of these hot saxophone 100 miles an hour pieces with change, change, change, change, and I didn't have a clue—I didn't have a chance, but I was still the best improviser in the class and the director at the time who was a piano player and a sax player said, "It's you—go." It was like going over a cliff. It was embarrassing and I thought, 'I'm going to figure this out.' I suppose it is kind of like when you made your first tree house. You said, OK we can get up in it and it's not going to fall, but man it looks like hell, so we're going to make the next tree house better. That is sort of the way I was about it. I said, well, I have to refine this and figure out how to do it better. (Interview #1)

Doug spent the next few summers learning how to improvise by playing in the Dearborn Summer Jazz Band with players who were a couple of years older than him and

were more experienced improvisers. “I came in with my wet nose and sat in the section and just soaked it up” (Interview #1). It was the peer mentorship that both inspired and taught Doug about improvisation. Doug recalls this experience:

It was all big band charts and I listened to people playing real improvisations and they were my age and I thought that was a big thing. They were the cadre of kids that would come home from college—and again, they are just a year or two or three older than me—but they are in college and in their college programs, they’re writing, they’re improvising and they are very talented. I mean far more talented than me—very talented kids. And that was exciting because you knew that come mid-May that you were going to be in a jazz band that had little unpaid trust fund stuff throughout the summer. So, you would play 6 or 8 really good gigs over the summer and you would play with guys who really improvised well. (Interview #1)

It was not until meeting Mike Lorenz at Adrian College, that Doug began to learn jazz theory (e.g., which notes go with which chord symbol). Mike asked him to come on a statewide recruiting tour with the Henry Ford Community College Jazz Band, which is where Doug “first started to formally understand about the nuts and bolts of jazz” (Interview #1):

When you are in this style what scales are going to be best? When you are playing this style, what do you want your solo to be? How do you play? The articulation is totally different from style to style and we started to learn some specifics about that. Specifically a lot about improvisation. We started to do some real structured improvisation. When I was a junior in college that would have been my first real crack at why it works and how it works. It is different when you are sitting at home and you are slapping together mud pies or you go into the cupboard and you get the cake mix and it’s fine—it’s cake. But later on you figure out how I can change that and how I can tweak that. You go from really navigating by the seat of your pants, which is what a lot of jazz is I think, to these are some specifics that will improve this style or that style or this solo or that solo. (Interview #1)

While Doug learned a lot about the “nuts and bolts” of jazz in college, it was not because his college big band was very good. The band was clunky and did not swing. The drummer was usually “somebody who played rock drums and decided to take that rock experience and hammer it into a jazz band, which didn’t always work” (Interview #1).

While they usually had good horn sections, it was despite the “less than swinging” rhythm section. Doug felt that he learned most by playing in the real world:

I would come home in the summer and play with the real deal. I would endure the college experience and then come home. I learned how to improvise in college and the nuts and bolts of what you do—that part was good. But when you come home and you start to play with the best players in a music town and Detroit was, I think, an exceptionally good music town. One of my buddies had a story about playing with Frank Sinatra. Sinatra would come back stage and bring a couple of bottles and set them down and say, outside of New York and L.A., Detroit is the only other place we know when we go we are going to have a great band. We don’t have to worry about it or think about it. When we come to Detroit we know that we have this legacy of session players from Motown that all play great. So, I just snuck in with that crew and went along for the ride. (Interview #1)

Learning from the professionals. When Doug was in late high school and college his friend’s father, a piano player, mentored him. He took Doug under his wing and took him on professional big band gigs. “It was kind of like the Yoda thing where you just sit in the car—‘I’ll drive you and I’ll tell you how this thing works’” (Interview #1). The bands were made up of musicians who played with the original big bands in the 30s and 40s, and while the players were now toward the ends of their careers and not the players they used to be, they still played stylistically correct, and that was what Doug most learned from them—how to play like a professional. “[I learned] this is how you act and this is how you play and this is the sound that you want to develop. They were not the players that they were in their 20s and 30s physically, but stylistically it was it. The real deal. They were there. They lived it” (Interview #1). It was in the “real world” that Doug really learned how to play and think like a professional:

So, when school got out in May, that’s when the education really began because you came back to Detroit and played with all these big bands from every corner of the city. I mean, I remember at one point it was 28 straight nights of trust funds and then sometimes you go from the trust fund to the evening gig, clubs, then backing up singers. That is the education right there. You start to play with the

real world and you decide you want to play some of these solos, so you are gonna go home and you're gonna work on these changes. (Interview #1)

Inservice

Professional development. Since college, a lot of what Doug has learned about the teaching of jazz ensemble has come through the mentorship of jazz colleagues such as Mike Grace. Mike, a legendary school jazz band teacher in Ann Arbor, was a “Disney Teacher of the Year” finalist and someone whom Doug credits as being the “best teacher of improvisation that I have ever come across” (Interview #1). Doug has always felt that jazz musicians are very willing to share their art with the next generation and often invites these mentors to come work with his bands:

This is just way too big a discipline to think that you know it all. Even Mike Grace. Here is a guy who is an absolute world-class jazz educator and he has a shlub like me come in—why? Because I know a whole lot more about jazz trombone than he does and he wants to do what's good for his kids. I think that jazz people are real free about doing that. I have a book full of people that I could call and they'll come in. Just give them a call. They may need some gas money. Your real good friends, they won't care, they'll do it for free. I called Bill Watrous in L.A. and said, ‘I know you are going to be playing in Orchestra Hall, if you have time, would you be kind enough to come out and work with my jazz band?’ He said, ‘Oh yeah man, I'd love to. That would be great.’ And he did. I got Bill Watrous—one of the all-time greatest jazz players on the planet. (Interview #1)

Doug has also taught jazz at the Blue Lake Fine Arts Camp and considers that experience to be one of professional development. When asked whether he has attended jazz sessions at music conferences he indicated that apart from an occasional clinic on the Latin rhythm section, that he never felt that conference sessions had much of an impact on his jazz professional development:

I would always try to go to whatever stuff I could attend at the Chicago show. That was always a thing. But the real clinics are when you are on the band stand and you are looking around and you are listening and you go over and talk to the

drummer and you talk to the bass player and you sit down at the break and you rap with the sax man and you say, ‘where did that come from?’

Early career. Doug began his public school teaching career in the late 1970s with Detroit Public Schools. Students did not have their own instruments, there was no money in the budget for music or supplies, and students were placed in classes with high student to teacher ratios. Doug notes that his job back then was more about teaching extramusical things having to do more with life in general, than with music. Nevertheless, he remembers the students fondly at his first school and recalls how his first jazz band met during lunch and was very unstructured:

One of the kids brought in the drum set that he had bought for 25 bucks at the pawnshop and we rigged up some cymbals on a Manhasset music stand. That was our cymbal stand—a Manhasset without the top stand and a cymbal somehow affixed to it with some nasty bolt. It had to be something that you could only imagine on the Simpson’s to see this drum set, but by God, we did it and we played some little head chart. We played the Little Sunflowers of the world and the kids dug it and that’s where it started. So, at that point we had a jazz band and we played whatever I could write out for them. Never full instrumentation, but some improvisation. Everyone would do all that they could. That was the beginning of teaching jazz band for me. (Interview #1)

Doug talks about how in the 1970s there was very little (if any) music published specifically for middle school jazz ensembles. Consequently, anything that they played he would have to first transcribe. In those early days, he arranged many Earth, Wind, and Fire tunes for the abilities and instrumentation of his middle school jazz band, but was happy to do it because playing these contemporary tunes heard on the radio was worth it for the students:

They dug it. They loved it. Somebody would get on that ratty set and maybe it was me on piano and we would play a George Benson tune or we would play an Earth, Wind, and Fire tune and they would love it. So then it becomes motivational—not necessarily educational. (Interview #1)

Mid and late career. In Doug's ninth year of teaching he began teaching in the West Bloomfield school district located in upper-middle class suburban Detroit. In West Bloomfield, Doug was not constrained by the same scheduling considerations as in Detroit. Instead of meeting at lunch, Doug's jazz ensemble was able to rehearse as a regularly scheduled class that met during the school day. With the consistency of seeing the students every day as a class, Doug was able to think long-term about his teaching of jazz and reconsider how he would teach. While Doug has always considered the teaching of middle school jazz to be a tool for motivating students, with the consistency of a regularly scheduled class Doug now began to think also about skill building and developing students' conceptual understanding of jazz:

When you have time, you can teach skills. It is about skill building. It is about how it works. It's not like you are going to say, 'Here's a magic trick, let's do this magic trick.' Instead it is, 'Ok, this is how we do magic.' When you understand all the parameters of magic, you can make up your own magic tricks because you know it is about illusion or about x,y,z. And that is what jazz has been here for me for the last 20 years. You have kids that become very skilled on their instruments. You develop their interest and their listening skills and then you go on and they can go wherever they want and play whatever they want in whatever style they want. (Interview #1)

Today Doug focuses on giving the students as many performance opportunities as possible. He has the students perform at jazz festivals, adjudicated events, charity events, even grocery store openings. However, it is getting more difficult for students at his school to take jazz band. In the last few years the school has gone from a seven-period day to a six-period day. In addition, state mandates that students have an increasing number of content-specific classes often means that students don't have room in their schedules to take jazz band. Such scheduling issues have led to decreasing enrollment, which has recently compelled Doug to recruit and allow select sixth graders to join the

jazz band. Recruiting and allowing sixth graders into the jazz band has made Doug think of the ways that jazz is handed down from those more experienced to those less experienced and he compares the process to his own past:

It's just such a quantum leap when you think that some of these kids—these sixth graders—started a year ago. They have been playing a year and now they are playing legitimate high school jazz charts. Just like when I was a kid and I sat in with these professionals who by all means should have said, 'go home, young man.' You know, they took me under their wing and said, 'We're gonna do this. You'll be very competent. You'll cover the part even though you won't be our first soloist out of the gate.' That is what you do—you find the opportunities. You look for that because it is good for kids—motivational. (Interview #1)

Current Thoughts about Middle School Jazz

Value of Jazz

Middle school music educators, and educators in general, have to make decisions about how to spend rehearsal time. If the scheduling allows for it, music educators often have choices as to how they engage students musically aside from concert band. For instance, some decide to offer chamber groups. With such choices, what compels one to offer jazz ensemble, specifically? This portion of the case, "Value of Jazz," explores reasons why Doug values offering middle school jazz ensemble as an activity to engage students musically. Being a trombone player in both a professional orchestra and in numerous professional jazz ensembles, Doug values both concert band and jazz ensemble and views them as equally important musical activities with slightly different aesthetics:

I always say, [concert] band is like getting in a limo and cruising through the Rocky Mountains and you see these beautiful vistas and awe-inspiring views and waterfalls—it's awesome. And in jazz band, you hop in your Miata and go spin around the lake with the top down. They're different—they're both very cool and I wouldn't want to give up either, but they're just different. (Interview #3)

Spokes on a wheel. Rather than conceiving of a hierarchy between different ensembles within the overall music program (e.g., jazz ensemble, chamber groups), Doug

compares the ensembles in a music program to spokes on a wheel, where the concert band is the hub of that wheel. Doug conceives of all (non-concert band) groups such as jazz as “spokes” that all contribute equally to the students’ overall musical experience; that is the musical “wheel.” Instead of drawing a sharp distinction of musical “importance” between ensembles, Doug focuses on helping students play their instruments well regardless of the ensemble in which they are playing at the moment. Jazz ensemble is just one of those instances where students can continue to develop musicianship. “[They are all] spokes on the wheel. The number one thing is how do you play your horn because that is not going to change, whether you are playing weddings or funerals or circuses, you play your horn” (Interview #2).

As an educator, Doug likes that students learn skills in jazz ensemble that they take back to concert band and vice versa. He likens it to students learning skills in a brass quintet that they then take back to concert band. “Brass quintet is wonderful—it’s great. It does some things that no other aspect of music [can do]. It is wonderful, but it is just another spoke on the wheel” (Interview #3). With limited rehearsal time, decisions must be made regarding which spokes to include on the musical wheel. Doug chooses to include jazz ensemble because he teaches it well and has had a lot of success doing so at Orchard Lake Middle School. In the twenty years that he has taught jazz there, some parents have even moved their children into the West Bloomfield School District just to be a part of the jazz program at Orchard Lake Middle School. For Doug, jazz ensemble is just another way to engage students musically and give them variety in what they play:

Every experience that you give the kids is another motivational thing whether it is a solo or a duet—playing with orchestra or playing with band. You just do as many things as you can that you do well. Why do chefs change their menus? Why

don't they just cook the same thing every day forever? Because they want to try new things—they want to experience new things—kids are no different.

Motivation. Throughout all my interviews with Doug, he continually talked about how jazz is motivational for students. They enjoy playing jazz and that enjoyment inspires them to practice their instruments and continue developing musically. Doug wants students to play because they are motivated to play rather than because of any outside factors. He tries to develop students' intrinsic rather than extrinsic motivation and believes that jazz lends itself especially well to that goal:

I always [ask myself] 'is it motivation or manipulation?' and I think it has gotta be motivation. Why would you ever manipulate anybody to do anything in music? You don't have to do this. What is more motivational than walking into a great jazz tradition? It is pure fun. (Interview #2)

Part of what motivates the students in Doug's group is that they get many opportunities to perform music that is popular with audiences outside of school. The students enjoy playing at jazz venues across the country and are proud that they have developed the skills to play this style of music:

Of course, it's very popular. God knows, it is way off the charts popular. We have played all around the country with our jazz band. Kids love that—you go to Philadelphia and someone hears your jazz band and they like it. You go to Tennessee and Chicago and have your jazz band kids play and they love it. We played at Montreux in Detroit. It is a great experience that these kids have and they'll never watch a jazz performance and not think, 'I'm that. I have that. I have those skills. I can do that.' It is a good feeling because you know how to do it. It is about skill building—about building skills in different styles. (Interview #3)

Mentorship. Many stories are often told of young jazz musicians being mentored and inducted into the art form by the previous generation. This mentorship is illustrated in a story that Doug told me of how one of his middle school jazz ensemble drummers was listening to a live professional jazz combo and was asked to sit in by one of the group members:

He's sitting in front and air drumming and one of the guys in the band comes down and says, 'hey man, you play?' 'What do you like?' [My student] says, 'swing.' He said, 'you swing?' 'You bet!' He said, 'sit up with us.' 'Sure!' [My drummer] gets up, adjusts the kit, kicks it off and plays, you know. And they love it. You know, the old cats, they dig it because they say, 'the traditions continue'—you know, 'we're still going.' And the young guys, you know, what an experience for them. To me that's—you've done it right. (Interview #2)

Doug values this mentorship of one generation by the next and talked about how it happens even within his middle school jazz band. In many middle schools, students are often stratified by grade and have little if any opportunities to interact with one another in classes. This often results in missed opportunities for students to learn from more experienced and older peers. However, Doug's jazz ensembles include students across grades and thus provide space for these interactions to happen. "They find out that it's not that hard. The older kids give them a lot of encouragement. It's not like I have an entire class where no one has ever been in jazz band and someone has got to take the plunge" (Interview #2). This interaction is good because it more closely mirrors real-world scenarios where musicians of varying experience levels and abilities interact.

In the real world, there is not the 27 year-old jazz band and you only get to gig with other 27 year olds. I never believed in that. I always tell my kids, 'man when you go out to the orchard, the best one may be the last one that you pick, but they are not all ripe when you walk through at that time—they are not all ready this week. You gotta be in with other people that do what you do because that is what the real world is. (Interview #3)

Musical independence. One of the things that Doug most values about jazz ensemble is that it is a good avenue for helping students to develop musical independence. Since students play one to a part, they have more musical responsibility than in concert band where there are multiple players to a part. Doug values this aspect of middle school jazz ensemble because it teaches students to develop an increased sense of musical responsibility and independent musicianship. Doug gave me an example of how

he witnessed evidence of this musical independence emerge when he was rushed to the hospital for an emergency appendectomy and his students played a gig without him:

My kids played the gig. I had one of my colleagues go and help them set it all up and they played a half an hour set at the high school for some function and they kicked the tunes off and called out the solos and I wasn't even there. They had a sub who was there and he cued all of the wrong things at the wrong times and they ignored him. But that says that they understand the structure. They know how to cue in solos. They know how to cue in backgrounds. They know who plays, who doesn't. (Interview #2)

Improvisation. Another thing that Doug values about middle school jazz ensemble is that students get the opportunity to improvise. Certainly, this opportunity can be had in ensembles other than jazz ensemble, but improvisation is such a part of what jazz is that it lends itself particularly well to learning how to improvise. Improvisation allows students the opportunity to make a wider array of musical choices than if they were held strictly to what is on the page. “You get to lay out what you feel this piece is about. You can interpret the piece, where you don't get to do that in band—the conductor does, and then you get to do what the conductor says to do” (Interview #2). These musical choices allow students a greater opportunity to interact with the other ensemble members:

I think our society is becoming more of a, ‘Here is the information and we give you the information.’ But in jazz, you get to take what your drummer is doing and as a soloist, you get to do it. As a piano player, you get to talk to somebody. Isn't that amazing that you can be in a performing situation and you have some discourse with someone else?

Improvisation also allows space for interaction between the musicians and the audience:

Why is standup comedy popular? Well, people get to react to what the crowd does. People get a cue from the audience and they use all of the experiences that they have, and they create something right there on the spot. It is more of a shared experience with the audience than saying, ‘we have something that is totally canned and it is beautiful, but you are not going to have any input in it.’ (Interview #3)

Doug always tells his students that improvisation is where they get to tell their story and that as they develop their skills they can become increasingly proficient at telling that story. “What is the story? Guy meets girl? Guy loses girl? I got a flat tire on the freeway? What is the story?” (Interview #2). Doug likens improvisation to catching a rainbow—“you see it and you think, wow, wasn’t that great. Some color in that band was something that you were able to paint” (Interview #3).

Differences and Similarities with Concert Band

Different roles. One of the main differences between middle school concert band and jazz ensemble that Doug identifies is the differing roles students have within the ensembles. Jazz ensemble allows students another opportunity to function in different ways within the ensemble. You compromise in different ways. You agree in different fashions. Depending on the ensemble, you listen to and take cues from different players. Jazz ensemble allows students to function in ways different from what they are used to in concert band. “If I’m playing bass trombone in orchestra, I know that my buddy and pal is the tuba player and everyone else I might talk a little bit to, but basically I’m going to do whatever he says to do. In jazz band you have a different set of people that you listen to” (Interview #3). One of the main differences in roles is that in jazz ensemble there are “lead” players and students in that role develop an increased sense of musical leadership:

Do I really have to do it the same way that lead alto player does? Well, yes. Yes, you really should. It’s cute. Sometimes, you’ll have a group that will get led from the alto spot. Sometimes you’ll have a group that will get led from the trumpet spot. Once in a great while you’ll have some great bone player that wants to grab the style baton and do it their way. (Interview #2)

Also, in jazz ensemble the conductor plays a less prominent role than in concert band, which gives students added musical responsibility. “You conduct a concert band,

but you don't conduct a jazz band—you conduct as little as possible. You have to let them know what to do, but then ideally you can leave town” (Interview #2). Concert band rehearsals are more formal, in general. “Your rehearsals are different. There’s still discipline. But in a band structure with 30, 40, 50, 60 kids you’re much more formal” (Interview #2).

Closer to what students hear on the radio. Another difference between jazz ensemble and concert band that Doug values is that “the tunes are a whole lot closer to what they hear on the radio” (Interview #1). While jazz is not often played on “pop” radio stations that students might listen to, jazz style and instrumentation is nevertheless *closer* to pop music than concert band music often is. Doug values this because it gives students a chance to play in a style that is a little more closely related to the kinds of music that students might listen to outside of school.

Jazz Teaching Thoughts

Overall musicianship is most important. When asked whether successful middle school jazz teaching is more dependent on being a good musician in general than to be a good jazz musician in particular, Doug replied that, at the middle school level, he feels that overall musicianship is more important than specific jazz expertise. Successfully teaching jazz at the middle school level has more to do with one’s ability to motivate and relate to middle school students; however, he notes that music teachers should continually strive to increase their expertise in all genres of music and that is best achieved through playing in ensembles.

Play in a quintet. Play in an orchestra. Play in a campus orchestra and play your secondary instrument and have that experience. You are going to have to teach all of those things. What downside is there for you to have to do it? I think early on you can be a snake oil salesman and play tunes that aren't real solid traditional

jazz tunes. I mean you can play light easy swing stuff. You can play pop stuff and that's all good. It gets kids thinking about jazz. But down the line you are going to wish that you had those jazz experiences. (Interview #3)

While overall musicianship and teaching skills may be a more important ingredient to successfully teaching middle school jazz than one's jazz-specific knowledge and expertise, at some point you have to become versed in the genre if you are going to teach the content at the highest level.

Play in a jazz band. I don't care how much you know about the concert band setting. You can't say, I'm going to be a master at Bach and not play Bach. You can't say that I am going to really understand Ravel and not play Ravel. You gotta play it. You just gotta get out there and play it. I think if you don't have a lot of experience playing in a jazz band, it is going to be really hard for you to be a really good jazz educator. And I think if you don't improvise, it is going to be really hard for you to be a good teacher of improvisation. Imagine if you never cooked Cajun food—I mean, you might be a great chef, but if you haven't ever cooked it, you probably won't cook it very well even though you know everything about it and you can follow the recipe. There is always going to be some little bit of something that you didn't know about that you could have added to make it just right. That's the thing with jazz. I think you have to get out there and play it. You don't have to be great at it. But you got to get out and do it. (Interview #1)

Be a player yourself. Doug values being a player as much as he values being a teacher because he feels that continuing to play your instrument positively impacts your teaching. There will always be better players than you, but by continuing to play your instrument, you stay engaged in the art form that you are teaching. Also, when students see you as a player as well as a teacher, it elevates your credibility with them and serves to blur the distinction between theory and practice or teaching and playing:

I always have this argument with my wife; she says, 'you're a teacher that plays trombone.' I say, 'no, I'm a trombone player that happens to be teaching today.' I really think that it is important that you get in front of the kids and you say, 'look, today I am the guy in front. In band I've got the baton and in jazz band I'm leading the group, but tonight you can see me—I'm playing tonight here, I'm playing next week there. We're playing at this jazz festival, or I'm playing this symphony gig, or I've got this brass gig. Come hear me play and critique me. It's fine.' Then they begin to realize that it is a much bigger world than, this guy is the

exalted teacher—I'm not an exalted teacher; I'm a trombone player. And he tells us that he didn't play as well as us at our age—maybe I've got something going there. We're all doing the same thing. We're all musicians. (Interview #2)

Adjudication. While many band directors participate in and value the adjudication process for their concert bands, some may be less inclined to take their jazz ensemble for various reasons. Doug takes his jazz ensemble to adjudication because he feels that it is one more opportunity for the students to play and to improve based on the feedback from the adjudicators. Doug values the experience the students get performing at different venues because they are “all the things that happen in the real world; all the variations that you don't have if you only play at home” (Interview #3). To emphasize the motivational factor and educational experience, Doug always reminds the students that adjudicated events should be motivational. Music is not and should not be competition:

I tell the kids, ‘well, what if every time one of your parents cooked something at home it was graded?’ You do it because you love it. You cook because you love it. You read because you love it. You write because you love it. You should play because you love it; not because someone says you're the best. That is pretty dangerous stuff because there is always a better group out there. Who would want to cook if every time you did, a number popped up—8 or 8.5? (Interview #3)

Adjudicating jazz ensembles can be trickier than adjudicating concert bands for a variety of reasons, one of which is that many middle school adjudicators are not as knowledgeable about jazz as they are concert band music. Another reason is that what is played in jazz ensemble is dictated less by what is on the page than in concert band, leaving more room for subjective critiques from adjudicators.

I think it is a lot easier for a judge to come in and take a snapshot of a concert band than it is for them to come in and take a snapshot of a jazz band. Goodness, jazz band charts are more rhythmic. The harmonies are really tough. The judge that will hear a major chord in terms of intonation—you give them a #9 (sharp nine) chord and it is not nearly as clear. I think the complexities of the harmonies change a lot of things. And what you're looking for in a jazz band is a lot different. It is not to say that you don't want to sound good, have a good sound,

play in tune, and play rhythmically and all those things. But, jazz band is a whole lot more adding the spices to the dish than it is chopping and cooking the meat a certain way. It's really more basic in concert band than it is in jazz band, I think. (Interview #3)

Instrumental pedagogy happens in concert band. While students do get better at their instruments in jazz ensemble and Doug does teach some instrumental pedagogy when needed, the focus in jazz ensemble is not on instrumental pedagogy. Instrumental pedagogy primarily happens in concert band and in jazz ensemble the focus is on style.

In concert band it's about how to play your instrument. It's about techniques and you learn all the tricks of how your instrument works. Then in jazz band you can take all of that knowledge that you developed in concert band. You don't get that much of it in jazz band. You get it when you need it. But, in concert band it is a never ending how do you sit, how do you hold your horn, how do you tune it, and then in jazz band you can say, 'well, 'let's talk about style; let's talk about theory.' (Interview #1)

Doug views concert band as the place where students develop skills on their instrument and jazz ensemble as a venue to utilize those skills to learn a new style of playing. "If you know how to play your horn you can do anything; you can play any style" (Interview #2). Whereas concert band serves as the hub of the musical experience, orchestra, chamber groups, jazz ensemble, etc. all make up the spokes of the wheel.

It's a style. If you went from playing in band to playing in orchestra, well, I'm not going to learn a whole lot about trombone playing in orchestra, but I'm going to learn orchestral style. When I go from playing in orchestra to playing in brass quintet, I'm not going to take a lot from orchestra, but I'm going to play a style that fits the pieces of a brass quintet. And when you go into jazz you have to have a skill set that says, I know how to play my horn, now I'm just going to learn a different style. (Interview #1)

Actions in Middle School Jazz

As mentioned at the beginning of this chapter, Doug's middle school jazz ensemble rehearses every day during the school day for 50 minutes. The core group consists of both 7th and 8th grade students, who typically begin band instruction in 5th

grade. His jazz ensemble has earned superior ratings at adjudicated events and competitions consecutively for the past nineteen years. Students audition to get into the program and are usually among the highest-achieving students in his concert band. The structure of Doug's middle school jazz program allows him the time and space to work with the students in-depth over an extended period of rehearsals and influences his approach to teaching. Doug believes that students need to rehearse daily to learn the myriad of scales, theory, and styles that are required. He readily admits that some of the things that he is able to teach them and some of the activities that they are able to would not be possible if not for the ideal structure of his program. "I just think that jazz is one of those things that if you are really going to do it and you are not just going to play tune x and number one on the pop charts—if you are really going to be a jazz band, you have to immerse yourself in it. You have to do it on a regular basis" (Interview #3).

Non-Traditional Jazz Instruments

An argument could be made that middle school jazz ensemble should be open to students regardless of their instrument. Since the objective is to teach jazz, students, at least at the middle school level, should not be precluded from learning that genre simply by virtue of their instrument choice. Allowing "non-traditional"¹⁸ big band instruments into jazz ensemble can be a choice made out of necessity as much as one of philosophy if school-wide scheduling requirements dictate a certain minimum enrollment policy. However, one of the advantages of the way Doug's jazz ensemble is structured is that it allows him to limit the instrumentation to only "traditional" jazz instruments. Since entrance into the group is by audition, and since there is no minimum enrollment

¹⁸ "Non-traditional" jazz instruments defined here as any instrument other than trumpet, trombone, saxophone, piano, bass, guitar, and drums.

constraint, Doug can choose his instrumentation to reflect what is generally considered “traditional” big band instrumentation (5 saxophones, 4 or 5 trombones, 4 or 5 trumpets, piano, bass, drums, and sometimes guitar). He notes that if he were only teaching improvisation then he would be more apt to allow non-traditional big band instruments (e.g., oboe, bassoon, horn, etc.) into the class. However, the focus of his jazz ensemble is as much on big band literature as it is on improvisation and consequently, he limits his instrumentation to that for which “traditional” big band literature is written:

I think it all depends on the scenario that you are given. If you are saying that you are doing it as an exploratory and everyone gets a feel for jazz, it’s another thing. If you are doing it in the real world where you are going to go out and play a lot of events, I think you have to be a little more selective about what is written there for jazz band. (Interview #3)

Doug often uses his jazz ensemble as a recruiting tool for the band program and as a public relations tool within the community. At these venues, and all venues, his group plays literature that is written for standard big band instrumentation. Doug feels that adding instruments to the ensemble for which the charts were not written would change the color of the ensemble to a point that the sound would not be reflective of the genre. In addition, Doug values the musical independence that comes with playing one to a part, which could not be achieved with non-traditional instrumentation:

Our sight-reading judge at festival last Thursday said, ‘you’re not 16th chair clarinet hiding behind a bunch of people. You have to play your part. You’re it.’ And I like that personal level of responsibility. I think it really kicks up the accountability for kids playing their parts. I think that so much of it depends on the situation that you are in. What do you have? What time do you have? How do your kids play? Where are you teaching? (Interview #3)

Whereas some might feel that limiting the instrumentation to only traditional big band instruments is an exclusionary practice that negatively affects learning opportunities

for students who play non-traditional big band instruments, Doug sees it as an opportunity to teach students a secondary instrument.

And then you also have the option of getting that terrific flute player in there and saying, ‘by the way, when you get into high school playing flute in the marching band is cool, but people will hear you if you play sax. Why don’t you double on sax and then you can play in the jazz band?’ I had a real fine French horn player several years ago and he wanted to be in the jazz band. I said, ‘man pick up a trumpet. You’ll be able to play trumpet.’ And he was fine. And at this age that’s not a killer. He played French horn in symphony band and trumpet in jazz band and he was happy as a clam. My first chair flute from a year ago learned saxophone early on. I had another all-state clarinet player that learned saxophone. I’ve got a little baritone player now that’s taking trombone lessons because he wants to be in the jazz band. That’s usually how it ends up for baritone players, anyway. If you are going to play after college, you are probably playing trombone. (Interview #3)

Style

One of the main things that Doug stresses in jazz ensemble is style. He often brings in professionals to demonstrate for the students and he plays for the students every day to model the style that he wants. Doug tells his students that playing with the correct style is like playing golf; “if you have to think about what you’re doing, it’s not going to be free and fluid and natural and it won’t sound right” (Interview #2). He tells his students not to think about it from a mechanical standpoint, but rather to project the style that they are hearing in their minds:

You’re not thinking, ‘I have to do this to make the style characteristic’—that’s the mark of someone who is just doing it and it’s never going to sound characteristic. You have to make sure that you are really good at the styles that you do and it’s not like a thought process. You take golf lessons so that you can start to do it, but in the end it’s all about muscle memory and it’s all about aural memory too. You hear something and you say, ‘that’s right.’ That’s what you want to get the kids to eventually do. (Interview #2)

Articulation. Doug talks about how in concert band you use different variations of articulations, but in swing style it is all about slurring. As a young professional, Doug

was taught to swing using a very smooth and connected way of articulation, almost slurring the notes and that is what he teaches his students. “We do a lot of tonguing on the same pitch. We’ll take a scale, ‘doo doo doo doo doo’ to get that nice connection between notes” (Interview #2). However, in jazz, the accents are much more aggressive than in concert band music. Doug tells his students to end their notes by sticking their tongue right on the reed and using the syllable “dut”—a practice that is mostly avoided in concert band music. While Doug sometimes gives instructions about the physical motions behind producing the desired sound or style, he more often helps the students conceive of the sound or style that he wants them to produce and then gives them the responsibility and allows them the space to accomplish producing that sound:

We were at Arturo’s clinic in Chicago and some guy says, ‘what’s the relationship of the opening of the aperture of the teeth and the...’ and Arturo says, ‘I put it up and if it sounds bad I move it around.’ I think that’s what it should be. I stay away from saying, ‘your tongue has to be here and your teeth have to be here.’ I’ll say, ‘try this or try that,’ but that’s not necessarily what is going to work for you. I think that you’re going to hear it and then when you go home I want you to figure out what works inside to give you that. Now, I can tell you what works for me and I can tell you what I think is going to work for you, and I can make some suggestions to make it harder or softer or smoother or edgier, but in the end you have to do that yourself. (Interview #2)

Doug firmly believes that having students experience the style rather than being told how to produce the style is the best way for students to learn. He compares the learning of style to the sense of taste: “Do you read in a book about how things are supposed to taste? No, you’ve got to taste it” (Interview #2):

You hear it and you’ve got to do it. You’ve got to hear it and have that concept. You think about the difference between a Chet Baker sound or a Miles Davis sound. Some people like one and some people like another, but you have to decide what you like or what fits within the song you’re playing or the group that you’re playing with, or the audience that you’re playing for.

Similarities and Differences with Concert Band

While many professional jazz musicians use a variety of mouthpieces to suit different functions and playing demands, Doug wants his middle school students to use the same equipment in jazz ensemble that they use in concert band. This includes the brass players playing on deep cup mouthpieces and woodwind players using “non-metal” mouthpieces. Since the level of music and the playing demands in middle school jazz ensemble do not warrant a shift to different equipment, Doug encourages his students to use what they use in concert band. Rather than equipment, Doug focuses on developing students musicality, and the fact that the same principles apply in jazz ensemble as they do in concert band:

My [jazz] kids get to festival and they say, ‘what do we have to do better?’ And I say, ‘just flat out play your horn better. Play better in tune. Play with a better sound.’ Balance and blend and musicality is the same [as in concert band]. You make a pretty line in band and you make a pretty line in jazz band. You still bring the audience in to it when you make music; that doesn’t change. (Interview #2)

However, there are some differences between teaching jazz ensemble and teaching concert band, such as style, articulation, projection, different tuning challenges, roles, etc. One of the more apparent differences is that of lead playing, which Doug tries to develop in his jazz ensemble students and feels that the music itself lends itself to that goal:

I think the music gives them a lot of inspiration. I think that when they hear that their part is above everybody else and it is the melody and they hear all the cool harmony below it and they start to think, ‘that really is my line.’ I think that they take ownership of a real cool jazz line quicker. (Interview #2)

Another difference between teaching the two groups is the flexibility with the physical setup of the group. Whereas in concert band, the sheer number of students often limits the seating arrangement choices, jazz ensembles are usually not held to the same

constraints. Doug has his brass players stand up when playing, lower their music stands, and uses microphones daily to help the sax players project over the ensemble. Whereas most professional big bands rehearse and perform with the saxophone section seated in front of a seated trombone section and standing trumpet section, Doug often changes the physical setup of the ensemble depending on what he is trying to accomplish:

You can change your setup. You don't have to have the same setup that you have year in and year out. You can move people around and you can move sections around—there are a whole lot of ways that you can set up a jazz band. You have to look at your personnel, you have to look at the audience, you have to look at the tunes that you have, and decide whether you want the classic set up where everyone is lined up or whether you want to do something different. It's real cool when you can do a rehearsal in a round setup. That's a really cool thing for kids. And it's good to have variation. (Interview #2)

Teaching the Rhythm Section

The rhythm section arguably has the most impact on the quality of any jazz ensemble, middle school jazz ensemble being no different. The rhythm section drives the band, provides the chordal structure, sets the style, sets up entrances for the horns, and both compliments and contrasts with the horn sections. Doug dedicates a lot of rehearsal time to teaching the rhythm section about these things. Part of it is that Doug feels that the role of a rhythm section player is more difficult and takes longer to develop than the role of a horn player within jazz ensemble. To help them understand what their role is in the ensemble, Doug tells the rhythm section that they are the engine of the car:

The saxophones, they're the cool paint job and everyone else is the rims and the 'bling,' but man, you're it—you're the car.' I joke about [the TV show,] 'Pimp my Ride.' I say, 'what do they do on Pimp My Ride, they go and they give some guy a brand new exterior, but underneath, man it's not happening. That car will look beautiful, but in two months it's still going to be in the dumpster because it doesn't have the inner workings to make it work every time.' (Interview #2)

While the rhythm section functions in a variety of different roles, Doug teaches his rhythm section students that their number one job is to keep steady time, because the time has to be in place before anything else can be achieved. “It’s great that you have creativity and everything else, but at this age you learn what constitutes steady time—what is it, how do you do it, how do you practice it. And they get a lot of house calls from Dr. Beat. Dr. Beat is a regular part of what we do” (Interview #2).

One of the biggest deterrents to steady time is when rhythm section players try to play too much. “I always joke with the kids, with rhythm players it’s like Goldie Locks and the Three Bears. You know, they start out and they’re afraid to play anything, and then when they realize they can play, and they play too much. So, it’s too hard, to it’s too soft, to it’s just right” (Interview #2). To help his rhythm section players develop their sense of steady time, Doug continually reminds them that the hi-hat should never stop. “It’s funny how little kids when they get excited they lose that hi-hat. That hi-hat just stops, but you got to tell them ‘that hi-hat is the only person you really trust—don’t trust me; trust that hi-hat to lock it in’” (Interview #2).

Magic triangle. To help his drummer and bass player lock time with each other, Doug teaches that each of them has to incorporate an aspect of the other one’s playing into their own. This concept he learned from his friend and colleague, Mike Grace, and refers to it as the “magic triangle” consisting of bass, hi-hat, and ride cymbal. In the magic triangle, the bass player plays the hi-hat’s two and four in the bass line. Whatever the hi-hat plays, dictates bass player’s two and four. And then the drummer plays the walking bass line on the ride cymbal. Whatever the bass player gives him as a walking bass line, the drummer locks in with it on the ride cymbal.

Bass. Doug has not had much success recruiting bass players from the strings class at his school. Part of the problem is that students only get to take two electives and he finds that it has been a tough sell to get strings students to fill their second elective with jazz ensemble. These students are used to playing with multiple bass players in the strings class and Doug has found that, when he has been able to recruit them, they often struggle with the independence of being the only bass player within a group that is required in jazz ensemble. If he is able to recruit a bass player, the student must know their instrument before they join the group. “I just tell them, I’ll teach you style, but I’m not going to sit there and move your fingers on the strings. You’ve got to know your fingerboard. You’ve got to know how scales work” (Interview #2).

Instead, Doug often recruits piano players to play the bass line on a synthesizer using the bass setting and refers to that person as the “bass player.” Doug feels that the bass player is the most important person in the rhythm section, and the entire ensemble:

When it comes to bass I tell the kids, ‘you’re driving the bus, running the show.’ You don’t have to have a drummer but you have to have a bass player. That’s the deal. You have to have a bass player. So, whoever is playing bass you just tell them, ‘you’re driving the bus. You are responsible for time.’ It’s like a march in a band. If you have a bass drummer you just tell them that ‘you’re it. If our time is good in this march it’s because you were right.’ You just tell your bass player right off the bat, ‘if you’re playing bass, you are the most important person in the ensemble.’ (Interview #2)

Piano. Doug recruits his piano players by word of mouth. Often students within his concert band play piano in addition to their concert band instrument and he finds that this provides a good opportunity for students who might play a non-traditional jazz instrument in concert band to participate in jazz ensemble. His piano players usually come to him having taken private lessons and never having played in a group setting, and he finds that this inexperience playing in a group often means that they have an

underdeveloped sense of steady time. “[Prior to jazz ensemble], the piano players have been free agents, so they play their piano piece and they’re probably the only one playing it, so if they drag a little bit or if they rush a little bit, they’re happy. They don’t mind that at all” (Interview #2). Consequently, Doug’s most immediate goal with piano players is to develop their comfort and confidence playing in a group so that they endure the steep learning curve that they will experience.

Voicings. As the piano player becomes increasingly comfortable and confident playing in a group setting, Doug begins to help him/her learn to voice the chords. Since jazz piano charts often do not spell out the notation, but instead only give the chord names, it is up to the piano player to interpret the chord and voice it accordingly. This often is very different from the spelled out notation that they are used to in non-jazz piano literature. He begins by having students just pick out and play one note in each chord using only one hand, and has them add more notes as they progress. Once they are playing several notes at a time within each chord, he has them pick out and play only the thirds, sevenths, and ninths of each chord. He initially has the piano player play only these “color notes” because the bass player is typically playing the roots and fifths.

Comping. Once his piano player is decoding chord changes and voicing them properly, Doug introduces comping; that is, adding certain rhythmic patterns to the notes. He does this by giving them a vamp (i.e., only one or two repeated chord changes) and a chart of rhythmic comping patterns. Once his piano player has developed a moderate level of comfort voicing and comping the chord changes, Doug talks about their role within the ensemble and how they engage in a “conversation” with the horn players. He compares their role within the ensemble to that of a “witty conversationalist.”

I always tell my piano players, ‘you’re the conversationalist.’ You’re that witty person that just sits back and says, ‘really, I never knew that, honest? You know, just last week that very same thing happened to me.’ So, we’ll try to do some call and response stuff. And you go over to the drummer too and ask, ‘what is this guy saying?’ We’ll play some examples where one guy finishes a solo and the next guy just comes right in. And the kids start to listen to that. In time they start to do those things. But, it takes time. Trust me. (Interview #2)

Drum Set

The piano players typically enter Doug’s jazz ensemble having played piano and taken private lessons, and Doug teaches them to read chord changes, voice the chords, and comp rhythmic patterns. However, the drummers are usually percussionists within his concert band who enter never having played drum set. Consequently, “you have to show them how to do it” (Interview #2). Doug begins by selecting a tune from the radio that they like and having them keep time with it on the hi-hat. As the drummer becomes increasingly comfortable keeping time on the hi-hat on two and four, Doug has him/her add quarter notes on the ride cymbal. Doug emphasizes to his drummers that they have to read the music. Playing drums in jazz ensemble is more than just keeping time; drummers have to know what the horns have and how to compliment those parts with setups and fills.

Setups. Once his drummer is able to keep steady time on the hi-hat and ride cymbal, Doug begins teaching him/her about set-ups. Set-ups are where the drummer gives a hit on the snare drum or bass drum just before a horn entrance. In September, Doug puts on Harry Connick Jr.’s “Sleigh Ride” as an example and tells the drummers that eventually they will get to the point where they are doing set-ups automatically. “I tell kids, you don’t know which foot went in the pant leg first but I’ll bet it was the same leg that went in first yesterday” (Interview #2). Since drum parts do not notate the set-

ups, instead only indicate where the horn entrances are, it is up to the drummer to know how to set up and compliment the horn entrances:

Have the kids play without any setups and show how the entrances are ragged and then say, ‘OK watch how they clean up with the set-ups. When the band plays off the beat you play on the beat and when the band plays on the beat, you play off the beat and watch how it changes.’ And then they realize, ‘gosh, I’m a pretty important cat here.’ So you get them doing set-ups and then you say, ‘your fill is the same thing. As long as you give us the downbeat, the band will come in on the offbeat.’ And you teach them that when you want to play *with* the band that the crash is for long notes. (Interview #2)

Doug teaches setups by giving the drummer gestures of syncopation before each horn entrance. “You play the beat and they play off the beat. It’s a gesture of syncopation, except you get to make it an aural gesture of syncopation. That’s all it is, man, gesture of syncopation except you get to do it” (Interview #2). In addition to helping with gestures of syncopation, Doug encourages his drummers to listen to and imitate the professionals:

Most of the time the good jazz tunes have a good recording—you’ll have pro’s that are playing it, which is much better than having college kids that play it. And, it’s cool to take note of the things that they don’t do and the things that they add that aren’t there, or the things that are there that they don’t do if the part is not written well. So, you tell the kids, ‘this is some cat in his late 20s, early 30s, 40s, how do they play it? You like it? Good. Do it. Go home and learn it.’ (Interview #2)

Improvisation

After being in concert band for two or three years and playing primarily by reading notation, improvisation is a new and often intimidating task for students when they enter jazz ensemble. Consequently, Doug’s approach to teaching middle school improvisation is to first motivate the students to want to improvise:

It’s almost never right off the bat that a kid wants to improvise, but you gotta tell them, ‘look, man, you get to tell your story. In band, at best you’re telling the story the way somebody that you don’t even know that wrote this tune wants you

to tell it. So you're trying to recreate—to make something that is characteristic that's not yours. In jazz band you get to tell the whole story. Is it happy? Is it sad? Did you get the girl? Did you lose the girl? Did the girl eject you out the car? You get to tell your story.' (Interview #2)

When teaching beginning jazz improvisation, it may seem reasonable to have students focus on playing correct notes within the chord changes. However, even more than playing the correct *itches*, Doug wants his students to play *stylistically* correct.

I always tell the kids, 'it's like anything—it's not as much what you say as how you say it.' So, [I want them to play characteristic of the style]. If we're playing a Latin tune and they're playing even 8th notes, that makes sense. If we're in a swing tune and they're playing even 8th notes, that doesn't make any sense. So, just play stylistically and you'll start to find the notes that you like to play, the notes that fit. So, initially, you get the kids playing the right style so that even if they just play a few notes within a scale or a chord, they're in the right style and they sound pretty good—it's all about success. (Interview #2)

It is important to Doug that students have early success in improvising so that they will be motivated to continue. "We're where we are because we did it well. There are things that we used to do that we didn't do well that we don't do anymore, so it's like anything, you want to have the kids feel successful about what they do" (Interview #2). Early in the year, Doug uses the Jamey Aebersold Volume 24 recording, Major and Minor (Aebersold, 1981) recording and encourages students to get a copy so that they can play at home. The recordings on this volume use rhythm section vamps over only one or two scales at a time so that students can have early success creating melodies and rhythms in the correct style without being constrained with multiple chord changes. Doug begins by using the recording in "G minor" because "every kid comes in playing a Bb scale. You can be the rock daddy playing G minor because 'you da man' on a Bb concert scale" (Interview #2).

Scales. As students have success with and become comfortable improvising over vamps, Doug begins to add tunes with simple chord progressions. To have success improvising over these progressions, Doug drills the students on a variety of different scales beginning with major scales since students are most familiar with those. Doug simplifies the changes for the students by helping them find the key area within which the chord changes occur and improvise within that key area. For instance, Doug will have students improvise using the notes from the tonic scale over ii-V-I changes. Later, he helps students make more choices about which notes to play and when, but in the beginning students will have success playing just the tonic scale notes over the ii-V-I changes:

Basically for a long time, you're going to find pieces that are ii-V- I and they can either play ii and V and I or they can play I and it's gonna work. Eventually you start to say, 'well, this chunk of the piece is in this key and the next three bars are in a different key.' But, on most pieces at this level you can get the kids to do just a handful of scales. I would say that almost every piece that we ever play doesn't have more than five or eight chords that the kids really have to work out. Most of them have a lot less. (Interview #2)

Pentatonics. While some middle school jazz teachers may use the blues scale when teaching improvisation, Doug does not because he has found that students use it as a crutch and don't ever move beyond its use:

Introducing the blues scale too early really limits the kids. I think that once they get that blues scale in their ears, a lot of kids only want to play the blues scale. And I think that you really limit your creativity when all you can do is play a blues scale. A lot of [students] are like, 'that's the only scale I want to play forever' and boy, does that get old. (Interview #3)

Aside from using major scales, Doug teaches students to use pentatonic scales because they are technically simple, something that students have heard before, and have many applications in jazz improvisation:

If you teach a kid two pentatonic scales, well, they are through most jazz tunes. They are through most ii-V changes. If you are in a minor mode, you can teach them the minor pentatonic—just play a major pentatonic and start on flat 3, you're golden. You get through that and you get through the ii-V change—it will actually work for that too. There are a lot of applications that are good for the kids' ears. It is simple for a lot of applications. And on modal charts it sounds really good. From a beginning standpoint, I think it is a great skill to have. I have seen kids have 'the light bulb go off' when you teach them pentatonics. In almost any tune you can add that pentatonic feel. It sounds good. Kids like it. (Interview #2)

Modeling

Doug models for the students on his trombone every day. Playing for the students is one of the most effective ways for him to teach style, articulation, improvisation, and anything else that students must learn in jazz ensemble. When teaching, you can either tell the students how to do it, or you can play it for them. "Why wouldn't you play it? It's like the Navajo language, man, it gets passed down. You've got to play for the kids, man. You've got to play for the kids" (Interview #2).

Listening. When Doug is not modeling for the students on his trombone, he is having them listen to professionals on recordings model style, articulation, and improvisation. Often, he uses the recordings of the music that they are playing in jazz ensemble to teach stylistic nuances. "The kids want to learn how to play the tune from that, but it's not about that; it's about [learning] the style. 'Listen to those scoops. Listen to them scoop that note. Listen to how short that note is. Listen to what that drummer does'" (Interview #3).

Having the students in class every day enables Doug to have students spend time on listening. While he has students listen in class throughout the year, he especially focuses on it at the beginning of the school year. During the first semester he has the students regularly bring in recordings of their favorite jazz artists. Sometimes students

have someone that they like, and other times they just bring in something that their parents have. Doug's main goal here is to get students listening to professionals who play the same instrument. When students bring in their recordings this gives him the opportunity to introduce them to other players:

I always have something that I can add to the mix as necessary. 'You like that? How about this? Oh, you like Gerry Mulligan? How about this? Did you know that guy plays piccolo? Let's listen to him play jazz piccolo.' And then we can talk about style as a class. If you do it right then you get the kids passing them around and saying, 'hey did you hear this guy, did you hear that guy.' It's usually between sections. The trumpet players will pass with each other and the sax players will pass with each other, and that creates that little culture of 'who's your guy?'

In addition to *hearing* professionals play jazz, Doug also likes to have students *see* professionals play jazz since sometimes "you hear something, but don't realize that they're doing it that way until you actually see them do it" (Interview #2). Doug uses YouTube to show jazz videos:

I'll pile them in my office and say, 'let's look at this. Watch and listen to David Sanborn's rhythm section here. Let's look at this. What are they doing? Can you do that? Listen to this solo. Listen to all the things that aren't in the changes that he's doing. What do you think of that?' It's a lot of self-analysis. Basically, it's a whole lot of listening and a whole lot of demonstrating. How else do you learn style? It's not available in any store. (Interview #2)

Literature

When choosing literature for his middle school jazz ensemble, Doug tries to find a blend between pop tunes and jazz tunes. "They're kids—this isn't jazz at Lincoln Center. You know, these are kids, man. So you've gotta find the blend" (Interview #2). Doug has the students every day for nearly an hour and consequently, can play a variety of literature for which he might not otherwise have had time. Doug chooses mostly swing and Latin charts, and also likes to play a chart each performance that features one of his

stronger soloists. However, he will sometimes throw in a pop chart for motivation if the students really want to play it:

So, when it comes to picking literature, it's like anything, you've got to balance learning new styles with some motivational stuff that they understand. Occasionally, we'll get a real dog of a tune that the kids [have to play]. The hot chick is singing it or Coldplay is playing it and so you spend some money and you're only going to play it once. But on the whole, you want to give the kids the real meat and potatoes of what jazz is about. (Interview #2)

One of the things that impressed me most about Doug's middle school jazz ensemble was the number of tunes that they have (and play) in their folders. Students have 30-40 different charts in their folders that they might pull out at any time and rehearse or perform. Whereas some middle school jazz ensembles might rehearse only the same 3-5 tunes that they are working on for their upcoming performance, Doug's group had a much wider selection of literature to play and perform.

What if you and I played the same 30 or 40 tunes forever? If you're a little kid and you have three or four or five tunes, well, that's no fun. Plus, you don't get a chance to do as many different styles. We could do that—we could have five gargantuan tunes that are just really hard and you got to woodshed them forever—who wants to do that? You want to play this style, get a chance to blow, and move on to the next tune. (Interview #2)

Doug notes that the harder the chart is, the less musicality middle school students can put into it. Consequently, he tries to find charts that are relatively easy but that have still retained characteristic elements of jazz. He finds that Kendor publishes a lot of literature that fits this description. Sometimes the really characteristic jazz charts are written with ranges outside the ability of middle school students, so he rewrites the parts in a more comfortable range. While he finds many swing charts that work well for middle school jazz ensemble, it is more difficult to find Latin charts that “work” at that level.

“There’s not a whole lot of literature written on the Latin side that’s right—either the clave is wrong or the tune just doesn’t work” (Interview #2).

While Doug wants to expose his students to traditional big band “classics,” more than that, he wants to expose them to the stylistic concepts that make up those classics. Since the classic arrangements are often technically inaccessible to middle school musicians, he tries to choose charts that are written in a characteristic style, but that are composed at a level that are achievable for his students. This often means finding newly composed music rather than transcriptions. Transcriptions of classics, in an attempt to make them accessible to middle school students, often lose their original characteristic style. Consequently, Doug would rather have his students play newly composed pieces that are stylistically characteristic, rather than transcriptions of classics that may have lost those musical elements:

No one ever heard them before, but you know what, it’s a really nice melody, it’s got nice changes, it’s great to improvise over, all the parts work well together—absolutely. Would you rather have some kid take a box of cookie mix and make cookies that come out of the box that taste really good or have some kid try to make a 7-layer German tort that takes three hours and when they’re done it just doesn’t work?

While Doug wants his students to eventually experience the classics that make up traditional big band literature, he does not feel that they necessarily need to experience those classics at the middle school level. Instead, he would rather that they learn the stylistic elements of those pieces so that they can play the standards in the future once they have developed the requisite technical proficiency:

I don’t feel the need to be the baby Ellington band at this age. I think that’s great, but there’s time for that. I’m hoping that the kids aren’t going to fall off the banana boat here and never play in another jazz band. I would rather have a tune that’s motivational and fun and teaches all those skills, and down the line they can

play the real thing. If they're still playing jazz in three years, as a horn player, they can probably play almost any tune that's out there. (Interview #2)

Biggest Challenges

When I asked Doug what the biggest challenges were for students within his middle school jazz band, his reply was, “being in class” and “improvisation” (Interview #3). The biggest non-musical challenge for the students is just being able to take the class. Since it is a curricular class that meets during the school day, students must give up one of their two electives to take it. This is challenging especially for students who are also very strong academically who might want to take academic enrichment courses such as technology or a foreign language.

They love jazz band so much that they pass up all of the great electives that are out there. And we do lose some kids where parents feel that now is the time that they must learn another language. And then we have some parents who realize that those kinds of things will come down the line and we have such a wonderful and unique jazz program that they opt for that. You lose some good kids—especially some kids who are really strong academically—they think that Harvard is just around the corner and they've got to have this advanced math or advanced something else. That's the biggest challenge. (Interview #2)

Once Doug is able to get them in the class, he finds that the most challenging aspect of middle school jazz ensemble is improvisation:

Musically it's improvisation—I'm sure it's improvisation—you can teach them how to play style. I think it is great in a lot of ways to learn how to improvise, but I also think that it is really hard to do. Like so many things, it is very easy to do badly and you've got to get the kids over that hump, because nobody is going to start out and have any hotness about them. They're going to start out and be clunky and sloppy, but given time, kids will develop [those abilities]. (Interview #3)

Part II Conclusion

Part II of this chapter began with a brief introduction of Doug and his program to provide the setting and orient the reader for what was to follow. To address the first

research question regarding Doug's previous experiences, I described Doug's earliest interactions with jazz from his childhood through the present, and presented his thoughts about how those experiences have prepared him to teach middle school jazz ensemble.

In addition to addressing the first research question, the narrative in the first section of the case, "Previous Experiences with Jazz" also provided a rich context through which to interpret subsequent findings regarding Doug's current thoughts about and actions in middle school jazz ensemble. To address the second research question as it applied to him, I presented 12 themes that provided an in-depth description of Doug's current thoughts about and his actions in teaching middle school jazz ensemble.

Chapter V presented the cases of Bob Ambrose and of Doug Blackwell. As previously mentioned, the data that made up each case were analyzed and presented separately without regard to exploring the similarities and differences between the two. While the two cases that are presented in this dissertation are not considered a multiple case study (Merriam, 2009), findings within each will be compared and contrasted in Chapters VIII, IX, and X of this document and "mixed" with the quantitative findings to provide a comprehensive discussion of middle school music teachers' previous experiences, and current thoughts and actions regarding middle school jazz ensemble.

CHAPTER VI QUANTITATIVE METHODOLOGY

Methodological Overview¹⁹

Chapter VI describes the quantitative methodology used in this mixed methods dissertation. This chapter is divided into two parts. Part I describes the quantitative data collection procedures including (a) research design, (b) population and sampling, (c) survey distribution and data collection method, (d) survey development procedure, (e) validity and reliability, (f) instrument pretesting and (g) delimitations. Part II presents descriptive information about the survey instrument and sampled population including the following: (a) response rate, (b) instrument reliability, (c) teaching experience, (d) education levels, (e) primary instrument, and (f) rehearsal schedules.

Part I: Quantitative Data Collection Procedures

Research design. The quantitative phase of this study consists of the collection and analysis of survey data. Within quantitative methods, the collection of such data is often referred to broadly as a *descriptive* research design (Leedy & Ormrod, 2005). More specifically, it is referred to as simply, *survey research*. Groves, Fowler, Couper, Lepkowski, Singer, and Tourangeau (2004) describe survey research as “a systematic method for gathering information from (a sample of) entities for the purpose of constructing quantitative descriptors of the attributes of a larger population of which the entities are members” (p. 2).

¹⁹ Purpose statement and research questions are included in Chapters I, III, VIII, and XI

Population/sampling. Groves, et al. (2004) describe the *target population* as a “set of units to be studied” (p. 44) and the *sampling frame* as a “listing of all units in the target population” (p. 45). The target population for this study consists of American middle school music teachers who teach jazz. The sampling frame consists of National Association of Music Education (MENC) members who indicated on their 2009-2010 membership form that (a) they teach at the “Junior/Middle School” level, and (b) their “teaching area” is both “band” and “jazz” ($N= 1041$). All members of this sampling frame were contacted by MENC via email to participate in this study.

MENC did not provide any other demographic information about this population other than they are 2009-2010 members who have indicated that (a) they teach at the “Junior/Middle School” level, and (b) their “teaching area” is both “band” and “jazz.” However, upon reviewing the initial responses, it became evident that the frame used to sample the target population consisted of many members who *do not* teach middle school jazz. Often, this is the case with sampling frames where members provide their information on a membership form²⁰.

Survey distribution/data collection method. I contacted MENC for assistance with the sampling frame. MENC indicated that they would not provide a listing of their membership for research purposes, but that they would send emails or postal mailings on my behalf free of charge upon their approval of my research and my signing of a contract. The frame from which MENC used to sample was their 2009-2010 membership list. This list is not available to the public and only includes members who have listed an email address. Three emails were sent to this population at different intervals during the

²⁰ This will be further discussed later in this chapter.

spring semester of the 2009-2010 school year inviting members to participate in the study. Upon completion and testing of the survey instrument, the first email invitations were sent. The second email invitation was sent approximately one week after the first. The final email invitation was sent after Memorial Day in hope that the school year would be completed for many participants and they would have time to complete the survey. Email invitation letters can be found in Appendix G.

Survey development procedure. From the analysis of the qualitative data sets, the following four categories emerged: (a) professional background, (b) previous experiences, (c) current thoughts, and (d) current actions. These categories served as the four headings for the large-scale sections within the instrument. Comprising these categories were themes and codes derived from the qualitative data sets, which served as individual survey items. It is important to note that not all codes were represented as survey response items. Only the items that were most represented in the qualitative data sets were selected as survey response items so that the survey remained as short as possible and measured only the most salient constructs from the qualitative data sets. A matrix describing how the qualitative findings correspond to each survey item is listed in Appendix H.

The first section of the survey titled, “Professional Background” asked participants to indicate whether they teach middle school jazz ensemble, high school jazz ensemble, or both. Respondents who indicated that they teach middle school jazz ensemble completed the “Professional Background” section and went on to complete the rest of the survey regarding previous experiences and current thoughts and actions in middle school jazz ensemble. However, respondents who indicated that they (a) teach

only high school jazz or (b) do not teach jazz, completed the rest of the “Professional Background” section, but then through skip logic built into the survey, were directed only to the sections on “Previous Experiences” and “Current Thoughts” about middle school jazz ensemble. Since these participants indicated that they did not *teach* middle school jazz, it was not appropriate to solicit information from them on “Current Actions” in middle school jazz ensemble. The survey was created using Survey Monkey online survey data design and collection software and can be found online at <http://www.surveymonkey.com/s/middleschooljazzsurvey> and in Appendix K of this document.

Validity and reliability. Once the survey was developed from the qualitative findings, it was tested for validity and reliability. According to Groves, et al., (2004), there are three distinct standards that all survey questions should meet:

- (a) Content standards (e.g., are the questions asking about the right things?);
- (b) cognitive standards (e.g., do the respondents understand the questions consistently; do they have the information required to answer them; are they willing and able to formulate answers to the questions?); and
- (c) usability standards (e.g., can respondents and interviewers, if they are used, complete the questionnaire easily and as they were intended to?). (p. 241)

To help ensure content, cognitive, and usability standards, survey designers often choose between five options for evaluating draft survey questions (Groves, et al., 2004). The techniques used in this study to evaluate the three standards described above were what Groves, et al. (2004) refer to as “expert review” and “cognitive interviews” (p. 242).

Expert review. Groves, et al. (2004) describe expert review as a technique in which “questionnaire design experts assess whether the questions meet the [content, cognitive, and usability] standards” (p. 242). In this study, a questionnaire design expert at the University of Michigan Survey Research Center (SRC) twice reviewed the

instrument and made recommendations regarding the wording of the questions, ordering of the questions, structure of the questions, response alternatives, and navigational rules of the survey. These suggestions were aimed at improving the content, cognitive, and usability standards of the instrument.

Subject matter experts. While the design expert had a keen understanding of survey methodology, there were areas in which assessing content and cognitive standards were outside of his expertise simply because he was unfamiliar with substantive elements of certain items. To fill this gap, Groves, et al. (2004) recommend that, “subject matter experts review the questions to assess whether their content is appropriate for measuring the intended concepts” (p. 242). In this study, five subject matter experts reviewed the survey to assess whether the content was appropriate for measuring the intended concepts. The subject matter experts ($n=5$) that reviewed the questions were the members of the dissertation committee since they have experience both as music teachers and as researchers familiar with measuring constructs. These experts recommended changes within the instrument regarding (a) the renaming of survey sections (e.g., the renaming of the “values and beliefs” section to “thoughts” about jazz education) and the grouping of individual survey questions within these large-heading categories to ensure that the survey was measuring the constructs that the researcher intended.

Cognitive interviews. Groves, et al. (2004) describe cognitive interviews as a technique in which “interviewers administer draft questions in individual interviews, probe to learn how the respondents understand the questions, and attempt to learn how they formulate their answers” (p. 242). Cognitive interviews were conducted with content experts ($n=3$). All three experts (a) have a minimum of seven years experience teaching

middle school band, (b) currently or previously taught middle school jazz ensemble, and (c) have a master's degree in music education. To address content, cognitive, and usability standards, these content experts were asked to (a) verbalize their thoughts while they answer a question, (b) describe how they interpreted the question just after they have answered it, (c) paraphrase and restate the survey question in their own words, and (d) answer follow-up questions regarding their understanding and interpretation of each item (Groves, et al., 2004, p. 246).

All of these techniques were used to aid the researcher in understanding how the respondents understood the questions and arrived at their answers so that problematic survey items could be adjusted to address content, cognitive, and usability standards within the instrument. As a result of these cognitive interviews, certain response categories were added (e.g., adding "N/A" as a possible response choice for some questions), certain questions were reworded to more accurately address the construct being measured, confusing directions were altered, and certain vague or confusing questions were altered. In total, as a result of these cognitive interviews, 37 alterations to the instrument were made.

Pilot. To specifically address the usability of the questionnaire, a non-random sampling of respondents who are knowledgeable, but not necessarily eligible sample members, were surveyed to test the questionnaire and provide feedback about whether the questions and response categories were clear and also to indicate the time it took them to complete the questionnaire. This pretesting sample consisted of college music education faculty around the country ($n=4$), music education undergraduates ($n=7$), music education graduate students ($n=2$), a retired band director ($n=1$), and non-experts ($n=3$).

As a part of this pretesting, all participants ($n=17$) were asked the following questions regarding instrument usability derived from Fink (2003): (a) Are instructions for completing the survey clearly written? (b) Which, if any, of the questions are confusing? (c) Do you understand how to indicate your responses? (d) Are the response choices mutually exclusive? (e) Are the response choices exhaustive? (f) Do you feel that your privacy has been respected and protected? (g) Do you have any suggestions regarding the addition or deletion of questions, clarification of instructions, or improvements in questionnaire format? Participants were also asked to indicate how long it took them to complete the survey.²¹

All of the participants indicated that (a) the directions were clearly written, (b) none of the questions were confusing (c) they understood how to indicate their responses, and (d) they felt that their privacy had been protected. Many of the respondents indicated that not all of the response choices were mutually exclusive and exhaustive. This was to be expected, since the response choices were not meant to encompass the widest array of possible responses, but rather the responses found only within the qualitative data sets. Most of the respondents indicated that the survey took them 5-15 minutes to complete.

Delimitations. This survey was sent only MENC members, and members who have indicated on their membership form that (a) they teach at the “Junior/Middle School” level, and (b) their “teaching area” is both “band” and “jazz.” Consequently, this frame was not representative of middle school band directors who (a) are not MENC members, (b) members who have not listed an email address or who do not have access

²¹ Many pilot studies also include analysis of the results. However, no analysis of the results from this pilot study was conducted since the impetus behind the pilot was simply the construction of the survey.

to a computer, and (c) members who have listed invalid email addresses. Additionally, the survey was not intended to measure the myriad of possible constructs or variables associated with the teaching of middle school jazz. It was intended to measure only the chosen constructs found within the qualitative data sets with the small set of Likert style response categories listed within the survey.

Part II: Descriptive Information

Response rate. The sampling frame for the quantitative phase of this study consisted of National Association of Music Education (MENC) members who indicated on their 2009-2010 membership form that (a) they teach at the “Junior/Middle School” level, and (b) their “teaching area” is both “band” and “jazz” ($N= 1041$). MENC sent a series of three emails to all members within this sampling frame requesting them to complete the questionnaire. Eighty-one (81) emails were returned as “undeliverable,” resulting in a sampling frame of 960 possible respondents. Of these 960 possible respondents, 264 completed the survey resulting in a 27.5% response rate. Sample size calculations indicate a 95% confidence level with a 5.1% margin of error for such a sample. However, with only 27.5% of the population responding, a high level of non-response bias may be inherent in the quantitative findings of this study. Readers are encouraged to interpret the results with this in mind.

Instrument reliability. Cronbach’s alpha was calculated to measure the internal consistency of the survey instrument (Nardi, 2003). This survey contained two item clusters, which made up scales: previous experiences, and values of middle school jazz. The scale measuring previous experiences with jazz consisted of nine questionnaire items. Respondents indicated how important each of the nine experiences was for

preparing them to teach middle school jazz ($\alpha = .90$). The scale measuring values of middle school jazz consisted of six questionnaire items. Respondents indicated how important each of six items was regarding reasons to have a middle school jazz ensemble ($\alpha = .78$). Both scales were found to have acceptable internal reliability coefficients above the generally accepted minimum of .70 (Nunnally, 1978). The overall alpha coefficient for both scales within the survey was $\alpha = .84$.

Teaching experience. Respondents were asked to indicate how many years, including this one, they have taught school music (see figure 6.1). The average years taught among all respondents was $M= 17.8$ ($SD= 10.09$). Those who teach middle school jazz had a mean average teaching experience of 19.08 years, while those who do not teach middle school averaged 16.1 years. Univariate Analysis of Variance (ANOVA) was conducted to determine whether there are significant differences in the mean scores on the number of years taught across subject level taught. No significant difference was found between the groups ($p= .204$) (see table 6.1).

Teaching Experience

Dependent Variable: Years Taught

Level and Subject Taught	Mean	Std. Deviation	N
Teach Only HS Jazz	14.55	10.135	31
Teach Only MS Jazz	18.53	9.723	90
Teach Both MS and HS Jazz	19.63	10.378	27
Do Not Teach Jazz	17.66	10.219	116
Total	17.80	10.090	264

Table 6.1

Education levels. Respondents were asked to indicate their highest level of education (see figure 6.3). The majority of respondents (54.4%, $n= 143$) had a master's degree, followed by a bachelor's degree or below (29.7%, $n= 78$), doctorate degrees (11.8%, $n= 31$), and specialist's degrees (4.2%, $n= 11$). Most of the respondents indicated that they do not teach jazz ensemble (43.7%, $n= 116$), followed by middle school jazz ensemble only (34.2%, $n= 90$), high school jazz ensemble only (11.8%, $n= 31$), and both middle school and high school jazz ensemble (10.3%, $n= 27$). Sixty-eight percent (68%) of respondents who teach some form of school jazz (middle school, high school, or both) had a master's degree and above, while 73% of respondents who do not teach jazz had a master's degree and above. Chi-Square Test of Independence was conducted to determine whether respondents' education level differed significantly from the level and subject taught. No significant difference was found between the groups ($p=.251$) (see table 6.2).

MENC did not provide any other demographic information about this population other than they are 2009-2010 members who have indicated that (a) they teach at the "Junior/Middle School" level, and (b) their "teaching area" is both "band" and "jazz." The fact that 43.7% of respondents indicated that they do not teach middle school jazz suggests that the sampling frame consisted of many members who *do not* teach middle school jazz. Often, this is the case with sampling frames where members provide their information on a membership form. After consulting with Sue Rarus, MENC Director of Information Resources and Publications, we determined that it was likely that some members may have incorrectly completed their membership form, indicating that they teach jazz when in fact they do not. This did not present a problem, since the survey was

constructed²² in a way to elicit responses from both those who *do* and *do not* teach middle school jazz to account for the possibility that the sampling frame might contain members who fit both descriptions.

Education Level

<i>Count Expected Count % of Total</i>	Bachelor's and Below	Master's	Specialist's	Doctorate	Total
HS Only	12 9.2 4.6%	17 16.9 6.5%	0 1.3 0%	2 3.7 .8%	31 11.8%
MS Only	27 26.7 10.3%	52 48.9 19.8%	4 3.8 1.5%	7 10.6 2.7%	90 34.2%
Both MS and HS	8 8 3%	17 14.7 6.5%	1 1.1 .4%	1 3.2 .4%	27 10.3%
Do Not Teach Jazz	31 34.1 11.8%	57 62.5 21.7%	6 4.8 2.3%	21 13.6 8%	115 43.7%
Total	78 29.7%	143 54.4%	11 4.2%	31 11.8%	

$\chi^2 = 11.37$
 $df = 9$
 $p = .251$

Table 6.2

Primary instrument. Respondents were asked to indicate their primary instrument (see figure 6.4). Responses were recoded into one of two categories: “traditional” jazz instruments and “non-traditional” jazz instruments²³. A slight majority

²² Skip Logic was built into the survey so that respondents that indicated that they do not teach middle school jazz were only surveyed regarding their previous experiences and their current thoughts about jazz. These respondents were not presented questions regarding current actions in jazz.

²³ “Traditional” jazz instruments in this study are defined as saxophone, trumpet, trombone, piano, bass, guitar, and drums. “Non-traditional” jazz instruments are defined as any instrument other than a “traditional” jazz instrument.

of respondents indicated that they played a “non-traditional” jazz instrument²⁴ (50.8%, $n = 133$). Fifty-one percent (51%) of respondents who teach some form of school jazz (middle school, high school, or both) reported playing a traditional jazz instrument, while 47% of respondents who do not teach jazz reported playing a traditional jazz instrument. Chi-Square Test of Independence was conducted to determine whether respondents’ primary instrument differed significantly from the level and subject taught. No significant difference was found between the groups ($p = .476$) (see table 6.3).

Primary Instrument

<i>Count Expected Count % of Total</i>	“Traditional” Jazz Instrument	“Non-Traditional” Jazz Instrument	Total
HS Only	16 15.3 6.1%	15 15.7 5.7%	31 11.8%
MS Only	42 43.8 16%	47 45.2 17.9%	89 34%
Both MS and HS	17 13.3 6.5%	10 13.7 3.8%	27 10.3%
Do Not Teach Jazz	54 56.6 20.6%	61 58.4 23.3%	115 43.9%
Total	129 49.2%	133 50.8%	

$\chi^2 = 2.49$
 $df = 3$
 $p = .476$

Table 6.3

Rehearsal times. Respondents were asked to indicate when their middle school jazz ensemble rehearsed (see figure 6.5). Responses were recoded to reflect “curricular” (i.e., as a regularly scheduled class during the normal school day) or “co-curricular”

²⁴ This does not *necessarily* mean that the participants do or do not play these instruments in jazz settings; it only means that their primary instrument is or is not a “typical” jazz instrument.

outside of normal school day (e.g., during lunch, on weekends, before or after school, etc). The majority of respondents indicated that their middle school jazz ensemble is co-curricular (79.3%, $n= 92$), followed by those who indicated that their middle school jazz ensemble is curricular (20.7%, $n= 24$). Nineteen percent (19%) of respondents who teach middle school jazz only reported having curricular jazz ensembles, while 25% of those who teach both middle school and high school jazz report that their middle school jazz ensemble is curricular. Chi-Square Test of Independence was conducted to determine whether respondents' rehearsal times differed significantly from the level and subject taught. Since each variable here has only two categories, chi-square and significance values are reported reflecting Yates' Correction for Continuity, which compensates for the overestimate of the chi-square value. No significant difference was found between the groups ($p= .620$) (see table 6.4).

Ensemble Type

<i>Count Expected Count % of Total</i>	Curricular	Co-Curricular	Total
MS Only	17 18.4 14.7%	72 70.6 62.1%	89 76.7%
Both MS and HS	7 5.6 6%	20 21.4 17.2%	27 23.3%
Total	24 20.7%	92 79.3%	

$\chi^2 = .246$
 $df=1$
 $p= .620$

Table 6.4

Respondents were also asked to indicate how many times per month their middle school jazz ensemble rehearses (see figure 6.6). The average number of rehearsals per

month among respondents who teach only middle school jazz ensemble was $M= 7.57$ ($SD= 5.57$) and $M= 8.67$ for those who teach both middle school and high school jazz. Univariate Analysis of Variance (ANOVA) was conducted to determine whether there are significant differences in the mean scores on the number of rehearsals per month across subject level taught. No significant difference was found between the groups ($p= .374$) (see table 6.5).

Level Taught

Dependent Variable: Number of Rehearsals Per Month

Subject and Level Taught	Mean	Std. Deviation	N
Teach Only MS Jazz	7.57	5.391	89
Teach Both MS and HS Jazz	8.67	6.171	27
Total	7.83	5.574	116

Table 6.5

The next chapter, Chapter VII, presents the quantitative findings and addresses the following quantitative research questions: (a) What is the relationship between previous jazz experiences and perceived ability to teach middle school jazz? (b) What is the relationship between perceived ability to teach middle school jazz and self-reported thoughts regarding middle school jazz? (c) What is the relationship between perceived ability to teach middle school jazz and self-reported actions regarding middle school jazz? Discussion of the findings is presented in the mixed methods chapters (Chapters VII, IX, and X).

CHAPTER VII QUANTITATIVE FINDINGS

Research Question 1

In my experience, many music teachers do not teach jazz ensemble, not because they do not have the musical ability to do so, but because they *believe* that they do not have the musical ability to do so. So, one of my research interests was how the *perception* of ability to teach middle school jazz interacts, or not, with previous experiences in jazz, and current thoughts about and actions in teaching middle school jazz. Survey respondents were asked to rate their ability on a scale from 1-10 to teach middle school jazz. Researcher judgment had to be made regarding what constituted a “high” perceived ability and a “low” perceived ability respondent. When examining how the data grouped, it became clear that very few respondents rated their perceived ability lower than 4 or higher than 7. Thus, a researcher judgment was made to construct two dichotomous categories of perceived ability: “low perceived ability” (LPA), respondents who perceived themselves to score between 1-7, and “high perceived ability” (HPA) respondents who perceived themselves to score between 8-10. Further, the construct of “perceived ability” is just that—“perceived.” It is possible that some low-ability participants might have perceived themselves to be high ability, and vice-versa. Thus, the results should be interpreted with the assumptions of this construct in mind.

What is the relationship between previous jazz experiences and perceived ability to teach middle school jazz? To address this research question, respondents were asked to

indicate how important each of nine previous experiences was for preparing them to teach middle school jazz. Responses were reported on a 7-point scale where 1 represented “not at all important” and 7 represented “extremely important.” These nine items were clustered to represent a scale measuring the level of previous experience with jazz ($\alpha = .90$). This scale was then compared with respondents’ self-rating of their ability to teach middle school jazz (i.e., respondents were asked to indicate their ability to teach middle school jazz on a scale from 1-10 where 1 is least and 10 is most). The relationship between previous experiences with jazz (as measured by the “Previous Experiences” scale) and perceived ability to teach middle school jazz ensemble (as measured by respondents self-ranking) was investigated using Pearson product-moment correlation coefficient. Preliminary analyses indicated that the data violated parametric assumptions of normality, linearity and homoscedasticity.²⁵ Subsequently, Spearman’s rank correlation coefficient was also conducted; however, little difference was found between the Pearson coefficients ($r = .298, n = 233, p < .01$), and Spearman coefficients ($\rho = .258, n = 233, p < .01$). Both reflected a small²⁶ correlation between the two variables with high levels of previous experience being associated with high levels of perceived ability. Separate independent-samples t-tests were conducted to compare the previous experiences for LPA and HPA respondents. Levene's Test for Equality of Variances indicated that the data did not violate the assumption of equal variance, therefore equal variances were assumed.

²⁵ Certain parametric tests such as Pearson make assumptions about the data (e.g., that the data fits a normal distribution of scores) and are only appropriate to conduct in these cases. Otherwise non-parametric alternatives should be conducted, which are not as sensitive to outliers.

²⁶ Cohen (1988) describes $r = .10$ to $.29$ or $r = -.10$ to $-.29$ as “small” relationships, $r = .30$ to $.49$ or $r = -.30$ to $-.49$ as “medium” relationships, and $r = .50$ to 1.0 or $r = -.50$ to -1.0 as “large” relationships.

The “previous experience” variable that accounted for the most mean difference among LPA and HPA respondents was “listening to recorded jazz” [$t(229) = -3.750, p = <.001$]. Eta squared (the proportion of variance in the dependent variable that is explained by the independent variable) was conducted to determine the effect size. The magnitude of the differences in the means was moderate²⁷ (eta squared = .06). (see figure 7.1). Other significant differences with moderate effect size were found between LPA and HPA respondents regarding listening to live jazz [$t(227) = -3.620, p = <.001$], and playing in professional jazz ensembles [$t(157) = -3.564, p = <.001$].

Significant, but small differences were found among LPA and HPA respondents who experienced (a) playing in college jazz ensembles [$t(182) = -2.744, p = .007$]; (b) taking a college jazz pedagogy course [$t(141) = -2.501, p = .014$]; (c) mentorship in jazz [$t(200) = -2.254, p = .025$]; and (d) taking a college improvisation course [$t(157) = -2.169, p = .032$]. No significant differences were found between LPA and HPA respondents regarding (a) playing in school jazz ensembles [$t(195) = -1.960, p = .051$], and (b) jazz professional development [$t(203) = -1.920, p = .056$]. (see table, 7.1)

²⁷ Cohen (1988) suggests the following guidelines for interpreting effect size: .01=small effect, .06=moderate effect, and .14=large effect.

Previous Experiences

	Perceived Ability	<i>N</i>	Mean	<i>SD</i>	<i>t</i>	Sig. (2-tailed)	Effect Size (eta squared)
Playing in school Jazz Ensembles	<= 7	98	5.22	1.875	-1.960	.051	.02
	8+	97	5.75	1.888			
Playing in College Jazz Ensembles	<= 7	90	5.10	1.891	-2.744	.007	.04
	8+	92	5.83	1.675			
Playing in Professional Jazz Ens.	<= 7	69	4.28	2.344	-3.564	<i>p</i> <.001	.08
	8+	88	5.50	1.959			
Taking a College Improvisation Course	<= 7	73	4.81	2.018	-2.169	.032	.03
	8+	84	5.48	1.840			
Taking a College Jazz Pedagogy Course	<= 7	62	4.55	2.266	-2.501	.014	.04
	8+	79	5.43	1.919			
Jazz Professional Development	<= 7	105	5.35	1.737	-1.920	.056	.02
	8+	98	5.78	1.366			
Jazz Mentorship	<= 7	100	5.35	1.794	-2.254	.025	.03
	8+	100	5.86	1.378			
Listening to Recorded Jazz	<= 7	126	5.91	1.470	-3.750	<i>p</i> <.001	.06
	8+	103	6.55	1.017			
Listening to Live Jazz	<= 7	124	5.74	1.566	-3.620	<i>p</i> <.001	.06
	8+	103	6.42	1.168			

Table 7.1

Respondents were also asked to choose the single experience, of the choices given, that *most* prepared them to teach middle school jazz (i.e., playing in school jazz ensembles, college jazz ensembles, professional ensembles, taking college pedagogy and improvisation courses, professional development, jazz mentorship, and listening to recorded and live jazz). Respondents who self-reported the highest perceived ability to

teach middle school jazz [$M= 7.71, SD= 1.979$] indicated that playing in professional jazz ensembles was the single most important experience for preparing them to teach middle school jazz. (see figure 7.2). While this variable accounted for the highest mean perceived ability scores, the variable that was *most chosen* among respondents regardless of perceived ability was, playing in school jazz ensembles ($n= 60$). (see table, 7.2)

Most Prepared

Dependent Variable: Perceived Ability to Teach MS Jazz

What Most Prepared You to Teach MS Jazz	Mean	Std. Deviation	N
Playing in school Jazz Ensembles	6.42	2.287	60
Playing in College Jazz Ensembles	6.56	2.259	27
Playing in Professional Jazz Ensembles	7.71	1.979	28
College Jazz Improvisation Course	7.17	2.714	6
College Jazz Pedagogy Course	6.89	2.369	9
Jazz Professional Development	7.00	2.324	31
Jazz Mentorship	6.89	2.040	35
Listening to Recorded Jazz	6.05	2.762	20
Listening to Live Jazz	6.57	1.618	7
Total	6.76	2.266	223

Table 7.2

Research Question 1 Conclusion

Both Pearson and Spearman tests reflected a small correlation between the two variables (previous jazz experience and perceived ability to teach middle school jazz) with high levels of previous jazz experience being associated with high levels of perceived ability. Independent samples t-tests indicated that the “previous experience” variable that accounted for the most mean difference among LPA and HPA respondents was, “listening to recorded jazz” followed by “listening to live jazz” and “playing in

professional jazz ensembles.” Significant, but small differences were found among LPA and HPA respondents who experienced (a) playing in college jazz ensembles, (b) taking a college jazz pedagogy course, (c) mentorship in jazz, and (d) taking a college improvisation course. No significant differences were found between LPA and HPA respondents regarding (a) playing in school jazz ensembles, and (b) jazz professional development. Through examining the means and standard deviations among LPA and HPA respondents, it was found that highest ability respondents indicated that playing in professional jazz ensembles was the single most important experience for preparing them to teach middle school jazz.

Research Question 2

What is the relationship between perceived ability to teach middle school jazz and self-reported thoughts regarding middle school jazz? Within the broad realm of “thoughts,” respondents were asked to indicate how important each of six items was regarding reasons to have a middle school jazz ensemble. Responses were recorded on a 7-point scale²⁸ where 1 represented “completely unimportant” and 7 represented “extremely important.” These six items were clustered to represent a sub-scale within the realm of thoughts measuring respondents’ *value* of middle school jazz ($\alpha = .78$). This scale was then compared with respondents’ self-rating of their ability to teach middle school jazz (i.e., respondents were asked to indicate their ability to teach middle school jazz on a scale from 1-10 where 1 is least and 10 is most).

The relationship between value of middle school jazz (as measured by the

²⁸ The survey instrument displayed choices where 1 represented “extremely important” and 7 represented “completely unimportant.” However, for analysis purposes and ease of interpretation, responses were recorded where 1 represented “completely unimportant” and 7 represented “extremely important.”

“Values” scale) and perceived ability to teach middle school jazz ensemble (as measured by respondents self-ranking) was investigated using Pearson product-moment correlation coefficient. Preliminary analyses indicated that the data violated parametric assumptions of normality, linearity and homoscedasticity. Subsequently, Spearman’s rank correlation coefficient was also conducted; however, little difference was found between the Pearson coefficients ($r = .239, n = 230, p < .01$), and Spearman coefficients ($\rho = .180, n = 230, p < .01$). Both reflected a small²⁹ significant correlation between the two variables with high levels of value being associated with high levels of perceived ability.

Perceived ability scores were recoded to reflect low perceived and HPA respondents. Respondents who reported their ability to teach middle school jazz between 1-7 were considered to be “LPA” and respondents who reported their ability to teach middle school jazz between 8-10 were considered to be “HPA.” Separate independent-samples t-tests were conducted to compare each of the six individual values of middle school jazz for high and LPA respondents. Levene's Test for Equality of Variances indicated that data for the variable “motivates students musically” violated the assumption of equal variance. However, equal variances were assumed and reported accordingly for the five other variables.

The only “value of middle school jazz” variable found to be significantly different among LPA [$M = 5.31, SD = 1.580$] and HPA [$M = 5.74, SD = 1.521; t(230) = -2.094, p = .037$] respondents was “one to a part.” The magnitude of the differences in the means was

²⁹ Cohen (1988) describes $r = .10$ to $.29$ or $r = -.10$ to $-.29$ as “small” relationships, $r = .30$ to $.49$ or $r = -.30$ to $-.49$ as “medium” relationships, and $r = .50$ to 1.0 or $r = -.50$ to -1.0 as “large” relationships.

small³⁰ (eta squared= .02) (see figure 7.3). No significant differences were found between LPA and HPA respondents regarding the following variables: (a) fun for students, (b) motivates students musically, (c) learn a new skill set, (d) another way to interest students musically, or (e) closer to what students hear on the radio. (see table, 7.3)

Value of Jazz

	Perceived Ability	<i>N</i>	Mean	<i>SD</i>	<i>t</i>	Sig. (2-tailed)	Effect Size (eta squared)
One to a Part	<= 7	129	5.31	1.580	-2.094	.037	.02
	8+	101	5.74	1.521			
Fun for Students	<= 7	128	6.20	1.020	-1.882	.061	.01
	8+	101	6.44	.877			
Motivates Students Musically	<= 7	129	6.32	.976	-1.850 ³¹	.066	.01
	8+	101	6.54	.878			
Learn a New Skill Set	<= 7	128	6.34	.958	-1.167	.245	.006
	8+	100	6.48	.882			
Another Way to Interest Students Musically	<= 7	128	6.25	1.057	-1.240	.216	.007
	8+	100	6.42	.987			
Closer to What Students Hear on the Radio	<= 7	128	5.09	1.750	-1.413	.159	.009
	8+	101	5.41	1.537			

Table 7.3

Respondents were also asked to choose the single reason, of the choices given,

³⁰ Cohen (1988) suggests the following guidelines for interpreting effect size: .01=small effect, .06=moderate effect, and .14=large effect.

³¹ The *t* value for this variable was corrected to reflect a *t* value where equal variances were not assumed.

they believe to be *most* important for having a middle school jazz ensemble (i.e., students get experience playing one to a part, it is fun for students, it is motivational for students, students learn another skill set, it is another way to interest students musically, and students enjoy the opportunity to play music that is closer to what they hear on the radio). Respondents who self-reported the highest perceived ability to teach middle school jazz [$M= 7.22, SD= 1.826$] indicated that they most value having a middle school jazz ensemble because “it is fun for students” (see figure 7.4). While this variable accounted for the highest mean perceived ability scores, the variable that was *most chosen* among respondents regardless of perceived ability was, “students learn a new skill set” ($n= 81$). (see table, 7.4).

Most Value

Dependent Variable: Perceived Ability to Teach MS Jazz

What Do You Most Value About MS Jazz	Mean	Std. Deviation	N
Part Independence	6.75	2.188	8
Fun for Students	7.22	1.826	27
Motivational for Students	6.61	2.376	41
Students Learn a New Skill Set	6.72	2.404	81
Another Way to Keep Students Interested in Music	6.46	2.382	63
Students Enjoy Playing Music Closer to What is on the Radio	6.89	2.472	9
Total	6.69	2.314	229

Table 7.4

Respondents were asked to indicate the degree to which they agreed with 13 statements regarding middle school jazz ensemble. Responses were recorded on a 7-point

scale³² where 1 represented “strongly disagree” and 7 represented “strongly agree.” The relationship between perceived ability and current thoughts about middle school jazz was investigated using Pearson product-moment correlation coefficient. Preliminary analyses indicated that the data violated parametric assumptions of normality, linearity and homoscedasticity. Subsequently, Spearman’s rank correlation coefficient was conducted; however, little difference was found between the Pearson coefficients and Spearman coefficients so both coefficients are reported (see figure 7.5).

Four variables were found to be significant: (a) primary purpose of the rhythm section is to keep time ($r = .132, n = 231, p < .047$) ($\rho = .131, n = 231, p < .049$); (b) a good rhythm section makes the horns sound good ($r = .167, n = 233, p < .012$) ($\rho = .181, n = 233, p < .006$); (c) bass is the most important member of the rhythm section ($r = .193, n = 232, p < .004$) ($\rho = .167, n = 232, p < .012$); and (d) concert band is more important than jazz ensemble ($r = -.169, n = 231, p < .011$) ($\rho = -.169, n = 231, p < .011$). However, the first three reflected only very small³³ correlations between the two variables with high levels of agreement being associated with high levels of perceived ability. The fourth (concert band is more important than jazz ensemble) reflected a very small *negative* correlation (i.e., as the perceived ability scores *increased*, agreement with this variable *decreased*) between the two variables with high levels of *disagreement* being associated with high levels of perceived ability.

³² The survey instrument displayed choices where 1 represented “strongly agree” and 7 represented “strongly disagree.” However, for analysis purposes and ease of interpretation, responses were recoded where 1 represented “strongly disagree” and 7 represented “strongly agree.”

³³ Cohen (1988) describes $r = .10$ to $.29$ or $r = -.10$ to $-.29$ as “small” relationships, $r = .30$ to $.49$ or $r = -.30$ to $-.49$ as “medium” relationships, and $r = .50$ to 1.0 or $r = -.50$ to -1.0 as “large” relationships.

No significant correlations were found between perceived ability to teach middle school jazz and thoughts regarding (a) concert band is the place for learning your instrument, (b) middle school jazz teachers should play jazz themselves, (c) new music vs. classics, (d) primary purpose is to feed the high school jazz ensemble, (e) less pressure to perform well in jazz ensemble, (f) most value students playing stylistically correct when improvising, (g) most value students not feeling self-conscious when improvising, (h) musicianship is more important than jazz expertise in teaching middle school jazz ensemble, and (i) middle school jazz ensembles should not perform at adjudicated events. (see table, 7.5).

Thoughts About Jazz

Dependent Variable: Perceived Ability

	<i>N</i>	<i>M</i>	<i>SD</i>	Pearson		Spearman	
				<i>r</i>	<i>p</i>	<i>rho</i>	<i>p</i>
Concert Band is Place for Learning Instrument	232	4.87	1.932	-.104	.119	-.077	.249
MS Jazz Teachers Should Play Jazz Themselves	233	5.27	1.497	.083	.212	.100	.131
New Music vs. Classics	230	4.30	1.646	-.045	.501	-.050	.453
Primary Purpose to Feed HS Jazz Ensemble	232	2.35	1.589	-.125	.060	-.114	.087
Primary Purpose of Rhythm Section to Keep Time	231	3.92	1.812	.132	.047	.131	.049
A Good Rhythm Section Makes the Horns Sound Good	233	5.19	1.727	.167	.012	.181	.006
Bass Most Important Member of Rhythm Section	232	4.70	1.734	.193	.004	.167	.012
Less Pressure to Perform Well in Jazz Ensemble	230	2.72	1.744	-.122	.069	-.127	.058
Most Value Students Playing Stylistically Correct When Improvising	228	4.22	1.612	.063	.349	.066	.331
Most Value Students Not Feeling Self-Conscious When Improvising	232	5.78	1.336	.076	.258	.075	.264
Musicianship More Important than Jazz Expertise in Teaching MS Jazz	233	5.17	1.448	.087	.191	.072	.280
Concert Band is More Important than Jazz Ensemble	231	4.03	2.049	-.169	.011	-.169	.011
MS Jazz Ensembles Should Not Perform at Adjudicated Events	229	2.94	1.788	.016	.813	.038	.575

Table 7.5

Research Question 2 Conclusion

Research question 2 asked, “What is the relationship between perceived ability to teach middle school jazz and self-reported thoughts regarding middle school jazz?” Both Pearson and Spearman coefficients reflected a small but significant correlation between the two variables with high levels of value being associated with high levels of perceived ability. Independent samples t-tests indicated that the only “value of middle school jazz” variable found to be significantly different among LPA and HPA respondents was “one to a part.” However, the magnitude of the differences in the means was small³⁴ ($\eta^2 = .02$). No significant differences were found between LPA and HPA respondents regarding the following variables: (a) fun for students, (b) motivates students musically, (c) students learn a new skill set, (d) another way to interest students musically, or (e) it is closer to what students hear on the radio. Respondents who self-reported the highest perceived ability to teach middle school jazz [$M = 7.22$, $SD = 1.826$] indicated that they most value having a middle school jazz ensemble because “it is fun for students.” While this variable accounted for the highest mean perceived ability scores, the variable that was *most chosen* among respondents regardless of perceived ability was, “students learn a new skill set” ($n = 81$).

Respondents who perceived that they had a greater ability to teach middle school jazz were more likely to agree that (a) the primary purpose of the rhythm section is to keep time, (b) a good rhythm section makes the horns sound good, and (c) bass is the most important member of the rhythm section. However, these correlations were very small. As respondents’ perceived ability increased, so did their disagreement with the

³⁴ Cohen (1988) suggests the following guidelines for interpreting effect size: .01=small effect, .06=moderate effect, and .14=large effect.

statement that concert band is more important than jazz ensemble.

Research Question 3³⁵

What is the relationship between perceived ability to teach middle school jazz and self-reported actions regarding middle school jazz? Respondents were asked to indicate the degree to which each of 19 statements pertains to their middle school jazz ensemble. Responses were indicated on a 7-point scale³⁶ where 1 represented “strongly disagree” and 7 represented “strongly agree.” The relationship between perceived ability and current actions in middle school jazz ensemble was investigated using Pearson product-moment correlation coefficient. Preliminary analyses indicated that the data violated parametric assumptions of normality, linearity and homoscedasticity. Subsequently, Spearman’s rank correlation coefficient was conducted; however, little difference was found between the Pearson coefficients and Spearman coefficients, so both coefficients are reported (see figure 7.6).

Nine significant correlations were found between perceived ability and current actions in jazz ensemble: (a) student has to know how to play drums before entering jazz ensemble ($r = .190, n = 115, p < .048$) ($\rho = .181, n = 115, p < .059$) (b) student has to play a traditional jazz instrument ($r = .367, n = 113, p < .01$) ($\rho = .336, n = 113, p < .01$); (c) pentatonics ($r = .248, n = 115, p < .01$) ($\rho = .203, n = 115, p < .035$); (d) major

³⁵ It is important to note that whereas with the previous two research questions all respondents were surveyed for their previous experiences in jazz and their current thoughts about middle school jazz, with this research question only the music teachers that indicated that they teach middle school band were surveyed regarding their current actions in middle school jazz. Subsequently, the *N* changes in this section to reflect the actions of only those who teach jazz.

³⁶ The survey instrument displayed choices where 1 represented “strongly agree” and 7 represented “strongly disagree.” However, for analysis purposes and ease of interpretation, responses were recoded where 1 represented “strongly disagree” and 7 represented “strongly agree.”

scales ($r = .292, n = 116, p < .002$) ($\rho = .283, n = 116, p < .003$); (e) Aebersold recordings ($r = .247, n = 116, p < .01$) ($\rho = .243, n = 116, p < .011$); (f) bring in outside clinicians ($r = .421, n = 112, p < .01$) ($\rho = .399, n = 112, p < .01$); (g) have students watch jazz videos ($r = .236, n = 111, p < .014$) ($\rho = .229, n = 111, p < .017$); (h) call and response ($r = .337, n = 110, p < .01$) ($\rho = .218, n = 110, p < .024$); and (i) model for students ($r = .244, n = 112, p < .01$) ($\rho = .224, n = 112, p < .019$). Medium correlations were found in three instances (student has to play a traditional jazz instrument, bring in outside clinicians, and call and response) with high levels of agreement being associated with high levels of perceived ability. Only small correlations were found between perceived ability and the other six significant actions.

No significant correlations were found between perceived ability to teach middle school jazz and the other 10 actions: (a) student has to know guitar, (b) student has to know bass, (c) student has to know piano, (d) group improvisation, (e) blues scales, (f) have students listen to jazz, (g) switch students to jazz instrument, (h) rewrite parts (i) use keyboard to play the bass line, and (j) jazz method books (see table, 7.6).

Actions in Jazz

	<i>N</i>	<i>M</i>	<i>SD</i>	Pearson		Spearman	
				<i>r</i>	<i>p</i>	<i>rho</i>	<i>p</i>
Student Has to Know Guitar	116	6.66	2.325	.106	.275	.056	.560
Student Has to Know Drums	115	5.96	1.579	.190	.048	.181	.059
Student Has to Know Bass	116	5.36	1.702	.124	.197	.090	.352
Student Has to Know Piano	116	5.65	1.595	.070	.469	.012	.903
Has to Play Traditional Jazz Instrmt.	113	6.15	1.359	.367	<.01	.336	<.01
Group Improvisation	115	3.19	2.011	.081	.403	.113	.244
Blues Scale	114	4.57	1.864	.190	.051	.173	.074
Pentatonics	115	5.33	1.847	.248	.010	.203	.035
Major Scales	116	4.52	1.939	.292	.002	.283	.003
Aebersold Recordings	116	4.97	1.841	.247	.010	.243	.011
Have Students Listen to Jazz	111	3.67	2.034	-.028	.773	-.056	.566
Switch Students to Jazz Instrument	112	5.26	1.536	.083	.388	.038	.694
Bring in Outside Clinicians	112	4.69	1.786	.421	<.01	.399	<.01
Have Students Watch Jazz Videos	111	3.74	1.859	.236	.014	.229	.017
Rewrite Parts	111	3.09	1.847	.074	.446	.006	.950
Call-and-Response	110	4.82	1.855	.337	<.01	.218	.024
Use Keyboard to Play Bass Line	111	5.10	1.842	-.167	.085	-.177	.066
Model for Students	112	4.33	2.121	.244	.010	.224	.019
Jazz Method Books	111	5.88	1.581	-.070	.472	-.096	.321

Table 7.6

Research Question 3 Conclusion

Nine significant correlations were found between perceived ability to teach middle school jazz and current actions in middle school jazz: (a) student has to know how to play drums before entering jazz ensemble, (b) student has to play a traditional jazz instrument, (c) pentatonics, (d) major scales, (e) Aebersold recordings, (f) bring in outside clinicians, (g) have students watch jazz videos, (h) call and response, and (i) model for students. Medium correlations were found in three instances (student has to play a traditional jazz instrument, bring in outside clinicians, and call and response) with high levels of agreement being associated with high levels of perceived ability. Only small correlations were found between perceived ability and the other six significant actions.

Conclusion

This phase of the study was a quantitative description of middle school music teachers' previous experiences, perceived ability, and current thoughts and actions regarding middle school jazz, which included the following research questions: (a) What is the relationship between previous jazz experiences and perceived ability to teach middle school jazz? (b) What is the relationship between perceived ability to teach middle school jazz and self-reported thoughts regarding middle school jazz? (c) What is the relationship between perceived ability to teach middle school jazz and self-reported actions regarding middle school jazz?

Regarding the first research question, both Pearson and Spearman tests reflected a small correlation between the two variables (previous jazz experience and perceived ability) with high levels of previous experience being associated with high levels of

perceived ability. The “previous experience” variable that accounted for the most mean difference among LPA and HPA respondents was “listening to recorded jazz” followed by “listening to live jazz” and “playing in professional jazz ensembles.”

Significant, but small differences were found among LPA and HPA respondents who experienced (a) taking a college jazz pedagogy course, (b) jazz professional development and (c) jazz mentorship. No significant differences were found between LPA and HPA respondents regarding (a) playing in school jazz ensembles, (b) playing in college jazz ensembles, or (c) taking a college improvisation course. Through examining the means and standard deviations among LPA and HPA respondents, it was found that highest perceived ability respondents indicated that playing in professional jazz ensembles was the single most important experience for preparing them to teach middle school jazz.

Research question 2 asked, “What is the relationship between perceived ability to teach middle school jazz and self-reported thoughts regarding middle school jazz?” Both Pearson and Spearman coefficients reflected a small but significant correlation between the two variables with high levels of value being associated with high levels of perceived ability. Independent samples t-tests indicated that the only “value of middle school jazz” variable found to be significantly different among LPA and HPA respondents was “one to a part.” However, the magnitude of the differences in the means was small ($\eta^2 = .02$). No significant differences were found between LPA and HPA respondents regarding the following variables: (a) fun for students, (b) motivates students musically, (c) students learn a new skill set, (d) another way to interest students musically, or (e) it is closer to what students hear on the radio. Respondents who self-reported the highest

perceived ability to teach middle school jazz [$M= 7.22$, $SD= 1.826$] indicated that they most value having a middle school jazz ensemble because “it is fun for students.” While this variable accounted for the highest mean perceived ability scores, the variable that was *most chosen* among respondents regardless of perceived ability was, “students learn a new skill set” ($n=81$).

Teachers that perceived that they had a greater ability to teach middle school jazz generally agreed that (a) the primary purpose of the rhythm section is to keep time, (b) a good rhythm section makes the horns sound good, and (c) bass is the most important member of the rhythm section. However, these correlations were very small. As respondents’ perceived ability increased, so did their disagreement with the statement that concert band is more important than jazz ensemble.

Regarding research question 3, nine significant correlations were found between perceived ability to teach middle school jazz and current actions in middle school jazz: (a) student has to know how to play drums before entering jazz ensemble, (b) student has to play a traditional jazz instrument, (c) pentatonics, (d) major scales, (e) Aebersold recordings, (f) bring in outside clinicians, (g) have students watch jazz videos, (h) call and response, and (i) model for students. Medium correlations were found in three instances (student has to play a traditional jazz instrument, bring in outside clinicians, and call and response) with high levels of agreement being associated with high levels of perceived ability. Only small correlations were found among the other six significant instances. These findings will be discussed and connected to previous literature in the mixed methods chapters, Chapters VIII, IX, and X.

CHAPTER VIII MIXED FINDINGS AND DISCUSSION: PREVIOUS EXPERIENCES

Purpose Statement

This study addresses middle school jazz education. The purpose of this Exploratory Sequential Mixed Methods Design (Creswell & Plano Clark, 2007) was to explore the previous experiences, and current thoughts and actions of middle school music teachers regarding middle school jazz education, and to do so through the lens of perceived ability to teach middle school jazz. The first phase of this study was a qualitative exploration of middle school jazz education for which observation, interview, and artifact data were collected. Findings generated from the qualitative study informed the development of a survey instrument that was used to collect data from a larger population of middle school music teachers. The second phase of this study was a quantitative description of middle school music teachers' previous experiences, perceived ability, and current thoughts and actions regarding middle school jazz based on the findings generated from the initial qualitative portion of the study. Data from both phases were then mixed in the final analysis to provide a more complete description of music teachers' previous experiences, and current thoughts and actions regarding middle school jazz.

Research Questions

The first phase of this study included the following qualitative research questions:

(a) How do these music teachers perceive their previous experiences to have prepared

them to teach middle school jazz ensemble?, and (b) How do these music teachers describe their current thoughts and actions regarding middle school jazz ensemble? Quantitative research questions include the following: (a) What is the relationship between previous jazz experiences and perceived ability to teach middle school jazz? (b) What is the relationship between perceived ability to teach middle school jazz and self-reported thoughts regarding middle school jazz? and (c) What is the relationship between perceived ability to teach middle school jazz and self-reported actions regarding middle school jazz? The following mixed methods question was addressed in the final analysis of the qualitative and quantitative data sets: To what extent and in what ways does the quantitative data triangulate the qualitative findings? After a brief description of the timing, weighting, and mixing procedures used in the mixed methods analysis, this chapter is divided into two main parts: (a) professional background, and (b) previous experiences. The following chapter, Chapter IX addresses current thoughts about middle school jazz, and Chapter X addresses current actions in middle school jazz.

Timing, Weighting, and Mixing

Timing. Timing refers to the sequence of the data analysis (Creswell and Plano Clark, 2007). This can occur either concurrently or sequentially (Morse, 1991). When a researcher collects, analyzes and interprets both types of data at roughly the same time the design is considered to be *one-phase* (Creswell and Plano Clark, 2007) or *concurrent* (Creswell, 2009; Creswell and Plano Clark, 2007; Morse, 1991). Conversely, when one source of data is collected, analyzed, and interpreted *before* the collection, analysis, and interpretation of the other source of data, the timing is considered to be *two-phase* (Creswell and Plano Clark, 2007) or *sequential* (Creswell, 2009; Creswell and Plano

Clark, 2007; Morse, 1991). In this study, I collected and analyzed data from the qualitative phase of this study that led to the construction of a survey instrument that was then used in the second phase.

Weighting. Weighting refers to the importance or emphasis given to the two forms of data within the study (Creswell and Plano Clark, 2007), or what Morgan (1998) refers to as the *priority decision*. Priority can be given to one form over the other, or both forms of data can be weighted so that they play an equally important role in the study. According to Creswell and Plano Clark (2007), “The weighting is thus influenced by the goals, the research question(s), and the use of procedures from research traditions such as quantitative experimental designs or qualitative case study designs” (p. 82). Other factors that influence weighting decisions include (a) the researcher’s familiarity with one method over the other, (b) resources, and (c) the intended audience (Creswell, 2009).

Based on Creswell and Plano Clark’s (2007) and Creswell’s (2009) definitions, the data in this study could be considered to be weighted equally for several reasons. First, because each method is grounded in its own distinct goals, research questions, and procedures. Second, because the researcher is similarly familiar with both qualitative and quantitative methods, and lastly, because both methods are mixed equally through discussion.

Mixing. The researcher must consider how to mix the two different types of data sets. According to Creswell and Plano Clark (2007),

A study that includes both quantitative and qualitative methods without explicitly mixing the data derived from each is simply a collection of multiple methods. A rigorous and strong mixed methods design addresses the decision of how to mix the data, in addition to timing and weighting (p. 83).

The authors go on to explain that the two data sets can be merged, one embedded in the

other, or connected.

Creswell and Plano Clark point out that in Exploratory Designs, qualitative data are mixed through connecting the qualitative data to the quantitative design. Their explanation of the Exploratory Design accounts only for mixing of qualitative data into the quantitative survey instrument design. However, the current study both connected the data at the analysis stage (i.e., between the qualitative and quantitative phases) through matrix (see Appendix H), and also merged the data at the interpretation stage through discussion. Once all of the qualitative data were analyzed, the most prevalent codes and themes were placed onto a table. From those codes and themes, I developed survey questions to elicit information corresponding to the qualitative codes, and placed those quantitative questions adjacent to their corresponding qualitative codes on the table. This table provided an “outline” for the mixed findings discussions. When mixing the data through discussion, I address each variable/code/theme by discussing both the qualitative and quantitative data and how data from both sets compare and contrast with one another.

Professional Background

Participant Description

Bob considers himself more as an experienced music teacher who teaches jazz than a professional jazz musician, while Doug considers himself both as a professional jazz musician and an experienced music teacher. Both participants have served as officers in the Michigan School Band and Orchestra Association (MSBOA) and both have been selected by MSBOA as “Band Director of the Year” within their district. Both participants have mentored numerous student teachers.

The average years taught among survey respondents was less than that of Bob and

Doug [$M= 17.8, SD= 10.09$]. Whereas Bob and Doug both play a traditional jazz instrument (trombone), a slight majority of respondents indicated that they played a “non-traditional” jazz instrument³⁷ (50.8%, $n= 133$). Doug teaches only middle school jazz ensemble, and Bob teaches both high school and middle school jazz ensemble. Survey respondents who indicated that they do not teach middle school jazz ensemble accounted for 43.7% ($n= 115$), followed by middle school jazz ensemble only (34.2%, $n= 90$), high school jazz ensemble only (11.8%, $n= 31$), and both middle school and high school jazz ensemble (10.3%, $n= 27$). Bob holds a master’s degree and Doug holds a bachelor’s degree. The majority of survey respondents (54.4%, $n= 143$) had a master’s degree, followed by a bachelor’s degree or below (29.7%, $n= 78$), doctorate degrees (11.8%, $n= 31$), and specialist’s degrees (4.2%, $n= 11$).

The fact that 43.7% of respondents indicated that they do not teach middle school jazz suggests that the sampling frame consisted of many members who *do not* teach middle school jazz. Often, this is the case with sampling frames where members provide their information on a membership form. After consulting with Sue Rarus, MENC Director of Information Resources and Publications, we determined that it was likely that some members may have incorrectly completed their membership form, indicating that they teach jazz when in fact they do not. I am aware of no (supposed) comprehensive and complete database of middle school jazz educators other than the MENC membership database. That 43.7% of the respondents indicated that they do not teach middle school jazz, points to the fact that the profession really does not have an accurate accounting for

³⁷ “Non-traditional” jazz instruments in this study are defined as anything other than saxophone, trumpet, trombone, piano, bass, guitar, and drums.

middle school jazz educators.

Program Description

Students' music elective choices at both Bob's and Doug's schools include band, orchestra, and choir. Students take two electives and sometimes choose to enroll in some combination of the music offerings available to them. Bob's middle school jazz ensemble is a club that rehearses once a week before school for 25 minutes and does not count as one of the two curricular electives. He does not have an attendance policy for students who participate and consequently rehearses with "whoever shows up" (Interview #1). He also does not have a middle school jazz curriculum and does not have any performance expectations of them other than to "understand what it means to take a solo" and to "put a few tunes together for the concert" (Interview #1). The group consists of both 7th and 8th grade students, who begin band instruction in 4th grade. Bob allows students on all instruments to participate, but the group usually consists of clarinets, trumpets, trombones, saxophones, and rhythm section, although this instrumentation varies from week to week. The group does not participate in adjudicated events, but gives two or three performances per year. Bob has a reputation among his colleagues as being a fine music educator as evidenced by his numerous appearances throughout the state as an adjudicator and clinician.

Doug's middle school jazz ensemble rehearses every day during the school day for 53 minutes. The group consists of both 7th and 8th grade students, who typically begin band instruction in 5th grade. The group generally consists of trumpets, trombones, saxophones, and rhythm section, and participates in two adjudicated events per year (the Michigan State Festival, and one competitive event outside of the state). This group has

received straight superior ratings for 26 years in the state festival and consistent top awards at competitive out-of-state events. No Michigan middle school jazz ensemble has achieved such a record of success during the same time period.

The majority of survey respondents indicated that their middle school jazz ensemble is co-curricular (79.3%, $n= 92$), followed by those who indicated that their middle school jazz ensemble is curricular (20.7%, $n= 24$). The average number of rehearsals per month among respondents who teach middle school jazz ensemble was $M= 7.83$ ($SD= 5.57$).

Previous Experiences

Part II of this chapter, “Previous Experiences” describes the qualitative and quantitative participants’ experiences with jazz from school through present day regarding the following: (a) listening to jazz, (b) jazz in school, (c) jazz in college, (d) professional gigging, (e) mentoring, and (f) professional development, and examines them through the lens of perceived ability.

Listening to Jazz

Previous research (Dyas, 2006; Goodrich, 2005) that young musicians often become interested in playing jazz by being inspired by a jazz musician (whether professional or student), and by listening to jazz. Bob recalls growing up hearing the sounds of Louie Prima, Louis Armstrong, Sinatra, and others from that genre when his parents would have them on in the background. In addition to recorded music, Bob recalls hearing live music when the local high school stage band would give a public performance: “They were kind of my heroes. They had a stage band that was actually really good. But that was mid-60s” (Interview #3).

While Bob would not be exposed to jazz greats like Miles Davis, Charlie Parker, or John Coltrane until his college years, he believes in some small ways these early experiences influenced what he knows about jazz today: “When you have some of that that you listen to, if you have musical sensitivity at all—the jazz phrasing and swing style and all—you understand it because you heard it as a youngster” (Interview #1).

One of Doug’s earliest experiences hearing recorded jazz came through watching cartoons and hearing all of the Hoyt Curtin soundtracks that often accompanied them. People who grew up watching “The Flintstones,” “Johnny Quest,” and “The Jetsons” know these soundtracks and the jazz style that was so rich within them. Another one of Doug’s early experiences hearing recorded jazz came through his parents’ listening to their Benny Goodman record collection. Doug recalls this experience:

My dad had a big thick volume of Benny Goodman’s old 33s and that was like the Gospel, the Bible. It was so cool that we almost never heard it. He loved it so much. It was a big thick leather bound collection and he kept it up in the closet where it was this magical thing. I probably only heard it a few times ‘cause it was too good to play. But it was something that you realized was very important to people who you thought were really important and that was maybe some of the connection. (Interview #1)

While these early experiences with recorded jazz influenced Doug, hearing live jazz was what really hooked him. Doug grew up in Detroit right across from Rouge Park where trust fund gigs were often held. He recalls “seeing them once in a while in the park and they were just so close that there was a connection there. [That is] the earliest [experience] where I thought I like this beat, I like this genre, I like what’s cooking”. (Interview #1)

Survey respondents were asked to indicate on a 7-point Likert scale³⁸ how important “listening to recorded jazz” was in preparing them to teach middle school jazz. Independent samples t-tests indicated a significant difference [$t(227) = -3.750, p < .001$] between LPA [$M = 5.91, SD = 1.470$] and HPA³⁹ [$M = 6.55, SD = 1.017$] respondents with a moderate effect-size⁴⁰ [eta-squared = .06]. A significant difference with a moderate effect-size [eta-squared = .06] was also found between LPA and HPA respondents regarding the importance of “listening to *live* jazz” in preparing them to teach middle school jazz [$t(227) = -3.620, p = < .001$]. That both the qualitative and quantitative data indicate that listening to jazz is an important experience for preparing music teachers to teach jazz is not surprising and is confirmed by previous research (Dyas, 2006; Goodrich, 2005). Interestingly, the qualitative data in the current study suggests early jazz-listening experiences may be compelled as much by social considerations as they are by an intrinsic attraction to the music itself.

Jazz in School

Bob played jazz in middle school and high school “stage band.” In high school, stage band was not curricular class or even a school-sponsored club, but rather just a group of students that assembled one evening per week for rehearsals led by the band

³⁸The survey instrument displayed choices where 1 represented “extremely important” and 7 represented “completely unimportant.” However, for analysis purposes and ease of interpretation, responses were recoded where 1 represented “completely unimportant” and 7 represented “extremely important.” Respondents could also choose “N/A” to indicate items for which they had no previous experience.

³⁹ Survey respondents were asked to indicate their perceived ability to teach middle school jazz on a scale from 1-10 where 1 is least and 10 is most. Perceived ability scores were recoded to reflect low and high perceived ability respondents. Respondents who reported their ability to teach middle school jazz between 1-7 were considered to be “low perceived ability” and respondents who reported their ability to teach middle school jazz between 8-10 were considered to be “high perceived ability.”

⁴⁰ Cohen (1988) suggests the following guidelines for interpreting effect size: .01=small effect, .06=moderate effect, and .14=large effect.

director. The band director was not much of a jazz expert either. He was a former Service Band baritone player and played in Revelli's band at the University of Michigan. Bob's high school stage band experience included very little improvisation instruction:

I don't remember being taught anything about improvisation in high school or middle school. It was, 'here is the chart—play the chart' and then you had a saxophone player that was pretty good at improvising, so he would get all of the solos. And we might play around with it a little bit, but it was very much 'what is on the page.' It was all the Neal Hefti, Sammy Nestico kind of charts. (Interview #1)

This finding is consistent with Birkner (1992), who found that very little rehearsal time is spent addressing improvisation. Further, Dyas (2006) and Goodrich (2005) both indicate that peer-social interaction is an important element in learning to improvise. This is consistent with Bob's experience in that the improvisation instruction that he received was more through the mentorship of more experienced peers:

We had some guys in that band who were jazzers—just independently sought it out themselves and really could play. But it was fun playing with them and I learned a little bit from them. I still remember him. Doug Ladney, was his name and he played a really good alto and he did summer jazz workshops and talked about these different chords that I didn't understand—diminished chords—oh that's cool. But I got more from those guys than I really did from the director, who basically knew that [improvisation] wasn't his thing. [The band director] just gave us the charts to play and the guys who were ambitious about jazz could do something with it. (Interview #1)

More than anything, high school stage band was just another outlet for Bob to play his trombone. He would have played in any type of group just for another opportunity to play:

I would do anything you wanted me to on the trombone. I loved to play. I just wanted to play. That was what I did. I tried out for the football team once and got killed. I swam for a couple of years and didn't make varsity. I was too chicken to be in the plays. You know, I played the trombone and that's what I did. That's kind of the way everyone was in the 70s. (Interview #1)

Like Bob, for Doug, it was not as much about playing *jazz* as it was just about

playing music, in general. He played church jobs, played in wind symphonies, and anything else he could. “It didn’t really matter what it was, we said, sure we’ll play. I did everything equally” (Interview #1). What he really enjoyed was just playing. He liked the camaraderie that came along with playing one to a part. He enjoyed the responsibility of covering the part and the mutual respect of the players within a tight social group. But when it came to jazz, it was just fun:

The fact that the music has a beat and that swing is very lively. I mean, what kid doesn’t like to play pop stuff? You play tunes that everyone else likes to hear. You are well received because you can do it and like anything, if you do it well, you tend to go back and do it some more. It was just fun and it is still fun. What is fun about jazz? It is rhythmic. It is melodic. It has some improvisational elements that really set it apart from everything else. (Interview #1)

Like Bob, Doug was never *taught* how to improvise in high school jazz band.

That Bob and Doug neither one received much teacher guidance on improvisation is unfortunate since Leavell (1996) found improvisation to be one of the elements of school jazz that students struggle with the most. The only instruction that Doug received was to “make something up” without any guidance as to how to do that:

It was like here is a bicycle—you have never seen one before; however, you will ride down this hill. I remember a tune called Template, by Tori Zito and it was one of these hot saxophone 100 miles an hour pieces with change, change, change, change, and I didn’t have a clue—I didn’t have a chance, but I was still the best improviser in the class and the director at the time who was a piano player and a sax player said, “It’s you—go.” It was like going over a cliff. It was embarrassing and I thought, ‘I’m going to figure this out.’ I suppose it is kind of like when you made your first tree house. You said, OK we can get up in it and it’s not going to fall, but man it looks like hell, so we’re going to make the next tree house better. That is sort of the way I was about it. I said, well, I have to refine this and figure out how to do it better. (Interview #1)

Survey respondents were asked to indicate on a 7-point Likert scale how important “playing in school jazz ensembles” was in preparing them to teach middle school jazz. Independent samples t-tests indicated no significant difference [$t(195) = -$

1.960, $p = .051$] between LPA [$M = 5.22$, $SD = 1.875$] and HPA [$M = 5.75$, $SD = 1.888$] respondents. Neither Bob, nor Doug received much teacher instruction on improvisation, citing mostly peer-interactions in the development of this skill. Further, no significant difference was found between LPA and HPA respondents regarding how important their high school jazz experience was or was not in preparing them to teach jazz, indicating that this experience may have little effect one way or the other on one's future perceived ability to teach jazz.

Jazz in College

Research suggests that music teachers (Fisher, 1981; Knox, 1996; Payne, 1973), music teacher educators (Fisher, 1981; Hepworth, 1974; Jones, 2005; Knox, 1996), jazz professors (Balfour, 1988; Knox, 1996), as well as professional jazz musicians and IAJE board members (Fisher, 1981) support the inclusion of jazz courses into the music teacher education curriculum. However, Bob's music education at Hope College was focused mainly on classical playing. The band at Hope in the early 1970s was not a very competitive, intense, or even disciplined group, although Bob recalls that "we actually learned a lot from each other" (Interview #1). In college, Bob played with the jazz band and began to get a little more involved with learning improvisation: "[I took] a jazz improvisation class my freshman year and thought—wow this is kind of cool. You get to make up your own tune?" (Interview #1). His trombone teacher while at Hope, John Jackson, was a jazz musician and utilized studio lesson time to teach jazz improvisation: His lessons were "all Jamey Aebersold improvisation studies. Here I am a freshman music education. I need pedagogy, you know—Rochut and those guys. And we were playing Aebersolds because you know, that is what he knew and that is what he did. And

some of that rubbed off” (Interview #1). Although much of his studio lesson time included jazz improvisation instruction, it was fairly unstructured and did not involve much more than going through the room and everybody taking a solo.

For Doug, it was not until meeting Mike Lorenz at Adrian College, that he began to learn jazz theory (e.g., which notes go with which chord symbol). Mike asked him to come on a statewide recruiting tour with the Henry Ford Community College Jazz Band, which is where Doug “first started to formally understand about the nuts and bolts of jazz” (Interview #1):

When you are in this style what scales are going to be best? When you are playing this style, what do you want your solo to be? How do you play? The articulation is totally different from style to style and we started to learn some specifics about that. Specifically a lot about improvisation. We started to do some real structured improvisation. When I was a junior in college that would have been my first real crack at why it works and how it works. It is different when you are sitting at home and you are slapping together mud pies or you go into the cupboard and you get the cake mix and it’s fine—it’s cake. But later on you figure out how I can change that and how I can tweak that. You go from really navigating by the seat of your pants, which is what a lot of jazz is I think, to these are some specifics that will improve this style or that style or this solo or that solo. (Interview #1)

While Doug learned a lot about the “nuts and bolts” of jazz in college, it was not because his college big band was very good. Like Bob’s experience at Hope, Doug’s band at Adrian was clunky and did not swing. The drummer was usually “somebody who played rock drums and decided to take that rock experience and hammer it into a jazz band, which didn’t always work” (Interview #1). While they usually had good horn sections, it was despite the “less than swinging” rhythm section.

Survey respondents were asked to indicate on a 7-point Likert scale how important “playing in college jazz ensembles” was in preparing them to teach middle school jazz. Independent samples t-tests indicated a significant difference [$t(182) = -$

2.744, $p = .007$] between LPA [$M = 5.10, SD = 1.891$] and HPA [$M = 5.83, SD = 1.675$] respondents with a small effect-size [$\eta^2 = .04$]. Significant differences were also found between LPA and HPA respondents who reported taking a college improvisation course [$t(157) = -2.169, p = .032$], and taking a college jazz pedagogy course [$t(141) = -2.501, p = .014$]. These findings are consistent with the findings of Fisher (1981), Jones (2005), and Thomas (1980) who found that playing in a college jazz ensemble, taking a college jazz improvisation course, and taking a college jazz pedagogy course to be among the most important college experiences for preparing music teachers to teach jazz.

While both Bob and Doug report learning about jazz in college, neither participant directly contributed those experiences with helping them learn to teach middle school jazz. This finding is similar to Knox's (1996) findings that suggest that mere participation in a college jazz course was not sufficient preparation to teach jazz, and Hepworth (1974) who suggested that music teachers often learned how to teach jazz outside of the college curriculum. While playing in a college jazz ensemble, taking a college jazz improvisation course, and taking a college jazz pedagogy course may all be valuable *college* experiences for learning how to teach middle school jazz, they may not necessarily be the most valuable *general* experiences for learning how to teach middle school jazz.

Professional Gigging

Although Bob did not play a lot of professional jazz gigs in college, he did play in horn sections that played popular music and he attributes these experiences to developing his instincts to teach jazz:

There was a place in Saugatuck called the 'Old Crow' that we played at a lot. It was kind of a funk/Chicago/Earth Wind and Fire band that used horns. We had an

African-American vocalist/keyboardist that knew all that literature. A lot of which had the funk horn thing in the background. We had kind of an eclectic mix of stuff. Two saxes, a trumpet and me, keyboard, guitar, bass and drummer. We played a lot of places. At that time that sound was kind of hip. That was when Chicago was big. That was when Earth Wind and Fire began to get big. Tower of Power—God, I forgot about them. It was a fun time to be a horn player because we were cool, you know.

Doug felt that of all his previous experiences, he learned most by playing in the real world:

I would come home in the summer and play with the real deal. I would endure the college experience and then come home. I learned how to improvise in college and the nuts and bolts of what you do—that part was good. But when you come home and you start to play with the best players in a music town and Detroit was, I think, an exceptionally good music town. So, I just snuck in with that crew and went along for the ride. (Interview #1)

Survey respondents were asked to indicate on a 7-point Likert scale how important “playing in professional jazz ensembles” was in preparing them to teach middle school jazz. Independent samples t-tests indicated a significant difference [$t(157) = -3.564, p = <.001$] between LPA [$M = 4.28, SD = 2.344$] and HPA [$M = 5.50, SD = 1.959$] respondents with the single largest effect-size of any of the “previous experience” variables [$\eta^2 = .08$]. Qualitative data in this study suggested that playing in professional jazz ensembles was an important experience for preparing one to teach jazz. Further, the quantitative data in this study found a significant difference between LPA and HPA respondents regarding this experience, yet my review of literature found no studies addressing professional jazz experience in the preparation of music teachers to teach jazz.

Mentoring

Conway and Zerman (2004) advocate for music content-related induction and mentor initiatives, suggesting that beginning teachers often feel overwhelmed, have

feelings of self-doubt, and experience isolation from other teachers. Bob does not recall having any jazz mentors at any point in his teaching career. While he recalls watching some all-state jazz band rehearsals led by professional jazz educators, most of what he learned about teaching middle school jazz has been by doing it. Bob feels that jazz style is not something that he was ever specifically taught in terms of a step-by-step process, but rather something that he learned by listening to jazz and emulating the style:

The scant amount that I know, I pretty much sought out and learned myself. You know the Louis Armstrong quote about, if you don't know what it is you'll never know? There is a certain amount of that to it. I was watching somebody rehearse Lasso Trombone. You know the band tune? The part goes, daht doo daht doo dah. And he's teaching it, tah too tah too tah. I can't hear that that way. It's got to be daht doo daht doo dah, you know? It's got to be that way. Why in the world would you sing it tah too tah too tah even though that is the way it is written? So a certain amount of that you just pick up as you go along. It is almost like a language immersion kind of thing. But, I can't tell you that I have ever had a person that I sat down with and got great ideas about jazz from. (Interview #1)

However, Doug's experience was quite different. When Doug was in late high school and college, his friend's father, a piano player, mentored him. He took Doug under his wing and took him on professional big band gigs. "It was kind of like the Yoda thing where you just sit in the car— 'I'll drive you and I'll tell you how this thing works'" (Interview #1).

Since college, a lot of what Doug has learned about the teaching of jazz ensemble has come through the mentorship of jazz colleagues such as Mike Grace. Mike, a legendary school jazz ensemble teacher in Ann Arbor, was a "Disney Teacher of the Year" finalist and someone whom Doug credits as being the "best teacher of improvisation that I have ever come across" (Interview #1). Doug has always felt that jazz musicians are very willing to share their art with the next generation and often invites these mentors to come work with his bands:

This is just way too big a discipline to think that you know it all. Even Mike Grace. Here is a guy who is an absolute world-class jazz educator and he has a shlub like me come in—why? Because I know a whole lot more about jazz trombone than he does and he wants to do what’s good for his kids. I think that jazz people are real free about doing that. I have a book full of people that I could call and they’ll come in. Just give them a call. They may need some gas money. Your real good friends, they won’t care, they’ll do it for free. I called Bill Watrous in L.A. and said, ‘I know you are going to be playing in Orchestra Hall, if you have time, would you be kind enough to come out and work with my jazz band?’ He said, ‘Oh yeah man, I’d love to. That would be great.’ And he did. I got Bill Watrous—one of the all-time greatest jazz players on the planet. (Interview #1)

Survey respondents were asked to indicate on a 7-point Likert scale how important “mentoring in jazz” was in preparing them to teach middle school jazz. Independent samples t-tests indicated a significant difference [$t(200) = -2.254, p = .025$] between LPA [$M = 5.35, SD = 1.794$] and HPA [$M = 5.86, SD = 1.378$] respondents with a small effect-size [eta-squared = .03].

Professional Development

Bauer, Forsythe, and Kinney (2009) found that band directors believe “jazz ensemble” and “teaching improvisation” to be among the most highly valued professional development topics. Neither Bob nor Doug recalls experiencing many professional development activities in jazz. When asked whether he has attended jazz sessions at music conferences, Doug indicated that apart from an occasional clinic on the Latin rhythm section, that he never felt that conference sessions had much of an impact on his jazz professional development. Conway (2008) found that experienced teachers believe the informal interactions with other music teachers to be the most valuable form of professional development. Her research is consistent with Doug’s experience:

I would always try to go to whatever stuff I could attend at the Chicago show. That was always a thing. But the real clinics are when you are on the band stand and you are looking around and you are listening and you go over and talk to the

drummer and you talk to the bass player and you sit down at the break and you rap with the sax man and you say, 'where did that come from?'

Survey respondents were asked to indicate on a 7-point Likert scale how important "jazz professional development" was in preparing them to teach middle school jazz. Independent samples t-tests indicated no significant difference [$t(203) = -1.920, p = .056$] between LPA [$M = 5.35, SD = 1.737$] and HPA [$M = 5.78, SD = 1.366$] respondents.

Conclusion

Independent samples t-tests indicated that the "previous experience" variable that accounted for the most mean difference among LPA and HPA respondents was, "listening to recorded jazz" followed by "listening to live jazz" and "playing in professional jazz ensembles." Both Bob and Doug mentioned listening to recorded jazz and live jazz as experiences that prepared them to teach middle school jazz. Doug also talked at length about how important playing in professional jazz ensembles was to his preparation to teach middle school jazz.

Significant, but small differences were found among LPA and HPA respondents who experienced (a) playing in college jazz ensembles, (b) taking a college jazz pedagogy course, (c) mentorship in jazz, and (d) taking a college improvisation course. Neither Bob, nor Doug felt that they learned much about how to teach middle school jazz from playing in college ensembles, although Doug explained at length, how his mentor, Mike Grace, was important to his development as a middle school jazz educator.

No significant differences were found between LPA and HPA respondents regarding (a) playing in school jazz ensembles, and (b) jazz professional development. While both Bob and Doug experienced playing in school jazz ensembles, neither of them reported learning much about how to play or teach jazz from those experiences. Neither

Bob, nor Doug reported “jazz professional development” as an activity that was important to their development as middle school jazz educators.

This chapter addressed the mixed findings regarding professional background and previous experiences. The following chapter, Chapter IX addresses current thoughts about middle school jazz, and Chapter X address current actions in middle school jazz.

CHAPTER IX
MIXED FINDINGS AND DISCUSSION:
CURRENT THOUGHTS ABOUT MIDDLE SCHOOL JAZZ

Chapter IX mixes the qualitative and quantitative data and reports the findings through the lens of perceived ability regarding current thoughts about middle school jazz. This chapter is divided into two main sections: (a) Value of Jazz, and (b) General Thoughts Regarding Middle School Jazz. The first part describes reasons participants feel middle school jazz ensemble is an important activity including the following: (a) jazz is fun and motivational, (b) it keeps students interested in music, (c) students learn a new skill set, (d) jazz is closer to what students hear on the radio, and (e) musical independence.

The second part describes various, often disparate, thoughts about middle school jazz ensemble including the following: (a) less pressure to perform well in jazz, (b) adjudicated events, (c) general musicianship vs. jazz-specific expertise, (d) “teaching” happens in concert band, (e) jazz teachers should play jazz, (f) improvisation, (g) preparation for high school jazz, (h) importance of jazz within the music program, (i) rhythm section function, and (j) most important rhythm section instrument.

Current Thoughts About Middle School Jazz

Value of Middle School Jazz

Jazz is fun and motivational. Bob wants the students to enjoy playing jazz and have fun in jazz band. “I want it to be enjoyable. It is more important to me that it is

enjoyable at that level than having them be really good. Because it's not—it never will be” (Interview #1).

Similar to Bob, Doug continually talked about how jazz is fun and motivational for students. They enjoy playing jazz and that enjoyment inspires them to practice their instruments and continue developing musically. Doug wants students to play because they are motivated to play rather than because of any outside factors. He tries to develop students' intrinsic motivation and believes that jazz lends itself especially well to that goal:

I always [ask myself] ‘is it motivation or manipulation?’ and I think it has gotta be motivation. Why would you ever manipulate anybody to do anything in music? You don't have to do this. What is more motivational then walking into a great jazz tradition? It is pure fun. (Interview #2)

Survey respondents were asked to indicate on a 7-point Likert scale⁴¹ how important “jazz is fun for students” is regarding reasons to have a middle school jazz ensemble. Independent samples t-tests indicated no significant difference [$t(229) = -1.882, p = .061$] between LPA [$M = 6.20, SD = 1.020$] and HPA⁴² [$M = 6.44, SD = .877$] respondents. Similarly, respondents were asked to indicate how important “jazz motivates students musically” is regarding reasons to have a middle school jazz ensemble. Independent samples t-tests indicated no significant difference [$t(230) = -1.850, p = .066$] between LPA [$M = 6.32, SD = .976$] and HPA [$M = 6.54, SD = .878$] respondents.

⁴¹The survey instrument displayed choices where 1 represented “extremely important” and 7 represented “completely unimportant.” However, for analysis purposes and ease of interpretation, responses were recoded where 1 represented “completely unimportant” and 7 represented “extremely important.”

⁴² Survey respondents were asked to indicate their perceived ability to teach middle school jazz on a scale from 1-10 where 1 is least and 10 is most. Ability scores were recoded to reflect low and high perceived ability respondents. Respondents who reported their ability to teach middle school jazz between 1-7 were considered to be “low perceived ability” and respondents who reported their ability to teach middle school jazz between 8-10 were considered to be “high perceived ability.”

Keeps students interested in music. Part of what motivates the students in Doug's group is that jazz ensemble affords them opportunities to perform music that is popular with audiences outside of school. Doug feels that this helps keep students interested in school music:

Of course, it's very popular. God knows, it is way off the charts popular. We have played all around the country with our jazz band. Kids love that—you go to Philadelphia and someone hears your jazz band and they like it. You go to Tennessee and Chicago and have your jazz band kids play and they love it. (Interview #3)

Survey respondents were asked to indicate on a 7-point Likert scale how important "it motivates students musically" is regarding reasons to have a middle school jazz ensemble. Independent samples t-tests indicated no significant difference [$t(229) = -1.240, p = .216$] between LPA [$M = 6.25, SD = 1.057$] and HPA [$M = 6.42, SD = .987$] respondents.

Students learn a new skill set. One thing that Doug values about middle school jazz ensemble is that students get the opportunity to improvise. Certainly, this opportunity can be had in ensembles other than jazz ensemble, but improvisation is such a part of what jazz is that it lends itself particularly well to learning how to improvise. Improvisation allows students the opportunity to make a wider array of musical choices than if they were held strictly to what is on the page. "You get to lay out what you feel this piece is about. You can interpret the piece, where you don't get to do that in band—the conductor does, and then you get to do what the conductor says to do" (Doug, Interview #2). These musical choices allow students a greater opportunity to interact with the other ensemble members:

I think our society is becoming more of a, 'Here is the information and we give you the information.' But in jazz, you get to take what your drummer is doing and

as a soloist, you get to do it. As a piano player, you get to talk to somebody. Isn't that amazing that you can be in a performing situation and you have some discourse with someone else? (Doug, Interview #3)

Improvisation also allows space for interaction between the musicians and the audience:

Why is standup comedy popular? Well, people get to react to what the crowd does. People get a cue from the audience and they use all of the experiences that they have, and they create something right there on the spot. It is more of a shared experience with the audience than saying, 'we have something that is totally canned and it is beautiful, but you are not going to have any input in it.' (Doug, Interview #3)

This finding is reflective of what Elliott (1983) describes as the value and nature of jazz—processual meaning. Elliott argues, African-based music cannot be separated from the element of audience participation and context:

The success of an African musical performance is inseparable from the degree to which the musicians and their music involve the audience, and the dancers, and establish a reciprocal musical relationship—each inspiring and responding to the other—to make the occasion “sweet” as the Africans would say. (p. 232)

Doug always tells his students that improvisation is where they get to tell their story and that as they develop their skills they can become increasingly proficient at telling that story. “What is the story? Guy meets girl? Guy loses girl? I got a flat tire on the freeway? What is the story?” (Interview #2). Doug likens improvisation to catching a rainbow—“you see it and you think, wow, wasn't that great. Some color in that band was something that you were able to paint” (Interview #3).

Survey respondents were asked to indicate on a 7-point Likert scale how important “students learn a new skill set” is regarding reasons to have a middle school jazz ensemble. Independent samples t-tests indicated no significant difference [$t(228) = -1.167, p = .245$] between LPA [$M = 6.34, SD = .958$] and HPA [$M = 6.48, SD = .882$] respondents.

Jazz is closer to what students hear on the radio. Bob's value of middle school jazz is influenced, in part, by his own experiences as a middle school and high school student. Bob recalls his first experience playing jazz in junior high school and how much fun it was to play music that was closer to "pop" music:

I don't remember much about it except I remember it was fun. I remember how much fun it was just to play with guitars and drums and play chords that had more than just three notes in them. Even if it was just Tuxedo Junction. That was 1967, so just the idea of playing with a guitar player strumming chords—that was pretty cool. That was like almost 'The Beatles.' (Interview #1)

Similarly, Doug values the fact that "the tunes are a whole lot closer to what they hear on the radio" (Interview #1). While jazz is not often played on "pop" radio stations that students might listen to, jazz style and instrumentation is nevertheless *closer* to pop music than concert band music often is. Doug values this because it gives students a chance to play in a style that is a little more closely related to the kinds of music that students might listen to outside of school.

Survey respondents were asked to indicate on a 7-point Likert scale how important "students enjoy the opportunity to play music that is more similar to what they hear on the radio" is regarding reasons to have a middle school jazz ensemble.

Independent samples t-tests indicated no significant difference [$t(229) = -1.413, p = .159$] between LPA [$M = 5.09, SD = 1.750$] and HPA [$M = 5.41, SD = 1.537$] respondents.

Musical independence. Leavell (1996) found that students struggled with the musical differences between concert band and jazz band, such as the playing of individualized parts. While Bob did not speak much about it, one of the things that Doug most values about jazz ensemble is that it is a good avenue for helping students to develop musical independence. Since students play one to a part, they have more musical

responsibility than in concert band where there are multiple players to a part. Doug values this aspect of middle school jazz ensemble because it teaches students to develop an increased sense of musical responsibility and independent musicianship. Doug gave me an example of how he witnessed evidence of this musical independence emerge when he was rushed to the hospital for an emergency appendectomy and his students played a gig without him:

My kids played the gig. I had one of my colleagues go and help them set it all up and they played a half an hour set at the high school for some function and they kicked the tunes off and called out the solos and I wasn't even there. They had a sub who was there and he cued all of the wrong things at the wrong times and they ignored him. But that says that they understand the structure. They know how to cue in solos. They know how to cue in backgrounds. They know who plays, who doesn't. (Interview #2)

Survey respondents were asked to indicate on a 7-point Likert scale how important "students get experience playing one to a part" is regarding reasons to have a middle school jazz ensemble. Independent samples t-tests indicated a significant difference [$t(230) = -2.094, p = .037$] between LPA [$M = 5.31, SD = 1.580$] and HPA [$M = 5.74, SD = 1.521$] respondents.

Values Conclusion

Bob and Doug both talked at length about reasons that they value having a middle school jazz ensemble. Among their most valued reasons were because jazz is fun, motivational, it keeps students interested in music, it teaches students a new skill set, it is closer to the kind of "outside-of-school" music that students might engage with, and because students get experience playing one-to-a-part. While most survey respondents reported valuing all of these reasons for having a middle school jazz ensemble, the only significant difference between LPA and HPA respondents regarding reasons for having a

middle school jazz ensemble was with regard to the valuing of part-independence. That is to say that HPA respondents value the part-independence experience afforded by middle school jazz ensemble significantly more than their LPA counterparts. It is difficult at this point to determine whether this difference is a function of HPA respondents' feeling that part-independence is the most valuable aspect of middle school jazz ensemble, or whether it is a function of LPA respondents' over-estimation of the other benefits (fun, motivational, etc.) of middle school jazz ensemble.

General Thoughts Regarding Middle School Jazz

Less pressure to perform well in jazz. Bob's middle school jazz ensemble meets once a week in the morning for 25 minutes and rehearses with "whoever shows up." Consequently, he does not have a curriculum, and does not have any performance expectations of them other than to "understand what it means to take a solo" and to "put a few tunes together for the concert" (Interview #1). Whereas he takes a very serious approach to students' learning and performance quality within the concert bands, he feels that there is less of an expectation for the students to learn as much or perform as well in jazz band than in concert band:

In concert band, I've got a curriculum, I've got expectations, I've got 'fill out your practice record and have this learned by such and such a time.' 'We're going to festival in two weeks and it has to get better and better.' In jazz band it's just like, 'I'm so happy you're here and let's play Spiderman' or whatever it is we're playing. We'll have three tunes we play through and it's fun, but there is not the level of performance expectation. And there is not the performance pressure. We'll perform, but mom and dad are going to clap. If the kid walks out with his underwear on his head, mom and dad are going to clap, you know. And that's good enough for me. That's what we're there for.

Survey respondents were asked to indicate on a 7-point Likert scale⁴³ the level to which they agree with the statement “I feel less pressure for the students to perform well in jazz band than in concert band.” While HPA respondents generally disagreed with this statement, neither Pearson product-moment correlation coefficient [$r = -.122, n = 230, p < .069$], nor Spearman’s rank correlation coefficient [$\rho = -.127, n = 230, p < .058$] indicated a significant relationship between perceived ability and high levels of agreement that there is less pressure to perform well in jazz ensemble than there is in concert band.

Adjudicated events. Bob has never taken his middle school jazz ensemble to an adjudicated event and not until only three years ago did he take his high school jazz ensemble. Even though he takes his middle school and high school concert bands to adjudicated events (festival) every year and receives ratings, he was amazed several years ago to learn that jazz ensembles also perform for and receive ratings. When he finally did take his high school jazz ensemble to festival for ratings after 30 years, they received straight II’s. “It was like ‘OK, you know.’ If my symphony band got straight II’s I’d be slitting my wrist, but it was like, great, fine” (Interview #1). Bob recalls a jazz ensemble at that event got straight III’s and was shocked that judges would give a jazz ensemble such poor ratings. “You know, these kids are just doing this for fun. You know, this is dessert. That’s like saying. ‘your chocolate cake is terrible’” (Interview #1).

Doug, on the other hand, takes his jazz ensemble to adjudication because he feels that it is one more opportunity for the students to play and to improve based on the

⁴³The survey instrument displayed choices where 1 represented “strongly agree” and 7 represented “strongly disagree.” However, for analysis purposes and ease of interpretation, responses were recoded where 1 represented “strongly disagree” and 7 represented “strongly agree.”

feedback from the adjudicators. Doug values the experience the students get performing at different venues because they are “all the things that happen in the real world, all the variations that you don’t have if you only play at home” (Interview #3). To emphasize the motivational factor and educational experience, Doug always reminds the students that adjudicated events should be motivational. Music is not and should not be competition:

I tell the kids, ‘well, what if every time one of your parents cooked something at home it was graded?’ You do it because you love it. You cook because you love it. You read because you love it. You write because you love it. You should play because you love it; not because someone says you’re the best. That is pretty dangerous stuff because there is always a better group out there. Who would want to cook if every time you did, a number popped up—8 or 8.5? (Interview #3)

Adjudicating jazz ensembles can be trickier than adjudicating concert bands for a variety of reasons, one of which is that many middle school adjudicators are not as knowledgeable about jazz as they are concert band music. Another reason is that what is played in jazz ensemble is dictated less by what is on the page than in concert band, leaving more room for subjective critiques from adjudicators.

I think it is a lot easier for a judge to come in and take a snapshot of a concert band than it is for them to come in and take a snapshot of a jazz band. Goodness, jazz band charts are more rhythmic. The harmonies are really tough. The judge that will hear a major chord in terms of intonation—you give them a #9 (sharp nine) chord and it is not nearly as clear. I think the complexities of the harmonies change a lot of things. And what you’re looking for in a jazz band is a lot different. It is not to say that you don’t want to sound good, have a good sound, play in tune, and play rhythmically and all those things. But, jazz band is a whole lot more adding the spices to the dish than it is chopping and cooking the meat a certain way. It’s really more basic in concert band than it is in jazz band, I think. (Interview #3)

Doug’s belief about the nature of jazz performance is similar to Elliott (1983) who argues that jazz ought to be evaluated in a way that reflects its processual nature. That is, the relative worth of a particular jazz performance should be judged according to the extent of the quality of processual meaning that the music generates, rather than (just)

the syntactical meaning that could be associated with the music. For example, a high-quality jazz experience would be one in which the musician is effective in creating a jazz feel, spontaneity, and communication during the unfolding of the music. Each musical creation, then, should be valued somewhere on a continuum of simple to complex in the generation of processual meaning.

Survey respondents were asked to indicate on a 7-point Likert scale the level to which they agree with the statement, “middle school jazz bands should not perform for ratings at adjudicated events.” While HPA respondents generally agreed with this statement, neither Pearson product-moment correlation coefficient [$r = .016, n = 229, p < .813$], nor Spearman’s rank correlation coefficient [$\rho = .038, n = 229, p < .575$] indicated a significant relationship between perceived ability and high levels of agreement that middle school jazz ensembles should not perform for ratings at adjudicated events.

“Teaching” happens in concert band. Birkner (1992) found that school jazz ensemble directors devoted most of their attention not to instrumental pedagogy instruction, but rather to elements of articulation, rhythm/tempo/meter, and phrasing/interpretation. While it would be inaccurate to say that Bob does not “teach” in jazz ensemble and that students do not “learn” while they are there, it would be accurate to say that the impetus behind Bob’s middle school jazz ensemble is not as much about teaching and learning as it is student motivation and enjoyment of playing. “I don’t do a lot of teaching at the middle school—not in jazz band. We’re there to play the music and to have a good time and maybe have a donut afterwards” (Interview #2). Bob feels that instrumental pedagogy instruction is best delivered in the concert band setting. That is

where students learn the fundamentals of tone production, embouchure, hand position, etc., and is the setting where students' internal musicianship is *intentionally* developed:

The teaching part of it happens during [concert] band. I'm not delivering a lot of curricular instruction during jazz club. I'm always telling the kids in [concert] band when it is time to get serious, 'this isn't a club this is a class—get serious.' Jazz is a club—they're there for fun. I'm not delivering a lot of 'do it this way' kind of instruction. (Interview #1)

That is not to say that these things are not developed in jazz ensemble, just that the intentionality behind their development happens in concert band.

Every time you put the horn up, I'm teaching you something, but there is obviously a completely different feel to it; they're only there for 25 minutes once a week. It's a club. In current events club, they're learning social studies, but they're not getting tested. It's 'come if you want'—same thing [in jazz ensemble] (Interview #1).

Doug's feelings about this topic are similar to Bob's. While students do get better at their instruments in jazz ensemble and Doug does teach some instrumental pedagogy when needed, the focus in Doug's jazz ensemble is not on instrumental pedagogy. Instrumental pedagogy primarily happens in concert band and in jazz ensemble the focus is on style.

In concert band it's about how to play your instrument. It's about techniques and you learn all the tricks of how your instrument works. Then in jazz band you can take all of that knowledge that you developed in concert band. You don't get that much of it in jazz band. You get it when you need it. But, in concert band it is a never ending how do you sit, how do you hold your horn, how do you tune it, and then in jazz band you can say, 'well, let's talk about style; let's talk about theory.' (Interview #1)

Doug views concert band as the place where students develop skills on their instrument and jazz ensemble as a venue to utilize those skills to learn a new style of playing. "If you know how to play your horn you can do anything; you can play any

style” (Interview #2). Whereas concert band serves as the hub of the musical experience, orchestra, chamber groups, jazz ensemble, etc. all make up the spokes of the wheel.

It’s a style. If you went from playing in band to playing in orchestra, well, I’m not going to learn a whole lot about trombone playing in orchestra, but I’m going to learn orchestral style. When I go from playing in orchestra to playing in brass quintet, I’m not going to take a lot from orchestra, but I’m going to play a style that fits the pieces of a brass quintet. And when you go into jazz you have to have a skill set that says, I know how to play my horn, now I’m just going to learn a different style. (Interview #1)

Survey respondents were asked to indicate on a 7-point Likert scale the level to which they agree with the statement, “Concert band is a more suitable setting for learning the basics of your instrument (i.e., tone, posture, embouchure, etc.)” While HPA survey respondents showed high levels of agreement with this statement, neither Pearson product-moment correlation coefficient [$r = -.104, n = 232, p < .119$], nor Spearman’s rank correlation coefficient [$\rho = -.077, n = 232, p < .249$] indicated a significant relationship between perceived ability and high levels of agreement that concert band is a more suitable setting for learning the basics of one’s instrument.

General musicianship vs. jazz-specific expertise. Researchers have differentiated between “routine” and “adaptive” experts (e.g., Hatano, & Inagaki, 1986; Wineburg, 1998) to describe what they refer to as *adaptive expertise*. Whereas *routine expertise* is characterized by the ability to efficiently solve standard or routine problems, Wineburg (1998) describes adaptive expertise as “the ability to apply, adapt, and otherwise stretch knowledge so that it addresses new situations—often situations in which key knowledge is lacking” (p. 321).

Along with strong teaching abilities and a basic understanding of jazz styles, Bob believes the teaching of middle school jazz ensemble is dependent on one’s overall

musicianship. Bob compares the teaching of middle school jazz ensemble to the teaching of any other genre of music in which one is not specifically familiar. While a music teacher might not play the violin, that music teacher could still teach orchestra as long as s/he was a good music teacher, was familiar with orchestral styles, and was a sensitive musician in general. “I suppose it would be like if I had to teach orchestra but I had never played violin. I would just have to learn about violin. The difference being that I have played the literature. I just didn’t play it on violin” (Interview #1). Bob feels that a good musician/teacher with a basic understanding of the stylistic nuances of the genre can be effective at teaching that genre at the middle school level since individual genres are simply an outgrowth of the larger musical discipline:

All of this stuff has to do with just your basic musicianship. I have never played in a woodwind quintet, but I can teach woodwind quintets how to interpret whatever they play. There was a wonderful quote between Bobby McFerrin and Leonard Bernstein. Bobby had to conduct some orchestra and was trying to get a conducting lesson with Bernstein and he said, ‘I don’t know how to do this—I just do jazz.’ And Bernstein said, ‘It’s all jazz.’ It’s all music in one way or another. It is like dialects. It is all the same language; you are just learning nuances and dialects. (Interview #1)

Similarly, Doug feels that successful jazz teaching at the middle school level has more to do with one’s ability to motivate and relate to middle school students; however, he notes that music teachers should continually strive to increase their expertise in all genres of music and that is best achieved through playing in ensembles.

Play in a quintet. Play in an orchestra. Play in a campus orchestra and play your secondary instrument and have that experience. You are going to have to teach all of those things. What downside is there for you to have to do it? I think early on you can be a snake oil salesman and play tunes that aren’t real solid traditional jazz tunes. I mean you can play light easy swing stuff. You can play pop stuff and that’s all good. It gets kids thinking about jazz. But down the line you are going to wish that you had those jazz experiences. (Interview #3)

While overall musicianship and teaching skills may be a more important ingredient to successfully teaching middle school jazz than one's jazz-specific knowledge and expertise, at some point you have to become versed in the genre if you are going to teach the content at the highest level.

Play in a jazz band. I don't care how much you know about the concert band setting. You can't say, I'm going to be a master at Bach and not play Bach. You can't say that I am going to really understand Ravel and not play Ravel. You gotta play it. You just gotta get out there and play it. I think if you don't have a lot of experience playing in a jazz band, it is going to be really hard for you to be a really good jazz educator. And I think if you don't improvise, it is going to be really hard for you to be a good teacher of improvisation. Imagine if you never cooked Cajun food—I mean, you might be a great chef, but if you haven't ever cooked it, you probably won't cook it very well even though you know everything about it and you can follow the recipe. There is always going to be some little bit of something that you didn't know about that you could have added to make it just right. That's the thing with jazz. I think you have to get out there and play it. You don't have to be great at it. But you got to get out and do it. (Interview #1)

Survey respondents were asked to indicate on a 7-point Likert scale the level to which they agree with the statement, "Being a good middle school jazz educator is more dependent on one's overall musicianship than on one's ability to play jazz." While HPA respondents generally agreed with this statement, neither Pearson product-moment correlation coefficient [$r = .087, n = 233, p < .191$], nor Spearman's rank correlation coefficient [$\rho = .072, n = 233, p < .280$] indicated a significant relationship between perceived ability and high levels of agreement that being a good middle school jazz educator is more dependent on one's overall musicianship than on one's ability to play jazz.

Jazz teachers should play jazz. Both Fisher (1981) and Fodor (1998) suggest that jazz teachers should play jazz themselves, while Goodrich (2005) suggests that effective teaching of school jazz may be more dependent on one's overall musicianship

rather than one's jazz-specific expertise. Bob considers himself more of an *expert music teacher* who teaches jazz with a reasonable amount of competence, rather than a *jazz education expert*, specifically. He believes that the truly expert *jazz* educators are "immersed in the jazz idiom," (Interview #3), but that good middle school jazz teaching is similar to good teaching, in general. "The same thing that makes any teacher good—the ability to communicate and then insistence and persistence and insistence and persistence and you just don't give up" (Interview #1):

I'm living proof that you can get away with a rudimentary jazz education by just being a good teacher, but if you really want to be something more than that and offer something more than 25 or 30 minutes a week before school then you had better be conversant in the idiom. (Interview #1)

Bob feels that the teaching of middle school jazz lies more in the understanding of jazz styles than a deep understanding of the intricacies of the individual instruments:

The orchestra teacher would probably do a better job teaching the rhythm section than I would because I don't know the first thing about bass. Well, I know the first thing about it, but not the second thing. And the choir guy would do a lot better job teaching the piano than I do. But, just a basic stylistic competence where you know what the style is of the music and you know how to teach that style. (Interview #1)

Conversely, Doug values being a player as much as he values being a teacher because he feels that continuing to play your instrument positively impacts your teaching. There will always be better players than you, but by continuing to play your instrument, you stay engaged in the art form that you are teaching. Also, when students see you as a player as well as a teacher, it elevates your credibility with them and serves to blur the distinction between theory and practice or teaching and playing:

I always have this argument with my wife; she says, 'you're a teacher that plays trombone.' I say, 'no, I'm a trombone player that happens to be teaching today.' I really think that it is important that you get in front of the kids and you say, 'look, today I am the guy in front. In band I've got the baton and in jazz band I'm

leading the group, but tonight you can see me—I'm playing tonight here, I'm playing next week there. We're playing at this jazz festival, or I'm playing this symphony gig, or I've got this brass gig. Come hear me play and critique me. It's fine.' Then they begin to realize that it is a much bigger world than, this guy is the exalted teacher—I'm not an exalted teacher; I'm a trombone player. And he tells us that he didn't play as well as us at our age—maybe I've got something going there. We're all doing the same thing. We're all musicians. (Interview #2)

Survey respondents were asked to indicate on a 7-point Likert scale the level to which they agree with the statement, “Middle school jazz teachers should play jazz themselves.” While HPA respondents generally agreed with this statement, neither Pearson product-moment correlation coefficient [$r = .083, n = 233, p < .212$], nor Spearman's rank correlation coefficient [$\rho = .100, n = 233, p < .131$] indicated a significant relationship between perceived ability and high levels of agreement that middle school jazz teachers should play jazz themselves.

Improvisation. Bob's approach to the teaching and learning of improvisation is rooted in and is consistent with his overall philosophy of middle school jazz ensemble. In jazz ensemble, Bob is more focused on his students having fun and enjoying playing their instruments than he necessarily is with the students becoming solid *jazz* musicians. The same is true in his beliefs about middle school jazz improvisation. He would rather that the students develop confidence and comfort improvising than necessarily a high level of proficiency:

Just doing it and not worrying about whether it is right or wrong. What I want to hear from them is a lack of self-consciousness. I don't want them to feel nervous about it. I want them to be free to make all the mistakes they feel like making. There are no mistakes; there are just unfortunate choices. For me, that is the most important thing that they just feel like they can do it without fear. I'll never tell anybody, 'wow, that was a terrible solo.' (Interview #2)

Survey respondents were asked to indicate on a 7-point Likert scale the level to which they agree with the statement, “More than anything, I want my students to not feel

self-conscious when improvising.” While HPA respondents generally agreed with this statement, neither Pearson product-moment correlation coefficient [$r = .076, n = 232, p < .258$], nor Spearman’s rank correlation coefficient [$\rho = .075, n = 232, p < .264$] indicated a significant relationship between perceived ability and high levels of agreement the most important thing when improvising is students not feeling self-conscious.

Doug also wants his students to develop confidence and comfort when improvising, and feels this is best achieved through helping them to achieve early success. His main goal is for students to play stylistically correct.

I always tell the kids, ‘it’s like anything—it’s not as much what you say as how you say it.’ So, [I want them to play characteristic of the style]. If we’re playing a Latin tune and they’re playing even 8th notes, that makes sense. If we’re in a swing tune and they’re playing even 8th notes, that doesn’t make any sense. So, just play stylistically and you’ll start to find the notes that you like to play, the notes that fit. So, initially, you get the kids playing the right style so that even if they just play a few notes within a scale or a chord, they’re in the right style and they sound pretty good—it’s all about success. (Interview #2)

Survey respondents were asked to indicate on a 7-point Likert scale the level to which they agree with the statement, “More than anything, I want my students to play stylistically correct when improvising.” While HPA respondents generally agreed with this, neither Pearson product-moment correlation coefficient [$r = .063, n = 228, p < .349$], nor Spearman’s rank correlation coefficient [$\rho = .066, n = 228, p < .331$] indicated a significant relationship between perceived ability and high levels of agreement the most important thing when improvising is students playing stylistically correct.

Preparation for high school jazz. So much of what Bob thinks about middle school jazz ensemble (and middle school music, in general) is influenced by the fact that he is also the high school band director. Bob believes that middle school band, in general,

serves primarily as preparation for high school band. Therefore, middle school band is necessary to prepare students with the skills they will need to have what will be a truly meaningful musical experience once at high school:

One of the things that is almost liberating about doing 6-12 is that my own personal investment is in the kids [at the high school]. So if by the time they get out of 8th grade we have not had a great anything, it's OK because I know they will [at the high school]. If I was only teaching the middle school level, I would say, 'I want this to be really good by such and such a time. I want them to be able to do this, and this, and this.' But if they don't get it [at the middle school] because they don't have the time on task necessary to do it, I know they'll get it here. We'll get it eventually because I've got them for 7 years. I don't just have them for three years, so that helps. It makes me a little bit more relaxed with things like middle school jazz band. (Interview #1)

Similar to Bob, Doug wants his middle school students to learn the stylistic elements of jazz so that they can continue playing in the future:

I don't feel the need to be the baby Ellington band at this age. I think that's great, but there's time for that. I'm hoping that the kids aren't going to fall off the banana boat here and never play in another jazz band. I would rather have a tune that's motivational and fun and teaches all those skills, and down the line they can play the real thing. If they're still playing jazz in three years, as a horn player, they can probably play almost any tune that's out there. (Interview #2)

Survey respondents were asked to indicate on a 7-point Likert scale the level to which they agree with the statement, "Middle school jazz band exists solely to feed the high school jazz band." While HPA respondents generally *disagreed* with this statement, neither Pearson product-moment correlation coefficient [$r = -.125, n = 232, p < .06$], nor Spearman's rank correlation coefficient [$\rho = -.114, n = 232, p < .087$] indicated a significant relationship between perceived ability and high levels of agreement that middle school jazz band exists solely to feed the high school jazz band.

Importance of jazz within music program. Jazz ensemble at West Hills Middle School is very informal. It is a club, rather than a curricular class. Whereas Bob's concert

band students are required to take playing proficiency tests and are held to strict attendance requirements and performance expectations, the requirements and expectations in jazz ensemble are much more loosely structured.

Last week a 6th grader said, ‘Can I be in jazz band—is it too late?’ ‘No—of course it’s not too late. Show up. There’s no class list. Just show up.’ So, he showed up and now he’s ‘in jazz band’, whatever that means. Every week I say, ‘jazz on Monday—show up if you want. Just because you didn’t do it last week doesn’t mean that you can’t this week. You can do it and see how you like it.’ (Interview #2)

Jazz is “dessert.” Bob clearly identifies a certain hierarchy within his music program where the concert band classes hold a place of much more prominence than the jazz band classes:

The most important group in the school isn’t even mine, you know, the symphony orchestra. It’s the best winds and the best strings. And that should be the pinnacle group and then the symphony band should be the pinnacle wind and percussion group and then the concert band and somewhere in there fits marching band and somewhere in there fits jazz band and chamber orchestra and chamber winds and all that. All of that stuff has always existed but is supported by this stuff up here. I always tell the kids ‘it’s dessert’ because every now and then someone will say ‘can I be in jazz band and not be in band?’ and I say, ‘no, you can’t have dessert if you don’t eat your dinner.’ You gotta have your nutrition first. (Interview #1)

Doug’s evaluation of the importance of middle school jazz is slightly different. Being a trombone player in both a professional orchestra and in numerous professional jazz ensembles, Doug values both concert band and jazz ensemble and views them as equally important musical activities with slightly different aesthetics:

I always say, [concert] band is like getting in a limo and cruising through the Rocky Mountains and you see these beautiful vistas and awe-inspiring views and waterfalls—it’s awesome. And in jazz band, you hop in your Miata and go spin around the lake with the top down. They’re different—they’re both very cool and I wouldn’t want to give up either, but they’re just different. (Interview #3)

Spokes on a wheel. Doug compares the ensembles in a music program to spokes on a wheel, where the concert band is the hub of that wheel. Doug conceives of all (non-

concert band) groups such as jazz as “spokes” that all contribute equally to the students’ overall musical experience; that is the musical “wheel.” Instead of drawing a sharp distinction of musical “importance” between ensembles, Doug focuses on helping students play their instruments well regardless of the ensemble in which they are playing at the moment. Jazz ensemble is just one of those instances where students can continue to develop musicianship. “[They are all] spokes on the wheel. The number one thing is how do you play your horn because that is not going to change, whether you are playing weddings or funerals or circuses, you play your horn” (Interview #2).

As an educator, Doug likes that students learn skills in jazz ensemble that they take back to concert band and vice versa. He likens it to students learning skills in a brass quintet that they then take back to concert band. “Brass quintet is wonderful—it’s great. It does some things that no other aspect of music [can do]. It is wonderful, but it is just another spoke on the wheel” (Interview #3). For Doug, jazz ensemble is just another way to engage students musically and give them variety in what they play:

Every experience that you give the kids is another motivational thing whether it is a solo or a duet—playing with orchestra or playing with band. You just do as many things as you can that you do well. Why do chefs change their menus? Why don’t they just cook the same thing every day forever? Because they want to try new things—they want to experience new things—kids are no different.

Survey respondents were asked to indicate on a 7-point Likert scale the level to which they agree with the statement, “Concert band is more important than jazz band.” Both Pearson product-moment correlation coefficient [$r = -.169, n = 231, p < .011$], and Spearman’s rank correlation coefficient [$\rho = -.169, n = 231, p < .011$] indicated a significant *negative* relationship between perceived ability and high levels of agreement that concert band is more important than jazz ensemble. That is, the higher the level of

perceived ability, the less likely the respondent was to agree that concert band is more important. While significant, this relationship is small.⁴⁴

Rhythm section function. When asked what he wants to hear from the rhythm section, Bob became a bit self-conscious as if he were about to give “the wrong answer” and admitted that he teaches the rhythm section that their job is little else than to provide a harmonic foundation for the horn players and to make the horn players “sound good.”

Rhythm. Rhythm and chords. This is probably terrible. You are probably going to use this as the example of everything not to do, but their function is to make [the horn players’] jobs possible. I’m much more interested in what the saxes and trumpets and trombones are doing. And your job is to make their job possible and I’m going to pay attention to [the horns] and you guys just function. I’m the offensive genius and you’re the left tackle. It’s your job to block so that my incredible quarterback can do his job. (Interview #2)

Survey respondents were asked to indicate on a 7-point Likert scale the level to which they agree with the statement, “A good rhythm section makes the horn sections sound good.” Both Pearson product-moment correlation coefficient [$r = .167, n = 233, p < .012$], and Spearman’s rank correlation coefficient [$\rho = .181, n = 233, p < .006$] indicated a significant but small relationship between perceived ability and high levels of agreement that a good rhythm section makes the horn sections sound good.

While the rhythm section functions in a variety of different roles, Doug teaches his rhythm section students that their number one job is to keep steady time, because the time has to be in place before anything else can be achieved. “It’s great that you have creativity and everything else, but at this age you learn what constitutes steady time—

⁴⁴ Cohen (1988) describes $r = .10$ to $.29$ or $r = -.10$ to $-.29$ as “small” relationships, $r = .30$ to $.49$ or $r = -.30$ to $-.49$ as “medium” relationships, and $r = .50$ to 1.0 or $r = -.50$ to -1.0 as “large” relationships.

what is it, how do you do it, how do you practice it. And they get a lot of house calls from Dr. Beat. Dr. Beat is a regular part of what we do” (Interview #2).

One of the biggest deterrents to steady time is when rhythm section players try to play too much. “I always joke with the kids, with rhythm players it’s like Goldie Locks and the Three Bears. You know, they start out and they’re afraid to play anything, and then when they realize they can play, and they play too much. So, it’s too hard, to it’s too soft, to it’s just right” (Interview #2). To help his rhythm section players develop their sense of steady time, Doug continually reminds them that the hi-hat should never stop. “It’s funny how little kids when they get excited they lose that hi-hat. That hi-hat just stops, but you got to tell them ‘that hi-hat is the only person you really trust—don’t trust me; trust that hi-hat to lock it in” (Interview #2).

Survey respondents were asked to indicate on a 7-point Likert scale the level to which they agree with the statement, “The primary function of the rhythm section is to keep time.” Both Pearson product-moment correlation coefficient [$r = .132, n = 231, p < .047$], and Spearman’s rank correlation coefficient [$\rho = .131, n = 231, p < .049$] indicated a significant but small relationship between perceived ability and high levels of agreement that the primary function of the rhythm section is to keep time.

Most important rhythm section instrument. The rhythm section at West Hills Middle School consists of “whoever shows up” for jazz band on a given Monday morning at 7:30. This year that most often consists of a bass player and a drummer. This year there was no piano player and consequently, Bob played piano with the group each morning. He values having the piano part covered even more than he values the other parts of the rhythm section being covered because “It provides the most variety of

functions. It's a percussive instrument and fills in chords and does the changes and all that other stuff" (Interview #3). Bob stated that in middle school jazz ensemble "I could live without drums if I had a good piano player" (Interview #3).

Doug feels that the bass player is the most important person in the rhythm section, and the entire ensemble:

When it comes to bass I tell the kids, 'you're driving the bus, running the show.' You don't have to have a drummer but you have to have a bass player. That's the deal. You have to have a bass player. So, whoever is playing bass you just tell them, 'you're driving the bus. You are responsible for time.' It's like a march in a band. If you have a bass drummer you just tell them that 'you're it. If our time is good in this march it's because you were right.' You just tell your bass player right off the bat, 'if you're playing bass, you are the most important person in the ensemble.' (Interview #2)

Survey respondents were asked to indicate on a 7-point Likert scale the level to which they agree with the statement, "The bass player is the most important member of the rhythm section." Both Pearson product-moment correlation coefficient [$r = .193, n = 232, p < .004$], and Spearman's rank correlation coefficient [$\rho = .167, n = 232, p < .012$] indicated a significant but small relationship between perceived ability and high levels of agreement that the bass player is the most important member of the rhythm section.

General Thoughts Conclusion

The previous section explored music teachers' various thoughts regarding middle school jazz that emerged from the qualitative data sets. These thoughts were measured quantitatively through collection of survey data. Bob felt that there is less pressure to perform well in jazz ensemble than in concert band. High perceived ability survey participants generally disagreed with this statement. Doug felt that it is appropriate for middle school jazz ensembles to perform for ratings at adjudicated events, while Bob (and most HPA survey respondents) felt opposite. While both Bob and Doug talked about

how concert band was a more suitable setting for learning the basics of one's instrument, HPA survey respondents generally disagreed. Bob, Doug, and the HPA survey respondents all generally agree that being a good middle school jazz educator is more dependent on one's overall musicianship than on one's ability to play jazz (although Doug feels that to teach jazz at the highest level, one must play jazz). When learning to improvise, Bob (and most HPA survey respondents) most wants his students to not feel self-conscious. Doug, on the other hand, most wants his students to play stylistically correct when improvising. High perceived ability survey respondents generally agreed with this also. While Bob, and to some extent Doug, indicated that they felt that middle school jazz ensemble served primarily to prepare students for playing jazz in high school and beyond, HPA survey participants generally disagreed.

It should be noted that while the findings in the previous paragraph indicate general agreement or disagreement with various thoughts, none of them were found to be a significant function of perceived ability to teach middle school jazz. For example, while most respondents agreed that middle school jazz ensembles should not perform for ratings at adjudicated events, no significant difference was found between LPA and HPA respondents regarding any of the previous thoughts.

There were, however, significant differences between LPA and HPA respondents regarding the following thoughts: (a) the primary responsibility of the rhythm section is to keep time, (b) a good rhythm section makes the horns sound good, (c) bass is the most important member of the rhythm section, and (d) a significant *negative* relationship between perceived ability and the thought that concert band is more important than jazz ensemble.

Chapter Conclusion

Independent samples t-tests indicated that the only “value of middle school jazz” variable found to be significantly different among LPA and HPA respondents was “one to a part.” However, the magnitude of the differences in the means was small⁴⁵ (eta squared= .02). That is, the higher the respondent’s perceived ability to teach middle school jazz, the more likely that respondent was to value musical independence afforded to students in jazz ensemble. Musical independence afforded in jazz ensemble is one of the topics that Doug most talked about as a reason for having middle school jazz ensemble.

Both Doug and Bob spoke of how they valued jazz ensemble because it is fun for students, motivational for students, and closer to what students might hear on the radio. And Doug spoke of how jazz helps students learn a new skill set and keeps students interested in school music. While survey respondents also indicated that these were valued reasons to have a middle school jazz ensemble, no significant differences were found between LPA and HPA respondents regarding those reasons.

Respondents who perceived that they had a greater ability to teach middle school jazz were more likely to agree that (a) the primary purpose of the rhythm section is to keep time (something Doug talked about extensively), (b) a good rhythm section makes the horns sound good (something Bob talked about extensively), and (c) bass is the most important member of the rhythm section (a thought with which Doug agrees and Bob disagrees). However, these correlations were very small. As respondents’ perceived ability increased, so did their disagreement with the statement that concert band is more

⁴⁵ Cohen (1988) suggests the following guidelines for interpreting effect size: .01=small effect, .06=moderate effect, and .14=large effect.

important than jazz ensemble. While Bob feels that concert band is much more important than jazz ensemble, Doug does not see such a sharp distinction.

This chapter addressed the thoughts of middle school music teachers regarding middle school jazz ensemble. The following chapter, Chapter X addresses the actions of middle school music teachers when teaching middle school jazz ensemble.

CHAPTER X
MIXED FINDINGS AND DISCUSSION:
CURRENT ACTIONS IN MIDDLE SCHOOL JAZZ

Current Actions in Middle School Jazz

Chapter X mixes the qualitative and quantitative data and reports the findings through the lens of perceived ability regarding current actions in middle school jazz. The chapter is organized according to the following: (a) instrumentation, (b) teaching the rhythm section, (c) improvisation, (d) modeling, and (e) literature. It is important to note that whereas in the previous chapters all respondents were surveyed for their previous experiences in jazz and their current thoughts about middle school jazz, in this chapter only the music teachers that indicated that they teach middle school band were surveyed regarding their current actions in middle school jazz. Subsequently, the *N* changes in this chapter to reflect the actions of only those who teach jazz.

Instrumentation

The “typical” instrumentation for many “traditional” big bands consists of five saxophones, four or five trombones, four or five trumpets, piano, bass, drums, and sometimes guitar. Additionally, saxophone players will often double on flute and clarinet, and the trumpet players will often play flugelhorn when their parts call for it. While this is typical for many professional big bands, Bob does not limit his instrumentation to such within his middle school jazz ensemble. Instead, he believes that students should have the opportunity to play jazz regardless of their instrument, and without regard for a set number of each instrument. For Bob, allowing all students to participate in jazz ensemble

on their primary instrument is important because his primary goal is non-exclusionary participation, rather than traditional instrumentation. Such participation increases students' musical enjoyment and, he hopes, compels them to continue into his high school ensemble:

We have clarinets and flutes. I even have clarinets in my high school jazz band just because they want to play. I just want the kids to play. I used to get into arguments with my friend Paul who would say, 'how can you let clarinets into a big band?' I was like, 'well because they want to, you know.' I don't care. The bassoon and oboe don't really lend themselves, I suppose, but there is jazz everything. My biggest thing is that the function of jazz band for me, especially at the middle school level, is just for the kids to play because it is fun and they want to play. There is not a curriculum. I just want the kids to show up and have fun. (Interview #2)

Doug, however, chooses his instrumentation to reflect what is generally considered "traditional" big band instrumentation (5 saxophones, 4 or 5 trombones, 4 or 5 trumpets, piano, bass, drums, and sometimes guitar). He notes that if he were only teaching improvisation then he would be more apt to allow non-traditional big band instruments (e.g., oboe, bassoon, horn, etc.) into the class. However, the focus of his jazz ensemble is as much on big band literature as it is on improvisation and consequently, he limits his instrumentation to that for which "traditional" big band literature is written:

I think it all depends on the scenario that you are given. If you are saying that you are doing it as an exploratory and everyone gets a feel for jazz, it's another thing. If you are doing it in the real world where you are going to go out and play a lot of events, I think you have to be a little more selective about what is written there for jazz band. (Interview #3)

Survey respondents were asked to indicate on a 7-point Likert scale⁴⁶ the level to which they agree with the statement, "If a student wishes to be in jazz ensemble, he or

⁴⁶ The survey instrument displayed choices where 1 represented "strongly agree" and 7 represented "strongly disagree." However, for analysis purposes and ease of interpretation, responses were recoded where 1 represented "strongly disagree" and 7 represented "strongly agree."

she must play a "traditional jazz instrument" (defined here as trumpet, trombone, saxophone, piano, bass, guitar, drums)." Both Pearson product-moment correlation coefficient [$r = .367, n = 113, p < .01$], and Spearman's rank correlation coefficient [$\rho = .336, n = 113, p < .01$] indicated a significant medium⁴⁷ relationship between perceived ability and high levels of agreement that for a student to participate in their middle school jazz band s/he must play a traditional jazz instrument.

Chance to double. While Bob allows all instruments into his jazz ensemble, he still encourages students to switch to a "traditional" jazz instrument when entering jazz ensemble:

I always tease the saxophones, because I'll tell the clarinets and the flutes, you know, 'saxes, don't listen to this, but you [clarinet and flute players] give me 10 minutes and I can show you how to play the saxophone.' And the saxes are like, 'that's not nice.' 'I know it's not, but it's true.' It's 'the hardest instrument to play well and the easiest one to play badly. (Ambrose, Interview #2)

Doug also sees jazz ensemble as an opportunity to teach students a secondary instrument:

And then you also have the option of getting that terrific flute player in there and saying, 'by the way, when you get into high school playing flute in the marching band is cool, but people will hear you if you play sax. Why don't you double on sax and then you can play in the jazz band?' I had a real fine French horn player several years ago and he wanted to be in the jazz band. I said, 'man pick up a trumpet. You'll be able to play trumpet.' And he was fine. And at this age that's not a killer. He played French horn in symphony band and trumpet in jazz band and he was happy as a clam. My first chair flute from a year ago learned saxophone early on. I had another all-state clarinet player that learned saxophone. I've got a little baritone player now that's taking trombone lessons because he wants to be in the jazz band. That's usually how it ends up for baritone players, anyway. If you are going to play after college, you are probably playing trombone. (Interview #3)

Survey respondents were asked to indicate on a 7-point Likert scale how often they

⁴⁷ Cohen (1988) describes $r = .10$ to $.29$ or $r = -.10$ to $-.29$ as "small" relationships, $r = .30$ to $.49$ or $r = -.30$ to $-.49$ as "medium" relationships, and $r = .50$ to 1.0 or $r = -.50$ to -1.0 as "large" relationships.

encourage students within their concert band to “switch” to a secondary instrument (e.g., encourage a flute player to learn saxophone) to play in jazz ensemble. While respondents generally indicated that they often encourage students to switch to a secondary instrument to join jazz ensemble, neither Pearson product-moment correlation coefficient [$r = .083, n = 112, p = .388$], nor Spearman’s rank correlation coefficient [$\rho = .038, n = 112, p = .694$] indicated a significant relationship between perceived ability and encouraging concert band students to switch to a traditional jazz instrument to play in jazz ensemble.

Bob does not require students to play a “traditional” jazz instrument in order to join jazz ensemble, but Doug and most HPA survey respondents do require students to switch. Quantitative findings indicate that requiring students to switch to a traditional jazz instrument is an action that significantly correlates with one’s perceived ability to teach middle school jazz. Both qualitative and quantitative findings indicated that *encouraging* students to switch to a traditional jazz instrument to join jazz ensemble is a common practice among these music teachers, although, this action was not shown to be a significant function of perceived ability.

Teaching the Rhythm Section

The rhythm section arguably has the most impact on the quality of any jazz ensemble, middle school jazz ensemble being no different. The rhythm section drives the band, provides the chordal structure, sets the style, sets up entrances for the horns, and both compliments and contrasts with the horn sections. Doug dedicates a lot of rehearsal time to teaching the rhythm section about these things. Part of it is that Doug feels that the role of a rhythm section player is more difficult and takes longer to develop than the

role of a horn player within jazz ensemble. To help them understand what their role is in the ensemble, Doug tells the rhythm section that they are the engine of the car:

The saxophones, they're the cool paint job and everyone else is the rims and the 'bling,' but man, you're it—you're the car.' I joke about [the TV show,] 'Pimp my Ride.' I say, 'what do they do on Pimp My Ride, they go and they give some guy a brand new exterior, but underneath, man it's not happening. That car will look beautiful, but in two months it's still going to be in the dumpster because it doesn't have the inner workings to make it work every time.' (Interview #2)

Magic triangle. To help his drummer and bass player lock time with each other, Doug teaches that each of them has to incorporate an aspect of the other one's playing into their own. This concept he learned from his friend and colleague, Mike Grace, and refers to it as the “magic triangle” consisting of bass, hi-hat, and ride cymbal. In the magic triangle, the bass player plays the hi-hat's two and four in the bass line. Whatever the hi-hat plays, dictates bass player's two and four. And then the drummer plays the walking bass line on the ride cymbal. Whatever the bass player gives him as a walking bass line, the drummer locks in with it on the ride cymbal.

Bass. Sometimes in middle school jazz ensemble Bob will use a keyboard player to play the bass line when he cannot recruit a bass player to play with the group. Although this year he has a bass player who he recruited from the orchestra class who takes private bass lessons and “she knows what she's doing, which is good because all I can say to the bass player is this is the sound that I want. I can't tell them how to do it, though. I never have been able to” (Interview #2). Bob usually has little difficulty recruiting bass players because “you just go to the orchestra and say, 'I need a bass player in jazz band.' And they're just so happy to see that somebody actually needs them” (Interview #2).

Doug, however, has not had much success recruiting bass players from the strings class at his school. Part of the problem is that students only get to take two electives and he finds that it has been a tough sell to get strings students to fill their second elective with jazz ensemble. These students are used to playing with multiple bass players in the strings class and Doug has found that, when he has been able to recruit them, they often struggle with the independence of being the only bass player within a group that is required in jazz ensemble. If he is able to recruit a bass player, the student must know their instrument before they join the group. “I just tell them, I’ll teach you style, but I’m not going to sit there and move your fingers on the strings. You’ve got to know your fingerboard. You’ve got to know how scales work” (Interview #2). Instead, Doug, like Bob, often recruits piano players to play the bass line on a synthesizer using the bass setting and refers to that person as the “bass player.”

Survey respondents were asked to indicate on a 7-point Likert the extent to which the following statement applied to their jazz ensemble: “If a student wants to play bass in jazz ensemble, he or she has to know how to play it before entering the group.” Neither Pearson product-moment correlation coefficient [$r = .124, n = 116, p = .197$], nor Spearman’s rank correlation coefficient [$\rho = .090, n = 116, p = .352$] indicated a significant relationship between perceived ability and the requirement that a for a student to play bass in jazz ensemble s/he must already know the instrument.

Survey respondents were asked to indicate on a 7-point Likert scale how often they use a keyboard player to play the bass line. Neither Pearson product-moment correlation coefficient [$r = -.167, n = 111, p = .085$], nor Spearman’s rank correlation coefficient [$\rho = -.177, n = 111, p = .066$] indicated a significant relationship between perceived ability

and the use of a keyboard bass.

Piano. Recruiting piano players, however, has been more difficult for Bob. When he does get a piano player to join jazz ensemble he finds that they often get intimidated and quit because the skill set for playing in jazz ensemble is often very different from the way they have been taught:

I can't get piano players to play in jazz band. I don't know why. Well, I do know why—because they are intimidated to. They are all playing Chopin and stuff like that and then you put a jazz chart in front of them and they don't know what to do. (Interview #2)

Part of the challenge with middle school piano players learning jazz is that many jazz charts, even middle school level jazz charts, do not write out the chords for the piano player. Instead, they simply list the chord changes and it is up to the player to decode the chord symbol and voice them. This often runs counter to what they have experienced in their private lessons where the chords are spelled out and voiced in the notation:

They know how to take a piece home a practice it and play, but if you hand them a jazz chart they look at it and say, 'but there's no notes, what do I do?' And you say, 'well, these are chords,' and you sit down and you show them what the chords are and how they can do it. But, they don't know what to do and they get intimidated and they quit.

Further, Bob notes that his experience has been that middle school piano players, often having only played by themselves, find it difficult to operate within a group setting where the rehearsal may progress at a pace different from that which the student would rehearse if practicing alone:

They're not used to it. We don't have time to stop and let you figure this out. Were going on now. A lot of them are perfectionists and I keep telling them, 'it's OK, you're going to play a lot of wrong notes and get lost—we're all lost—that's the way it is.' Well, they never come back. (Interview #2)

Teaching piano is one area that Bob finds to be very different between middle school and high school. Whereas many high school students have developed the musical independence and theory skills to forge through chord changes and voicings, middle school students need a more sequential explanation of how the chord changes are decoded and voiced:

High school kids, you can always find someone who can figure their way through one of those. But middle school kids—it's hard for them. I wish they would write out—and they do it more with those beginning jazz charts. Just write tabs for the guitar parts and write out the notes for the piano players rather than just giving them a chord—even though I know they ought to be able to read the chart with chords—they can't do it and they get frustrated and they quit and they go away and I end up playing piano, which I'm horrible at. I don't have a jazz curriculum. And it is easy to say that you should teach them how to do that. Well, I don't play piano to begin with and that's not part of my curriculum. I have a half an hour and we're going to play through some tunes. I do have a jazz method book that I pull out every now and then—the Bruce Pearson one. I like it because it does a lot of the scale work and has the CD so the kids can improvise to it. And it has some charts in there that are kind of fun to play. But, even that, piano players just seem to get really intimidated by it. It's so different than what they're used to.

Doug recruits his piano players by word of mouth. Often students within his concert band play piano in addition to their concert band instrument and he finds that this provides a good opportunity for students who might play a non-traditional jazz instrument in concert band to participate in jazz ensemble. His piano players usually come to him having taken private lessons and never having played in a group setting, and he finds that this inexperience playing in a group often means that they have an underdeveloped sense of steady time. “[Prior to jazz ensemble], the piano players have been free agents, so they play their piano piece and they're probably the only one playing it, so if they drag a little bit or if they rush a little bit, they're happy. They don't mind that at all” (Interview #2). Consequently, Doug's most immediate goal with piano players is

to develop their comfort and confidence playing in a group so that they endure the steep learning curve that they will experience.

Survey respondents were asked to indicate on a 7-point Likert the extent to which the following statement applied to their jazz ensemble: “If a student wants to play piano in jazz ensemble, he or she has to know how to play it before entering the group.” Neither Pearson product-moment correlation coefficient [$r = .070, n = 116, p = .469$], nor Spearman’s rank correlation coefficient [$\rho = .012, n = 116, p = .903$] indicated a significant relationship between perceived ability and the requirement that for a student to play piano in jazz ensemble s/he must already know the instrument.

Voicings. As the piano player becomes increasingly comfortable and confident playing in a group setting, Doug begins to help him/her learn to voice the chords. Since jazz piano charts often do not spell out the notation, but instead only give the chord names, it is up to the piano player to interpret the chord and voice it accordingly. This often is very different from the spelled out notation that they are used to in non-jazz piano literature. He begins by having students just pick out and play one note in each chord using only one hand, and has them add more notes as they progress. Once they are playing several notes at a time within each chord, he has them pick out and play only the thirds, sevenths, and ninths of each chord. He initially has the piano player play only these “color notes” because the bass player is typically playing the roots and fifths.

Comping. Once his piano player is decoding chord changes and voicing them properly, Doug introduces comping; that is, adding certain rhythmic patterns to the notes. He does this by giving them a vamp (i.e., only one or two repeated chord changes) and a chart of rhythmic comping patterns. Once his piano player has developed a moderate level

of comfort voicing and comping the chord changes, Doug talks about their role within the ensemble and how they engage in a “conversation” with the horn players. He compares their role within the ensemble to that of a “witty conversationalist:”

I always tell my piano players, ‘you’re the conversationalist.’ You’re that witty person that just sits back and says, ‘really, I never knew that, honest? You know, just last week that very same thing happened to me.’ So, we’ll try to do some call and response stuff. And you go over to the drummer too and ask, ‘what is this guy saying?’ We’ll play some examples where one guy finishes a solo and the next guy just comes right in. And the kids start to listen to that. In time they start to do those things. But, it takes time. Trust me. (Interview #2)

Guitar. Just as it is difficult for piano players to adapt to playing in a middle school jazz ensemble, it is also difficult for guitar players, although for different reasons. While piano players find the group dynamic a difficult transition from solo playing, guitar players are often used to playing in ensembles, usually small rock bands and their transition to group playing is not as difficult. However, like young piano players, guitar players often have difficulty reading jazz ensemble music. While guitar players are often used to reading chord changes (or tablature), they are often not used to playing in the keys that most middle school jazz ensemble music is written.

When [guitar players] come to jazz band for the first time and they figure out that they have to be able to play in Bb and F and everything is not G, D, and C, and they go, ‘Oh, I can’t do this.’ OK—I’ll find someone who can, because I can’t teach you. (Interview #2)

Whereas in his high school jazz ensemble they have more time to rehearse, he finds that there is not enough time at the middle school level for guitar players to have the time on task to be successful playing in jazz ensemble. Consequently, while Bob will allow guitar players into his middle school jazz ensemble, he does not actively recruit them:

You ask the kids, ‘anybody know someone who can play guitar?’ And they say, ‘yeah, sure, so and so can play guitar’ and then of course they come and they have their Megadeath stickers on their guitar and they don’t know anything other than to play really loud and out of tune in G C and D. At [the high school] level it’s different because it is a class here and we rehearse four hours a week. But at the middle school, I don’t find them—they either come to me or we don’t have them.

Part of what drives Bob’s approach to guitar are his thoughts about the instrument. Having played primarily in the “classical” tradition of orchestras and bands, Bob finds that he does not really care for the instrument:

Part of the problem for me with guitars and stuff like that—especially guitar, is I actually don’t like the instrument. I mean, I don’t like guitars. I like classical—Segovia type guitars. But if I had to listen to it, after 20 minutes of it I would try to find an oboe somewhere. So, for me to spend a lot of time on an instrument that I really don’t even care that much about [is not a priority.] (Interview #2)

Survey respondents were asked to indicate on a 7-point Likert the extent to which the following statement applied to their jazz ensemble: “If a student wants to play guitar in jazz ensemble, he or she has to know how to play it before entering the group.” Neither Pearson product-moment correlation coefficient [$r = .106, n = 116, p = .275$], nor Spearman’s rank correlation coefficient [$\rho = .056, n = 116, p = .560$] indicated a significant relationship between perceived ability and the requirement that a for a student to play guitar in jazz ensemble s/he must already know the instrument.

Drums. The bass, piano, and guitar players in Bob’s jazz ensemble typically are students that are not also in concert band. Instead, they often come from choir, orchestra, or an ensemble outside of school. However, the drummers typically are percussionists within the concert band, thus Bob has some background with these students that he does not with the other members of the rhythm section. These students who have learned concert band percussion instruments often also have drum sets that their parents bought for them on which they play at home. Bob’s biggest challenge with middle school jazz

ensemble drummers is to get them to understand jazz ensemble playing is a different sound than rock band playing. Bob teaches his drummers that jazz ensemble style more closely resembles concert band style than rock band style:

I don't want them to be thinking that it is a different way of playing than in concert band; I want them to be thinking that it is a different way of playing than in their garage band or rock band. I don't want that anywhere near me. I don't want to ever hear that stuff in this room. So, if you want to play that way, that's great, but don't come here. I don't want to hear it. (Interview #2)

Bob's thoughts about the guitar are similar to that of drum set and that influences his approach to teaching drum set:

We have a set—it's not very good. Sit down and play around with it. If he is a good percussionist, chances are that he'll be able to pick it up. I might say, 'here's the name of a teacher or talk to that kid and find out who his teacher is', but I don't sit down and teach them drum set. I don't know anything about it and it is another instrument that I don't really like, anyway, so I don't teach it because I don't know it. I can't do everything. (Interview #2)

Similar to Bob, drummers in Doug's jazz ensemble are usually percussionists within his concert band who enter never having played drum set. Consequently, "you have to show them how to do it" (Interview #2). Doug begins by selecting a tune from the radio that they like and having them keep time with it on the hi-hat. As the drummer becomes increasingly comfortable keeping time on the hi-hat on two and four, Doug has him/her add quarter notes on the ride cymbal. Doug emphasizes to his drummers that they have to read the music. Playing drums in jazz ensemble is more than just keeping time; drummers have to know what the horns have and how to compliment those parts with setups and fills.

Setups. Once his drummer is able to keep steady time on the hi-hat and ride cymbal, Doug begins teaching him/her about set-ups. Set-ups are where the drummer gives a hit on the snare drum or bass drum just before a horn entrance. In September,

Doug puts on Harry Connick Jr.'s, *Sleigh Ride* as an example and tells the drummers that eventually they will get to the point where they are doing set-ups automatically. "I tell kids, you don't know which foot went in the pant leg first but I'll bet it was the same leg that went in first yesterday" (Interview #2). Since drum parts do not notate the set-ups, instead only indicate where the horn entrances are, it is up to the drummer to know how to set up and compliment the horn entrances:

Have the kids play without any setups and show how the entrances are ragged and then say, 'OK watch how they clean up with the set-ups. When the band plays off the beat you play on the beat and when the band plays on the beat, you play off the beat and watch how it changes.' And then they realize, 'gosh, I'm a pretty important cat here.' So you get them doing set-ups and then you say, 'your fill is the same thing. As long as you give us the downbeat, the band will come in on the offbeat.' And you teach them that when you want to play *with* the band that the crash is for long notes. (Interview #2)

Doug teaches setups by giving the drummer gestures of syncopation before each horn entrance. "You play the beat and they play off the beat. It's a gesture of syncopation, except you get to make it an aural gesture of syncopation. That's all it is, man, gesture of syncopation except you get to do it" (Interview #2). In addition to helping with gestures of syncopation, Doug encourages his drummers to listen to and imitate the professionals:

Most of the time the good jazz tunes have a good recording—you'll have pro's that are playing it, which is much better than having college kids that play it. And, it's cool to take note of the things that they don't do and the things that they add that aren't there, or the things that are there that they don't do if the part is not written well. So, you tell the kids, 'this is some cat in his late 20s, early 30s, 40s, how do they play it? You like it? Good. Do it. Go home and learn it.' (Interview #2)

Survey respondents were asked to indicate on a 7-point Likert the extent to which the following statement applied to their jazz ensemble: "If a student wants to play drums in jazz ensemble, he or she has to know how to play it before entering the group." While

Pearson product-moment correlation coefficient showed a significant, but small, relationship [$r = .190, n = 115, p = .048$], Spearman's rank correlation coefficient [$\rho = .081, n = 115, p = .059$] did not indicate a significant relationship between perceived ability and the requirement that a for a student to play drums in jazz ensemble s/he must already know the instrument.

In schools that do not have orchestra programs, it can often be difficult to find students that know how to play bass. The same is often true of piano players, guitar players, and drummers (who do not play drum-set in concert band). Often, directors are faced with recruiting students on these instruments for jazz ensemble that are self-taught or teaching students to play these instruments upon entering jazz ensemble. Both Bob and Doug require bass players, piano players, and guitar players to know how to play bass before entering the jazz ensemble. While most survey respondents indicated that they also require this, these actions were not shown to be a significant function of perceived ability to teach middle school jazz ensemble. When a competent bass player cannot be found, Bob and Doug often have a piano player play the bass line on keyboard using the bass setting. High-ability survey respondents indicated that they did *not* often do this, although no significant correlation was found between this action and perceived ability to teach middle school jazz. Bob requires his drummers to know how to play the instrument before entering jazz ensemble, but Doug does not. Most of the HPA survey respondents indicated that they also require this, but this requirement was not shown to be a significant function of perceived ability.

Improvisation

Elliott (1983) contends that jazz is created in the moment and within the context of the players, atmosphere, and audience, as opposed to the careful reproduction of the composer's written intent. This, he describes is the way that "real" jazz musicians operate, as opposed to "musicians who produce (or reproduce) contrived solos within rigidly constructed settings permeated with jazz licks and arbitrary time limits on group and solo improvisation" (p. 206). This (inauthentic) way of experiencing jazz often reflects public school jazz education, and is not, Elliott contends, consistent with the nature and value of jazz. Elliott explains, "As a result, the full development of momentum and intensity which accrues from repetition and growth in the dimensions of time, feel, unrestricted solo improvisations and group interaction—processual meaning—is subordinated or truncated" (p. 207). In other words, when we reproduce jazz in strict adherence to what we perceive as the composer's intent, we miss or devalue the processual meaning of jazz in favor of the syntactical.

Elliott describes how improvisation contributes to the processual meaning of jazz:

An appreciation of the vital role of interdependence and openness in the 'jazz aesthetic' and its cultivation in the attitude and practice of young musicians is essential for the creation of authenticity and spontaneity in jazz performances—for the creation of processual meaning. And it extends into the realm of solo jazz improvisation as well. (p. 207)

Interdependence is reinforced through improvisation (e.g., listening, reacting and creating one's solo in the moment according to what the rhythm section is playing). However, Elliott is quick to point out that the spontaneity and group interdependence reflected in improvised solos is not entirely made up on the spot. Professional jazz musicians learn, practice, and create a vocabulary that they use when improvising. The spontaneity comes in the arrangement of that vocabulary according to the musical context. For example, we

do not make up words and phrases on the spot when we are speaking—we have said them before, but we rearrange them, use some and not others, etc., as dictated by the context of the conversation. It is this arrangement of “licks” and other musical communications according to the context of the musical conversation that affords spontaneity, and thus processual meaning in jazz. “Jazz improvisation is a *process* wherein the soloist’s responsiveness to the musical flow is a central issue (p. 213).

Not surprisingly, then, improvisation is one of the most challenging parts about middle school jazz ensemble (Leavell, 1996). Students are often taught to read notation before they are ever asked to improvise. After several years of training to read and interpret the notes on the page with little attention often given to creativity or interpretation, suddenly asking students to “make up” notes and play them often runs counter to what they have spent so long learning. This can make jazz improvisation, or any improvisation, a daunting task for middle school (and even older) students.

They don’t know what to do because there is nothing in front of them and it’s almost like singing. You know how embarrassed kids are sometimes when they sing because there’s nothing to blame it on. It’s just them. And when they don’t have the music, they’re just playing stuff and they don’t know quite what to do and they say, ‘ah, that’s no good’ and they stop after three measures. ‘No—keep going keep going, you’re doing fine.’ (Ambrose, Interview #2)

Sometimes Bob tells the students that it’s like having a conversation. “You might call your friend for a reason, but usually you are calling them just to talk and half an hour later you’re still talking and you didn’t plan when you started what you were going to be talking about half an hour from now. It just evolves” (Interview #2).

Doug’s approach to teaching middle school improvisation is to first motivate the students to want to improvise:

It's almost never right off the bat that a kid wants to improvise, but you gotta tell them, 'look, man, you get to tell your story. In band, at best you're telling the story the way somebody that you don't even know that wrote this tune wants you to tell it. So you're trying to recreate—to make something that is characteristic that's not yours. In jazz band you get to tell the whole story. Is it happy? Is it sad? Did you get the girl? Did you lose the girl? Did the girl eject you out the car? You get to tell your story.' (Interview #2)

Group improvisation. Leavell (1996) found that group improvisation and rhythmic embellishment of familiar melodies can be relatively non-threatening forms of improvisation. Bob often uses group improvisation. This is where the rhythm section will play a chord progression, usually a simple blues progression, and the students improvise together at the same time. Bob tells the students that it is going to sound like a jumbled mess and that is OK. Since his goal is to raise students' comfort level with improvising, group improvisation provides a little more anonymity of sound within the group than if each student were "soloing" in front of his/her peers. While the students are improvising simultaneously as a group, Bob listens to find a student who is relatively comfortable and proficient and asks that student to "solo" for the class:

You say, 'OK, I can hear Ted Smith, let's listen to Ted do that.' You start out with a kid who's really good so the other kids have a model they can cling to. Then you say to the kid who's really good, you say, 'you know, that was really good, but you could have done x, y, and z.' And then [to a student who is struggling] you say, 'alright, let me hear you.' He plays like two notes and you say, 'that was great! Good for you!' And he's like, 'boy, my two notes were wonderful', you know. And hopefully he won't be so intimidated next time. And then you move on because you only have them for 25 minutes and it's a club. (Interview #2)

Survey respondents were asked to indicate on a 7-point Likert the how often they use group improvisation in their jazz ensemble. While HPA respondents often use group-improvisation, neither Pearson product-moment correlation coefficient [$r = .081, n = 115, p = .403$], nor Spearman's rank correlation coefficient [$\rho = .113, n = 115, p = .244$]

indicated a significant relationship between perceived ability and the use of group improvisation.

Aebersold recordings. While Jamey Aebersold jazz play-a-long recordings have long been popular teaching tools for jazz educators, Bob does not use these in his middle school jazz ensemble in favor of stand-alone jazz charts and jazz ensemble method books. However, Doug uses the Jamey Aebersold Volume 24 recording, Major and Minor recording and encourages students to get a copy so that they can play at home. The recordings on this volume use rhythm section vamps over only one or two scales at a time so that students can have early success creating melodies and rhythms in the correct style without being constrained with multiple chord changes. Doug begins by using the recording in “G minor” because “every kid comes in playing a Bb scale. You can be the rock daddy playing G minor because ‘you da man’ on a Bb concert scale” (Interview #2).

Survey respondents were asked to indicate on a 7-point Likert the how often they use Aebersold recordings in their jazz ensemble. Both Pearson product-moment correlation coefficient [$r = .247, n = 116, p = .010$], and Spearman’s rank correlation coefficient [$\rho = .243, n = 116, p = .011$] indicated a significant but small relationship between perceived ability and the use of Aebersold recordings.

Scales. Dyas (2006) found that the high-functioning jazz ensemble directors he observed focused a lot of attention on scales and chords when teaching jazz ensemble. As students have success with and become comfortable improvising over vamps, Doug begins to add tunes with simple chord progressions. To have success improvising over these progressions, Doug drills the students on a variety of different scales beginning with major scales since students are most familiar with those. Doug simplifies the

changes for the students by helping them find the key area within which the chord changes occur and improvise within that key area. For instance, Doug will have students improvise using the notes from the tonic scale over ii-V-I changes. Later, he helps students make more choices about which notes to play and when, but in the beginning students will have success playing just the tonic scale notes over the ii-V-I changes:

Basically for a long time, you're going to find pieces that are ii-V-I and they can either play ii and V and I or they can play I and it's gonna work. Eventually you start to say, 'well, this chunk of the piece is in this key and the next three bars are in a different key.' But, on most pieces at this level you can get the kids to do just a handful of scales. I would say that almost every piece that we ever play doesn't have more than five or eight chords that the kids really have to work out. Most of them have a lot less. (Interview #2)

Survey respondents were asked to indicate on a 7-point Likert the how often they use major scales to teach improvisation. Both Pearson product-moment correlation coefficient [$r = .292, n = 116, p = .002$], and Spearman's rank correlation coefficient [$rho = .283, n = 116, p = .003$] indicated a significant but small relationship between perceived ability and the use of major scales to teach improvisation.

Blues scales. While Bob uses the blues scale when teaching improvisation, Doug does not because he has found that students use it as a crutch and don't ever move beyond its use:

Introducing the blues scale too early really limits the kids. I think that once they get that blues scale in their ears, a lot of kids only want to play the blues scale. And I think that you really limit your creativity when all you can do is play a blues scale. A lot of [students] are like, 'that's the only scale I want to play forever' and boy, does that get old. (Interview #3)

Survey respondents were asked to indicate on a 7-point Likert the how often they use blues scales in their jazz ensemble. While most HPA respondents often use blues scales, neither Pearson product-moment correlation coefficient [$r = .190, n = 114, p =$

.051], nor Spearman's rank correlation coefficient [$rho = .173, n = 114, p = .074$]

indicated a significant relationship between perceived ability and the use of blues scales.

Pentatonics. Aside from using major scales, Doug teaches students to use pentatonic scales because they are technically simple, something that students have heard before, and have many applications in jazz improvisation:

If you teach a kid two pentatonic scales, well, they are through most jazz tunes. They are through most ii-V changes. If you are in a minor mode, you can teach them the minor pentatonic—just play a major pentatonic and start on flat 3, you're golden. You get through that and you get through the ii-V change—it will actually work for that too. There are a lot of applications that are good for the kids' ears. It is simple for a lot of applications. And on modal charts it sounds really good. From a beginning standpoint, I think it is a great skill to have. I have seen kids have 'the light bulb go off' when you teach them pentatonics. In almost any tune you can add that pentatonic feel. It sounds good. Kids like it. (Interview #2)

Survey respondents were asked to indicate on a 7-point Likert the how often they use pentatonic scales to teach improvisation in their jazz ensemble. Both Pearson product-moment correlation coefficient [$r = .248, n = 115, p = .010$], and Spearman's rank correlation coefficient [$rho = .203, n = 115, p = .035$] indicated a significant but small relationship between perceived ability and the use of pentatonic scales to teach improvisation.

Birkner (1992) found that very little rehearsal time is spent addressing improvisation, even though improvisation is one of the things that jazz students struggle with the most (Leavell, 1996). Group improvisation and rhythmic embellishment of familiar melodies can be relatively non-threatening forms of improvisation (Leavell, 1996). Bob, along with most HPA survey respondents indicated that they often use group improvisation when teaching middle school jazz ensemble. While this action was not shown to have a significant correlation with perceived ability, the use of Aebersold

recordings (something that Doug often uses) was shown to be a function of perceived ability.

Dyas (2006) found that the high-functioning jazz ensemble directors he observed focused a lot of attention on scales and chords when teaching jazz ensemble. Doug often uses major scales and pentatonic scales to teach improvisation, both are actions found to significantly correlate with perceived ability to teach middle school jazz. Bob often uses blues scales to teach improvisation, an action often used by HPA respondents, but not found to significantly correlate with perceived ability.

Modeling

Throughout his teaching in concert band as well as jazz ensemble, Bob constantly models for students, whether orally or on an instrument; a teaching technique that he attributes to having taken music education courses at the University of Michigan with James Froseth, Professor Emeritus. When he models on an instrument, he usually does so on trumpet because he feels that the timbre and register of trumpet is more accessible to middle school students than his primary instrument, trombone. “‘It doesn’t go doo doo doo doo doo...it goes, doo bah doo bah dot. Play that.’ And then they’ll play, ‘dah dah dah dah dot.’ And you say, ‘no, doo bah doo bah dot.’ And eventually they’ll get that backbeat” (Interview #2).

Doug also models for the students every day. Playing for the students is one of the most effective ways for him to teach style, articulation, improvisation, and anything else that students must learn in jazz ensemble. When teaching, you can either tell the students how to do it, or you can play it for them. “‘Why wouldn’t you play it? It’s like the Navajo

language, man, it gets passed down. You've got to play for the kids, man. You've got to play for the kids" (Interview #2).

Survey respondents were asked to indicate on a 7-point Likert the how often they use model for students in their jazz ensemble. Both Pearson product-moment correlation coefficient [$r = .244, n = 112, p = .010$], and Spearman's rank correlation coefficient [$\rho = .224, n = 112, p = .019$] indicated a significant but small relationship between perceived ability and the use of modeling in jazz ensemble.

Listening. Grimes (1998) found that jazz directors often do not have their students listen to jazz recordings. This is unfortunate since much research shows aural instruction to facilitate learning in jazz (Bash, 1983; Fodor, 1998; Watson, 2008). Jazz is an aural art and there are many stories of great jazz musicians who were taught simply by listening and imitating the great jazz artists before them. However, in middle school jazz band that only meets once a week for 25 minutes, Bob does not emphasize listening to professional jazz artists during class time:

I can tell them that they should listen and I can tell them what they should listen to. But if they're showing up on 7:30 in the morning on a Monday and they're going to be there for 25 minutes, they came to play; they didn't come to listen. And when we say play, we really mean play; we don't mean work. We're there to play; we're there to have fun. (Interview #2)

Since Doug has the students in class every day, he has the time to spend on listening. While he has students listen in class throughout the year, he especially focuses on it at the beginning of the school year. During the first semester he has the students regularly bring in recordings of their favorite jazz artists. Sometimes students have someone that they like, and other times they just bring in something that their parents have. Doug's main goal here is to get students listening to professionals who play the

same instrument. When students bring in their recordings this gives him the opportunity to introduce them to other players:

I always have something that I can add to the mix as necessary. ‘You like that? How about this? Oh, you like Gerry Mulligan? How about this? Did you know that guy plays piccolo? Let’s listen to him play jazz piccolo.’ And then we can talk about style as a class. If you do it right then you get the kids passing them around and saying, ‘hey did you hear this guy, did you hear that guy.’ It’s usually between sections. The trumpet players will pass with each other and the sax players will pass with each other, and that creates that little culture of ‘who’s your guy?’

Survey respondents were asked to indicate on a 7-point Likert the how often they have their students listen to jazz during jazz ensemble rehearsal. While HPA survey respondents reported that they often *do not* use listening activities, neither Pearson product-moment correlation coefficient [$r = -.028, n = 111, p = .773$], nor Spearman’s rank correlation coefficient [$\rho = -.056, n = 111, p = .566$] indicated a significant relationship between perceived ability and the having students listen to jazz during jazz rehearsal.

Jazz videos. In addition to *hearing* professionals play jazz, Doug also likes to have students *see* professionals play jazz since sometimes “you hear something, but don’t realize that they’re doing it that way until you actually see them do it” (Interview #2).

Doug uses YouTube to show jazz videos:

I’ll pile them in my office and say, ‘let’s look at this. Watch and listen to David Sanborn’s rhythm section here. Let’s look at this. What are they doing? Can you do that? Listen to this solo. Listen to all the things that aren’t in the changes that he’s doing. What do you think of that?’ It’s a lot of self-analysis. Basically, it’s a whole lot of listening and a whole lot of demonstrating. How else do you learn style? It’s not available in any store. (Interview #2)

Survey respondents were asked to indicate on a 7-point Likert the how often they use have students watch jazz videos during jazz rehearsal. Both Pearson product-moment

correlation coefficient [$r = .236, n = 111, p = .014$], and Spearman's rank correlation coefficient [$\rho = .229, n = 111, p = .017$] indicated a significant but small relationship between perceived ability and having students watch jazz videos.

Bring in professionals. Previous studies suggest that jazz directors should bring in outside jazz clinicians/mentors to work with the group (Fodor, 1998; Goodrich, 2005). Doug often brings in professionals to demonstrate style for the students. Doug tells his students that playing with the correct style is like playing golf; "if you have to think about what you're doing, it's not going to be free and fluid and natural and it won't sound right" (Interview #2). He tells his students not to think about it from a mechanical standpoint, but rather to project the style that they are hearing in their minds:

You're not thinking, 'I have to do this to make the style characteristic' — that's the mark of someone who is just doing it and it's never going to sound characteristic. You have to make sure that you are really good at the styles that you do and it's not like a thought process. You take golf lessons so that you can start to do it, but in the end it's all about muscle memory and it's all about aural memory too. You hear something and you say, 'that's right.' That's what you want to get the kids to eventually do. (Interview #2)

Survey respondents were asked to indicate on a 7-point Likert the how often they bring in outside professionals to work with their jazz ensemble. Both Pearson product-moment correlation coefficient [$r = .421, n = 112, p < .01$], and Spearman's rank correlation coefficient [$\rho = .399, n = 112, p < .01$] indicated a significant medium relationship between perceived ability and the use of outside professionals to work with their jazz ensemble.

Call-and-response. Neither Bob nor Doug spends much time on call-and-response activities in jazz ensemble. Having little rehearsal time and realizing that students are there primarily to just play through the charts and have fun, Bob does not

spend much time on “call-and-response” activities.⁴⁸ Although, he does call-and-response activities with his concert band and values them as a teaching tool, he does not have the time to spend on them in jazz ensemble. “It’s amazing that they can play some complex rhythms that if you put in front of them they wouldn’t even know what they were looking at. But I don’t really do that in jazz band” (Interview #2).

Survey respondents were asked to indicate on a 7-point Likert the how often they use call-and-response activities in their jazz ensemble. Both Pearson product-moment correlation coefficient [$r = .337, n = 110, p < .01$], and Spearman’s rank correlation coefficient [$\rho = .218, n = 110, p = .024$] indicated a significant but small relationship between perceived ability and the use of call-and-response activities.

Bob, Doug, and HPA survey respondents all reported using modeling often in teaching middle school jazz ensemble. Modeling was also found to be a significant function of perceived ability to teach middle school jazz. Closely related to modeling is having students listen to recorded jazz. Doug often has students listen to jazz during class, but Bob does not. Much research shows aural instruction to facilitate learning in jazz (Bash, 1983; Fodor, 1998; Watson, 2008); however, most HPA respondents in the current study reported *not* often using listening in their rehearsals. This finding is consistent with Grimes (1998) who found that jazz directors often do not have their students listen to jazz recordings. In addition to listening to jazz recordings, Doug also often has his students watch jazz videos. While survey respondents did not report that they often used listening as an activity in middle school jazz ensemble, they did report

⁴⁸ Call-and-response activities defined here where the teacher plays a melodic phrase or rhythmic fragment, which the student either repeats back or improvises a “response”

often having students watch jazz videos. In fact, this action was found to significantly correlate with perceived ability to teach middle school jazz.

Doug often brings in outside clinicians to work with his ensemble, an action found to significantly correlate with perceived ability to teach middle school jazz. While neither Bob nor Doug reported using call-and-response activities in their jazz ensembles, a significant correlation was found between HPA survey respondents and the use of this activity.

Literature

Bob chooses music for his middle school jazz ensemble based mostly on two things: What the students want to play and what is already in the music library. “This year we did Spiderman because Kevin Wright said, ‘can we play Spiderman?’ And I said, ‘sure.’ If the kids ask me if we can play a tune, I’ll almost always try at least to get it because it’s there for them” (Interview #2). Bob chooses literature that is simple and follows the rule that “if they can’t read it, it’s too hard” (Interview #2). Consequently, he does not do many ballads with the group. Instead, he usually programs a Latin tune, a pop tune, and a swing tune. “And of course at Christmas time you have to do Frosty the Snowman” (Interview #2).

Jazz method books. While Bob usually chooses stand-alone jazz charts, he occasionally uses beginning jazz ensemble method books that package several different tunes in a variety of styles. In addition to the tunes, these jazz method books also provide a sequential curriculum for learning jazz, including studies on scales, rhythms, style, articulation, and improvisation. These books are written for all “traditional” instruments

within the concert band, thus providing a part for students who play “non-traditional” jazz instruments (e.g., oboe, bassoon, horn, etc).

I like the fact that they have the kids play some little discrete units that you can use to create an improvised solo if you want. I like the CD with it where the disembodied scary man up in the podium goes, ‘doo, bah, doo, bah, daht’ and then the kids repeat, ‘doo, bah, doo, bah, daht.’ But actually, I think that is good modeling—good teaching. And it’s useful and the kids can take it home and use it. Right now I don’t have all the books—I have to get some more books.
(Interview #3)

Similarly, when choosing literature for his middle school jazz ensemble, Doug also tries to find a blend between pop tunes and jazz tunes. “They’re kids—this isn’t jazz at Lincoln Center. You know, these are kids, man. So you’ve gotta find the blend” (Interview #2). Doug has the students every day for nearly an hour and consequently, can play a variety of literature for which he might not otherwise have had time. Doug chooses mostly swing and Latin charts, and also likes to play a chart each performance that features one of his stronger soloists. However, he will sometimes throw in a pop chart for motivation if the students really want to play it:

So, when it comes to picking literature, it’s like anything, you’ve got to balance learning new styles with some motivational stuff that they understand. Occasionally, we’ll get a real dog of a tune that the kids [have to play]. The hot chick is singing it or Coldplay is playing it and so you spend some money and you’re only going to play it once. But on the whole, you want to give the kids the real meat and potatoes of what jazz is about. (Interview #2)

One of the things that impressed me most about Doug’s middle school jazz ensemble was the number of tunes that they have (and play) in their folders. Students have 30-40 different charts in their folders that they might pull out at any time and rehearse or perform. Whereas some middle school jazz ensembles might rehearse only the same 3-5 tunes that they are working on for their upcoming performance, Doug’s group had a much wider selection of literature to play and perform.

What if you and I played the same 30 or 40 tunes forever? If you're a little kid and you have three or four or five tunes, well, that's no fun. Plus, you don't get a chance to do as many different styles. We could do that—we could have five gargantuan tunes that are just really hard and you got to woodshed them forever—who wants to do that? You want to play this style, get a chance to blow, and move on to the next tune. (Interview #2)

Survey respondents were asked to indicate on a 7-point Likert the how often they use jazz method books in their jazz ensemble. While most HPA respondents indicated that they *did not* often use jazz method books, neither Pearson product-moment correlation coefficient [$r = -.070, n = 111, p = .472$], nor Spearman's rank correlation coefficient [$\rho = -.096, n = 111, p = .321$] indicated a significant relationship between perceived ability and the use of jazz method books.

Rewriting parts. Doug notes that the harder the chart is, the less musicality middle school students can put into it. Consequently, he tries to find charts that are relatively easy but that have still retained characteristic elements of jazz. He finds that Kendor publishes a lot of literature that fits this description. Sometimes the really characteristic jazz charts are written with ranges outside the ability of middle school students, so he rewrites the parts in a more comfortable range. While he finds many swing charts that work well for middle school jazz ensemble, it is more difficult to find Latin charts that “work” at that level. “There's not a whole lot of literature written on the Latin side that's right—either the clave is wrong or the tune just doesn't work” (Interview #2).

Survey respondents were asked to indicate on a 7-point Likert the how often they rewrite charts in their jazz ensemble. While most HPA respondents indicated that they often rewrite parts, neither Pearson product-moment correlation coefficient [$r = .074, n = 111, p = .446$], nor Spearman's rank correlation coefficient [$\rho = .006, n = 111, p = .950$]

indicated a significant relationship between perceived ability and rewriting charts to suit their jazz ensemble.

Classics vs. “new” charts. While Doug wants to expose his students to traditional big band “classics,” more than that, he wants to expose them to the stylistic concepts that make up those classics. Since the classic arrangements are often technically inaccessible to middle school musicians, he tries to choose charts that are written in a characteristic style, but that are composed at a level that are achievable for his students. This often means finding newly composed music rather than transcriptions. Transcriptions of classics, in an attempt to make them accessible to middle school students, often lose their original characteristic style. Consequently, Doug would rather have his students play newly composed pieces that are stylistically characteristic, rather than transcriptions of classics that may have lost those musical elements:

No one ever heard them before, but you know what, it’s a really nice melody, it’s got nice changes, it’s great to improvise over, all the parts work well together—absolutely. Would you rather have some kid take a box of cookie mix and make cookies that come out of the box that taste really good or have some kid try to make a 7-layer German tort that takes three hours and when they’re done it just doesn’t work?

Survey respondents were asked to indicate on a 7-point Likert the extent to which they agreed with the following statement: “I would rather have students play stylistically authentic newly composed music than stylistically unauthentic transcriptions of classics.” While HPA respondents indicated *low* levels of agreement with this statement, neither Pearson product-moment correlation coefficient [$r = -.045, n = 230, p = .501$], nor Spearman’s rank correlation coefficient [$\rho = .050, n = 230, p = .453$] indicated a significant relationship between perceived ability and agreement that students should be exposed to stylistically authentic newly composed music rather than stylistically

inauthentic transcriptions of classics.

While both Bob and Doug have used jazz method books in the middle school jazz ensemble, neither reported using them often. This finding was consistent with the quantitative data that found that most HPA respondents also did *not* often use jazz method books. Doug, along with most HPA respondents indicated that he often rewrites parts to suit his jazz ensemble's needs.

Doug indicated that he would rather that his students play stylistically authentic newly composed music than stylistically unauthentic transcriptions of classics. High perceived ability survey respondents generally *disagreed* with this, although this survey question may have been confusing to respondents and the results should be interpreted with caution.

“Actions” in Jazz Ensemble Conclusion

From the qualitative data sets, survey items were developed that measured respondents' actions in middle school jazz. Of those items, nine significant correlations were found between perceived ability to teach middle school jazz and current actions in middle school jazz: (a) student has to know how to play drums before entering jazz ensemble, (b) student has to play a traditional jazz instrument, (c) use of pentatonic scales, (d) use of major scales, (e) use of Aebersold recordings, (f) bring in outside clinicians, (g) have students watch jazz videos, (h) call and response, and (i) model for students. Medium correlations were found in three instances (student has to play a traditional jazz instrument, bring in outside clinicians, and call and response) with high levels of agreement being associated with high levels of perceived ability. Only small correlations were found between perceived ability and the other six significant actions.

The previous two chapters, Chapter VIII and IX presented the mixed findings and discussion regarding professional background, previous experiences, and current thoughts about middle school jazz ensemble. This chapter, Chapter X presented the mixed findings and discussion regarding current actions in middle school jazz ensemble. The final chapter, Chapter XI, presents the summaries and discussion of the mixed findings along with suggestions for future research.

CHAPTER XI SUMMARY AND RECOMMENDATIONS

Purpose Statement

This study addresses middle school jazz education. The purpose of this Exploratory Sequential Mixed Methods Design (Creswell & Plano Clark, 2007) was to explore the previous experiences, and current thoughts and actions of middle school music teachers regarding middle school jazz education, and to do so through the lens of perceived ability to teach middle school jazz. The first phase of this study was a qualitative exploration of middle school jazz education for which observation, interview, and artifact data were collected. Findings generated from the qualitative study informed the development of a survey instrument that was used to collect data from a larger population of middle school music teachers. The second phase of this study was a quantitative description of middle school music teachers' previous experiences, perceived ability, and current thoughts and actions regarding middle school jazz based on the findings generated from the initial qualitative portion of the study. Data from both phases were then mixed in the final analysis to provide a more complete description of music teachers' previous experiences, and current thoughts and actions regarding middle school jazz.

Research Questions

The first phase of this study included the following qualitative research questions:

(a) How do these music teachers perceive their previous experiences to have prepared

them to teach middle school jazz ensemble?, and (b) How do these music teachers describe their current thoughts and actions regarding middle school jazz ensemble? Quantitative research questions include the following: (a) What is the relationship between previous jazz experiences and perceived ability to teach middle school jazz? (b) What is the relationship between perceived ability to teach middle school jazz and self-reported thoughts regarding middle school jazz? and (c) What is the relationship between perceived ability to teach middle school jazz and self-reported actions regarding middle school jazz? The following mixed methods question was addressed in the final analysis of the qualitative and quantitative data sets: To what extent and in what ways does the quantitative data triangulate the qualitative findings? This final chapter is divided into five main parts: (a) summary of previous literature, (b) summary of the method, (c) summary of the mixed findings, (d) implications for practice, and (e) suggestions for future research.

Previous Literature

Chapter II, Previous Literature, summarized the extant research on (a) jazz philosophy, (b) teaching the school jazz ensemble, (c) teaching school jazz improvisation, and (d) jazz in preservice teacher education.

Although studies such as Goodrich (2005) and Dyas (2006) have focused on the social, even cultural, factors that are indirectly associated with learning, many more of these studies have focused primarily on the more observable actions, beliefs, and practices of the teacher (Birkner, 1992; Grimes, 1988; Montgomery, 1986) and of the students (Knight, 1993; Leavell, 1996). Regarding jazz improvisation, as a sub-unit of jazz education, researchers have explored predictors of jazz improvisation achievement

(Ciorba, 2006; May, 2003), and instructional techniques (Bash, 1983; Coy, 1989; Fodor, 1998; Watson, 2008).

As early as 1973, a large number of high school band directors had jazz ensembles (53% in Louisiana) (Payne, 1973), and MENC indicates that this trend continues to grow (MENC, 2009). Research has suggested that music teachers (Hepworth, 1974; Knox, 1996; Payne, 1973) and music teacher educators (Knox, 1996; Thomas, 1980) feel that jazz should be an integral part of the school music curriculum. Research also suggests that music teachers (Fisher, 1981; Knox, 1996; Payne, 1973), music teacher educators (Fisher, 1981; Hepworth, 1974; Jones, 2005; Knox, 1996), jazz professors (Balfour, 1988; Knox, 1996), as well as professional jazz musicians and IAJE board members (Fisher, 1981) support the inclusion of jazz courses into the music teacher education curriculum.

Method

Mixed Methodology

Creswell and Plano Clark (2007) explain that when a need exists to first explore qualitatively, a researcher might use an *Exploratory Design*. Such designs are useful when “measures or instruments are not available, the variables are unknown, or there is no guiding framework or theory” (p. 75). Since the intent of the Exploratory Design is that the qualitative results help develop the quantitative method, data collection is conducted in two phases. First, the phenomenon is explored qualitatively and from its analysis, the researcher forms quantitative questions. Creswell and Plano Clark (2007) explain:

This design is particularly useful when a researcher needs to develop and test an instrument because one is not available or identify important variables to study

quantitatively when the variables are unknown. It is also appropriate when a researcher wants to generalize results to different groups, to test aspects of an emergent theory or classification or to explore a phenomenon in depth and then measure its prevalence. (p. 75)

In such mixed methods designs, the mixing happens between the qualitative analysis and the quantitative method, with the end result being the quantitative results. As such, my qualitative findings were indeed “mixed” at the design stage to develop the quantitative tool. However, in this study the findings are also mixed at the discussion stage (see figure 11.1).

Mixed Methods Design

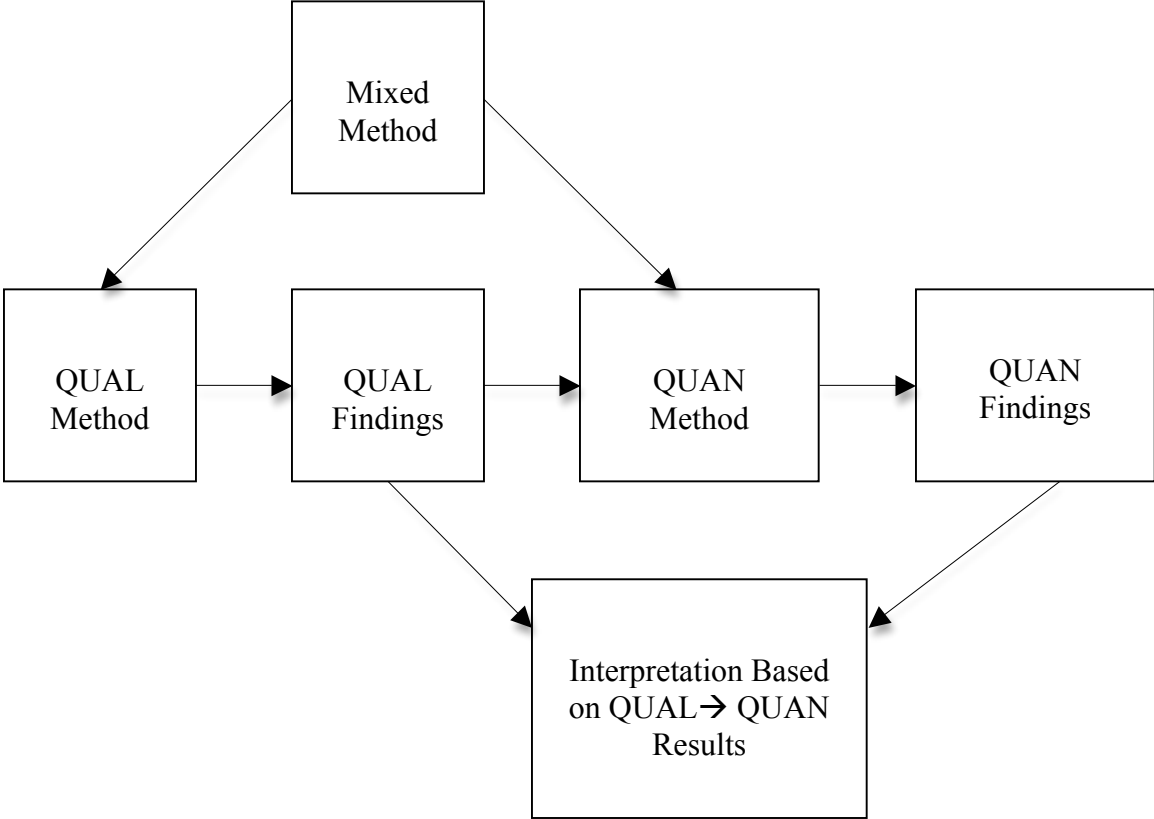


Figure 11.1

Qualitative Methodology

This study utilizes a case study design (Creswell, 2007; Merriam, 1998, Patton, 2002; Stake, 1995; Yin, 2003). This study consists of two individual case studies where the unit of analysis in each case is the previous experiences, and current thoughts and actions regarding middle school jazz education.

Procedure. The data collection process involved three observations and three interviews with each participant. I conducted the first observation and took field notes with each participant, followed by the first interview. This process continued until I observed and interviewed each participant three times. During the observations and interviews, as it was relevant, I gathered artifacts for analysis. These artifacts included warm-up materials, instructional materials, and lesson plans, and served, along with the field notes, and observations, to provide context for the interviews and generate further avenues for exploration. All observations and interviews were video-recorded and audio-recorded.

Trustworthiness. The primary techniques used to address the trustworthiness (validity) of the qualitative phase of this study were data collection triangulation (Merriam, 1998; Patton, 2002; Stake, 1995), rich, thick description of the cases (Lincoln & Guba, 1985; Merriam, 1998), member checks (Creswell, 2007; Merriam, 1998; Stake, 1995), and attention to investigator expertise (Patton, 2002).

Quantitative Methodology

The quantitative phase of this study consists of the collection and analysis of survey data. Within quantitative methods, the collection of such data is often referred to broadly as a *descriptive* research design (Leedy & Ormrod, 2005). More specifically, it is referred to as simply, *survey research*. Groves, Fowler, Couper, Lepkowski, Singer, and

Tourangeau (2004) describe survey research as “a systematic method for gathering information from (a sample of) entities for the purpose of constructing quantitative descriptors of the attributes of a larger population of which the entities are members” (p. 2).

Population/sampling. Groves, et al. (2004) describe the *target population* as a “set of units to be studied” (p. 44) and the *sampling frame* as a “listing of all units in the target population” (p. 45). The target population for this study consists of American middle school music teachers who teach jazz. The sampling frame consists of National Association of Music Education (MENC) members who indicated on their 2009-2010 membership form that (a) they teach at the “Junior/Middle School” level, and (b) their “teaching area” is both “band” and “jazz” ($N= 1041$). MENC sent a series of three emails to all members within this sampling frame requesting them to complete the questionnaire. Eighty-one (81) emails were returned as “undeliverable,” resulting in a sampling frame of 960 possible respondents. Of these 960 possible respondents, 264 completed the survey resulting in a 27.5% response rate. Sample size calculations indicate a 95% confidence level with a 5.1% margin of error for such a sample. However, with only 27.5% of the population responding, a high level of non-response bias may be inherent in the quantitative findings of this study. Readers are encouraged to interpret the results with this in mind.

Survey development procedure. From the analysis of the qualitative data sets, the following four categories emerged: (a) professional background, (b) previous experiences, (c) current thoughts, and (d) current actions. These categories served as the four headings for the large-scale sections within the instrument. Comprising these

categories were themes and codes derived from the qualitative data sets, which served as individual survey items. It is important to note that not all codes were represented as survey response items. Only the items that were most represented in the qualitative data sets were selected as survey response items so that the survey remained as short as possible and measured only the most salient constructs from the qualitative data sets. A matrix describing how the qualitative findings correspond to each survey item is listed in Appendix H.

Validity and reliability. Once the survey was developed from the qualitative findings, it was tested for validity and reliability. According to Groves, et al., (2004), there are three distinct standards that all survey questions should meet:

(a) Content standards (e.g., are the questions asking about the right things?), (b) cognitive standards (e.g., do the respondents understand the questions consistently; do they have the information required to answer them; are they willing and able to formulate answers to the questions?); and (c) usability standards (e.g., can respondents and interviewers, if they are used, complete the questionnaire easily and as they were intended to?). (p. 241)

To help ensure content, cognitive, and usability standards, survey designers often choose between five options for evaluating draft survey questions (Groves, et al., 2004). The techniques used in this study to evaluate the three standards described above were what Groves, et al. (2004) refer to as “expert review” and “cognitive interviews” (p. 242). In addition, the survey was piloted to a sample population.

Cronbach’s alpha was calculated to measure the internal consistency of the survey instrument (Nardi, 2003). This survey contained two item clusters, which made up scales: previous experiences, and values of middle school jazz. The scale measuring previous experiences with jazz consisted of nine questionnaire items. Respondents indicated how important each of the nine experiences was for preparing them to teach middle school

jazz ($\alpha = .90$). The scale measuring values of middle school jazz consisted of six questionnaire items. Respondents indicated how important each of six items was regarding reasons to have a middle school jazz ensemble ($\alpha = .78$). Both scales were found to have acceptable internal reliability coefficients above the generally accepted minimum of .70 (Nunnally, 1978). The overall alpha coefficient for both scales within the survey was $\alpha = .84$.

Mixed Findings with Discussion

Participant Overview

Bob considers himself more as an experienced music teacher who teaches jazz than a professional jazz musician, while Doug considers himself as a professional jazz musician and experienced music teacher. Both participants have served as officers in the Michigan School Band and Orchestra Association (MSBOA) and both have been selected by MSBOA as “Band Director of the Year” within their district. Both participants have mentored numerous student teachers and have taught school band for over 30 years.

The average years taught among survey respondents who teach jazz was less than that of Bob and Doug—those who teach middle school jazz had a mean average teaching experience of 19.08 years, while those who do not teach middle school jazz averaged 16.1 years. Whereas Bob and Doug both play a traditional jazz instrument (trombone), a slight majority of respondents indicated that they played a “non-traditional” jazz instrument⁴⁹. Fifty-one percent (51%) of respondents who teach some form of school jazz (middle school, high school, or both) reported playing a traditional jazz instrument, while 47% of respondents who do not teach jazz reported playing a traditional jazz instrument.

⁴⁹ “Non-traditional” jazz instruments in this study are defined as anything other than saxophone, trumpet, trombone, piano, bass, guitar, and drums.

Doug teaches only middle school jazz ensemble, and Bob teaches both high school and middle school jazz ensemble. Survey respondents who indicated that they do not teach jazz ensemble⁵⁰ accounted for 43.7% ($n= 115$), followed by middle school jazz ensemble only (34.2%, $n= 90$), high school jazz ensemble only (11.8%, $n= 31$), and both middle school and high school jazz ensemble (10.3%, $n= 27$). Bob holds a bachelor's and master's degree and Doug holds a bachelor's degree. Sixty-eight percent (68%) of respondents who teach some form of school jazz (middle school, high school, or both) had a master's degree and above, while 73% of respondents who do not teach jazz had a master's degree and above.

Students' music elective choices at both Bob's and Doug's schools include band, orchestra, and choir. Students take two electives and sometimes choose to enroll in some combination of the music offerings available to them. Bob's middle school jazz ensemble is a club that rehearses once a week before school for 25 minutes and does not count as one of the two curricular electives. He does not have an attendance policy for students who participate and consequently rehearses with "whoever shows up" (Interview #1). He also does not have a middle school jazz curriculum and does not have any performance expectations of them other than to "understand what it means to take a solo" and to "put a few tunes together for the concert" (Interview #1). The group consists of both 7th and 8th grade students, who begin band instruction in 4th grade. Bob allows students on all instruments to participate, but the group usually consists of clarinets, trumpets,

⁵⁰ After consulting with Sue Rarus, MENC Director of Information Resources and Publications, we determined that it was likely that some members may have incorrectly completed their membership form, indicating that they teach jazz when in fact they do not. This was not a problem since the survey was constructed in a way to elicit responses from both those who *do* and *do not* teach middle school jazz to account for the possibility that the sampling frame might contain members who fit both descriptions.

trombones, saxophones, and rhythm section, although this instrumentation varies from week to week. The group does not participate in adjudicated events, but gives two or three performances per year. Bob has a reputation among his colleagues as being a fine music educator as evidenced by his numerous appearances throughout the state as an adjudicator and clinician.

Doug's middle school jazz ensemble rehearses every day during the school day for 53 minutes. The group consists of both 7th and 8th grade students, who typically begin band instruction in 5th grade. The group generally consists of trumpets, trombones, saxophones, and rhythm section, and participates in two adjudicated events per year (the Michigan State Festival, and one competitive event outside of the state). This group has received straight superior ratings for 26 years in the state festival and consistent top awards at competitive out-of-state events. No Michigan middle school jazz ensemble has achieved such a record of success during the same time period.

The majority of survey respondents indicated that their middle school jazz ensemble is co-curricular (79.3%, $n= 92$), followed by those who indicated that their middle school jazz ensemble is curricular (20.7%, $n= 24$). Nineteen percent (19%) of respondents who teach middle school jazz only reported having curricular jazz ensembles, while 25% of those who teach both middle school and high school jazz report that their middle school jazz ensemble is curricular. The average number of rehearsals per month among respondents who teach only middle school jazz ensemble was $M= 7.57$ and $M= 8.67$ for those who teach both middle school and high school jazz.

Participant/Program Discussion

That 43.7% of the respondents from the MENC sampling frame of middle school

jazz educators indicated that they do not teach middle school jazz, points to the fact that the profession really does not have an accurate accounting for middle school jazz educators, as much as it does to the fact that jazz education still has a ways to go in establishing itself within school music programs.

That middle school jazz educators average 19 years teaching experience and a majority hold master's degrees, suggests that, overall, middle school jazz students are in the care of experienced professionals. However, this experience is not being utilized to its potential since results indicate that only 21% of middle school jazz ensembles meet as a scheduled class during the normal school day, and average only 8 rehearsals per month.

Previous Experiences

In my experience, many music teachers do not teach jazz ensemble, not because they do not have the musical ability to do so, but because they *believe* that they do not have the musical ability to do so. So, one of my research interests was how the *perception* of ability to teach middle school jazz interacts, or not, with previous experiences in jazz, and current thoughts about and actions in teaching middle school jazz. Survey respondents were asked to rate their ability on a scale from 1-10 to teach middle school jazz. Researcher judgment had to be made regarding what constituted a "high" perceived ability and a "low" perceived ability respondent. When examining how the data grouped, it became clear that very few respondents rated their perceived ability lower than 4 or higher than 7. Thus, a researcher judgment was made to construct two dichotomous categories of perceived ability: "low perceived ability" (LPA), respondents who perceived themselves to score between 1-7, and "high perceived ability" (HPA) respondents who perceived themselves to score between 8-10. Further, the construct of

“perceived ability” is just that—“perceived.” It is possible that some low-ability participants might have perceived themselves to be high ability, and vice-versa. Thus, the results should be interpreted with the assumptions of this construct in mind.

Independent samples t-tests indicated that the “previous experience” variable that accounted for the most mean difference among low perceived ability (LPA) and high perceived ability (HPA) respondents was, “listening to recorded jazz” followed by “listening to live jazz” and “playing in professional jazz ensembles.” Both Bob and Doug mentioned listening to recorded jazz and live jazz as experiences that prepared them to teach middle school jazz. Doug also talked at length about how important playing in professional jazz ensembles was to his preparation to teach middle school jazz.

Significant, but small differences were found among LPA and HPA respondents who experienced (a) playing in college jazz ensembles, (b) taking a college jazz pedagogy course, (c) mentorship in jazz, and (d) taking a college improvisation course. Neither Bob, nor Doug felt that they learned much about how to teach middle school jazz from playing in college ensembles.

No significant differences were found between LPA and HPA respondents regarding (a) playing in school jazz ensembles, and (b) jazz professional development. While both Bob and Doug experienced playing in school jazz ensembles, neither of them reported learning much about how to play or teach jazz from those experiences. Neither Bob, nor Doug reported “jazz professional development” as an activity that was important to their development as middle school jazz educators, even though past research suggests jazz professional development to be an important topic to band directors (Bauer, Forsythe, & Kinney, 2009).

Previous Experiences Discussion

Quantitative data indicated that (a) playing in college jazz ensembles, (b) taking a college jazz pedagogy course, (c) mentorship in jazz, and (d) taking a college improvisation course all significantly correlate with one's perceived ability to teach middle school jazz. However, both qualitative and quantitative data indicated that listening to jazz and playing as a professional jazz musician are among the most closely associated experiences to perceived ability, suggesting that the college jazz experience, while important, may not be the *most* important way of preparing future middle school jazz educators.

Neither Bob, nor Doug received much teacher instruction on improvisation, citing mostly peer-interactions in the development of this skill. Further, no significant difference was found between LPA and HPA respondents regarding how important their high school jazz experience was or was not in preparing them to teach jazz, indicating that this experience may have little association one way or the other with one's future perceived ability to teach jazz. If peer-interactions are effective in learning improvisation, jazz educators should look for opportunities to foster those interactions.

Previous research suggests that preservice teachers enter their college education with firm and often unshakable beliefs about how to teach (Pajares, 1992), yet in the current study, both data sets suggested that playing in school jazz ensemble was not shown to be associated with perceived ability to teach middle school jazz. It may be that while preservice music teachers enter with firm beliefs founded in their school experience, that as they become seasoned professionals those beliefs change.

Previous research suggests that jazz professional development is a topic important to band directors (Bauer, Forsythe, & Kinney, 2009), yet jazz professional development was not found in either data set to correlate with perceived ability to teach middle school jazz, suggesting that while this topic is perceived as important, it holds little association with one's perceived ability to teach jazz. That jazz professional development is an important topic to band directors, perhaps speaks more to the fact that band directors often feel unprepared to teach jazz than it does to any correlation that this activity has with one's perceived ability to teach jazz.

Qualitative data in this study suggested that playing in professional jazz ensembles was an important experience for preparing one to teach jazz. Further, the quantitative data in this study found a significant difference between LPA and HPA respondents regarding this experience, yet my review of literature found no studies addressing professional jazz experience in the preparation of music teachers to teach jazz.

Current Thoughts About Middle School Jazz

Bob and Doug both talked at length about reasons that they value having a middle school jazz ensemble. Among their most valued reasons were because jazz is fun, motivational, it keeps students interested in music, it teaches students a new skill set, it is closer to the kind of "outside-of-school" music that students might engage with, and because students get experience playing one-to-a-part. While most survey respondents reported valuing all of these reasons for having a middle school jazz ensemble, the only significant difference between LPA and HPA respondents regarding reasons for having a middle school jazz ensemble was with regard to the valuing of "part-independence." That is to say that HPA respondents value the part-independence experience afforded by

middle school jazz ensemble significantly more than their LPA counterparts. It is difficult at this point to determine whether this difference is a function of HPA respondents' feeling that part-independence is the most valuable aspect of middle school jazz ensemble, or whether it is a function of LPA respondents' over-estimation of the other benefits (fun, motivational, etc.) of middle school jazz ensemble.

Bob felt that there is less pressure to perform well in jazz ensemble than in concert band. High perceived ability survey participants generally disagreed with this statement. Doug felt that it is appropriate for middle school jazz ensembles to perform for ratings at adjudicated events, while Bob (and most HPA survey respondents) felt opposite. While both Bob and Doug talked about how concert band was a more suitable setting for learning the basics of one's instrument, HPA survey respondents generally disagreed. Bob, Doug, and the HPA survey respondents all generally agree that being a good middle school jazz educator is more dependent on one's overall musicianship than on one's ability to play jazz. When learning to improvise, Bob (and most HPA survey respondents) most wants his students to not feel self-conscious. Doug, on the other hand, most wants his students to play stylistically correct when improvising. High perceived ability survey respondents generally agreed with this also. While Bob, and to some extent Doug, indicated that they felt that middle school jazz ensemble served primarily to prepare students for playing jazz in high school and beyond, HPA survey participants generally disagreed.

It should be noted that while the findings in the previous paragraph indicate general agreement or disagreement with various thoughts, none of them were found to be a significant function of perceived ability to teach middle school jazz. For example, while

most respondents agreed that middle school jazz ensembles should not perform for ratings at adjudicated events, no significant difference was found between LPA and HPA respondents regarding any of the previous thoughts.

There were, however, significant differences between LPA and HPA respondents regarding the following thoughts: (a) the primary responsibility of the rhythm section is to keep time, (b) a good rhythm section makes the horns sound good, (c) bass is the most important member of the rhythm section, and (d) a significant *negative* relationship between perceived ability and the feeling that concert band is more important than jazz ensemble.

Current Thoughts Discussion

Values in jazz. Qualitative and quantitative data suggest that middle school music teachers value jazz for numerous reasons including because it is fun and motivational for students, teaches students a new skill set, more closely resembles music that students engage with outside of school, teaches students musical independence in a way not offered through concert band, and because it keeps students interested in music. Yet, the majority of survey respondents in the current study indicated that their middle school jazz ensemble is co-curricular meeting outside of the normal school day, rehearsing on average 8 times per month. If middle school jazz is valued for its ability to inspire and teach in ways not achievable in concert band, one must wonder why relatively little time is spent on it in relation to concert band. What are music teachers' assumptions about the relative importance of jazz ensemble to concert band? If we value jazz for all of the reasons listed above, why not make jazz ensemble the centerpiece of our programs? If this question seems absurd, I would suggest it is because we often assume that concert

band is the hub of our band programs. Music education, for years, has privileged concert band over jazz ensemble—a practice that may be rooted more in tradition than in values. Perhaps we should explore our assumptions about the relative importance of both groups. By reexamining our goals and unpacking deeply rooted assumptions, we might find that jazz ensemble is a more effective medium for accomplishing our goals in music education—or at very least be able to privilege our concert bands on a premise founded on something other than tradition.

Context vs. experience. One must wonder to what extent these participants’ thoughts and actions are a function of current context vs. previous experience. So much of Bob’s thoughts and actions in middle school jazz ensemble are influenced by his primary identity as a *high school* band director. Many of his thoughts and actions in middle school jazz are perhaps influenced as much by this identity as they are his previous experiences with jazz. That Bob places less emphasis on his middle school jazz band than he does on his high school jazz band might suggest that directors who teach both middle school and high school jazz view the former as less important. Further, from the qualitative data, one might speculate that “middle school only” directors are likely to place more emphasis on their middle school jazz ensemble than those who teach both middle school and high school. However, quantitative data found that directors who teach both middle school and high school jazz are more likely to have a *curricular* middle school jazz ensemble and have more middle school jazz rehearsals per month than those who only teach middle school jazz. While these results are interesting, and seem to conflict with the qualitative findings, no *significant* difference was found between the groups, it does however, suggest that more research is needed regarding the relationship

of music teacher identity to thoughts and actions regarding middle school jazz.

Current Actions in Middle School Jazz⁵¹

Bob does not require students to play a “traditional” jazz instrument in order to join jazz ensemble, but Doug and most HPA survey respondents do require students to switch. Quantitative findings indicate that requiring students to switch to a traditional jazz instrument is an action that significantly correlates with one’s perceived ability to teach middle school jazz. Both qualitative and quantitative findings indicated that *encouraging* students to switch to a traditional jazz instrument to join jazz ensemble is a common practice among these music teachers, although, this action was not shown to be a significant function of perceived ability.

In schools that do not have orchestra programs, it can often be difficult to find students that know how to play bass. The same is often true of piano players, guitar players, and drummers (who do not play drum-set in concert band). Often, directors are faced with recruiting students on these instruments for jazz ensemble that are self-taught or teaching students to play these instruments upon entering jazz ensemble. Both Bob and Doug require bass players, piano players, and guitar players to know how to play bass before entering the jazz ensemble. While most survey respondents indicated that they also require this, these actions were not shown to be a significant function of perceived ability to teach middle school jazz ensemble. When a competent bass player cannot be found, Bob and Doug often have a piano player play the bass line on keyboard using the

⁵¹ It is important to note that whereas in the previous sections all respondents were surveyed for their previous experiences in jazz and their current thoughts about middle school jazz, in this section on “Actions” only the music teachers that indicated that they teach middle school band were surveyed regarding their current actions in middle school jazz. Subsequently, the *N* changes in this section to reflect the actions of only those who teach jazz.

bass setting. High-ability survey respondents indicated that they did *not* often do this, although no significant correlation was found between this action and perceived ability to teach middle school jazz. Bob requires his drummers to know how to play the instrument before entering jazz ensemble, but Doug does not. Most of the HPA survey respondents indicated that they also require this, but this requirement was not shown to be a significant function of perceived ability.

Bob, along with most HPA survey respondents indicated that they often use group improvisation when teaching middle school jazz ensemble. While this action was not shown to have a significant correlation with perceived ability, the use of Aebersold recordings (something that Doug often uses) was shown to be a function of perceived ability.

Doug often uses major scales and pentatonic scales to teach improvisation, both are actions found to significantly correlate with perceived ability to teach middle school jazz. Bob often uses blues scales to teach improvisation, an action often used by HPA respondents, but not found to significantly correlate with perceived ability.

Bob, Doug, and HPA survey respondents all reported using modeling often in teaching middle school jazz ensemble. Modeling was also found to be a significant function of perceived ability to teach middle school jazz. Closely related to modeling is having students listen to recorded jazz. Doug often has students listen to jazz during class, but Bob does not. Much research shows aural instruction to facilitate learning in jazz (Bash, 1983; Fodor, 1998; Watson, 2008); however, most HPA respondents in the current study reported *not* often using listening in their rehearsals. This finding is consistent with Grimes (1998) who found that jazz directors often do not have their

students listen to jazz recordings. In addition to listening to jazz recordings, Doug also often has his students watch jazz videos. While survey respondents did not report that they often used listening as an activity in middle school jazz ensemble, they did report often having students watch jazz videos. In fact, this action was found to significantly correlate with perceived ability to teach middle school jazz.

Doug often brings in outside clinicians to work with his ensemble, an action found to significantly correlate with perceived ability to teach middle school jazz. While neither Bob nor Doug reported using call-and-response activities in their jazz ensembles, a significant correlation was found between HPA survey respondents and the use of this activity.

While both Bob and Doug have used jazz method books in the middle school jazz ensemble, neither reported using them often. This finding was consistent with the quantitative data that found that most HPA respondents also did *not* often use jazz method books. Doug, along with most HPA respondents indicated that he often rewrites parts to suit his jazz ensemble's needs.

Doug indicated that he would rather that his students play stylistically authentic newly composed music than stylistically unauthentic transcriptions of classics. High perceived ability survey respondents generally *disagreed* with this, although this survey question may have been confusing to respondents and the results should be interpreted with caution.

Current Actions Discussion

Cooperative learning in jazz. Vygotsky (1978) contends that through imitation, children are capable of doing much more in collective activity or under the guidance of

adults. Learning awakens a variety of internal developmental processes that are able to operate only when the child interacts with people in his environment and in cooperation with his peers. Once these processes are internalized, they become part of the child's independent developmental achievement. Berg (1997) suggests that cooperative learning and collaboration in the musical context has the potential to both encourage and hinder the growth of musical understanding. Yet, in none of my observations or conversations with either Bob or Doug was there any evidence that these directors used cooperative learning strategies or student-centered instruction, even though they both spoke extensively about how important these interactions were in their school experience. Past research (Goodrich, 2005; Leavell, 1996) suggests that peer interactions are crucial in the development of high school jazz musicians. Bob does facilitate these experiences in his *high school* jazz ensemble, which begs the question, "What are our assumptions about cooperative learning and peer interaction in middle school?" Are these interactions only valuable in high school settings? In what ways could music teachers foster peer-interaction in middle school jazz ensembles?

Listening. Doug often has students listen to jazz during class, but Bob does not. Much research shows aural instruction to facilitate learning in jazz (Bash, 1983; Fodor, 1998; Watson, 2008); however, most HPA respondents in the current study reported *not* often using listening in their rehearsals. This finding is consistent with Grimes (1998) who found that jazz directors often do not have their students listen to jazz recordings. Research shows that aural instruction, including listening to jazz, facilitates learning in jazz, yet the findings in this study indicate that even among HPA respondents, this is an

activity not often utilized. Qualitative data from this study indicates that this activity is often left out because of limited time:

I can tell them that they should listen and I can tell them what they should listen to. But if they're showing up on 7:30 in the morning on a Monday and they're going to be there for 25 minutes, they came to play; they didn't come to listen. And when we say play, we really mean play; we don't mean work. We're there to play; we're there to have fun. (Ambrose, Interview #2).

Interestingly, while survey respondents did not report that they often used listening as an activity in middle school jazz ensemble, they did report often having students watch jazz videos. In fact, this action was found to significantly correlate with perceived ability to teach middle school jazz. Perhaps this finding, when coupled with the finding that directors did *not* often use listening to recordings as an activity, says more about the *mode* of listening activities than it does about the perceived importance of listening to recorded jazz. In other words, it may be that HPA jazz instructors now have their students "listen" through video rather than audio recordings.

Jazz method books. While both Bob and Doug have used jazz method books in the middle school jazz ensemble, neither reported using them often. This finding was consistent with the quantitative data that found that most HPA respondents also did *not* often use jazz method books. It was unclear if this was due to the perception that the materials are of low quality, because they are cost-prohibitive, or because HPA jazz educators feel that these books are a "crutch" for lower-ability jazz educators as the qualitative data in this study might suggest? Nowhere in my conversations with Bob or Doug did either of them criticize the quality or pedagogical soundness of these books, which leads me to believe their low use among HPA respondents is a function of the

latter. Jazz method books are relatively new tools in teaching jazz, and subsequently, seasoned professional jazz educators may be reluctant to use them.

Implications for Practice

Adaptive Expertise

That seasoned music teachers believe that listening to jazz and playing as a professional jazz musician has prepared them to teach middle school jazz more than any school collegiate, professional development, or mentoring activities may seem troubling to those in music teacher education. However, this finding may suggest that music teacher educators should focus their efforts on helping preservice music teachers to become what Hatano, and Inagaki (1986) refer to as *adaptive experts*. Whereas *routine expertise* is characterized by the ability to efficiently solve standard or routine problems, Wineburg (1998) describes adaptive expertise as “the ability to apply, adapt, and otherwise stretch knowledge so that it addresses new situations—often situations in which key knowledge is lacking” (p. 321). Darling-Hammond and Bransford (2005) explain:

Both routine experts and adaptive experts continue to learn throughout their lifetimes. Routine experts develop a core set of competencies that they apply throughout their lives with greater and greater efficiency. In contrast, adaptive experts are much more likely to change their core competencies and continually expand the breadth and depth of their expertise. This restructuring of core ideas, beliefs, and competencies may reduce their efficiency in the short run but make them more flexible in the long run. (pp. 48-49)

While music teacher educators should continue to help students acquire the competencies required to effectively teach jazz, they should also help them acquire the professional habits of mind to “change their core competencies and continually expand the breadth and depth of their expertise” (Darling-Hammond and Bransford, 2005, pp. 48-49). Bob,

Doug, and the HPA survey respondents all generally agree that being a good middle school jazz educator is more dependent on one's overall musicianship than on one's ability to play jazz. This finding supports the notion of adaptive expertise and speaks to its importance in enabling music teachers to teach in an area slightly outside of that in which they were prepared.

Effective Practices in Teaching Middle School Jazz

The more that music teacher educators know about effective teaching practices in middle school jazz, the better equipped they will be to help preservice teachers learn those practices. Both qualitative and quantitative data suggest that HPA respondents believe (a) the primary responsibility of the rhythm section is to keep time, (b) a good rhythm section makes the horns sound good, (c) bass is the most important member of the rhythm section, and (d) disagree that concert band is more important than jazz ensemble.

The following significant correlations were found between participants' perceived ability to teach middle school jazz and current actions in teaching middle school jazz, and might be considered effective teaching practices: (a) requiring students to play a "traditional" jazz instrument in order to join jazz ensemble, (b) using major scales and pentatonic scales to teach improvisation, (c) modeling, (d) have students listen to jazz by watching jazz videos, (e) bringing in jazz clinicians to work with the group, and (f) engaging students in call-and-response activities.

The following actions, while not found to be statistically significant, were nevertheless found to be activities associated with HPA respondents and could also suggest effective teaching practices: (a) *encouraging* students to switch to a traditional jazz instrument to join jazz ensemble, (b) requiring bass players, piano players,

drummers, and guitar players to know how to play their instrument before entering the jazz ensemble, (c) group improvisation, (d) listening to jazz recordings, and (e) rewriting of parts to suit the jazz ensemble's needs.

Quantitative data in the current study suggests that most respondents' primary instruments are something other than a rhythm section instrument. When coupled with the fact that most band directors do not teach piano, bass, drum set, or guitar in their concert band setting, the idea of teaching of such instruments in jazz band can be frightening. Music teacher educators and preservice music teachers should take solace in the fact that most HPA respondents, along with both qualitative participants require students to know these instruments upon entering jazz ensemble and do not teach their basics as they would those for students beginning on traditional concert band instruments. Instead, qualitative data suggests that the role of the director with regard to teaching these instruments lies more in the teaching of jazz style.

Lastly, Doug, along with most HPA survey respondents agreed that middle school jazz teachers should play jazz themselves (although there was not a significant correlation between this thought and perceived-ability). Further, qualitative and quantitative data in the current study both suggest that playing in professional jazz ensembles is an important experience for learning how to teach school jazz. Music teacher education should encourage students to become involved in these outside-of-school jazz experiences, perhaps providing opportunities for students to receive college credit for such experiences.

Suggestions for Future Research

The current study suggests that most respondents value jazz, yet meet outside of the normal school day, rehearsing on average 8 times per month. If middle school jazz is valued, future research should investigate reasons why relatively little time is spent on jazz in relation to other musical offerings.

Past research indicates that peer-interaction is valuable in preparing high school jazz musicians (Goodrich, 2005; Leavell, 1996) and qualitative data from the current study support this research. Future studies might explore what cooperative learning or student-centered instruction looks like in a middle school jazz ensemble and how those experiences are fostered. Future studies might also consider whether peer-interactions are more effective in teaching improvisation or whether music teachers are simply hesitant to provide improvisation instruction, leaving that aspect to chance.

Middle school jazz researchers might also consider exploring the following: (a) whether college jazz experiences can prepare future jazz educators as well as professional (non-curricular) jazz experiences to teach jazz; (b) why listening to audio recordings is scarce in middle school jazz rehearsals—is it because students are not interested in listening, because there is not enough time, because directors believe this activity is not important, or because directors now prefer video to audio?; (c) why jazz educators often do not use jazz method books—is it because the perception is that the materials are of low quality, because they are cost-prohibitive, or because HPA jazz educators feel that these books are a “crutch” for lower-ability jazz educators as the qualitative data in this study suggests?; (d) to what extent does previous experience vs. current context affect thoughts and actions regarding middle school jazz; and (e) in what ways does one’s

“perceived ability” to teach middle school jazz contrast or confirm one’s “actual ability” according to an objective external tool of measurement.

Final Thoughts

I began this study using middle school music teachers’ “knowledge, skills, and dispositions” as a conceptual framework through which to explore middle school jazz. During the collection of the qualitative data, it became clear that this was an unworkable framework for which to examine that which was at the core of my interest: thoughts and actions regarding middle school jazz. During the quantitative data analysis it became clear to me that I was interested, more specifically, in interpreting previous experiences and current thoughts and actions through the lens of “perceived ability.”

When writing the mixed methods findings chapters, it became clear that using the quantitative data to *generalize* the qualitative findings did not contribute the same richness to the study as using both sets of data to provide *context* for the other and thus give the reader a more complex and complete view of the phenomenon. Consequently, I changed my mixed methods research question to one of triangulation, rather than generalization. Most mixed methods authors describe Exploratory Designs as the qualitative findings leading to the quantitative design (e.g., informing the development of a survey, or leading to an experimental design). In such mixed methods designs, the mixing happens between the qualitative analysis and the quantitative method, with the end result being the quantitative results. As such, my qualitative findings were indeed “mixed” at the design stage to develop the quantitative tool. However, it became clear to me that mixing only at the design stage, while serving as a valuable form of survey instrument development, was not sufficient to satisfy what I view as the greatest strength

of mixed methods research: triangulation of results. Triangulation of qualitative and quantitative data (i.e., mixing through discussion), are not made explicit in most Exploratory Sequential designs. However, I felt like to not triangulate the data in the end (even though it was mixed between stages) would have denied the reader the nuance, complexity, and completeness that explicit triangulation of qualitative and quantitative data can provide.

I have often been asked, “why do a mixed methods study?” If this dissertation had been purely qualitative, we would have only contextual information about the topic with no indication of the relevance of the findings to a larger more diverse population. Similarly, if it had been purely quantitative, we would have only generalizations about the topic with no context through which to interpret them. For instance, if this had been a purely quantitative study, we would have found (assuming we had the foresight to ask the question) that playing in school jazz ensembles does little to prepare one to teach middle school jazz. However, when viewed in the context of the qualitative data, we can clearly see that while the participants did not learn much about the “nuts and bolts” of jazz in their school jazz programs, it was in such programs that they were *inspired to continue* playing jazz—quantitative data can often be misleading without context.

Similarly, if this had been a purely qualitative study, we would have found that Bob spends relatively little time and attention on his middle school jazz ensemble, concluding that this trait might be transferrable to high school band directors in similar positions. However, quantitative data suggested that this is not the case, leading us to consider the multitude of possible variables that may be at work, including the role that identity may play in music teacher thoughts and actions. This dissertation is full of such

instances where one data set clarifies, provides context, or suggests alternative possibilities to the interpretation of the other data set, and thus a more nuanced understanding of the topic of middle school jazz education.

There are challenges associated with undertaking such a design that reports case studies in their entirety, quantitative findings in their entirety, and then mixes both to report mixed findings. For one, it is extremely time-consuming. Second, it requires much of the reader to sift through all three methodology sections and all three findings sections. One might raise the question, if the end result is the reporting of the mixed findings, why additionally report the qualitative and quantitative findings in their entirety. Though this makes for a longer read, I would suggest that leaving out either section would not only understate the rigor taken by the researcher, but would also deny the reader the richness of that which can not reasonably be reported in the mixed findings.

This project explored the professional background, previous experiences, and current thoughts and actions of two seasoned band directors, which were then examined for their prevalence among 264 music teachers from across the country. Through this exploration, I have attempted to paint a portrait of middle school jazz education so that music teacher educators might have a deeper understanding of how to educate preservice teachers to teach middle school jazz, and so that future researchers might have a springboard for future avenues of research on middle school jazz education. While this dissertation offers much information to that end, it perhaps raises more questions than it answers. Middle school jazz education remains a topic largely unexplored within music education. It is my hope that this paper inspires future research on the topic and provides

insight into middle school jazz education worthy of Bob, Doug, and the rest of the dedicated music teachers who teach it every day in our schools.

APPENDICES
APPENDIX A
INTERVIEW 1 PROTOCOL

1. Describe your earliest interactions with jazz.
2. Describe your experiences in jazz when you were growing up.
3. Describe your experiences in jazz in college.
4. Describe some of your jazz or jazz education mentors.
5. Describe your student teaching experience as it related to jazz.
6. Think back about your first five or six years of teaching and talk about your approach and attitude toward beginning jazz band then.
7. In what ways, if any, did your approach and attitude change over the next 10 years?
8. In what ways, if any, has your approach and attitude changed from that point until now?

Appendix B

Interview II Protocol

1. Talk about teaching the horn section and how it is different (or the same) as concert band.
2. Talk about teaching the rhythm section as a whole
3. Talk about the unique challenges of each instrument in the rhythm section
4. What are the main differences between teaching middle school jazz band and teaching middle school concert band?
5. What do you find that kids struggle the most with in middle school jazz band?
6. How do you approach teaching improvisation?
7. How do you approach choosing literature?
8. How do you approach teaching style?
9. How do you approach teaching articulation?
10. What are some tricks you have learned over the years in teaching middle school jazz band?

Appendix C Interview III Protocol

Ambrose Questions

1. How would you rate yourself as a middle school jazz educator?
2. Did you ever hear live jazz growing up?
3. Does jazz enhance their concert band skills?
4. Do you have students play one to a part?
5. Should middle school jazz teachers play jazz?
6. What is the most important thing when improvising?
7. What is the most important rhythm section instrument?
8. Do you ever bring in pro's to your jazz ensemble?
9. Do you ever use keyboard bass?
10. Do you ever use Aebersold recordings in jazz ensemble?
11. Do you ever do call and response activities?
12. What do you think is the most important experience for preparing music educators to teach middle school jazz?

Blackwell

1. How would you rate yourself as a middle school jazz educator?
2. How do you feel about using non-traditional instruments in your jazz ensemble?
3. How do you feel about using non-traditional instrumentation in your jazz ensemble?
4. Why take the jazz ensemble to festival?
5. Do you feel that there is less pressure to perform well in jazz ensemble than in concert band?
6. Do you feel that being a good middle school jazz educator is more dependent on one's overall musicianship than on one's ability to play jazz?
7. Why and how do you use pentatonics in teaching improvisation?
8. What do you think is the most important experience for preparing music educators to teach middle school jazz?

Appendix D Initial Coding Scheme

Ambrose Codes

- Junior High
 - Did you have it?
 - Exciting because play with drums and guitars
- Listening
 - Listen to parents' big band collection
- High School
 - Stage Band
 - Not taught improv in HS
 - Better players to look up to
 - Director did not know much about jazz
 - Meet during school?
 - Played because it was another chance to play
 - Hung together outside of jazz band
 - Current mindset comes from high school structure
- College
 - Student teaching
 - Jazz band in college
 - Jazz in private lessons
 - Play outside of school
 - Improv in college
 - Could do it if you have not experienced it in college?
- Parents
 - Parents musicians?
- On the Job
 - Start jazz band by choice or necessity
 - Meet during school day?
- Professional Development
 - Conference Sessions
- Introduction
- Jazz is “Dessert”
- Peer Mentoring
 - Learning from more experienced peers
 - Not competitive
 - One to a part
- Rhythm Section
 - Must know your instrument—I’ll teach you style
- Different than Concert Band
 - Go for ratings
 - Less formal—more laid back

- No curriculum
 - Less pressure to perform well
 - Just want kids to have fun
- Teaching
 - Teaching part happens during band
- Similarities with Concert Band
 - Just trust your musicianship
 - In tune is in tune
 - Good sound is good sound
- Value of Jazz Band
 - Stress-free and fun environment
 - Enjoyable for students
- Fun
 - Keeps them playing
- Informal
 - Play with whoever shows up
 - Just a way to recruit and prepare for high school
- Non-Traditional Jazz Instruments
 - Allow non-traditional jazz instruments?
- Different than High School
- Preparation for High School

- Piano
 - Get frustrated
 - Leave
 - Can't play changes
- Guitar
 - Do you know how to play guitar
- High School
- Style
- Modeling
 - Sing it for them or chant it for them
 - Play for them
- Rhythm Section
 - Don't have expertise in teaching rhythm section
 - Function is to make the horns sound good
 - Don't have time to teach them
 - Know what you want to hear but not how to do it
- Bass Guitar
 - Recruit from orchestra
- Drums
 - Usually have set at home
 - Different way of playing than in garage band
 - Standard way of playing in concert band transfers
 - Can't teach them how to play it
- Guitar

- Word of mouth
 - Usually come from rock bands
- Non-traditional Jazz Instruments
 - So you allow them
 - Do you try to switch kids
- Student Difficulties
 - Showing up
 - Improv
- Improvisation
 - Group improvisation
 - Blues scale
 - Kids don't like improvising
 - Written out solos
- Peer Mentoring
- Literature
 - What is already in the file
 - Don't do ballads
 - Jazz method books
- Articulation
- Listening
 - Do you have kids listen

Blackwell Codes

- Listening to Parent's Jazz
- Hearing Live Jazz
- Cartoons
- Junior High
 - Director played jazz
 - No jazz in JH
- High School
 - High school director played jazz
 - Brought in professional clinicians
 - During school
 - Stage band
 - Student-conducted at times
- Improvisation
 - Not "taught" improvisation
 - Self-taught to improvise
- More Experienced Peers
 - Summer jazz
- Gigging
- Fun
 - I would have played anything they asked of me
 - Social

- Respect for others in the group
- Learning from the Pro's
 - Taught on the road by pro's
 - Paying gigs
- College
 - Not a very good group
 - College was first time receiving improvisation pedagogy
- Jazz Mentors
- Teaching at Summer Jazz Camps
- Going to Jazz Clinics
- Student Teaching
- Beginning with Nothing
- Urban vs. Rural Settings
- Jazz Today
 - Give the kids many performance opportunities
 - More requirements and fewer electives
- Sixth Graders
- Spokes on a Wheel
 - No hierarchy—just another way to engage kids musically
- Be a Player Yourself
 - We are all on different levels, but we all play
- Motivation
 - Motivation not manipulation
 - Fun
- Value of Jazz
 - Rehearse on a regular basis
 - Good readers
 - Most creative kids
 - Gives kids more time on their instruments
 - Chance to double
 - One to a part
 - Best players in concert band
 - Popular with kids
 - Builds skills in different styles
 - Gives kids variety in what they play
 - Bring new skill sets back to concert band
 - Social bond
- Peer Mentorship
 - 6th, 7th, and 8th graders together
 - Sitting in with more experienced musicians
- You Have to Know Your Instrument
 - Concert band is the hub for learning your instrument
 - I don't teach you your instrument—I teach style
- Different than Concert Band
 - Different responsibilities than concert band

- Personal responsibility
- Develops confidence
- Less formal
- Don't include "non-traditional" jazz instruments
- Tunes are closer to what they hear on the radio
- No conducting
- Jazz band moves faster than concert band
- Style
 - Smooth, legato, and often slurred
 - More vibrato
 - Accents are more aggressive
 - Should become second nature—don't think about it
 - Listening to teach style
 - Bring in pro's
 - Play for the kids
 - Call and response
 - Encourage kids to hear live jazz
 - YouTube
- Differences from Concert Band
 - Develop lead playing concept
 - Tuning challenges
 - More projection
 - Different ornamentation
- Similarities to Concert Band
 - Musicality is still the same
 - Use same equipment
- Keeping Time
 - Primary responsibility is to keep time
 - Provide time to enable horns to play
 - The engine that drives the car
 - Keep the hi hat going constantly
 - Play too little in the beginning and too much later on
 - Kids come in with garage band backgrounds
 - Developing the solo
- Magic Triangle
- Listening
 - Need to hear pro's on their horn
 - Have kids bring in their favorite jazz artist
- Bass
 - You don't have to have a drummer, but you have to have a bass player
 - Keyboard bass
 - Recruiting bass players
- Guitar
 - I don't teach guitar—you have to play it already
- Piano

- Always take private lessons
- Shaky rhythmically
- Comp rhythms
- Teach them to read lead sheets
- Want to set kids up for success
- Piano players have rarely played with ensembles
- Recruiting piano players
- Drum Set
 - Teach kids to play drum set
 - Just start with hi hat
 - Stay away from bass drum
 - Set-ups and fills
 - Less is more
- Biggest Challenges
 - Being in class
 - Improvisation
- Improvisation
 - Get to tell your story
 - Aebersold
 - Smart Music
 - Play stylistically most important thing in improvising
 - Simplify the changes for the kids
 - Major scales and chords
 - Group improvisation
 - Pentatonics
 - Don't do blues scale
- Modeling
- Literature
 - Balancing learning with motivation
 - Determined by your audience
 - Kendor, Doug Beach, Hal Leonard
 - The kids have to like it
 - Find stuff that is easy that sounds hard
 - Play many tunes—not just three or four per concert cycle
 - Rewrite parts
 - Good soloist to feature
 - Few good Latin tunes at this age
 - Most of the standards are too hard
 - Keep them going so that they can get to the good stuff later
 - Rather have kids play characteristic newly composed compositions than uncharacteristic transcriptions of classics
 - Doesn't need method books
 - Jazz band in concert band
- Articulation
 - Sounds like this
 - Have to experience it

- Fun
- Teaching Brass
 - Work with mics
- Set-up

Appendix E
Second Coding Scheme

Category	Ambrose Codes	Blackwell Codes
Preservice Education	Junior High Listening Live Music High School College Parents	Listening to Parents' Jazz Hearing Live Jazz Cartoons Junior High High School Improvisation More Experienced Peers Gigging Fun Learning from the Pro's College Preparation to Teach Jazz
Inservice Experiences	On the Job Professional Development	Jazz Mentors Teaching at Summer Jazz Camps Going to Jazz Clinics Student Teaching Beginning with Nothing Urban vs. Rural Settings Jazz Today Sixth Graders
Dispositions	Piano Most Important Free to Make Mistakes when Improvising What Makes a Good Jazz Teacher Just Trust your Musicianship Does Not Increase Concert Band Skills Part Independence Introduction Jazz is "Dessert" Peer Mentoring Rhythm Section Different than Concert Band Teaching Similarities with Concert Band Value of Jazz Band Fun Informal Non-Traditional Jazz Instruments	Overall Musicianship Most Important More Pressure to Perform Well in Concert Band Festival is Another Chance to Learn Qualities of a Good Jazz Teacher Spokes on a Wheel Be a Player Yourself Motivation Value of Jazz Peer Mentorship You Have to Know Your Instrument Different than Concert Band

	Different than High School Preparation for High School	Value of Improvisation
Practices	Self-Rating No Aebersold Call and Response Keyboard Bass Piano Guitar High School Style Modeling Rhythm Section Bass Guitar Drums Non-Traditional Jazz Instruments Student Difficulties Improvisation Peer Mentoring Literature Articulation Not Sure Listening	Don't Use Non-Traditional Instruments Style Differences from Concert Band Similarities to Concert Band Keeping Time Magic Triangle Listening Bass Guitar Piano Drum Set Biggest Challenges Improvisation Modeling Literature Articulation Fun Teaching Brass

Appendix F Themes

Ambrose Outline

Introduction

Previous Experiences

Childhood

College

Professional gigging.

Professional Teaching Career

Thoughts about Middle School Jazz

Value of Jazz

Jazz is “dessert.”

Jazz is fun.

Preparation for high school band.

Differences and Similarities with Concert Band

Teaching happens in concert band.

Being a good teacher.

Understanding jazz style.

Being a good musician.

Jazz Teaching Dispositions

Instrumentation.

Improvisation.

Rhythm section.

Actions in Middle School Jazz

Peer Interaction

Teaching the Rhythm Section

Bass.

Piano.

Guitar.

Drums.

Style

Articulation.

Modeling

Listening.

Improvisation

Literature

Non-Traditional Jazz Instruments

Student Difficulties

Blackwell Outline

Introduction

Previous Experiences

Preservice

- Childhood.**
- School.**
- Learning from the pro's.**

Inservice

- Professional development.**
- Early career.**
- Mid and late career.**

Thoughts about Middle School Jazz

Value of Jazz

- Spokes on a wheel.**
- Motivation.**
- Peer mentorship.**
- Musical independence.**
- Improvisation.**

Differences and Similarities with Concert Band

- Different roles.**
- Closer to what students hear on the radio.**

Jazz Teaching Dispositions

- Overall musicianship is most important.**
- Be a player yourself.**
- Adjudication.**
- Instrumental pedagogy happens in concert band.**

Actions in Middle School Jazz

Non-Traditional Jazz Instruments

Style

- Articulation.**

Differences and Similarities with Concert Band

Teaching Brass

Rhythm Section

- Magic triangle.**
- Bass.**
- Guitar.**
- Piano.**
- Drum set.**

Improvisation

- Group improvisation.**

Modeling

- Listening.**

Literature

Biggest Challenges

Appendix G Email Invitation Letters

First Invitation Letter

Dear MENC Colleague,

Below is a link to a survey developed by a doctoral candidate in music education (University of Michigan).

The purpose of the study is to explore middle school music teachers' thoughts about teaching jazz ensemble. We need your thoughts whether or not you teach jazz. This survey will only take 5-10 minutes and your participation would be MUCH appreciated.

MENC believes this research will be of interest and use to the field. The survey is entirely voluntary and responses will be kept confidential.

To take part in this brief survey please click the following link:
If you have any questions, please let me know.

<http://www.surveymonkey.com/s/middleschooljazzsurvey>

Thank you for your time and consideration of this request!

Sincerely,
Sue Rarus, Director, MENC Info Resources/Publications

DISCLAIMER:

You have received this e-mail because you are a current member of MENC: The National Association for Music Education. This is a special, one-time notice of a survey sent to you by MENC, 1806 Robert Fulton Drive, Reston, VA 20191. Receipt of this message does not mean you will receive weekly MENC e-mail updates if you have requested that your e-mail be "unsubscribed." Questions about this survey? Contact info@menc2.org. For general questions about MENC or your membership, please contact Member Services mbrserv@menc2.org or call 800-828-0229. MENC does not sell or share member e-mail addresses.

Second Invitation Letter

Dear MENC Colleague,

Below is a link to a survey asking for your thoughts about teaching middle school jazz ensembles. The survey has been sent to you because of your unique position as a middle school band teacher. Whether or not you teach a jazz ensemble, we would be very grateful for your input.

You are part of a small, select group of music educators chosen to share their insights on this topic. Your participation will not only contribute to the success of this study, but will also help inform the development of future music teacher education programs.

The survey was developed by a doctoral candidate in music education (University of Michigan). Responding will take only 5-10 minutes of your time. All responses will be kept confidential. Participation is voluntary.

To take part in this brief survey please click the following link:
<http://www.surveymonkey.com/s/middleschooljazzsurvey>

If you have any questions, please let me know.

Thank you for your time and consideration of this request!

Sincerely,
Sue Rarus, Director, MENC Info Resources/Publications

DISCLAIMER:

You have received this e-mail because you are a current member of MENC: The National Association for Music Education. This is a special, one-time notice of a survey sent to you by MENC, 1806 Robert Fulton Drive, Reston, VA 20191. Receipt of this message does not mean you will receive weekly MENC e-mail updates if you have requested that your e-mail be "unsubscribed." Questions about this survey? Contact info@menc2.org. For general questions about MENC or your membership, please contact Member Services mbrserv@menc2.org or call 800-828-0229. MENC does not sell or share member e-mail addresses.

Third Invitation Letter

NOTE: if you already completed this survey, please disregard this message.

This will be the last time we send this survey out, we thank you for your understanding and patience.

Have a good summer!

Dear MENC Colleague,

Below is a link to a survey asking for your thoughts about teaching **middle school jazz ensembles**. The survey has been sent to you because of your unique position as a middle school band teacher. Whether or not you teach a jazz ensemble, we would be very grateful for your input.

You are part of a small, select group of music educators chosen to share their insights on this topic. Your participation will not only contribute to the success of this study, but will also help inform the development of future music teacher education programs. The survey was developed by a doctoral candidate in music education (University of Michigan).

Responding will take only 5-10 minutes of your time. All responses will be kept confidential. Participation is voluntary.

To take part in this brief survey please click the following link:

<http://www.surveymonkey.com/s/middleschooljazzsurvey>

If you have any questions, please let me know.

Thank you for your time and consideration of this request!

Sincerely,

Sue Rarus, Director,
Information Resources and Publications
MENC: The National Association for Music Education,
1806 Robert Fulton Drive, Reston, VA 20191
[Music Education Week -- June 24-29 in Washington, DC](#)

For today's students to succeed tomorrow, they need a comprehensive education that includes music taught by exemplary music educators

DISCLAIMER:

You have received this e-mail because you are a current member of MENC: The National Association for Music Education. This is a special, one-time notice of a survey sent to you by MENC, 1806 Robert Fulton Drive, Reston, VA 20191. Receipt of this message

does not mean you will receive weekly MENC e-mail updates if you have requested that your e-mail be "unsubscribed." Questions about this survey? Contact info@menc2.org . For general questions about MENC or your membership, please contact Member Services mbrserv@menc2.org or call 800-828-0229. MENC does not sell or share member e-mail addresses.

Appendix H Matrix

Professional Background

Ambrose	Blackwell	Survey Question
Teach MS and HS Jazz	Teach only MS Jazz	1, 2
Years Taught	Years Taught	3
Highest Degree Earned: Bachelor's	Highest Degree Earned: Master's	4
Primary Instrument: Trombone	Primary Instrument: Trombone	5
Jazz Ensemble Meeting Time: Before School	Jazz Ensemble Meeting Time: During School	6
How Often Jazz Ensemble Meets	How Often Jazz Ensemble Meets	7

Previous Experiences

Ambrose	Blackwell	Survey Question
Jazz mentors	Jazz mentors	33, 36
Jazz in school	Jazz in school	27, 36
Live Music	Grew up hearing live jazz	35, 36
Professional development	Going to jazz clinics	32, 36
Gigging	Playing professionally	29, 36
Jazz in college	Jazz in college	28, 30, 31, 36
Listen to parents' big band collection	Listening to Parent's Jazz	34, 36
Perceived ability as a jazz educator	Perceived ability as a jazz educator	37

Current Thoughts

Ambrose	Blackwell	Survey Question
	Keeps students interested in music	42, 44
Fun	Motivation	39, 40, 44
Was almost "The Beatles"	Tunes are closer to what they hear on the radio	43, 44
	Develop a new skill set	41, 44
Part independence	One to a Part	38, 44

Teaching part happens during band	Concert band is the hub for learning your instrument	45
Just trust your musicianship	Musicality is still the same Overall musicianship most important	55
Jazz is “Dessert”	Spokes on a Wheel	56
Just trust your musicianship	Be a Player Yourself	46
	Rather have kids play characteristic newly composed compositions than uncharacteristic transcriptions of classics	47
Preparation for High School	Keep them going so that they can get to the good stuff later	48
Function is to make the horns sound good	Provide time to enable horns to play	49,50
Piano most important	You don’t have to have a drummer, but you have to have a bass player	51
Less pressure to perform well		52
Free to make mistakes when improvising	Play stylistically most important thing in improvising	53, 54
Don’t go for ratings	Festival is another chance to learn	57

Current Actions

Ambrose	Blackwell	Survey Question
Group improvisation		13
Non-Traditional Jazz Instruments	Don’t include “non-traditional” jazz instruments	12

Can't teach them how to play it (drums) Don't have time to teach them	Teach kids to play drum set	9
Blues scale	Don't do blues scale	14
Listening—no time during class	Listening <ul style="list-style-type: none"> • Need to hear pro's on their horn • Have kids bring in their favorite jazz artist 	18
You have to know your guitar		8, 10, 11
	Chance to double	19
	Bring in pro's	20
	Major scales and chords	16
No Aebersold	Aebersold	17
	Pentatonics	15
	Rewrite parts	22
	See it	21
Call and response in concert band	Call and response	23
Keyboard bass	Keyboard bass	24
It goes like this	Model for kids	25
Jazz method books	Jazz method books	26

Appendix I MENC Contract

Nonprofit Research Use of MENC Mailing List or other Large Scale MENC Data

The database of MENC member names and addresses (or MENC data in general) may be used with no fee assessed **for nonprofit research/academic** purposes. In all cases, the use must meet the following restrictions and criteria:

MAILED PAPER SURVEY:

- The use must be one time only; the database of names may not be retained after the project is completed; nor may the list (data) be used OR SHARED for additional mailings or additional research or publication without the prior approval of MENC.
- Under no circumstances may additional contact by e-mail or telephone be made with members on the basis of the list, unless express written consent is granted by each member so contacted. Under no circumstances may this data be used for any additional purposes other than the intended use described below, without pre-authorization from MENC.

EMAILED SURVEY:

- MENC does NOT share/give out MENC member email addresses. If your survey is a web based survey to be emailed, MENC must email the survey for you.
- MENC cannot send out reminder/follow up emails for your survey, unless it is a very small (under 300) sample, and then only as staff time permits.

FOR ALL:

- You must provide MENC with a copy of the survey, a link to the on-line survey, and an abstract of your study as well as all of your contact information, at least three-four weeks prior to the date you wish to send the survey. Send this to MENC as far in advance as possible. MENC Staff are involved in many other projects and assistance to other researchers. In most cases, requests for assistance are handled in the order they are received at MENC. The more advance notice you give us, the better.
- MENC requires at the **MINIMUM** at three week advance notice for pulling of the sample list. Again, as much advance notice as possible is preferable. *MENC reserves the right to limit the sample size.*

- MENC highly recommends the survey be kept as short as possible since music teachers/MENC members are extremely busy, and a survey that takes longer than 5 -10 minutes to complete may not yield as many responses as a briefer survey.
- The research must support the goals of MENC: The National Association for Music Education. Please see:
<http://www.menc.org/documents/07stratplanfinal.pdf>
- When the study is completed, a short electronic summary of your results, and if possible, a final copy of the entire report are to be shared with MENC: The National Association for Music Education. This is only for the purpose of keeping the MENC staff and National Executive Board supplied with information that could bear on the policy and operational decisions necessary for the effective functioning of the association. The research will not be distributed beyond MENC staff and the NEB. First publication rights are still held by the researcher.

Page 2, MENC Research/Data use Contract

Date of request: ____3/24/10_____

Date of anticipated use: ____5/01/10_____

(note: MENC must receive the request for mail list at least three weeks prior to estimated actual date of need)

Name of researcher: _____Chad West_____

Institutional Affiliation/Academic Advisor: _____University of Michigan/ Colleen Conway_____

Complete contact information: (emails, mailing address, phone/fax):

Chad West

cleewest@umich.edu

2131 Golfside Dr. #209

Ypsilanti, MI 48197

404-668-3705

Nature of requested use (describe project):

(attach short summary if you prefer, stating goals of research, purpose of the study, how it will impact/benefit the music education field)

This is a survey of middle school music teachers who have indicated on their membership that they teach middle school jazz band. The survey is designed to elicit responses concerning descriptive information (e.g., how many years have you taught, how proficient do you feel you are at teaching jazz, etc.) and correlate that information with knowledge, skills, and dispositions about teaching middle school jazz band (e.g., do you use the blues scale when teaching improvisation, did you play in a jazz band in college, etc.). The goals of this research are to paint a portrait of the knowledge, skills, and dispositions among middle school music teachers who teach middle school jazz band in order to understand more fully the teaching of middle school jazz band. It is hoped that the results of the study will inform music teacher education programs to better prepare students to teach middle school jazz band.

Details of Sample needed. MENC can sort by state, by teaching area, by teaching grade level.

National sampling of middle school music teachers who teach middle school jazz band.

Disposition of request:

Approved, subject to conditions listed above

Denied; does not meet conditions of nonprofit research listed above. Please call [Kerry Fischette](#) of the American List Counsel at 609-580-2875.

Denied (reason): _____

Signed for MENC: _____

Conditions accepted by researcher (sign): _____

Please fax signed form to 703-860-4826, attention SUE RARUS

Appendix J
IRB Approval

To: Chad West
From: Richard Redman
Cc:
Colleen Conway
Chad West

Subject: Notice of Determination of "Not Regulated" Status for [HUM00036489]

SUBMISSION INFORMATION:

Title: Teaching Middle School Jazz Band: An Exploratory Mixed Methods Study

Full Study Title (if applicable):

Study eResearch ID: HUM00036489

Date of this Notification from IRB: 1/27/2010

Date of IRB Not Regulated Determination : 1/27/2010

IRB NOT REGULATED STATUS:

Category Description Sort

Order

Case Studies – Other

Based on the information provided, the proposed project does not fit the definition of human subjects research requiring IRB approval. For the purpose of human subject protection regulation, the definition of research is as follows: "...a systematic investigation, including research development, testing and evaluation, designed to develop or contribute to generalizable knowledge." (per 45 CFR 46, 21 CFR 56 and UM policy). To the extent that your proposed case study does not constitute a systematic investigation, and is intended as an interesting example for educational purposes rather than a contribution to generalizable knowledge, IRB review and oversight of the project is not required. To expand your study in the future to include more than one or two cases, contact the IRB to determine if IRB approval prior to initiation of the project is required.

2

Richard Redman
Chair, IRB HSBS

To: Chad West
From: Richard Redman
Cc:
Colleen Conway
Chad West

Subject: Notice of Exemption for [HUM00039459]

SUBMISSION INFORMATION:

Title: Teaching Middle School Jazz: An Exploratory Mixed Methods Study
Full Study Title (if applicable): Teaching Middle School Jazz: An Exploratory Mixed Methods Study
Study eResearch ID: HUM00039459
Date of this Notification from IRB: 4/21/2010
Date of IRB Exempt Determination: 4/21/2010
UM Federalwide Assurance: FWA00004969 expiring on 11/17/2011
OHRP IRB Registration Number(s): IRB00000245

IRB EXEMPTION STATUS:

The IRB HSBS has reviewed the study referenced above and determined that, as currently described, it is exempt from ongoing IRB review, per the following federal exemption category:

EXEMPTION #2 of the 45 CFR 46.101.(b):

Research involving the use of educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures or observation of public behavior, unless: (i) information obtained is recorded in such a manner that human subjects can be identified, directly or through identifiers linked to the subjects; and (ii) any disclosure of the human subjects' responses outside the research could reasonably place the subjects at risk of criminal or civil liability or be damaging to the subjects' financial standing, employability, or reputation.

Note that the study is considered exempt as long as any changes to the use of human subjects (including their data) remain within the scope of the exemption category above. Any proposed changes that may exceed the scope of this category, or the approval conditions of any other non-IRB reviewing committees, must be submitted as an amendment through eResearch. Although an exemption determination eliminates the need for ongoing IRB review and approval, you still have an obligation to understand and abide by generally accepted principles of responsible and ethical conduct of research. Examples of these principles can be found in the Belmont Report as well as in guidance from professional societies and scientific organizations.

SUBMITTING AMENDMENTS VIA eRESEARCH:

You can access the online forms for amendments in the eResearch workspace for this exempt study, referenced above.

ACCESSING EXEMPT STUDIES IN eRESEARCH:

Click the "Exempt and Not Regulated" tab in your eResearch home workspace to access this exempt study.

Appendix K
Survey Instrument

Professional Background

1. Do you teach a middle school jazz ensemble?

Yes

No

2. Do you teach a high school jazz ensemble?

Yes

No

3. Including this year, how many years have you taught school music?

Years Taught

4. What is your highest earned degree?

High school diploma

Associate's

Bachelor's

Master's

Specialist's

Doctorate

5. What is your primary instrument?

Flute

Oboe

Clarinet

Saxophone

Bassoon

Horn

Trumpet

Trombone

Euphonium

Tuba

Percussion

Voice

Piano

Violin

Viola

Cello

Bass

Guitar

Other

Teaching Middle School Jazz

6. When does your middle school jazz ensemble meet? (Please check all that apply.)

- As a regularly scheduled class period
- During lunch
- Before school
- After school
- On weekends
- I don't teach middle school jazz ensemble

7. How many times per month does your middle school jazz ensemble meet?

Times Per Month

Teaching Middle School Jazz

Actions

This section of the survey seeks to understand the actions and teaching practices of middle school jazz ensemble teachers. Please answer each question as it pertains to your middle school jazz ensemble.

8. If a student wants to play guitar in jazz ensemble, he or she has to know how to play it before entering the group.

1 Strongly Agree 2 3 4 5 6 7 Strongly Disagree

9. If a student wants to play drum set in jazz ensemble, he or she has to know how to play it before entering the group.

1 Strongly Agree 2 3 4 5 6 7 Strongly Disagree

10. If a student wants to play bass in jazz ensemble, he or she has to know how to play it before entering the group.

1 Strongly Agree 2 3 4 5 6 7 Strongly Disagree

11. If a student wants to play piano in jazz ensemble, he or she has to know how to play it before entering the group.

1 Strongly Agree 2 3 4 5 6 7 Strongly Disagree

12. If a student wishes to be in jazz ensemble, he or she must play a "traditional jazz instrument" (defined here as trumpet, trombone, saxophone, piano, bass, guitar, drums).

1 Strongly Agree 2 3 4 5 6 7 Strongly Disagree

13. How often do you use group improvisation within your jazz ensemble (i.e., have all the kids improvise at the same time)?

1 Very often 2 3 4 5 6 7 Never

14. How often do you use blues scales to teach improvisation within your jazz ensemble?

1 Very often 2 3 4 5 6 7 Never

Teaching Middle School Jazz

15. How often do you use pentatonic scales when teaching students to improvise within your jazz ensemble?

- 1 Very often 2 3 4 5 6 7 Never

16. How often do you use major scales and chords when teaching students to improvise within your jazz ensemble?

- 1 Very often 2 3 4 5 6 7 Never

17. How often do you use Aebersold recordings when teaching students to improvise within your jazz ensemble?

- 1 Very often 2 3 4 5 6 7 Never

Actions (continued)

18. How often do you have students listen to jazz recordings during jazz ensemble class time?

- 1 Very often 2 3 4 5 6 7 Never

19. How often do you encourage students within your concert band to “switch” to a secondary instrument (e.g., encourage a flute player to learn saxophone) to play in jazz ensemble?

- 1 Very often 2 3 4 5 6 7 Never

20. How often do you bring in outside clinicians to work with your jazz ensemble?

- 1 Very often 2 3 4 5 6 7 Never

21. How often do you show jazz videos in your jazz ensemble?

- 1 Very often 2 3 4 5 6 7 Never

22. How often do you rewrite parts for your jazz ensemble students?

- 1 Very often 2 3 4 5 6 7 Never

23. How often do you do “call-and-response” activities with your jazz ensemble students?

- 1 Very often 2 3 4 5 6 7 Never

24. How often do you use a keyboard to play the bass line in your jazz ensemble?

- 1 Very often 2 3 4 5 6 7 Never

25. How often do you model on your instrument in jazz ensemble?

- 1 Very often 2 3 4 5 6 7 Never

26. How often do you use jazz method books in your jazz ensemble?

1 Very
often

2

3

4

5

6

7 Never

Teaching Middle School Jazz

Previous Experiences

Whether or not you teach middle school jazz ensemble, please indicate how important the following experiences were in PREPARING YOU to teach middle school jazz. For items which you had no previous experience, check "N/A"

27. Playing in jazz ensembles when you were a student in school (k-12)

1 2 3 4 5 6 7 Not at all important N/A

Extremely important

28. Playing in jazz ensembles when you were a student in college

1 2 3 4 5 6 7 Not at all important N/A

Extremely important

29. Playing in professional jazz ensembles

1 2 3 4 5 6 7 Not at all important N/A

Extremely important

30. Taking a jazz improvisation course in college

1 2 3 4 5 6 7 Not at all important N/A

Extremely important

31. Taking a jazz pedagogy course in college

1 2 3 4 5 6 7 Not at all important N/A

Extremely important

32. Professional development activities in jazz (e.g., state conference

sessions, summer workshops, etc.)

1 2 3 4 5 6 7 Not at all important N/A

Extremely important

33. The mentorship of jazz colleagues

1 2 3 4 5 6 7 Not at all important N/A

Extremely important

Teaching Middle School Jazz

34. Listening to recorded jazz

- 1) Extremely important
- 2)
- 3)
- 4)
- 5)
- 6)
- 7 Not at all important
- N/A)

35. Listening to live jazz

- 1) Extremely important
- 2)
- 3)
- 4)
- 5)
- 6)
- 7 Not at all important
- N/A)

36. Of the choices given, which experience MOST prepared you to teach middle school jazz ensemble?

- | | | |
|--|---|---|
| <input type="radio"/> Playing in jazz ensembles when you were a student in school (k-12) | <input type="radio"/> Taking a college jazz improvisation course | <input type="radio"/> Being mentored by jazz colleagues |
| <input type="radio"/> Playing in jazz ensembles when you were a student in college | <input type="radio"/> Taking a college jazz pedagogy course | <input type="radio"/> Listening to recorded jazz |
| <input type="radio"/> Playing in professional jazz ensembles | <input type="radio"/> Professional development activities in jazz | <input type="radio"/> Listening to live jazz |

37. On a scale from 1-10, how would you rate your ability as a middle school jazz educator? (1 is the lowest ability and 10 is the highest ability.)

Ability

Teaching Middle School Jazz

Thoughts

This section seeks to understand middle school band directors' thoughts about jazz ensemble. Whether you teach middle school jazz or not, please indicate how important each is to you, regarding reasons to have a middle school jazz ensemble.

38. Students get experience playing one to a part.

<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4	<input type="radio"/> 5	<input type="radio"/> 6	<input type="radio"/> 7
Extremely Important						Completely Unimportant

39. It is fun for students.

<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4	<input type="radio"/> 5	<input type="radio"/> 6	<input type="radio"/> 7
Extremely Important						Completely Unimportant

40. It motivates students musically.

<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4	<input type="radio"/> 5	<input type="radio"/> 6	<input type="radio"/> 7
Extremely Important						Completely Unimportant

41. Students learn a new skill set.

<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4	<input type="radio"/> 5	<input type="radio"/> 6	<input type="radio"/> 7
Extremely Important						Completely Unimportant

42. It is another way to keep students interested in music.

<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4	<input type="radio"/> 5	<input type="radio"/> 6	<input type="radio"/> 7
Extremely Important						Completely Unimportant

43. Students enjoy the opportunity to play music that is more similar to what they hear on the radio.

<input type="radio"/> 1	<input type="radio"/> 2	<input type="radio"/> 3	<input type="radio"/> 4	<input type="radio"/> 5	<input type="radio"/> 6	<input type="radio"/> 7
Extremely Important						Completely Unimportant

44. Of the choices given, what is the MOST important reason for having a middle school jazz ensemble?

- Students get experience playing one to a part
- It is fun for students
- It is motivational for students
- Students learn a new skill set
- It is another way to keep students interested in music
- Students enjoy the opportunity to play music that is more similar to what they hear on the radio

Teaching Middle School Jazz

Thoughts (continued)

Please indicate the level to which you agree with each statement regarding middle school jazz ensemble.

45. Concert band is a more suitable setting for learning the basics of your instrument (e.g., tone, posture, embouchure, etc) than jazz ensemble.

1 Strongly Agree 2 3 4 5 6 7 Strongly Disagree

46. Middle school jazz teachers should play jazz themselves.

1 Strongly Agree 2 3 4 5 6 7 Strongly Disagree

47. I would rather have students play stylistically authentic newly composed music than stylistically unauthentic transcriptions of classics.

1 Strongly Agree 2 3 4 5 6 7 Strongly Disagree

48. Middle school jazz band exists solely to feed the high school jazz band.

1 Strongly Agree 2 3 4 5 6 7 Strongly Disagree

49. The primary function of the rhythm section is to keep time.

1 Strongly Agree 2 3 4 5 6 7 Strongly Disagree

50. A good rhythm section makes the horn sections sound good.

1 Strongly Agree 2 3 4 5 6 7 Strongly Disagree

51. The bass player is the most important member of the rhythm section.

1 Strongly Agree 2 3 4 5 6 7 Strongly Disagree

52. I feel less pressure for the students to perform well in jazz band than in concert band.

1 Strongly Agree 2 3 4 5 6 7 Strongly Disagree

Teaching Middle School Jazz

53. More than anything, I want my students to play stylistically correct

when improvising.

1 Strongly Agree 2 3 4 5 6 7 Strongly Disagree

54. More than anything, I want my students to not feel self-conscious when

improvising.

1 Strongly Agree 2 3 4 5 6 7 Strongly Disagree

55. Being a good middle school jazz educator is more dependent on one's

overall musicianship than on one's ability to play jazz.

1 Strongly Agree 2 3 4 5 6 7 Strongly Disagree

56. Concert band is more important than jazz band.

1 Strongly Agree 2 3 4 5 6 7 Strongly Disagree

57. Middle school jazz ensembles should not perform for ratings at adjudicated events.

1 Strongly Agree 2 3 4 5 6 7 Strongly Disagree

Thank You

Thank you for your time and expertise. This concludes the survey.

REFERENCES

- Aebersold, J. (1981). *Vol. 24: Major & minor play-a-long book and recording set*. New Albany, IN: Jamey Aebersold.
- Ake, D. A. (1998). Being jazz: Identities and communities. *Dissertation Abstracts International*, 54(11), 4001. (UMI No. 9912620).
- Baker, D. (1979). *Jazz pedagogy*. Chicago: Maher Publications.
- Balfour, W. H. (1988). An analysis of the status of jazz education in the preparation of music educators in selected California universities (Doctoral Dissertation, University of Northern Colorado). *Dissertation Abstracts International*, 49(12), 3651, AAT 8901736).
- Bandura, A. (1986). *Social foundations of thought and action: A social cognitive theory*. Englewood Cliffs, NJ: Prentice-Hall.
- Bash, L., & Kuzmich, J. (1985). A survey of jazz education research: Recommendations for future researchers. *Bulletin of the Council for Research in Music Education*, 82, 14-28.
- Bash, L. E. E. (1983). The effectiveness of three instructional methods on the acquisition of jazz improvisation skills (Doctoral Dissertation, State University of New York at Buffalo). *Dissertation Abstracts International*, 44(7), 2079.
- Bauer, W., Forsythe, J., & Kinney, D. (2009). In-service music teachers' perceptions of professional development. In L. K. Thompson & M. R. Campbell (Eds.),

Research perspectives: Thought and practice in music education. Charlotte, NC: Information Age Publishing, Inc.

Bazan, D. E. (2007). Teaching and learning strategies used by student-directed teachers of middle school band (Doctoral dissertation, Case Western Reserve University).

Dissertation Abstracts International, 68(5).

Berg, M. (1997). *Social construction of musical experience in two high school chamber music ensembles*. Unpublished Doctoral Dissertation, Northwestern University.

Berliner, P. (1994). *Thinking in jazz*. Chicago: University of Chicago Press.

Birkner, T. F. (1992). An analysis and classification of conductor vocal communication in the rehearsals of selected jazz ensembles (Doctoral Dissertation, University of Illinois at Urbana-Champaign). *Dissertation Abstracts International*, 53(10), 3467.

Blesh, R., & Janis, H. (1971). *They all played ragtime: The true story of American music*. New York: Oak Publications.

Bowman, W. D. (1988). Doctoral research in jazz improvisation pedagogy: An overview. *Bulletin of the Council for Research in Music Education*, 96, 47-76.

Brenan, C. P. L. (2005). A descriptive analysis of curricula in Canadian undergraduate jazz studies programs (Doctoral Dissertation, University of Alberta (Canada) *Dissertation Abstracts International*, 66(10), AAT NR09366).

- Brisusco, J. J. (1972). A study of ability in spontaneous and prepared jazz improvisation among students who possess different levels of aptitude (Unpublished Doctoral Dissertation, University of Iowa).
- Brookhart, S. M., & Freeman, D. J. (1992). Characteristics of entering teacher candidates. *Review of Educational Research, 62*, 37-60.
- Bryman, A. (1988). *Quantity and quality in social research*. London: Routledge.
- Caffey, D., Lindeman, C. A., Montgomery, T.-M., Sher, D., & Garcia, A. J. (1999). Teacher-training for undergraduate music students in the new millennium. *Jazz Educators Journal, 32*(2), 39-42.
- Campbell, D. T., & Fiske, D. W. (1959). Convergent and discriminant validation by the multitrait-multimethod matrix. *Psychological Bulletin, 56*, 81-105.
- Ciorba, C. R. (2006). The creation of a model to predict jazz improvisation achievement (Doctoral Dissertation, University of Miami). *Dissertation Abstracts International, 67*(11).
- Coggiola, J. C. (2004). The effect of conceptual advancement in jazz music selections and jazz experience on musicians' aesthetic response *Journal of Research in Music Education, 52*(1), 29-42.
- Cohen, J. (1988). *Statistical power analysis for the behavioral sciences*. Hillsdale, NJ: Erlbaum.
- Coker, J. (1978). *Listening to jazz*. Englewood Cliffs, NJ: Prentice Hall.
- Colwell, R. (Ed.). (1992). *The new handbook of research on music teaching and learning*. New York: Schirmer Books.

- Colwell, R., & Richardson, C. P. (Eds.). (2002). *The new handbook of research on music teaching and learning*. New York: Oxford University Press.
- Conway, C. M. (2008). Experienced music teacher perceptions of professional development throughout their careers. *Bulletin of the Council for Research in Music Education, 176*, 7-18.
- Conway, C. M. (2003). An examination of district-sponsored beginning music teacher mentor practices. *Journal of Research in Music Education, 51*(1), 6-23.
- Conway, C. M., & Zerman, T. E. (2004). Perceptions of an instrumental music teacher regarding mentoring, induction, and the first year of teaching. *Research Studies in Music Education, 22*(72-82).
- Coy, D. A. (1989). A multisensory approach to teaching jazz improvisation to middle school band students (Doctoral Dissertation, University of Oregon). *Dissertation Abstracts International, 50*(11), 3508.
- Creswell, J. W. (1994). *Research design: Qualitative and quantitative approaches*. Thousand Oaks, CA: Sage.
- Creswell, J. W. (1999). Mixed method research: Introduction and application. In G. J. Cizek (Ed.), *Handbook of educational policy* (pp. 455-472). San Diego: Academic Press.
- Creswell, J. W. (2007). *Qualitative inquiry & research design: Choosing among five approaches*. Thousand Oaks, CA: Sage.
- Creswell, J. W. (2009). *Research design: Qualitative, quantitative, and mixed methods approaches* (3rd ed.). Thousand Oaks, CA: Sage.

- Creswell, J. W., Fetters, M. D., & Ivankova, N. V. (2004). Designing a mixed methods study in primary care. *Annals of Family Medicine, 2*(1), 7-12.
- Creswell, J. W., & Plano Clark, V. L. (2007). *Designing and conducting mixed methods research*. Thousand Oaks, CA: Sage.
- Creswell, J. W., Plano Clark, V. L., Gutmann, M., & Hanson, W. (2003). Advanced mixed methods research designs. In A. Tashakkori & C. Teddlie (Eds.), *Handbook of mixed methods in social and behavioral research* (pp. 209-240). Thousand Oaks, CA: Sage.
- Darling-Hammond, L., & Bransford, J. (2005). *Preparing teachers for a changing world*. San Francisco: Jossey-Bass.
- Day, M. D. (1992). An assessment of selected factors contributing to the success of high quality college jazz studies programs (Doctoral Dissertation, The University of Arizona). *Dissertation Abstracts International, 53*(07), 2285, AAT 9234887.
- Devellis, R. F. (1991). *Scale development: Theory and application*. Newbury Park, CA: Sage.
- Dewey, J. (1895). The theory of emotion. *Psychological Review, 1-2*, 553-569, 513-532.
- Dewey, J. (1938). *Experience and education*. New York: Collier.
- Dewey, J. (1933). *How we think*. New York: Prometheus.
- Dyas, J. B. (2006). A description, comparison, and interpretation of two exemplary performing arts high school jazz programs (Doctoral Dissertation, Indiana University). *Dissertation Abstracts International, 68*(1).
- Edick, N., Danielson, L., & Edwards, S. (2007). Dispositions: Defining, aligning and assessing. *Educational Leadership, 4*(4).

- Elliott, D. J. (1983). Descriptive, philosophical and practical bases for jazz education: A Canadian perspective (Doctoral dissertation, Case Western Reserve). *Dissertation Abstracts International*, 44(12), 3623.
- Elliott, D. J. (1985). Jazz education in Canada: Origins and development. *The Bulletin of Historical Research in Music Education*, 6(1), 17.
- Elliott, D. J. (1995). *Music matters: A new philosophy of music education*. New York: Oxford University Press.
- Eros, J. (2009). *A case study of three urban music teachers in the second stage of their teaching careers* (Doctoral Dissertation, University of Michigan). *Dissertation Abstracts International* 70(04).
- Feather, L. (1976). *The book of jazz*. New York: Meridian Books.
- Feiman-Nemser, S. (2001). From preparation to practice: Designing a continuum to strengthen and sustain teaching. *Teachers College Record*, 103(6), 1013-1055.
- Ferguson, D. A. (2005). Music education in Edison Schools: An evaluation of K--5 music education in three schools managed by Edison Schools, Inc. (Doctoral Dissertation, University of Illinois at Urbana-Champaign). *Dissertation Abstracts International*, 66(7), 2524.
- Ferriano, F. J. (1974). A study of the school jazz ensemble in American music education (Doctoral Dissertation, Columbia University Teachers College). *Dissertation Abstracts International*, 35(10), 6359.
- Fink, A. (2003). *The survey handbook* (2nd ed.). Thousand Oaks, CA: Sage.

- Fisher, L. F. (1981). The rationale for and development of jazz courses for the college music education curriculum (Doctoral Dissertation, The Pennsylvania State University). *Dissertation Abstracts International*, 42(07), 3051.
- Fitzpatrick, K. R. (2008). A mixed methods portrait of urban instrumental music teaching (Doctoral dissertation, Northwestern University, 2008). *Dissertation Abstracts International*, 69(3).
- Flack, M. A. (2004). The effectiveness of Aebersold play-along recordings for gaining proficiency in jazz improvisation (Doctoral Dissertation, Ball State University) *Dissertation Abstracts International*, 65(06), 2019.
- Fodor, D. B. (1998). Critical moments of change: A study of the social and musical interactions of precollegiate jazz combos (Doctoral Dissertation, Northwestern University). *Dissertation Abstracts International*, 59(12), 4388.
- Foote, J. E. (1977). An assessment of the college jazz ensemble class. (Unpublished Doctoral Dissertation, University of Oklahoma).
- Foreman, R. C. (1968). Jazz and race records, 1920-32; their origins and their significance for the record industry and society. (Unpublished Doctoral Dissertation, University of Illinois).
- Fraser, W. A. (1983). Jazzology: A study of the tradition in which jazz musicians learn to improvise (Afro-American) (Unpublished Doctoral Dissertation, University of Pennsylvania).
- Fredrickson, W. E., Coggiola, J. C. (2003). A comparison of music majors' and nonmajors' perceptions of tension for two selections of jazz music. *Journal of Research in Music Education*, 51(3), 259-270.

- Geer, C. H. (1993). *The Effects of Cooperative Learning on Different Ability Level Students' Perceptions of the Middle School Classroom Environment*. Paper presented at the American Educational Research Association.
- Gillies, R. M., & Boyle, M. (2010). Teachers' Reflections on Cooperative Learning: Issues of Implementation. *Teaching and Teacher Education: An International Journal of Research and Studies* 26(4), 933-940.
- Glaser, B. G., & Strauss, A. L. (1967). *The discovery of grounded theory*. Chicago: Aldine-Athester.
- Gold, R. S. (1964). *A jazz lexicon*. New York: Knopf.
- Goodrich, A. M. (2005). Inside a high school jazz band (Doctoral Dissertation, Arizona State University). *Dissertation Abstracts International*, 66(2), 403.
- Great Schools (2009). Information retrieved December 6, 2009 from www.Greatschools.Net
- Greene, J. C. (2007). *Mixed methods in social inquiry*. San Francisco: Jossey-Bass.
- Greene, J. C., & Caracelli, V. J. (Eds.). (1997). *Advances in mixed method evaluation: The challenges and benefits of integrating diverse paradigms: New directions for evaluation*. San Francisco: Jossey-Bass.
- Greene, J. C., Caracelli, V. J., & Graham, W. F. (1989). Toward a conceptual framework for mixed method evaluation design. In A. T. C. Teddlie (Ed.), *Handbook of mixed methods in social and behavioral research* (pp. 91-110). Thousand Oaks, CA: Sage.
- Grimes, W. F., Jr. (1988). Conducting and rehearsal techniques of selected secondary school jazz ensemble directors (volumes I and II) (Doctoral Dissertation, The

- University of Rochester, Eastman School of Music) *Dissertation Abstracts International*, 49(2), 216.
- Groves, R. M., Fowler, F. J., Couper, M. P., Lepkowski, J. M., Singer, E., & Tourangeau, R. (2004). *Survey methodology*. Hoboken, N.J.: John Wiley & Sons, Inc.
- Hammerness, K., Darling-Hammond, L., Bransford, J., Berliner, D., Cochran-Smith, M., McDonald, M., & Zeichner, K. (2005). How teachers learn and develop. In L. Darling-Hammond & J. Bransford (Eds.), *Preparing teachers for a changing world: What teachers should learn and be able to do* (pp. 358-389). San Francisco: Jossey-Bass.
- Hartman, M. L. (1997). Jazz and the string quartet: Arrangement and performance in the music of the turtle island string quartet (Doctoral Dissertation, The University of North Carolina at Greensboro). *Dissertation Abstracts International*, 58(4).
- Hatano, G., & Inagaki, K. (1986). Two courses of expertise. In H. Stevenson, H. Asuma & K. Hakuta (Eds.), *Child development and education in Japan*. New York: W. H. Freeman.
- Heil, L. T. (2005). The effects of two vocal jazz improvisation methods on high school choir students' attitudes and performance achievement (Doctoral Dissertation, University of Colorado at Boulder). *Dissertation Abstracts International*, 67(9).
- Hennessey, P. D. (1995). Jazz education in the four-year institution: A comparative study of selected jazz curricula (Doctoral Dissertation, University of Hawai'i). *Dissertation Abstracts International*, 33(06), 1625.
- Hepworth, L. T. (1974). The development of a course of study in stage band techniques at the university of Utah for inclusion in the preparation of secondary instrumental

- music teachers (Doctoral Dissertation, University of Utah). *Dissertation Abstracts International*, 35(04), 2320.
- Herfort, D. A. (1979). A history of the national association of jazz educators and a description of its role in american music education, 1969-1978. (Unpublished Doctoral Dissertation, University of Huston).
- Hicks, C. E., Standifer, J. A., & Carter, W. L. (Eds.). (1983). *Methods and perspectives in urban music education*. Washington, DC: University Press of America.
- Hinkle, W. J. (1977). A survey-appraisal of jazz oriented curriculum in higher education in the state of Florida. (Unpublished Doctoral Dissertation, Florida State University).
- Howard, J. A. (1978). The improvisational techniques of Art Tatum. (Unpublished Doctoral Dissertation, Case Western Reserve University).
- Howe, K. R. (1988). Against the quantitative-qualitative incompatibility thesis or dogmas die hard. *Educational Researcher*, 17, 10-16.
- Huang, H. J. (2004). A study of the relationship between music learning and school achievement of sixth-grade students (Doctoral dissertation, University of Idaho). *Dissertation Abstracts International*, 65(2), 338.
- Javors, K. (2001). An appraisal of collegiate jazz performance programs in the teaching of jazz music (Doctoral Dissertation, University of Illinois at Urbana-Champaign). *Dissertation Abstracts International*, 62(06), 2063.
- Johnson, B., & Turner, L. A. (2003). Data collection strategies in mixed methods research. In A. T. C. Teddlie (Ed.), *Handbook of mixed methods in social and behavioral research* (pp. 297-319). Thousand Oaks, CA: Sage.

- Johnson, R. B., & Onwuegbuzie, A. J. (2004). Mixed methods research: A research paradigm whose time has come. *Educational Researcher*, 33(7), 14-26.
- Jones, H. E. (2005). Jazz in Oklahoma music teacher education (Doctoral Dissertation, The University of Oklahoma). *Dissertation Abstracts International*, 66(12).
- Kamberelis, G., & Dimitriadis, G. (2006). Focus groups: Strategic articulations of pedagogy, politics, and inquiry. In N. Denzin & Y. Lincoln (Eds.), *The sage handbook of qualitative research* (pp. 887-907). Thousand Oaks, CA: Sage Publications.
- Katz, L. G. (1993). Dispositions: Definitions and implications for early childhood practices. *Perspectives from ERIC/EECE: A monograph series, No. 4*.
- Keil, C. (1966). *Urban blues*. Chicago: Chicago University Press.
- Kemper, E. A., Stringfield, S., & Teddlie, C. (2003). Mixed methods sampling strategies in social science research. In A. T. C. Teddlie (Ed.), *Handbook of mixed methods in social and behavioral research* (pp. 273-296). Thousand Oaks, CA: Sage.
- Kennington, D., & Read, D. L. (1980). *The literature of jazz: A critical guide*. Chicago: American Library Association.
- Knight, G. J. (1993). An investigation of the relationship between sixth-grade students' concepts of music and their ability to identify styles of jazz (Doctoral Dissertation, The Pennsylvania State University).
- Knox, D. C. (1996). Status of jazz education in the preparation of music educators in Alabama colleges and universities (Doctoral Dissertation, The University of Alabama). *Dissertation Abstracts International*, 57(12), 5093.

- Krueger, P. (1999). New music teachers speak out on mentoring. *Journal of Music Teacher Education*, 8(2), 7-13.
- Lawson, S. R. (2003). The origins and development of the use of violins, violas, and cellos in jazz in the United States of America (Doctoral Dissertation, University of Oregon). *Dissertation Abstracts International*, 64(2).
- Leavell, B. K. (1996). "Making the change": Middle school band students' perspectives on the learning of musical-technical skills in jazz performance (Doctoral Dissertation, University of North Texas). *Dissertation Abstracts International*, 57(7), 2931.
- Lee, A. J. (2007). Two non-traditional cello methods for young beginning cello students: A mixed methods study (Doctoral dissertation, University of Southern California). *Dissertation Abstracts International*, 69(1).
- Leedy, P. D., & Ormrod, J. E. (2005). *Practical research: Planning and design* (8th ed.). Upper Saddle River, N. J.: Pearson.
- Lincoln, Y., & Guba, E. (1985). *Naturalistic inquiry*. New York: Sage.
- Lortie, D. C. (1975). *Schoolteacher*. Chicago: University of Chicago Press.
- Madura, P. (2008). Vocal improvisation and creative thinking by Australian and American university jazz singers: A factor analytic study *Journal of Research in Music Education*, 56(1), 5-17.
- Mantie, R. (2007). Schooling the future: Perceptions of selected experts on jazz education. *Critical studies in improvisation/Eudes critiques en improvisation*, 3(2).

- Mason, C. M. (2005). *A comparative and historical survey of four seminal figures in the history of jazz education* (Doctoral Dissertation, University of Texas). *Dissertation Abstracts International*, 66(2), 407.
- May, L. F. (2003). Factors and abilities influencing achievement in instrumental jazz improvisation. *Journal of Research in Music Education*, 51(3), 245-258.
- McDaniel, W. T. (1974). Differences in music achievement, musical experience and background between jazz-improvising musicians and non-improvising musicians at the freshman and sophomore college levels. (Unpublished Doctoral Dissertation, University of Iowa).
- McKeage, K. M. (2004). Gender and participation in high school and college instrumental jazz ensembles. *Journal of Research in Music Education*, 52(4), 343-356.
- Meadows, E. (1981). *Jazz reference and research materials: A bibliography*. New York: Garland Publications.
- Meeker, D. (1977). *Jazz in the movies: A guide to jazz musicians 1917-1977*. London: Talisman Books.
- Merriam, S. B. (1998). *Qualitative research and case study applications in education*. San Francisco: Jossey-Bass.
- Merriam, S. B. (2009). *Qualitative research: A guide to design and implementation*. San Francisco: Jossey-Bass.
- Montgomery, C. J. (1986). A comparative analysis of teacher behavior of jazz and concert ensemble directors in selected Oklahoma high schools (Doctoral

- Dissertation, The University of Oklahoma). *Dissertation Abstracts International*, 47(9), 3351.
- Morgan, D. L. (1998). Practical strategies for combining qualitative and quantitative methods: Applications to health research. *Qualitative Health Research*, 8(3), 362-376.
- Morrison, S. J. (2008). Jazz expertise and its relationship to pitch and rhythm placement among trumpet players. *Bulletin of the Council for Research in Music Education*, 175, 31-41.
- Morse, J. M. (1991). Approaches to qualitative-quantitative methodological triangulation. *Nursing Research*, 40(2), 120-123.
- Murray, A. (1976). *Stomping the blues*. New York: McGraw-Hill.
- Myers, K. K., & Oetzel, J. G. (2003). Exploring the dimensions of organizational assimilation: Creating and validating a measure. *Communication Quarterly*, 51(4), 438-457.
- Nanry, C. A. (1970). The occupational subculture of the jazz musician: Myth and reality. (Unpublished Doctoral Dissertation, Rutgers University, The State University of New Jersey).
- Nardi, P. M. (2003). *Doing survey research: A guide to quantitative methods*. New York: Pearson Education.
- National Council for Accreditation of Teacher Education (NCATE) (2002). *Professional standards for the accreditation of schools, colleges, and departments of education*. Washington, DC: Author.

- Noice, A. H. (1965). A survey and analysis of teacher-training and experience in relation to the stage band movement in the public secondary schools of minnesota with implications for teacher education (Doctoral Dissertation, University of Northern Colorado). *Dissertation Abstracts International*, 27(05), 1396.
- Nunnaly, J. (1978). *Psychometric theory*. New York: McGraw-Hill.
- Oliver, P. (1970). *Savannah syncopators*. New York: Stein and Day.
- Onwuegbuzie, A. J. (2000). Positivists, post-positivists, post-structuralists, and post-modernists: Why can't we all get along? Towards a framework for unifying research paradigms. Access ERIC: Full Text (120 Opinion Papers; 150 Speeches/Meeting Papers). Georgia.
- Ostransky, L. (1978). *Jazz city: The impact of our cities on the development of jazz*. Englewood Cliffs, NJ: Prentice-Hall.
- Owens, T. (1974). *Charlie Parker: Techniques of improvisation*. (Unpublished Doctoral Dissertation, University of California, Los Angeles).
- Pajares, M. F. (1992). Teachers' beliefs and educational research: Cleaning up a messy construct. *Review of Educational Research*, 62(3), 307-332.
- Patton, M. Q. (1990). *Qualitative evaluation and research methods* (2nd ed.). Newbury Park, CA: Sage.
- Patton, M. Q. (2002). *Qualitative research and evaluation methods* (3rd ed.). Thousand Oaks, CA: Sage.
- Paulson, J. C. (1985). The development of an imitative instructional approach to improvising effective melodic statements in jazz solos (Doctoral Dissertation, University of Washington). *Dissertation Abstracts International*, 46(10), 2957.

- Payne, J. R. S. (1973). Jazz education in the secondary schools of Louisiana: Implications for teacher education (Doctoral Dissertation, Northwestern State University of Louisiana). *Dissertation Abstracts International*, 34(06), 3038.
- Prouty, K. E. (2002). From Storyville to state university: The intersection of academic and non-academic learning cultures in post-secondary jazz education (Doctoral Dissertation, University of Pittsburgh). *Dissertation Abstracts International*, 64(01), 92.
- Prouty, K. E. (2005). The history of jazz education: A critical reassessment. *Journal of Historical Research in Music Education*, 26(2), 79-100.
- Prouty, K. E. (2008). The "finite" art of improvisation: Pedagogy and power in jazz education. *Critical studies in improvisation/Etudes critiques en improvisation*, 4(1).
- Quinny, J. J. (1971). Examination of the evolution of jazz as it relates to the preliterate, literate, and post-literate percepts of Marshall McLuhan. (Unpublished Doctoral Dissertation, Northwestern University).
- Reichardt, C. S., & Rallis, S. F. (Eds.). (1994). *The qualitative quantitative debate: New perspectives*. San Francisco: Jossey-Bass.
- Reimer, B. (1970, 1989, 2003). *A philosophy of music education*. Englewood Cliffs, NJ: Prentice-Hall.
- Rhee, E. (2001). The incorporation of technology into music education in Korea: A mixed method study (Doctoral dissertation, Kent State University). *Dissertation Abstracts International*, 62(11), 3620.

- Rodriguez, S. E. (2005). Transmission of traditional musics and music teaching and learning in the Canary Islands: A perspective (Doctoral dissertation, University of Toronto). *Dissertation Abstracts International*, 66(10).
- Rossmann, G. B., & Wilson, B. L. (1985). Numbers and words: Combining quantitative and qualitative methods in a single large-scale evaluation study. *Evaluation Review*, 9, 627-643.
- Sandelowski, M. (1996). Using qualitative methods in intervention studies. *Research in nursing and health*, 19(4), 359-364.
- Segress, T. D. (1979). The development and evaluation of a comprehensive first semester college jazz improvisation curriculum. (Unpublished Doctoral Dissertation, North Texas State University).
- Seidman, I. (2006). *Interviewing as qualitative research*. New York: Teachers College Press.
- Shafer, W. J., & Allen, R. B. (1977). *Brass bands and New Orleans jazz*. Baton Rouge: Louisiana State University Press.
- Shulman, L. S. (1986). Those who understand: Knowledge growth in teaching. *Educational Researcher*, 15(2), 4-14.
- Schunk, D. H. (1991). Self-efficacy and academic motivation. *Educational Psychologist*, 26, 207-231.
- Simon, G. T. (1975). *The big bands*. New York: Macmillan.
- Stake, R. E. (1981). Case study methodology: An epistemological advocacy. In W. W. Welsh (Ed.), *Case study methodology in educational evaluation*. Minneapolis: Minnesota Research and Evaluation Center.

- Stake, R. E. (1995). *The art of case study research*. Thousand Oaks, CA: Sage.
- Stearns, M. (1974). *The story of jazz*. New York: Oxford University Press.
- Stebbins, R. A. (1964). The jazz community: The sociology of a musical sub-culture (Doctoral Dissertation, University of Minnesota). *Dissertation Abstracts international*, 26(10), 6225.
- Steckler, A., McLeroy, K. R., Goodman, R. M., Bird, S. T., & McCormick, L. (1992). Toward integrating qualitative and quantitative methods: An introduction. *Health Education Quarterly*, 19(1), 1-8.
- Steffy, B. E., Wolfe, M. P., Pasch, S. H., & Enz, B. J. (Eds.). (2000). *Life cycle of the career teacher*. Thousand Oaks, CA: Corwin Press.
- Stewart, M. L. (1973). Structural development in the jazz improvisational technique of Clifford Brown. (Unpublished Doctoral Dissertation, University of Michigan).
- Tashakkori, A., & Teddlie, C. (1998). *Mixed methodology: Combining qualitative and quantitative approaches*. Thousand Oaks, CA: Sage.
- Tashakkori, A., & Teddlie, C. (2003a). The past and future of mixed methods research: From data triangulation to mixed model designs. In A. T. C. Teddlie (Ed.), *Handbook of mixed methods in social and behavioral research* (pp. 671-701). Thousand Oaks, CA: Sage.
- Tashakkori, A., & Teddlie, C. (Eds.). (2003b). *Handbook of mixed methods in social & behavioral research*. Thousand Oaks, CA: Sage.
- Teddlie, C., & Tashakkori, A. (2003). Major issues and controversies in the use of mixed methods in the social and behavioral sciences. . In A. T. C. Teddlie (Ed.),

Handbook of mixed methods in social and behavioral research (pp. 3-50).

Thousand Oaks, CA: Sage.

Thomas, M. P. (2007). *Effects of team teaching in the massed secondary choral setting* (Doctoral dissertation, Walden University). *Dissertation Abstracts International*, 68(3).

Thomas, R. J. (1980). A survey of jazz education courses in colleges and universities in the state of Mississippi for the preparation of music educators (Doctoral Dissertation, The University of Utah). *Dissertation Abstracts International*, (41)05, 1832.

Vygotsky, L. S. (1978). *Mind in society: The development of higher psychological processes*. Cambridge, MA: Harvard University Press.

Watson, K. (2008). The effect of aural versus notated instructional materials on achievement and self-efficacy in jazz improvisation (Doctoral Dissertation, Indiana University). *Dissertation Abstracts International*, 69(3).

Wehr-Flowers, E. (2007). An exploratory model of jazz self-efficacy and gender (Doctoral Dissertation, The University of Iowa). *Dissertation Abstracts International*, 68(09).

Wheaton, J. W. (1976). The technological and sociological influences on jazz as an art form in America. (Unpublished Doctoral Dissertation, University of Northern Colorado).

White, A. (1982). *Treatise on transcription* (2nd ed.). Washington, DC: Andrew's Music.

Whyton, T. (2006). Birth of the school: Discursive methodologies in jazz education. *Music Education Research*, 8(1), 65-81.

Williams, M. T. (1973). *The Smithsonian collection of classic jazz*. Washington, DC: Smithsonian Institution (Record Anthology).

Wineburg, S. (1998). Reading Abraham Lincoln: An expert/expert study in the interpretation of historical texts. *Cognitive Science*, 22(3), 319-346.

Worsley, J. A. (1981). *The Newport jazz festival: A clash of cultures* (Unpublished Doctoral Dissertation, Clark University).

Yin, R. K. (2003). *Case study research: Design and methods* (3rd ed.). Thousand Oaks, CA: Sage.