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AN ASSESSMENT OF THE COLLEGE JAZZ ENSEMBLE
CLASS.

THE UNIVERSITY OF OKLAHOMA, D.MUS.ED., 1977

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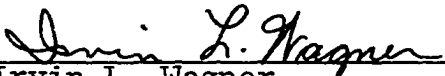
AN ASSESSMENT OF THE COLLEGE
JAZZ ENSEMBLE CLASS

A DISSERTATION
SUBMITTED TO THE GRADUATE FACULTY
in partial fulfillment of the requirements for the
degree of
DOCTOR OF MUSIC EDUCATION

BY
JACK EDWARD FOOTE
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1977

AN ASSESSMENT OF THE COLLEGE
JAZZ ENSEMBLE CLASS

APPROVED BY


Irvin L. Wagner


Colbert Hackler


Gene Thrailkill


Melvin Platt

DISSERTATION COMMITTEE

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TABLE OF CONTENTS

	Page
ACKNOWLEDGMENTS	iii
LIST OF TABLES	vi
 Chapter	
I. INTRODUCTION	1
Need for the Study	3
Purpose of the Study	7
Assumptions	8
Limitations of the Study	9
Definition of Terms	10
II. REVIEW OF RELATED LITERATURE	11
Historical Background, Development of the Jazz Ensemble Class in Education	11
Related Jazz Studies	14
Related Research	21
III. PROCEDURES	26
Phase I. The Identification and Formulation of Educational Objectives . .	26
Phase II. Assessment Procedures	28
College Jazz Ensemble Assessment Instrument	29
Sampling Process	30
Critical Incident Technique	32
IV. PRESENTATION AND ANALYSIS OF DATA	34
Phase I. The Identification and Formulation of Educational Objectives . .	34
Phase II. Assessment of the College Jazz Ensemble Class	45

Chapter	Page
Construction of the Assessment Instrument	45
Assessment Data	47
The College Jazz Ensemble Director	57
The College Jazz Ensemble Class	72
The College Jazz Ensemble Student	81
V. SUMMARY AND CONCLUSIONS	88
Purpose of the Study	88
Procedures	88
College Jazz Ensemble Assessment Instrument	90
Findings	91
Conclusions	94
Recommendations for Further Study	97
BIBLIOGRAPHY	98
APPENDIX A: Jazz Educators Asked to Participate in Study	102
APPENDIX B: Letter to Jazz Educators	103
APPENDIX C: Inquiry Form	106
APPENDIX D: Director Inquiry Form	108
APPENDIX E: Student Inquiry Form	110
APPENDIX F: Letter to Jazz Ensemble Directors	112
APPENDIX G: Biographical Information and Responses of Participating Jazz Educators	115
APPENDIX H: Student and Director Ratings for the Six College Jazz Ensemble Objectives by Class	135

LIST OF TABLES

TABLE	Page
1. Frequency Distribution of Students Ratings by Class. Item One—Teaching the Techniques Needed to Perform Music in All Styles of the Jazz Idiom	48
2. Frequency Distribution of Director Ratings. Item One—Teaching the Techniques Needed to Perform Music in All Styles of the Jazz Idiom	48
3. Measures of Central Tendency for Students and Directors. Item One—Teaching the Techniques Needed to Perform in All Styles of the Jazz Idiom	48
4. Frequency Distribution of Student Ratings by Class. Item two (a)—Preparation of Professional Performers	49
5. Frequency Distribution of Director Ratings. Item two (a)—Preparation of Professional Performers	49
6. Measures of Central Tendency by Class for Students and Directors. Item two (a)—Preparation of Professional Performers	49
7. Frequency Distribution of Student Ratings by Class. Item two (b)—Preparation of Jazz Teachers	51
8. Frequency Distribution of Director Ratings. Item two (b)—Preparation of Jazz Teachers	51
9. Measures of Central Tendency by Class for Students and Directors. Item two (b)—Preparation of Jazz Teachers	51

TABLE	Page
10. Frequency Distribution of Student Ratings by Class. Item three—Quality of Live Performance	52
11. Frequency Distribution of Director Ratings. Item three—Quality of Live Performance	52
12. Measures of Central Tendency by Class for Students and Directors. Item three—Quality of Live Performance	52
13. Frequency Distribution of Student Ratings by Class. Item four—Teaching of Improvisation	53
14. Frequency Distribution of Director Ratings. Item four—Teaching of Improvisation	53
15. Measures of Central Tendency for Students and Directors. Item four—Teaching of Improvisation	53
16. Frequency Distribution of Student Ratings by Class. Item five (a)—Encouraging Student Composing and Arranging by Reading Student Works	55
17. Frequency Distribution of Director Ratings. Item five (a)—Encouraging Student Composing and Arranging by Reading Student Works	55
18. Measures of Central Tendency for Students and Directors. Item five (a)—Encouraging Student Composing and Arranging by Reading Student Works	55
19. Frequency Distribution of Student Ratings by Class. Item five (b)—Encouraging Student Composing and Arranging by Performing Student Works	56
20. Frequency Distribution of Director Ratings. Item five (b)—Encouraging Student Composing and Arranging by Performing Student Works	56
21. Measures of Central Tendency for Students and Directors. Item five (b)—Encouraging Student Composing and Arranging by Performing Student Works	56

TABLE	Page
22. Frequency Distribution of Student Ratings by Class. Item six—Familiarizing Students with the Important Writers and Compositions for Jazz Ensemble	58
23. Frequency Distribution of Director Ratings. Item six—Familiarizing Students with the Important Writers and Compositions for Jazz Ensemble	
24. Measures of Central Tendency by Class for Students and Directors. Item six—Familiarizing Students with the Important Writers and Compositions for Jazz Ensemble . .	58
25. Ages of Directors	59
26. Major Instruments of Directors	59
27. Baccalaureate Degrees of Directors	61
28. Master's Degrees of Directors	63
29. Doctorate Degrees of Directors	65
30. Length of Directors' Public School Teaching Experience	66
31. Length of Directors' College Teaching Experience	66
32. Length of Directors' Present Employment	67
33. Length of Directors' Total Teaching Experience	67
34. Directors' Nine-Month Salary	69
35. Teaching Responsibilities of Directors in Addition to the Jazz Ensemble Class	70
36. Professional Performing Experience of Directors	71
37. Professional Goals of Directors	71
38. Participating Institutions	73
39. Enrollments of Participating Institutions . . .	75

TABLE	Page
40. Number of Jazz Ensemble Classes per Institution	77
41. Number of Jazz Ensemble Directors per Institution	77
42. Number of Jazz Ensemble Class Meetings Per Week	77
43. Length of Jazz Ensemble Class Meetings	78
44. Total Jazz Ensemble Class Time Per Week	78
45. Jazz Related Courses Offered in Addition to the Jazz Ensemble Class	79
46. Jazz Related Course Offerings	79
47. Strengths of Jazz Ensemble Class	80
48. Weaknesses of the Jazz Ensemble Class	80
49. Classifications of Students— Two Year and Four Year Colleges	82
50. Major Field of Students	83
51. Participation in Musical Organizations by Students	85
52. Musical Goals of Students	85
53. Preferred Jazz Compositions of Students	86
54. Students' Ratings of the Jazz Ensemble Class as Compared to Other Classes	87

AN ASSESSMENT OF THE COLLEGE

JAZZ ENSEMBLE CLASS

CHAPTER I

INTRODUCTION

The college jazz ensemble class has experienced phenomenal growth in the past fifteen years. In 1960, only thirty faculty-directed ensembles were known in higher education.¹ By 1974, four hundred and forty institutions of higher education were granting academic credit for the jazz ensemble class, with fifteen institutions offering degree programs in jazz.²

In addition, the performance level of some of the ensembles reaches an extremely high standard, as evidenced by a 1975 Grammy nomination for a recording by the North Texas State University Lab Band. Jazz ensembles, currently are performing at a level that until recently was

¹Paul Tanner, "Jazz Goes to College," Music Educators Journal, LVIII, 7 (March, 1971), p. 57.

²Charles Suber, A Guide to College Jazz Studies (Chicago: Down Beat, 1974).

considered the exclusive domain of their professional counterparts. In fact, professional groups are now hiring many of their players from the college ranks.

In recent years, however, the quality of jazz education has been under close scrutiny. Baker¹ and Berry,² among others, have acknowledged that improvisational training in the schools is the weakest area in the educational jazz field. A recent study by Ferriano indicates that jazz ensemble directors have an inclination to choose a repertoire which tends to over-extend the musicianship and facility of the performers.³ Furthermore, despite the rapid growth of jazz in education, few comprehensive college jazz programs exist that offer training in improvisation, arranging, history, and pedagogy. As noted by Wiskirchen, certain musical styles such as the ballad and swing compositions have been avoided with emphasis placed on rock and production presentations.⁴ Burton, a respected jazz musician, has stated that attempts have been

¹David Baker, "Jazz Improvisation—The Weak Link," Instrumentalist, XXVI, 4 (November, 1971), p. 21.

²John Berry, "High School Jazz Bands—The State of the Art," Instrumentalist, XXVI, 4 (November, 1971), p. 19.

³Frank Ferriano, "A Study of the School Jazz Ensemble in American Music Education," NAJE Educator, VII, 3 (February/March, 1975), p. 18.

⁴George Wiskirchen, "Some Jazz Festival Afterthoughts and Foresights," Selmer Bandwagon, LXXII (1974), p. 24.

ineffective in improving the overall direction of jazz education with importance placed on rote-teaching, ensemble performance, and questionable musical values.¹

With concern and criticism being directed at certain aspects of the jazz ensemble movement and yet undeniable excellence in the movement being achieved by others, a variance in standards appears evident. The present study represents an attempt to determine the extent to which the college jazz ensemble class is fulfilling the educational objectives peculiar to its position and function in the college curriculum.

Need for the Study

Between 1940 and 1965, the primary issue facing music educators relative to the jazz idiom was its position and potential as a legitimate musical style worthy of serious study. The Tanglewood Symposium of 1967 acted as a catalyst in securing the support of the Music Educators National Conference in the expansion of musical types and styles to be included in the school and college music curriculum. The 1974 National Association of Schools of Music Handbook cites numerous instances in which applicants for degrees must, "be prepared to relate their understanding of musical styles and principles to all types of music

¹Charles Mitchell, "Four-Mallet Candor," Down Beat, VXII, 19 (November, 1975), p. 10.

including "pop" and folk music."¹ That the study of jazz should be included in education is no longer a controversial topic.

In higher education, the jazz ensemble class is an accepted part of the curriculum with in excess of four hundred institutions granting academic credit.² Although some fifteen institutions offer degree programs with a jazz emphasis, which include courses in improvisation, rehearsal techniques, arranging, and history, those represent only about three percent of the total. A recent survey by Tanner indicates that very few colleges not offering a degree concentration in the jazz idiom provide such courses in addition to the jazz ensemble class.³ Therefore, the jazz ensemble class appears to be the basis for a comprehensive jazz program in most institutions of higher education. As Morsch relates, "Big Bands are in, combos are still floundering, few jazz related courses are being offered."⁴

As a component of music education, the jazz ensemble class is by nature concerned with the goals and objectives

¹National Association of School of Music, Handbook (Washington, D.C.: National Association of Schools of Music, 1974), p. 32.

²Suber, p. 1.

³Tanner, p. 57.

⁴Robert Morsch, "Where Are We in Jazz Education?" NAJE Educator, VII, 2 (December/January, 1974), p. 36.

of music education. In the past fifteen years, publications of the Contemporary Music Project, the Manhattanville Music Curriculum Program, and the Music Educators National Conference have had a decided impact on educational thought concerning music education. An examination of this literature indicates an emergence of certain goals and objectives which contain implications for instrumental music education. Of primary importance is the concept that performing organizations provide a comprehensive program in which a student at any stage of development can function as a complete musician.

Although comprehensive musicianship has had wide acceptance by the education profession, there is little evidence to suggest that the new techniques are being applied to instrumental instruction in the schools. Mason acknowledges this observation when he writes that "only a small minority of music programs reflect change, while the vast majority are still dependent on a pattern set decades ago."¹ Heltman, writing of the critical issues facing education, contends that "Music educators far too often are involved in only the performance aspect of music."²

¹James Albert Mason, "A Conceptual Analysis of an Evolving Theory in Music Education," (Unpublished doctoral dissertation, Arizona State University, 1970), p. 199.

²Rollie V. Heltman, "MENC Southwestern Division Election," Music Educators Journal, LIX, 5 (January, 1973), p. 72.

There is evidence that a dichotomy exists between theory and practice in contemporary music education.

As a laboratory chamber ensemble, the college jazz ensemble class has an inherent potential relative to the larger aims of music education. At the very core of jazz music is the emphasis on creativity. Creativity is also the key word that is included in the propositions and postulates of most contemporary educational thought in music. Through the emphasis on creativity by improvising and composing original music, students should have opportunities to become involved in the musicianly functions of creating, perceiving, and performing. The high level of accomplishment exhibited by some college jazz ensembles in all phases of musicianship is an indication of the potential of the college jazz ensemble class to contribute to the larger goals of music education.

Although the potential of the college jazz ensemble class is high, the reality of this accomplishment is yet to be documented or established on the national level. Writing on the need for research in the jazz area, McConnell states:

Jazz studies, though spreading, has yet to be given adequate research by musicologists and teachers primarily due to the fact that a serious lack of

information exists not only among researchers and educators, but also among librarians, publishers, and musicians.¹

One of the most critical issues facing education and the college jazz ensemble class is that of accountability. If the college jazz ensemble class is to maintain an established position in music education, it should demonstrate through evaluation procedures that objectives for the class are valid and that the objectives are being substantially achieved. As Barr states: "Jazz and the teaching of jazz currently requires such an investigation [general evaluation]; an appraisal of its place in American music education."²

The present study represents an attempt to identify and formulate educational-program objectives for the college jazz ensemble class, and to assess the extent to which the objectives are being achieved.

Purpose of the Study

The purpose of the study was to identify the educational-program objectives of the college jazz ensemble class and to determine the extent to which the objectives are being achieved. More specifically, and in

¹Fraiser McConnell, "Jazz and Education—A Selected Bibliography," NAJE Educator, VII, 1 (October/November, 1975), p. 8.

²Walter Laning Barr, "The Jazz Studies Curriculum," NAJE Educator, VII, 2 (December/January, 1974), p. 6.

the absence of normative objectives for the college jazz ensemble class, the study endeavored to identify, codify, and document the program goals for this component of the collegiate curriculum. In addition, the study sought to assess current practices in the college jazz ensemble class for the specific purpose of determining the extent to which the objectives of the class are being achieved by students enrolled in such programs. Though not a primary emphasis, an additional purpose of the study was to survey the status of the jazz ensemble class in the participating colleges by collecting certain types of information pertaining to personal and musical background and musical activities of the sample group.

Assumptions

Certain assumptions were made concerning the college jazz ensemble class, the program objectives of the class, the instrument used to collect the data, and the sample. The most important of these assumptions are listed as follows:

1. As a collegiate chamber music group, the college jazz ensemble class has an inherent educational function and responsibility.
2. Though perhaps not formalized, program objectives for the college jazz ensemble class do exist and that established practitioners in the field are in

a position to determine and articulate the goals, objectives, and purposes.

3. A valid and reliable instrument could be developed for measuring student and director attitudes concerning the extent to which program objectives of the college jazz ensemble class are being achieved.
4. The jazz ensemble classes participating in the study were a true representation of a normal population as listed in A Guide to College Jazz Studies.¹

Limitations of the Study

The objectives developed in the study, by necessity, must be considered as program goals for the college jazz ensemble class. The extended validity of the objectives developed is limited to the generalization potential of the procedures employed in their determination. In keeping with the practices employed, the objectives were developed for the expressed purpose of serving as a reference criterion for bi-lateral assessment of the college jazz ensemble class. The results of this assessment and its generalization potential is limited by the sampling process, instrumentation, and analysis procedures employed.

¹Suber.

Definition of Terms

Jazz Ensemble. An ensemble with a basic instrumentation of saxophones, trombones, trumpets, and rhythm instruments which performs music in the jazz idiom.

Educational-Program Objectives. For the purpose of this study, educational-program objectives were interpreted to mean statements of goals indicating areas of intended accomplishment.

CHAPTER II

REVIEW OF RELATED LITERATURE

The study was concerned with the identification and formulation of educational-program objectives for the college jazz ensemble class, and an assessment relative to the extent to which the objectives are being achieved. This chapter reports on the history and development of the jazz ensemble class in education and presents a review of related literature regarding the defined problem.

Historical Background, Development of the Jazz Ensemble Class in Education

Although there are examples of school jazz ensembles performing popular music before the 1940's, the jazz ensemble movement did not begin until the conclusion of World War II, when musicians with jazz experience entered the public schools as instrumental directors.¹ Prior to and during World War II the American public experienced the

¹Jack Wheaton, "Historical Development—Jazz in Higher Education," NAJE Educator, II, 4 (April/May, 1970), p. 9.

height of the swing era, when the bands of Glenn Miller, Benny Goodman, Tommy and Jimmy Dorsey, and many others became extremely popular. During the war years the Defense Department of the United States Government was quick to realize that servicemen were more responsive to popular music than the conventional concert band literature. The Naval School of Music in Washington, D.C. began teaching service musicians to perform and write in the jazz style as a part of their training.

At the conclusion of World War II, jazz ensembles were started as an adjunct of the school band largely by instrumental music directors with jazz experience. As Ferriano concludes, "Almost one hundred percent of the post-World War II secondary school jazz ensembles encountered and studied by the writer were either directed by school band directors or other faculty members."¹ By 1960 there were an estimated 5,000 school affiliated jazz ensembles in secondary education.² In contrast to the growth experienced by secondary schools, the colleges were slow to adopt the jazz ensemble class into the curriculum.

¹Frank Ferriano, "A Study of the School Jazz Ensemble in American Music Education," (Unpublished doctoral dissertation, Columbia University Teachers College, 1974), p. 252.

²Paul Tanner, "Jazz Goes to College," Music Educators Journal, LVII, 7 (March, 1971), p. 57.

Only about thirty faculty-directed jazz ensembles were known in higher education.¹

The jazz ensemble in higher education had its origins in a small number of colleges and universities which started faculty-led bands after World War II. Among the earliest, were the programs of North Texas State University in 1947 and Los Angeles City College in 1946. From 1945 to 1950, new colleges offering primarily a jazz curriculum were started which included Westlake College in Los Angeles and Berklee School of Music in Boston. By the middle of the 1950's, the college jazz ensemble had not grown to a great extent as Suber recounts:

In spite of these precedents by 1954 there were only a half dozen colleges offering jazz related courses of ensembles for credit; about a dozen more had resident stage bands but not as part of the music curriculum.²

The rapid growth of the college jazz ensemble class in the 1960's can be related largely to two factors: the demand for the course by high school graduates with jazz ensemble experience, and the acceptance of jazz in the curriculum by the educational community. Concerning the student demand for the jazz ensemble class, Wheaton states:

Contrary to the development of the public school concert and marching band program which filtered down from the colleges and universities to the high schools

¹Tanner, p. 57.

²Charles Suber, A Guide to College Jazz Studies
(Chicago: Down Beat, 1974), p. 1.

and junior highs, the jazz and stage band movement has been built from the high school level up to the colleges and universities. In fact, one of the big reasons many hide-bound institutions gave in and began offering jazz courses was because of the growing demand from students who had received this training at the high school level.¹

The Tanglewood Symposium of 1967 acted as a catalyst in securing the support of the Music Educators National Conference in the expansion of musical types and styles to be included in the school and college curriculum. By the early 1970's there were over 450 jazz ensembles in higher education, with over 15,000 in the secondary school.²

According to a recent survey by Suber, the college jazz ensemble and jazz related courses are continuing to experience substantial growth in terms of students and course offerings.³ At the present time fifteen institutions offer jazz related degrees with eleven institutions providing postgraduate jazz courses. As Ferriano states, "The school jazz ensemble movement represents an area of continued and varied expansion in American Music Education."⁴

Related Jazz Studies

In recent years, the jazz ensemble class together with the jazz studies curriculum has been the topic of

¹Wheaton, p. 10.

²Tanner, p. 57.

³Suber, p. 2.

⁴Ferriano, p. 261.

research in an increasing number of studies. This section reviews selected studies relating to jazz in education.

A study by Branch in 1975 sought to ascertain the level of development of jazz education in twenty-three predominately Black colleges and universities.¹ A questionnaire, developed to gather the descriptive data, was sent to jazz educators at the twenty-three institutions. Fourteen jazz educators, or 60.9 percent of the population, completed and returned the questionnaire.

Some of the pertinent conclusions drawn from the data included:

1. Organized jazz activity is increasing in institutions of the study population.
2. Most respondents felt that jazz was a unique field which required specialists to teach the courses.
3. Three institutions offered majors in jazz education.
4. Two of the three institutions offering majors in jazz education provided courses of study which conformed closely to the guidelines set forth by the National Association of Schools of Music in the 1974 Handbook.
5. Jazz improvisation and jazz ensemble were the courses offered most often by members of the study population.

¹London Grigsby Branch, "Jazz Education in Predominantly Black Colleges," (Unpublished doctoral dissertation, Southern Illinois University, 1975).

The purpose of a study by Barr in 1974 was to structure a college curriculum for a major in Jazz and Studio Music based on ascertained competencies needed by professional jazz performers and jazz educators.¹ Two surveys were used to determine the competencies. One survey examined the jazz studies curriculums in the fifteen American colleges offering degrees in jazz to establish the priorities of existing programs. In the second survey, a questionnaire was developed and sent to professional jazz performers and jazz educators which asked them to rate numerous musical competencies related to six general categories in a jazz studies curriculum.

Through a synthesis of the findings of the two surveys and the 1973 degree guidelines of the National Association of Schools of Music, priorities for the construction of a Jazz and Studio Major were ascertained, and a jazz studies curriculum developed that would meet the needs of the Bachelor of Music Degree in Performance. The curriculum was developed under the six general categories as follows: (1) Jazz Ensemble; (2) Jazz Improvisation; (3) Rehearsal Techniques for the Jazz Ensemble; (4) Jazz Keyboard; (5) Arranging for the Jazz Ensemble; and (6) Jazz History and Literature.

¹Walter Laning Barr, "The Jazz Studies Curriculum," (Unpublished doctoral dissertation, Arizona State University, 1974).

The primary purpose of a 1974 survey by Suber was to compile information concerning college jazz curricula to use as a reference directory for students, educators, and guidance counselors.¹ Questionnaires were developed which requested information from the director of jazz studies at four-year and two-year colleges in the areas of jazz courses, degree programs, faculty, admission procedures, and available scholarship assistance. The questionnaires were sent to 1,250 colleges known to offer instrumental music. A total of 257 completed questionnaires was returned for analysis.

Among the statistical findings of the study by Suber were:

1. Fifteen four-year colleges, 7.6%, offered a degree with a jazz emphasis.
2. The average number of jazz ensemble classes per institution was 2.2 for four-year colleges and 1.8 for two-year colleges.
3. Courses in jazz improvisation and jazz composing-arranging were offered by 43.6% of the participating institutions.
4. A jazz survey course was offered by 54.0% of the participating institutions.

¹Suber.

5. Courses in jazz theory, jazz instrumental instruction, and jazz pedagogy were offered by less than 14.0% of the participating institutions.

An investigation by Hepworth obtained information leading to the design of a course of study for a newly instituted course in stage band techniques for the inclusion in the preparation of instrumental education students at the University of Utah.¹ Information leading to the design of the course of study was gathered by means of questionnaires directed to four categories of respondents: (1) high school instrumental music teachers in the State of Utah, (2) music supervisors in Utah school districts, (3) college teachers in the United States who are concerned with jazz pedagogy, and (4) music education students at the University of Utah.

Priorities of areas deemed necessary in the preparation of high school teachers were developed and included in a syllabus for a course in stage band techniques. The content of the course of study includes: interpretation of jazz rhythms and figures, stage band participation, rehearsal techniques, sources of music, recordings, and supplementary studies, improvisation, styles of performance, criteria for choosing music, jazz theory, specific

¹Loel Thomas Hepworth, "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," (Unpublished doctoral dissertation, University of Utah, 1974).

problems of stage band instruments, and organizational aspects.

Conclusions from the study indicated that the restriction of time imposed by a two-credit hour limit is insufficient to provide a comprehensive preparation in stage band techniques. Also, other areas of discipline in music departments should include elements of jazz. Furthermore, a master's degree program with an emphasis in jazz should be explored for possible implementation on the graduate level.

Ferriano, in a 1974 study, surveyed and described the factors that have contributed to the development of the school jazz ensemble in America.¹ The influence of the school band movement and professional jazz band on the school jazz ensemble is detailed together with an examination of the role of clinics, contests, festivals and the music industry. The place and status of the school jazz ensemble were also studied along with the most representative schools, educators, and their procedures and practices employed in implementing and maintaining jazz ensemble programs.

Among the conclusions drawn were:

¹Frank Ferriano, Jr., "A Study of the School Jazz Ensemble in American Music Education," (Unpublished doctoral dissertation, Columbia University Teachers College, 1974).

1. The jazz ensemble in secondary education has developed primarily as an adjunct of the school band particularly after World War II.

2. The jazz ensemble in higher education was generally a student initiated and directed function until after World War II when a small groups of educators in various parts of the country organized formal jazz curricula using the jazz ensemble as a nucleus. The college jazz ensemble developed rapidly in the 1960's due to student pressure and changes in attitude towards jazz in the curriculum.

3. Faculty-directed jazz ensembles developed at a faster rate in secondary schools than in higher education until the middle 1960's at which time college jazz educators became more of an influential factor in the pedagogy and repertoire of secondary ensembles.

In a 1973 study conducted by Payne, an attempt was made to examine the implications for teacher education resulting from an investigation of jazz education in the secondary schools of Louisiana.¹ The method of research employed was the descriptive survey technique which utilized a structured personal interview with fifty randomly selected band directors, 10.3 per cent of the population.

¹Jerry Ronald Payne, Sr., "Jazz Education in the Secondary Schools of Louisiana: Implications for Teacher Education," (Unpublished doctoral dissertation, Northwestern State University of Louisiana, 1973).

Payne concluded that jazz education in Louisiana has reached sizeable proportions and should increase in size in the future. Furthermore, teacher education programs in Louisiana have not provided teachers with adequate background in the teaching of the senior high jazz ensemble class.

Related Research

A study by Stokke sought to determine the extent to which selected objectives of music education are being realized in music performance-oriented classes and in humanities classes as judged by students, parents, teachers, counselors and administrators.¹ The study was limited to ten schools known to have humanities courses which include music as a part of the program. Twenty statements of objectives were formulated from the review of literature, then using these objectives, a questionnaire was designed. Responses were received from 87.9 percent of the proposed sample population of 540 persons.

The conclusions reported by Stokke include the following:

1. Unsolicited comments from parents and students indicate that the key factor in the various programs is

¹Velda Deane Stokke, "The Implementation and Realization of Objectives of Music Education in Selected Secondary Schools of the United States," (Unpublished doctoral dissertation, University of Nebraska, 1971).

the individual teacher, his plans, his methods of teaching, and the provisions for learning activities for his students.

2. The majority of respondents in all categories agree that over half of the objectives are being met in performance music classes and in humanities classes.

3. In general, performance music classes are meeting the objectives to a higher degree than humanities classes.

4. The highest mean ratings were for objectives met in performance music classes as perceived by administrators and teachers. The lowest mean ratings were for objectives met in humanities classes as judged by students. In both performance music and the humanities students and parents felt the objectives were being met to a lesser degree than did school personnel.

The fundamental problem of a study by Clay was to determine the difference of opinion among school administrators, parents and students about music education programs in public schools, then to determine relationships between the opinions of each of the groups with five objectives for music education as outlined by the Music Educators National Conference.¹ An additional part of the

¹Thomas Henry Clay, "Music Education: Opinions of School Administrators, Parents, and Students," (Unpublished doctoral dissertation, Miami University, 1972).

study was the compilation of information pertaining to personal and musical background and musical activities of the sample group.

Fifty parents and fifty high school seniors from nine schools were selected at random, with all administrators of the schools being part of the sample. A survey instrument was developed and tested which consisted of twenty-one items designed to obtain opinions about music education. The conclusions reached by Clay as referenced to the five MENC objectives for music education indicate that students and parents have a more positive view than administrators concerning music education programs in the selected schools. Furthermore, while large majorities of all sample groups attested to the general importance of music in public schools, a pervasive implication throughout the findings is that most of persons sampled seem to believe that participation in music is not essential to enjoyment and importance.

The purpose of a study by Roberts was to formulate a set of educational objectives to be taught in the high school band program and to evaluate present practices utilized by band directors, using these objectives as guiding criteria.¹ The study developed a set of concepts

¹John Allen Roberts, "The Development of Musicality Through High School Band Rehearsal Techniques: A Survey," (Unpublished doctoral dissertation, Louisiana State University, 1969).

that, when taught in the high school band rehearsal, would contribute to the development of musicality. The concepts were developed under five main categories: theory, timbre, form, aesthetic sensitivity, and literature. A null hypothesis was presented that had the premise that band directors were utilizing teaching techniques in the high school band rehearsal that presented the five developed concepts.

Utilizing the five developed concepts, two survey instruments were developed: one for directors, and one for former students. The survey was conducted with 35 directors and one hundred of their former students. From the findings it was concluded that the null hypothesis that band directors teach the five concepts of musicality was not true. Graduates of high school band programs are not able to adequately demonstrate developed sensory abilities in music.

Beuhning, in a recent study, attempted to select critical incidents in music teaching and to make them available for use in university methods courses.¹ A second purpose was to provide suggestions for their use. Seven categories of non-musical teaching problems were chosen after reviewing the literature. Incidents were collected,

¹Walter Pirie Buehning, "Critical Incidents and Their Use in the Education of Music Teachers," (Unpublished doctoral dissertation, University of Oregon, 1971).

classified, and written. Students in teacher education programs and experienced teachers rated the incidents as to importance and frequency of occurrence on a four item scale from very important to insignificant. The highest ranking incidents were written in a form appropriate for use in the classroom.

Conclusions from the study indicated that there are critical incidents that occur frequently and knowledge of this fact will prepare the teacher to accept and adapt to similar incidents when they occur. Also, experienced teachers and students in teacher education programs are in substantial agreement as to the importance of selected incidents.

CHAPTER III

PROCEDURES

The study was concerned with the identification and formulation of educational-program objectives for the college jazz ensemble class, and an assessment relative to the extent to which the objectives are being achieved. This chapter describes the procedures followed and instruments utilized.

Phase I. The Identification and Formulation of Educational Objectives

The study was initiated by means of a review of the college jazz educators listed in A Guide to College Jazz Studies.¹ Of the approximately five hundred individuals listed, twenty names were selected as potential participants in the study on the basis of national reputation and significant accomplishment in the jazz education field. A listing of names, addresses, titles, and related

¹Charles Suber, A Guide to College Jazz Studies (Chicago: Down Beat, 1974).

demographic data for each of the individuals selected is provided in Appendix A.

Each of the selected jazz educators was contacted by means of an introductory letter explaining the purpose of the study and requesting their participation in the identification and formulation of the program objectives as an initial step in the assessment process. Of the twenty individuals contacted, nine replied in the affirmative. A fascimilie copy of the introductory letter is provided in Appendix B.

The jazz educators agreeing to participate in the study were asked to complete an investigator-developed inquiry form. The form was developed in two parts. Part one elicited demographic and biographical information: part two posed an open-ended question relating to the respondents' perception of the program objectives for the college jazz ensemble class. Respondents were instructed to simply write their candid and informal views of the objectives of the college jazz ensemble class on the basis of their training and experience in the jazz education field.

It should be noted that an open-ended single question inquiry format was utilized in an effort to limit bias and facilitate the analytical process to be employed in the formulation of the program objectives. The analysis of these data is provided in Chapter IV. A rationale and

theoretical description of the analysis procedure employed in the formulation of the objectives as well as implications relative to the research design of the initial phase of the study is provided as the final sub-division of the present chapter. A copy of the inquiry form is provided in Appendix C.

Phase II. Assessment Procedures

On the basis of program objectives formulated in the first phase of the study, a criterion-referenced Assessment Instrument was constructed for the purpose of securing evaluative data from the directors and student membership of the college jazz ensemble classes. As will be noted in Chapter IV, Phase I of the study generated the formulation of six program objectives for the college jazz ensemble class. The College Jazz Ensemble Class Assessment Instrument is an eight-item instrument referenced to the formulated objectives in the following manner:

<u>Objective Number</u>	<u>Criterion</u>	<u>Items</u>
one	style	1
two	preparation of teachers and performers	2(a), 2(b)
three	performance	3
four	improvisation	4
five	composing/arranging	5(a), 5(b)
six	literature	6

College Jazz Ensemble Assessment Instrument

As previously noted, the Assessment Instrument is an eight-item closed form utilizing a five-point Likert-type scale response mode with a high to low agreement range employing the assigned numerical values of 5, 4, 3, 2, 1, respectively. The reliability of the Assessment Instrument was determined by the test-retest method. The instrument was administered to a jazz ensemble class of sixteen students at the University of Colorado at Boulder on two occasions with a testing interval of two weeks. The Spearman rho rank difference method was used to compare student responses for the two administrations of the instrument. The test-retest reliability coefficient was found to be .665. The validity of the Assessment Instrument was established by means of criterion referencing to the objectives as formulated in Phase I of the study. A pilot study of the Assessment Instrument was conducted with two college jazz ensemble classes at the University of Colorado at Boulder. In that no difficulty with interpretation or scoring was encountered during these administrations, no further revisions were made and the instrument was considered satisfactory for the assessment phase of the study.

Two equivalent forms of the Assessment Instrument were developed differing only in the type of demographic and biographical information requested of the directors and

students. The director's form requested information relating to academic and professional experience along with information describing the jazz ensemble class, related jazz courses, if any, and teaching responsibilities. Also requested of the directors was a statement of career goals and a brief appraisal of the jazz ensemble class in terms of strengths and weaknesses. The equivalent section of the student's form requested information relative to academic and musical experience, preferred compositions for jazz ensemble, a rating of the jazz ensemble class as compared to their other classes, and a statement of their musical goals. Criterion items relating to the assessment phase of the study were identical on each form of the instrument. Reproductions of the director's form and the student's form of the Assessment Instrument are included in Appendixes D and E, respectively.

Sampling Process

In an effort to assure a sample size of at least twenty percent of the population, $n = 51$, a random sample of eighty institutions offering college jazz ensemble classes was drawn from the 257 colleges and universities offering such courses as listed in A Guide to College Jazz Studies.¹

¹Suber.

Each of the selected colleges was contacted by means of an introductory letter sent to the director of the jazz ensemble class. The letter explained the purpose of the study and invited the director and the students enrolled in the jazz ensemble class to participate in the study by completing the Assessment Instrument. Of the eighty directors contacted, forty-nine responded in the affirmative. A copy of the introductory letter is provided in Appendix F.

The directors who consented to participate in the study were mailed a packet consisting of one director's form and twenty-five student forms of the Assessment Instrument. Directors were instructed to administer the forms to students of their most advanced jazz ensemble class. From the initial mailing, twenty-six usable packets were returned. Five packets were returned with only a completed director's form or less than ten completed student forms. Data from these incomplete packets were not used in the assessment tabulation.

Since the desired number of fifty-one responding institutions had not been attained as a result of the initial mailing, the process was repeated and eighty additional colleges and universities were invited to take part in the study. In response to the second mailing, fifty-one directors indicated a willingness to participate with thirty-two packets being returned. Two packets were

returned without a completed director's form. Data from the student forms of these incomplete packets were used in the assessment tabulation. A total of fifty-eight packets of data containing 984 student forms and 56 director forms was utilized in completing the assessment survey.

Critical Incident Technique

An adaptation of the Flanagan Critical Incident Technique, CIT, was employed in the identification and formulation of the program objectives for the college jazz ensemble class. The CIT originated from Department of Defense sponsored psychological and training research studies conducted during the early stages of World War II, and since has been utilized, with modification, as a means of systematically gathering a wide variety of operational and normative data. The Flanagan technique as applied to educational research has been defined by Remmers in an article prepared for the Gage Handbook of Research on Teaching.¹

Critical Incident. A systematic empirical approach related to the use of expert consensus This involves asking qualified observers or judges for reports of incidents After assembling a . . . number of such incidents . . . one may infer . . .

¹H. H. Remmers, "Rating Methods in Research on Teaching," Handbook of Research on Teaching, ed. N. L. Gage (Chicago: Rand McNally and Co., 1963), pp. 329-378.

traits and proceed to use these inferentially abstracted traits as a basis for constructing the relevant items for a rating scale.¹

As adapted for the present study, the Flanagan process involved the identification of twenty prominent jazz educators as "qualified observers." Each of the individuals selected was asked to respond to an open-ended question relative to their perception of the educational-program objectives for the college jazz ensemble class. As noted in Chapter IV, responses were categorized as to content and type.

As employed in the CIT designation and for purpose of the present study, the term "critical" refers to the frequency a specific reference is mentioned in responses by qualified observers to an open-ended question. In the present study, the mention of a specific content or type reference by at least one-third of the respondents resulted in the observation noted being termed "critical."

¹Remmers, pp. 370-371.

CHAPTER IV

PRESENTATION AND ANALYSIS OF DATA

The study was concerned with the identification and formulation of educational-program objectives for the college jazz ensemble class, and an assessment relative to the extent to which the objectives are being achieved. The present chapter presents the data, their analyses, and findings.

Phase I. The Identification and Formulation of Educational Objectives

The data used in the identification and formulation of educational objectives for the college jazz ensemble class was gathered from nine prominent jazz educators, who by means of an inquiry form, responded to an open-ended question relative to their perception of the objectives for the college jazz ensemble class.

In accordance with the adaptation of the Critical Incident Technique,¹ as outlined in Chapter III, the

¹H. H. Remmers, "Rating Methods in Research on Teaching," Handbook of Research on Teaching, ed. N. L. Gage (Chicago: Rand McNally and Co., 1963), pp. 370-371.

responses were analyzed for the purpose of establishing categories of response areas. Through this process thirty-eight response incidents were classified into the following thirteen categories.

<u>Category</u>	<u>Frequency</u>
1. techniques of style	8
2. professional preparation of students	5
3. performance	4
4. improvisation	4
5. composing/arranging	4
6. literature	4
7. group cooperation	2
8. sightreading	2
9. aesthetic	1
10. attitude	1
11. electronic techniques	1
12. ethics	1
13. public relations	1

Concerning category one, the techniques of style, Leon Breeden of North Texas State University commented that an objective of the college jazz ensemble class is

to teach the proper use of all aspects of musicianship as related to the idiom of jazz performance, with its unique nuances, embellishments, sonorities, rhythmic variety, etc.

Furthermore, Breeden stated that an added responsibility is

to teach styles of jazz performance as completely as possible since it is unknown while in school as to the direction one will take when he or she completes the study and goes out in the music world--the student should have an awareness of all styles if at all possible since he or she may be required to play any or all of them at times.

Tom Ferguson of Memphis State University expressed a similar concept as he noted that an objective is to

master the various styles of jazz, rock, and pop elements from both the teaching and performance aspects.

Robert Morsch of Western Illinois University indicated that the college jazz ensemble class should

provide positive instruction in jazz style and phrasing for use in professional playing and teaching others.

Rich Matteson of North Texas State University supported the inclusion of the study of style for a jazz student:

He is taught the correct phrasing needed in order to properly interpret jazz, rock, ballads, or whatever style of music is required at that moment.

According to Rayburn Wright of the Eastman School of Music, the college jazz ensemble class has an obligation to enrich and develop student performers in these points:

1. In the superior intonation requirements of complex jazz
2. In new phrasing requirements not found in jazz but often found in jazz evolved compositions, studio work, as well as rock, pop, jazz, and latin performance styles
3. In articulation requirements for brass not found in non-jazz: tongue stopped tones, various kinds

- of legato tonguing, ghost notes, breath accents, liptrills, shakes, plunger work
4. in more precise ensemble requirements. This includes taking very precise cues from the rhythm section and from section leaders as to the placement of figures against a time flux.
 5. in facility in reading manuscript, jazz notation, and special legends relating to jazz and production performances.
 6. rhythm section development: for time, style, solo improvisations, support for wind players in ensembles, soli passages, and solos.
 7. to know how to open charts for expanded solos but keep form in perspective.

Paul Tanner of the University of California at Los Angeles emphasized the importance of teaching the fundamental technical concepts of style:

The players must learn to listen, to balance, and to blend their individual parts as those parts are supposed to be functioning at each moment.

In addition, Tanner asserted that

music is music; a good sound is just that in any setting; good clean technique and tonguing are the same in any kind of music. "It's good enough for jazz," has disappeared long ago.

The nature of the responses classified in category one give indication as to the importance of teaching the techniques of style in the college jazz ensemble class. According to the educators, a jazz ensemble student should have an acceptable level of proficiency in interpreting the basic styles of jazz performance such as swing, latin, rock, and commercial music. On the basis of the mentioned incidents, an objective of the college jazz ensemble class was formulated. Objective number one was stated as

follows: (1) To teach the techniques needed to perform music in all styles of the jazz idiom.

Regarding category number two, the professional preparation of students, Joel Leach of the University of California at Northridge stated:

I see the jazz ensemble class as fulfilling two distinct objectives: one for music education majors and the other for the performance-oriented student. In the case of the music education candidate, the ensemble is functioning best when it exposes him to a wide variety of literature, good and bad—to develop a basis for comparison, and equips him with proper rehearsal techniques, understanding of styles and characteristics, and assists him in developing an objective picture of jazz—the American form of music. For the potential performer, the ensemble should offer the highest quality of literature, place demands upon his physical and intellectual techniques, place jazz in the proper perspective of our musical heritage and investigate its place in the music business and industry. This student should have a realistic picture of what it takes to become a professional musician, so he can decide if he wants to continue the pursuit. These two objectives, for music education and performance, can be juxtaposed within the regular curricular plans to offer the objectives to both types of students.

Woody James of Los Angeles City College reinforced the dual responsibilities of student preparation, but delineated the priorities in his concluding remarks:

It is my opinion that the primary function of a college jazz ensemble should be to give the student the kind of training and experience that he would need to prepare him for a professional career in jazz and commercial (or pop) music. A secondary function should be to give him the kind of solid musical foundation that a music teacher needs.

Concerning the preparation of teachers, Morsch indicated that a function of the college jazz ensemble class is to

provide opportunity for all instrumental music education majors to gain experience performing with a jazz band, for future use as teachers.

Tanner affirmed the responsibility of developing performers:

95% of the music heard in this country is related to a form of jazz or popular music, therefore, the college jazz ensemble is preparation for a profession. The college jazz ensemble is in fact the only real vehicle available for the young jazz player and the young arranger/composer to develop.

Also pertaining to the development of performers, Matteson contended that

the objectives of the college jazz band should be to prepare the musician of today to make a living in the field of popular music.

From the range of incidents analyzed in category two, it would seem that the college jazz ensemble class has a responsibility to prepare students for professional careers in two areas: teaching and performing. Due to the interrelated nature of the incidents, a single objective was formulated consisting of two components. Objective number two was stated as follows: (2) To prepare students for professional opportunities in (a) the performing of jazz, and (b) the teaching of jazz.

Regarding category three, performance, Ferguson stated that a priority of the college jazz ensemble class was to provide "top quality ensemble performance." The view of a high quality of ensemble performance is also asserted by Tanner:

It is our obligation to see to it that the performance of this music be approached with as high standards as any other music.

Breeden affirmed the need to execute well under performance conditions as he expressed the obligation

to give the performers the opportunity to experience the "pressure" of live performances to test their ability to function well with many observing and listening to their performance.

Similarly, Wright stated that an objective of the class is to develop individual self-confidence through skilled performances under pressure.

The incidents classified into category three revealed the necessity for a high level of jazz ensemble performance. The level of performance exhibited by college jazz ensemble was deemed to be a criterion for the assessment of teaching and the acquisition of student skills. The incidents relating to performance were utilized in the construction of a second objective for the college jazz ensemble class. Objective number three stated:
(3) To produce live performances that embody the highest of musical standards.

Relating to category four, improvisation, James stated that the college jazz ensemble class should offer training in improvisation, which is extremely helpful in ear training.

Expressing the need for training in improvisation, Ferguson indicated that students should

learn at least rudimentary knowledge of jazz improvisation—the more the better.

Wright denoted areas of improvisational competency when he urged the inclusion of

improvisation ability for all players, including chord symbol reading and the principles of motivic development, chord-scale relationships, interaction with other players, sense of style and phrasing.

Developing a rationale regarding the study of improvisation, Matteson concluded:

Where some schools succeed, and most fail, is in the teaching of improvisation, enabling the college musician to enter the various fields of music fully prepared to take on any type of professional work that should come his way. Let's face it, there are a lot more combo gigs than big band gigs, and a young musician has to learn to improvise in order to enter that combo field.

The mentioned incidents affirm the need for teaching the skills of improvisation in the college jazz ensemble class. Objective number four, relating to improvisation, was stated as follows: (4) To offer training in improvisation.

James observed that the college jazz ensemble class should provide

an opportunity to obtain readings and performances of his compositions and arrangements for jazz ensemble.

Developing student writing skills is emphasized as Wright acknowledged the importance of

building student arranger-composers through guidance and through interactions with jazz ensemble performers.

Supporting these observations, Morsch concluded that an important objective of the class is:

to play and read student compositions and arrangements for study.

Tanner cited the responsibility of providing a laboratory atmosphere:

The young jazz arranger/composer has a golden opportunity to experiment and have his works played.

The incidents classified under category five, composing and arranging, point to the need for college jazz ensemble classes to both read and perform student works. Since two interrelated areas were indicated by the incidents, a single objective was constructed consisting of two parts, as in category two. Objective number five was stated as follows: (5) To encourage student composing and arranging by (1) reading student works, and (b) performing student works.

Pertaining to category six, literature, Breeden indicated that the teacher has a duty

to help the performer to become aware of the writers of jazz music by name and style and also to become aware of specific compositions which they have written for jazz ensembles. Many concentrate on notes alone and have no awareness of the writer or selection being performed a short time after that composition has been performed. The conductor should test this awareness often to help students to become more alert to the difference in the style of writing, the important compositions, and the general awareness of the music available.

Wright stated that a goal of the college jazz ensemble class involves

building familiarity with various jazz/rock styles and composers and traditions (tune repertory and style repertory).

A comprehensive exposure to literature was cited by Leach as a valuable goal:

It exposes him to a wide variety of literature, good and bad, to develop a basis for comparison.

Regarding the need to establish criteria for evaluating literature, Ferguson stated that the teacher should

establish what is "good" literature for jazz ensembles on secondary and collegiate levels.

From an analysis of the incidents, it would appear that establishing a familiarity with the literature for the college jazz ensemble is a valid purpose. A knowledge of the significant compositions and composers for the jazz ensemble should be an emphasis of the curriculum, according to the respondents. Objective number six was stated as follows: (6) To familiarize students with the important writers and compositions for jazz ensemble.

Categories seven and eight, sightreading, and group cooperation, respectively, had only two incidents classified under each category. Since these categories did not seem to represent a consensus of opinion, objectives for these categories were not formulated for use in the study. Categories nine through thirteen, each having received a single response incident, were also deleted for use in the study. The raw data as contained in the inquiry forms of the nine jazz educators is provided in Appendix G.

In summary, phase one was concerned with the identification and formulation of educational-program objectives

for the college jazz ensemble class. Nine prominent jazz educators responded to an open-ended question relative to their perception of the objectives of the college jazz ensemble class. The responses were analyzed, using the adapted procedures of the Critical Incident Technique,¹ and incidents were classified into categories of response areas. On the basis of the collected incidents, an objective was formulated for each category which represented a consensus of jazz educator opinion. The six objectives, formulated by the mentioned procedures, are as follows:

1. To teach the techniques needed to perform music in all styles of the jazz idiom.
2. To prepare students for professional opportunities in (a) the performing of jazz, and (b) the teaching of jazz.
3. To produce live performances that embody the highest of musical standards.
4. To offer training in improvisation.
5. To encourage student composing and arranging by (a) reading student works, and (b) performing student works.
6. To familiarize students with the important writers and compositions for jazz ensemble.

¹Remmers.

Phase II. Assessment of the College

Jazz Ensemble Class

Phase II of the study was concerned with an assessment of the college jazz ensemble class relative to the extent to which the objectives, as formulated in Phase I, were being achieved. To secure the data, the Assessment Instrument was constructed.

Construction of the Assessment Instrument

On the basis of the six program objectives, formulated in the first phase of the study, a criterioned referenced Assessment Instrument was constructed for the purpose of securing evaluative data from the directors and student membership of the college jazz ensemble classes. From the six program objectives, eight criterion-referenced response items were constructed in the following manner:

<u>Criterion Objective</u>	<u>Assessment Item</u>
An objective of the college jazz ensemble class is:	How would you rate the jazz ensemble class in:
1. to teach the techniques needed to perform music in all styles of the jazz idiom.	1. teaching the techniques needed to perform music in all styles of the jazz idiom?
2. to prepare students for professional opportunities in (a) the performing of jazz, and (b) the teaching of jazz.	2(a). preparing professional performers? 2(b). preparing teachers of jazz?
3. to produce live performances that embody the highest of musical standards.	3. the quality of live performance?

<u>Criterion Objective</u>	<u>Assessment Item</u>
An objective of the college jazz ensemble class is:	How would you rate the jazz ensemble class in:
4. to offer training in improvisation.	4. the teaching of improvisation?
5. to encourage student composing and arranging by (a) reading student works, and (b) performing student works.	5(a). encouraging student composing and arranging by reading student works: 5(b). encouraging student composing and arranging by performing student works?
6. to familiarize students with the important writers and compositions for jazz ensemble.	6. familiarizing students with the important writers and compositions for jazz ensemble?

The Assessment Instrument utilized a five-point Likert-type scale response mode with a high to low agreement range employing the assigned numerical values of 5, 4, 3, 2, 1, respectively, as follows:

very high-----very low
 () () () () ()

Two equivalent forms of the Assessment Instrument were developed differing only in the type of demographic and biographical information requested of directors and students. A presentation of the collected information is provided as the final sub-division of the present chapter. Reproductions of the director's and the student's form are included in Appendixes D and E respectively.

Assessment Data

The data used in the assessment phase of the study was gathered by means of the eight-item College Jazz Ensemble Assessment Instrument from fifty-eight jazz ensemble classes representing 984 students and 56 directors. For the purpose of presenting the data, the student ratings were computed by class to give a mean rating. The students' mean class ratings and their respective directors' ratings are contained in Appendix F.

Item one requested the students to rate the jazz ensemble class in teaching the techniques needed to perform music in all styles of the jazz idiom. Mean class ratings for students varied on the five-point scale from 2.83 to 4.93, with directors' ratings ranging from 3.0 to 5.0. A frequency distribution of the classes' and directors' ratings are presented in Tables 1 and 2, respectively. The mean class rating on item one was 3.96 for students and 4.25 for directors. The measures of central tendency for item one are given in Table 3.

Item two (a) was concerned with the rating of the jazz ensemble class in the preparation of professional performers. The range of student class response was from 2.33 to 4.57, while the directors' responses were from 1.0 to 5.0. The range and frequency of responses are provided in Tables 4 and 5, respectively. The mean class rating on item two (1) was 3.45 for students and 3.52 for directors.

Table 1.—Frequency Distribution of Student Ratings by Class. Item One—Teaching the Techniques Needed to Perform Music in All Styles of the Jazz Idiom

Ratings	Classes	Percentage
4.50 to 5.00	7	12.1
4.00 to 4.49	23	39.6
3.50 to 3.99	19	32.7
3.00 to 3.49	7	12.1
2.50 to 2.99	2	3.5
Total	58	100

Table 2.—Frequency Distribution of Director Ratings. Item One—Teaching the Techniques Needed to Perform Music in All Styles of the Jazz Idiom

Ratings	Directors	Percentage
5	22	39.3
4	26	46.4
3	8	14.3
2	0	0.0
1	0	0.0
Total	56	100

Table 3.—Measures of Central Tendency for Students and Directors. Item One—Teaching the Techniques Needed to Perform in All Styles of the Jazz Idiom

	Mean	Median	Mode	Standard Deviation
Students	3.96	4.0	3.9	.472
Directors	4.25	4.0	4.0	.689

Table 4.—Frequency Distribution of Student Ratings by Class. Item two (a)—Preparation of Professional Performers

Ratings	Classes	Percentage
4.50 to 5.00	2	3.5
4.00 to 4.49	9	15.5
3.50 to 3.99	18	31.0
3.00 to 3.49	17	29.3
2.50 to 2.99	10	17.2
2.00 to 2.49	2	3.5
1.50 to 1.99	0	0
1.00 to 1.49	0	0
Total	58	100

Table 5.—Frequency Distribution of Director Ratings. Item Two (a)—Preparation of Professional Performers

Ratings	Directors	Percentage
5	7	12.5
4	23	41.1
3	18	32.1
2	6	10.7
1	2	3.6
Total	56	100

Table 6.—Measures of Central Tendency by Class for Students and Directors. Item two (a)—Preparation of Professional Performers

	Mean	Median	Mode	Standard Deviation
Students	3.45	3.5	3.4	.533
Directors	3.52	3.5	3.5	.914

Table 6 furnishes the measures of central tendency for item two (a).

Item two (b) related to the rating of the college jazz ensemble class in preparing jazz teachers. The students' ratings by class varied from 2.17 to 4.44, while the directors' ratings were from 1.0 to 5.0. The range and frequency of students' and directors' ratings are illustrated in Tables 7 and 8, respectively. The mean for students by class was 3.45, and the mean for directors was 3.62. The measures of central tendency for item two (b) are presented in Table 9.

Item three ascertained the rating of the jazz ensemble class in the quality of live performance. The range of student ratings by class was from 2.83 to 4.93, with the directors' ratings varying from 1.0 to 5.0. Tables 10 and 11, respectively, present the students' and directors' ratings. The means on item three were 3.68 for students by class, and 3.63 for directors. Table 12 illustrates the measures of central tendency for item three.

Item four requested the subjects to rate the jazz ensemble class in the teaching of improvisation. Mean class ratings for students varied from 1.42 to 4.44, with directors' ratings ranging from 1.0 to 5.0. A frequency distribution of the classes' and directors' ratings are presented in Tables 13 and 14, respectively. The mean

Table 7.—Frequency Distribution of Student Ratings by
Class. Item two (b)—Preparation of Jazz Teachers

Ratings	Classes	Percentage
4.50 to 5.00	0	0
4.00 to 4.49	10	17.2
3.50 to 3.99	18	31.0
3.00 to 3.49	20	34.5
2.50 to 2.99	8	13.8
2.00 to 2.49	2	3.5
1.50 to 1.99	0	0
1.00 to 1.49	0	0
Total	58	100

Table 8.—Frequency Distribution of Director Ratings. Item
two (b)—Preparation of Jazz Teachers

Ratings	Directors	Percentage
5	7	12.5
4	27	48.2
3	18	32.1
2	2	3.6
1	2	3.6
Total	56	100

Table 9.—Measures of Central Tendency by Class for
Students and Directors. Item two (b)—Prepara-
tion of Jazz Teachers

	Mean	Median	Mode	Standard Deviation
Students	3.45	3.4	4.0	.527
Directors	3.62	4.0	4.0	.881

Table 10.—Frequency Distribution of Student Ratings by Class. Item three—Quality of Live Performance

Ratings	Classes	Percentage
4.50 to 5.00	2	3.5
4.00 to 4.49	13	22.4
3.50 to 3.99	24	41.4
3.00 to 3.49	16	27.5
2.50 to 2.99	2	3.5
2.00 to 2.49	1	1.7
1.50 to 1.99	0	0
1.00 to 1.49	0	0
Total	58	100

Table 11.—Frequency Distribution of Director Ratings. Item three—Quality of Live Performance

Ratings	Directors	Percentage
5	9	16.1
4	23	41.1
3	19	33.9
2	4	7.1
1	1	1.8
Total	56	100

Table 12.—Measures of Central Tendency by Class for Students and Directors. Item three—Quality of Live Performance

	Mean	Median	Mode	Standard Deviation
Students	3.68	3.7	3.7	.480
Directors	3.63	4.0	4.0	.906

Table 13.—Frequency Distribution of Student Ratings by Class. Item four—Teaching of Improvisation

Ratings	Classes	Percentage
4.50 to 5.00	0	0
4.00 to 4.49	4	6.9
3.50 to 3.99	7	12.1
3.00 to 3.49	18	31.0
2.50 to 2.99	15	25.9
2.00 to 2.49	8	13.8
1.50 to 1.99	5	8.6
1.00 to 1.49	1	1.7
Total	58	100

Table 14.—Frequency Distribution of Director Ratings. Item four—Teaching of Improvisation

Ratings	Directors	Percentage
5	2	3.6
4	11	19.6
3	17	30.4
2	22	39.3
1	4	7.1
Total	56	100

Table 15.—Measures of Central Tendency for Students and Directors. Item four—Teaching of Improvisation

	Mean	Median	Mode	Standard Deviation
Students	2.95	3.0	3.1	.691
Directors	2.73	3.0	2.0	.982

class rating on item four was 2.95 for students and 2.73 for directors. The measures of central tendency for item four are given in Table 15.

Item five (a) was concerned with the rating of the jazz ensemble class in encouraging student composing and arranging by reading student works. The range of student class response was from 2.00 to 4.92, while the directors' responses were from 1.0 to 5.0. The range and frequency of responses are provided in Tables 16 and 17 respectively. The mean class rating on item five (a) was 3.66 for students and 3.52 for directors. Table 18 furnishes the measures of central tendency for item five (a).

Item five (b) related to the rating of the college jazz ensemble in encouraging student composing and arranging by performing student works. The students' ratings by class varied from 2.00 to 4.92, while the directors' ratings were from 1.0 to 5.0. The range and frequency of students' and directors' ratings are illustrated in Tables 19 and 20 respectively. The mean for students by class was 3.52, and the mean for directors was 3.82. The measures of central tendency for item five (b) are presented in Table 21.

Item six sought to determine the rating of the jazz ensemble class in familiarizing students with the important writers and compositions for jazz ensemble. The range of the students' ratings by class was from 2.61 to 4.80, with

Table 16.—Frequency Distribution of Student Ratings by Class. Item five (a)—Encouraging Student Composing and Arranging by Reading Student Works

Ratings	Classes	Percentage
4.50 to 5.00	11	19.0
4.00 to 4.49	14	24.2
3.50 to 3.99	10	17.2
3.00 to 3.49	8	13.8
2.50 to 2.99	6	10.3
2.00 to 2.49	9	15.5
1.49 to 1.99	0	0
1.00 to 1.49	0	0
Total	58	100

Table 17.—Frequency Distribution of Director Ratings. Item five (a)—Encouraging Student Composing and Arranging by Reading Student Works

Ratings	Directors	Percentage
5	25	45.5
4	14	25.5
3	10	18.2
2	5	9.1
1	1	1.7
Total	55	100

Table 18.—Measures of Central Tendency for Students and Directors. Item five (a)—Encouraging Student Composing and Arranging by Reading Student Works

	Mean	Median	Mode	Standard Deviation
Students	3.66	3.5	3.9	.857
Directors	4.04	4.0	5.0	1.088

Table 19.—Frequency Distribution of Student Ratings by Class. Item five (b)—Encouraging Student Composing and Arranging by Performing Student Works

Ratings	Classes	Percentage
4.50 to 5.00	10	17.2
4.00 to 4.49	9	15.5
3.50 to 3.99	11	19.0
3.00 to 3.49	11	19.0
2.50 to 3.99	5	8.6
2.00 to 2.49	12	20.7
1.50 to 1.99	0	0
1.00 to 1.49	0	0
Totals	58	100

Table 20.—Frequency Distribution of Director Ratings. Item five (b)—Encouraging Student Composing and Arranging by Performing Student Works

Ratings	Directors	Percentage
5	21	38.2
4	15	27.3
3	10	18.2
2	6	10.8
1	3	5.5
Total	55	100

Table 21.—Measures of Central Tendency for Students and Directors. Item five (b)—Encouraging Student Composing and Arranging by Performing Student Works

	Mean	Median	Mode	Standard Deviation
Students	3.52	3.5	3.9	.903
Directors	3.82	4.0	5.0	1.218

the directors' ratings varying from 2.0 to 5.0. Tables 22 and 23, respectively, present the students' and directors' ratings. The means on item six were 3.58 for students by class, and 3.97 for directors. Table 24 illustrates the measures of central tendency for item six.

The College Jazz Ensemble Director

The data presented in this section is concerned with demographic information of the fifty-six college jazz ensemble directors who participated in the study. The following informational items were requested on the director's form of the Assessment Instrument: age, major instrument, undergraduate and graduate preparation, teaching responsibilities, salary, professional performing experience, and a statement of career goals.

The ages of the directors ranged from twenty-six to fifty years, with an average age of thirty-eight years. Table 25 presents the age groupings.

Ten different major instruments were listed by the directors, with only three instruments not associated with the standard jazz ensemble instrumentation being listed. Over one-half of the directors played trumpet and trombone. No percussionists were represented in the sample. Table 26 lists the major instruments of the directors. When two instruments were listed, a .5 value was assigned to each instrument.

Table 22.—Frequency Distribution of Student Ratings by Class. Item six—Familiarizing Students with the Important Writers and Compositions for Jazz Ensemble

Ratings	Classes	Percentage
4.50 to 5.00	11	19.0
4.00 to 4.49	18	31.0
3.50 to 3.99	16	27.6
3.00 to 3.49	12	20.7
2.50 to 2.99	1	1.7
2.00 to 2.49	0	0
1.50 to 1.99	0	0
1.00 to 1.49	0	0
Total	58	100

Table 23.—Frequency Distribution of Director Ratings. Item six—Familiarizing Students with the Important Writers and Compositions for Jazz Ensemble

Ratings	Directors	Percentage
5	28	50.0
4	23	41.1
3	4	7.1
2	1	1.8
1	0	0
Total	56	100

Table 24.—Measures of Central Tendency by Class for Students and Directors. Item six—Familiarizing Students with the Important Writers and Compositions for Jazz Ensemble

	Mean	Median	Mode	Standard Deviation
Students	3.58	3.6	3.7	.873
Directors	3.97	3.0	4.0	.942

Table 25.—Ages of Directors

Years	Number	Percentage
25-29	5	9.8
30-34	10	19.6
35-39	15	29.4
40-44	12	23.5
45-49	8	15.7
50-54	1	2.0
Total	Mean = 38.0 51	100.0

Table 26.—Major Instruments of Directors

Instrument	Number	Percentage
Trumpet	15	26.8
Trombone	14.5	25.9
Saxophone	11	19.6
Clarinet	6	10.7
Piano	3.5	6.2
Woodwinds	2.5	4.5
Tuba	1.5	2.7
Baritone	1	1.8
String Bass	.5	.9
Viola	.5	.9
Total	56.0	100.0

The forty-six directors who responded to the item concerning undergraduate preparation received baccalaureate degrees from thirty-seven institutions with six institutions represented by more than one graduate. Concerning graduate preparation, fifty directors received masters degrees from thirty-eight institutions, with eight institutions represented by more than one graduate. Tables 27 and 28, respectively, list the colleges and universities from which the directors received their bachelors and masters degrees and the types of degrees awarded. Twelve of the directors, one-fifth, had earned doctoral degrees from eleven institutions as shown in Table 29.

Directors' length of teaching experience in the public schools ranged from one-half year to sixteen years, with a mean of 4.28 years. Eleven of the directors, one-fifth, had not taught in the public schools. The length of public school teaching experience is presented in Table 30. The average of the directors' college teaching experience was 8.49 years with a range from one to twenty years. Directors had been in their present employment from one to twenty years with a mean of 6.63 years. The length of college teaching experience and present employment is listed in Tables 31 and 32, respectively. The length of total teaching experience spanned from one to twenty-eight years, with an average of 13.05 years. The data are contained in Table 33.

Table 27.—Baccalaureate Degrees of Directors

Schools	B.M.	B.M.E.	B.S.	B.A.	Total
Ohio State University	2		2		4
North Texas State Univ.	1	2			3
Northern Michigan Univ.	1	1			2
Indiana University		2			2
Northwestern University	2				2
Oklahoma City University	2				2
Ball State University			1		1
Boston University	1				1
Bucknell			1		1
Central Methodist		1			1
Colorado, University of		1			1
Eastman School of Music	1				1
Florida, University of		1			1
Hardin Simmons	1				1
Houston University			1		1
Iowa, University of	1				1
Ithaca College			1		1
Julliard			1		1
Los Angeles State Univ.				1	1
Loyola University		1			1
Michigan, University of	1				1
Nebraska, University of		1			1
North Dakota State			1		1
Northern Arizona			1		1
Northern Illinois Univ.				1	1
Northern Iowa, Univ. of				1	1
Philadelphia Musical Acad.	1				1
Rutgers University				1	1
Saint Cloud			1		1
Southeastern Louisiana University		1			1

Table 27.—Concluded

Schools	B.M.	B.M.E.	B.S.	B.A.	Total
Southern Illinois Univ.		1			1
Southern Louisiana, Univ. of		1			1
Stephen F. Austin State Univ.	1				1
State Univ. of New York at Fredonia			1		1
Texas, University of	1				1
Texas Christian Univ.		1			1
Washington, Univ. of				1	1
Total	16	14	11	5	46

Table 28.—Master's Degrees of Directors

School	M.M.	M.A.	M.M.E.	M.S.	Total
North Texas State Univ.	5				5
Northwestern Univ.	3				3
California State Univ.		2			2
Colorado, University of			2		2
Illinois, University of	1			1	1
Indiana, University of	1		1		2
Ohio State University	2				2
Oregon, University of	1		1		2
Alabama, University of	1				1
Arizona, University of	1				1
Ball State		1			1
Boston Conservatory	1				1
Chico State		1			1
Columbia University		1			1
Connecticut College		1			1
Denver, University of		1			1
DePaul University	1				1
Hardin Simmons Univ.	1				1
Iowa, University of		1			1
Michigan, University of	1				1
Millikin University			1		1
Minnesota, University of		1			1
Nebraska, University of	1				1
Nevada-Las Vegas, Univ. of			1		1
Northeast Missouri State University		1			1
Northern Arizona Univ.			1		1
Northern Iowa, Univ. of		1			1
Notre Dame University	1				1
Oklahoma, Univ. of			1		1
Philadelphia Music Acad.	1				1
Sam Houston State Univ.		1			1

Table 28.—Concluded

School	M.M.	M.A.	M.M.E.	M.S.	Total
Southeast Louisiana State University			1		1
Southern Illinois Univ.	1				1
State University of New York at Binghamton				1	1
Texas, University of	1				1
Texas Christian University	1				1
Wichita State University	1				1
Wisconsin, University of	1				1
Total	27	12	9	2	50

Table 29.—Doctorate Degrees of Directors

School	Ed.D.	D.M.A.	Ph.D.	D.M.E.	Total
Northern Colorado, University of	2				2
Catholic University of America		1			1
Columbia University	1				1
Eastman School of Music			1		1
Illinois, University of	1				1
Iowa, University of		1			1
Massachusetts, Univ. of	1				1
Nebraska, Univ. of	1				1
Oklahoma, Univ. of				1	1
Oregon, Univ. of			1		1
Southern California, University of		1			1
Total	6	3	2	1	12

Table 30.—Length of Directors' Public School Teaching Experience

Years	Number	Percentage
zero	11	21.6
$\frac{1}{2}$ to four	19	37.3
five to eight	13	25.5
nine to twelve	5	9.7
thirteen to sixteen	3	5.9
Total	51	100.0
Mean = 4.28		

Table 31.—Length of Directors' College Teaching Experience

Years	Number	Percentage
one to four	9	17.3
five to eight	21	40.4
nine to twelve	12	23.1
thirteen to sixteen	6	11.5
seventeen to twenty	4	7.7
Total	51	100.0
Mean = 8.49		

Table 32.—Length of Directors' Present Employment

Years	Number	Percentage
one to four	20	39.2
five to eight	14	27.5
nine to twelve	13	25.5
thirteen to sixteen	2	3.9
seventeen to twenty	2	3.9
Total	Mean = 6.63 51	100.0

Table 33.—Length of Directors' Total Teaching Experience

Years	Number	Percentage
one to four	1	2.0
five to eight	12	23.5
nine to twelve	11	21.6
thirteen to sixteen	11	21.6
seventeen to twenty	11	21.6
twenty-one to twenty-four	4	7.7
twenty-five to twenty-eight	1	2.0
Total	Mean = 13.05 51	100.0

The nine-month salary, marked as an optional item on the director's form, received responses from thirty-five directors. The range of nine-month salaries was from \$10,350 to \$20,000, with an average of \$13,926. Table 34 presents the frequency range of the directors' nine-month salaries.

The directors' teaching responsibilities in addition to the jazz ensemble class included twenty-nine different classes. Over one-half of the directors taught applied music, and almost one-third taught bands or additional jazz courses. The composite listing is provided in Table 35.

All of the directors, except three, indicated a wide range of professional performing experience. Almost three-quarters of the directors had performed on a local or regional level, with one-third having played in a professional symphony orchestra. Only one-fifth of the directors had traveled with a well-known jazz group. Table 36 provides a summary of the directors' professional performing experience.

The statement of professional goals by the directors was categorized under ten different headings as listed in Table 37. To continue to teach, perform, and write was the goal of one-third of the respondents.

Table 34.—Directors' Nine-Month Salary

Nine-Month Salary		Number	Percentage
\$10,000 to \$11,999		7	20.0
\$12,000 to \$13,999		11	31.4
\$14,000 to \$15,999		9	25.7
\$16,000 to \$17,999		5	14.3
\$18,000 to \$19,999		2	5.7
\$20,000		1	2.9
Total	Mean = \$13,926	35	100.0

Table 35.—Teaching Responsibilities of Directors in
Addition to the Jazz Ensemble Class

Subjects	Number	Percentage
Applied Music	29	56.9
Bands	17	33.3
Jazz History	15	29.4
Jazz Improvisation	15	29.4
Jazz Composition and Arranging	14	27.5
Music Theory	14	27.5
Orchestra	8	15.7
Music Education	7	13.7
Arranging and Instrumentation	6	11.8
Brass Methods	6	11.8
Chamber Ensembles	6	11.8
Music Appreciation	4	7.8
Woodwind Methods	4	7.8
Composition	3	5.9
Jazz Techniques	3	5.9
Jazz Theory	3	5.9
Wind Ensemble	3	5.9
Conducting	2	3.9
Electronic Music	2	3.9
Jazz Combo	2	3.9
Music History and Literature	2	3.9
Percussion Methods	2	3.9
Other	7	13.7

Table 36.—Professional Performing Experience of Directors

Type	Number	Percentage
Local and Regional	39	76.5
Symphony	19	37.3
Big Band (Name)	11	21.6
Military	9	17.7
Recording	7	13.7
None	3	5.9
Arranging	2	3.9
Combo (Name)	2	3.9
Las Vegas	2	3.9
Television	1	2.0

Table 37.—Professional Goals of Directors

Goals	Number	Percentage
Teach, Perform, Write	19	37.3
Develop Musicianship in Students	9	17.7
Advance to Better Position	8	15.7
Develop Jazz Studies Program	6	11.8
Complete Doctorate	5	9.8
Improve Teaching and Performing Skills	5	9.8
Develop to Potential	3	5.9
Publish	3	5.9
Other	2	3.9

The College Jazz Ensemble Class

The data presented in this section is concerned with functional information about the college jazz ensemble class. The following informational items were requested on the director's form of the Assessment Instrument which pertain to the jazz ensemble class: name of institution, enrollment of institution, academic credit, length of class meeting, size of jazz program, and the strengths and weaknesses of the jazz ensemble class.

Jazz ensemble classes from forty-seven four-year colleges and eleven two-year colleges were included in the total of fifty-eight institutions which participated in the study. Thirty-two states were represented with eleven states having more than one institution. Table 38 presents the institutions and their locations. As shown in Table 39, the institutions ranged in enrollment from 300 to 50,000 students with the mean enrollment reaching 7,472.

Only three of the participating institutions did not offer the jazz ensemble class for academic credit. The range of credit varied from one-half to three hours of credit per term. Since the responses did not indicate a semester or quarter system, no attempt was made to evaluate this data.

The number of jazz ensemble classes offered at each institution ranged from one to four, with an average number of 1.79 classes. The number of jazz ensemble instructors

Table 38.—Participating Institutions

Institution - Location	
Alabama, University of - University, Alabama	
Austin Peay State University - Clarksville, Tennessee	
Bethany College - Lindsborg, Kansas	
Butler University - Indianapolis, Indiana	
*Cabrillo College - Aptos, California	
Case Western Reserve University - Cleveland, Ohio	
Coe College - Cedar Rapids, Iowa	
Colorado, University of - Boulder, Colorado	
Colorado, University of - Denver, Colorado	
*Cuesta Community College - San Luis Obispo, California	
DeAnza College - Cupertino, California	
DePaul University - Chicago, Illinois	
Drury College - Springfield, Missouri	
East Carolina University - Greenville, South Carolina	
*East Los Angeles College - Los Angeles, California	
Florida, University of - Gainesville, Florida	
Grand Valley State College - Allendale, Michigan	
Gustavus Adolphus College - Saint Peter, Minnesota	
Hampton Institute - Hampton, Virginia	
*Harper College - Palatine, Illinois	
Henderson State College - Arkadelphia, Arkansas	
*Hibbing Community College - Hibbing, Minnesota	
Illinois Wesleyan - Bloomington, Illinois	
*Iowa Central Community College - Ft. Dodge, Iowa	
*Joliet Junior College - Joliet, Illinois	
Kansas State Teachers College - Emporia, Kansas	
Lebanon Valley College - Annville, Pennsylvania	
Loyola University - New Orleans, Louisiana	
Mansfield State College - Mansfield, Pennsylvania	
*Mesa Community College - Mesa, Arizona	
Michigan Technological University - Houghton, Michigan	
Minnesota, University of - Duluth, Minnesota	
Missouri, University of - Columbia, Missouri	
Nebraska, University of - Omaha, Nebraska	
Nevada, University of - Reno, Nevada	
New York, State University of - Binghamton, New York	
Northern Colorado, University of - Greeley, Colorado	
Northern Iowa, University of - Cedar Falls, Iowa	
Northern Michigan University - Marquette, Michigan	
Northern State College - Aberdeen, South Dakota	
Ohio State University - Columbus, Ohio	
Oklahoma, University of - Norman, Oklahoma	
*Olympic College - Bremerton, Washington	
Pembroke State University - Pembroke, North Carolina	
Philadelphia Musical Academy - Philadelphia, Pennsylvania	
Rocky Mountain College - Billings, Montana	
Southeastern Louisiana University - Hammond, Louisiana	

Table 38.—Concluded

Institution - Location
Southern Mississippi University - Hattiesburg, Mississippi
Southwestern State College - Weatherford, Oklahoma
Stephen F. Austin State College - Nacogdoches, Texas
Texas Christian University - Fort Worth, Texas
Utah, University of - Salt Lake City, Utah
*Waubonsee Community College - Sugar Grove, Illinois
Westfield State College - Westfield, Massachusetts
Westminster College - Salt Lake City, Utah
Wisconsin, University of - Milwaukee, Wisconsin
Wisconsin, University of - Whitewater, Wisconsin
Wittenberg University - Springfield, Missouri
*two-year colleges

Table 39.—Enrollments of Participating Institutions

Enrollment	Number	Percentage
under 1,000	8	13.8
1,000 to 4,999	16	27.6
5,000 to 9,999	11	19.0
10,000 to 14,999	5	8.6
15,000 to 19,999	1	1.7
above 20,000	7	12.1
No response	10	17.2
Total	Mean = 7,472 58	100.0

at each institution ranged from one to four, with an average number of 1.45 instructors. Tables 40 and 41, respectively, present these data.

The jazz ensemble class had meetings from one to five times a week with the average being 2.68 meetings. The length of each class meeting ranged from 50 to 180 minutes with a mean of 77.93 minutes. The total class meeting time a week was from 100 to 450 minutes, with an average of 187.82 minutes a week. Tables 42, 43, and 44, respectively, list these data.

Each institution, in addition to the jazz ensemble class, offered from zero to six jazz related courses with an average of 1.91 courses. Over one-half of the institutions offered jazz history while almost one-half offered improvisation or composing/arranging in the curriculum. A total of nine different courses were offered. The data on jazz related courses is presented in Tables 45 and 46.

The strengths and weaknesses of the jazz ensemble class as viewed by directors, is codified in Tables 47 and 48, respectively. Almost one-third of the directors considered the performance of jazz styles to be the strength of the jazz ensemble class, while over one-half felt that improvisation was the greatest weakness.

Table 40.—Number of Jazz Ensemble Classes per Institution

Classes	Number	Percentage
one	24	42.8
two	21	37.5
three	10	17.9
four	1	1.8
Total	Mean = 1.79	56
		100.0

Table 41.—Number of Jazz Ensemble Directors per Institution

Directors	Number	Percentage
one	40	71.4
two	9	16.1
three	6	10.7
four	1	1.8
Total	Mean = 1.45	56
		100.0

Table 42.—Number of Jazz Ensemble Class Meetings Per Week

Meetings Per Week	Number	Percentage
one	4	7.1
two	25	44.6
three	16	28.6
four	7	12.6
five	4	7.1
Total	Mean = 2.68	56
		100.0

Table 43.—Length of Jazz Ensemble Class Meetings

Minutes	Number	Percentage
50	19	34.6
60	10	18.2
66	1	1.8
70	1	1.8
75	2	3.6
80	1	1.8
90	10	18.2
120	7	12.7
150	3	5.5
180	1	1.8
Total	Mean = 77.93 55	100.0

Table 44.—Total Jazz Ensemble Class Time Per Week

Minutes	Number	Percentage
100	4	7.3
120	5	9.1
150	13	23.6
180	11	20.0
200	4	7.3
210	1	1.8
220	1	1.8
240	10	18.2
250	3	5.5
270	1	1.8
300	1	1.8
450	1	1.8
Total	Mean = 187.82 55	100.0

Table 45.—Jazz Related Courses Offered in Addition to the Jazz Ensemble Class

Classes	Number	Percentage
zero	12	21.4
one	15	26.8
two	11	19.6
three	10	17.9
four	2	3.6
five	4	7.1
six	2	3.6
Total	Mean = 1.91 56	100.0

Table 46.—Jazz Related Course Offerings

Title	Number	Percentage
History	32	57.1
Inprovisation	26	46.4
Composition and Arranging	25	44.6
Combo	7	12.5
Theory	6	10.7
Techniques	5	8.9
Keyboard	3	5.4
Vocal Ensemble	2	3.6
Copying	1	1.8

Table. 47.—Strengths of Jazz Ensemble Class

Strengths	Number	Percentage
Performance of Jazz Styles	17	30.4
Student Attitude	12	21.4
Level of Ensemble Playing	11	19.6
Level of Performance	10	17.9
Sight-Reading	10	17.9
Improvisation	8	14.3
Literature	7	12.5
Student Musicianship	6	10.7
Clinicians	5	8.9
Other	7	12.5

Table 48.—Weaknesses of the Jazz Ensemble Class

Weakness	Number	Percentage
Improvisation	29	56.9
Rehearsal Time	9	17.7
Arranging and Composition	8	15.7
Musicianship	7	13.7
Sight-Reading	5	9.8
Combo Experience	3	5.9
Budget	2	3.9
Discipline	2	3.9
Ensemble Playing	2	3.9
Staff	2	3.9
Other	8	15.7

The College Jazz Ensemble Student

The data presented in this section are concerned with demographic information of the students enrolled in the fifty-eight college jazz ensemble classes participating in the study. The sample consisted of 984 students with an average of 16.97 students per class. The following informational items were requested on the student form of the Assessment Instrument: classification, major field, musical experience, goal in music, preferred jazz compositions, and a rating of the jazz ensemble class as compared to other classes.

Students enrolled in the jazz ensemble class of four-year institutions were rather evenly divided among classifications, except for the graduate classification which represented only five percent of the sample. Two-year institutions were evenly divided between freshmen and sophomores. Two-year and four-year classifications are illustrated in Table 49. Over one-half of the students were majoring in music with one-fifth majoring in a non-music area. No response to this item was given by almost one-third of the sample. Table 50 lists the major field distribution.

The range of jazz ensemble experience was from a class average of 2.0 to 7.6 years, with the composite average of the fifty-eight classes being 4.25 years. Most of the students participated in musical organizations in

Table 49.—Classifications of Students—Two Year and Four Year Colleges

	Freshman	Sophomore	Junior	Senior	Graduate	No Response	Total
Two-Year Colleges	69	77	10	6	4	6	172
Mean per class	6.27	7.00	.91	.55	.36	.55	15.64
Four-Year Colleges	174	186	196	192	43	21	812
Mean per class	3.70	3.96	4.17	4.09	.92	.45	17.28
Total	243	263	206	198	47	27	984
Mean per class	4.19	4.54	3.55	3.41	.81	.47	16.97

Table 50.—Major Field of Students

Major Field	Number	Mean/Class	Percentage
Music	495	8.54	50.3
Non-Music	186	3.21	18.9
No Response	303	5.22	30.8
Total	984	16.97	100.0

addition to the jazz ensemble class. Over one-half performed in concert band and two-fifths were involved in chamber ensembles. Table 51 indicates the student participation in musical organizations.

To perform professionally, to teach music, or a combination of the two, was the goal of three-fifths of the students in the sample. The open-ended responses, grouped into eight areas, are presented in Table 52.

The students' preference of jazz ensemble compositions as compiled by class produced a listing of 166 compositions. The twenty-four compositions preferred by more than one class are listed in Table 53 by title and composer/arranger.

On a five-point rating scale of very high, high, average, low, and very low, the students' rating of the jazz ensemble class as compared to other classes was from high to very high with a mean of 4.25. The ratings of the jazz ensemble class are provided in Table 54.

Table 51.—Participation in Musical Organizations by Students

Musical Organization	Number	Mean/Class	Percentage
Concert Band	524	9.04	53.3
Chamber Ensembles	422	7.28	42.9
Non-College Sponsored	264	4.55	26.8
Orchestra	204	3.52	20.8
Marching Band	170	2.93	17.3
Choir	108	1.86	11.0

Table 52.—Musical Goals of Students

Goal	Number	Mean/Class	Percentage
Perform	223	3.85	22.7
Teach	205	3.54	20.8
Teach and Perform	172	2.97	17.5
Enjoy	160	2.76	16.3
Improve	98	1.69	10.0
Other	25	.43	2.5
Compose and Arrange	18	.31	1.8
No Response	83	1.43	8.4
Total	984	16.97	

Table 53.—Preferred Jazz Compositions of Students

Composition	Composer/Arranger	Number of Classes	Percentage
La Fiesta	Chick Correa/Tony Klatka	9	16.0
Spain	Chick Correa/Gene Gjesold	7	12.1
Send in the Clowns	Stephen Sonheim/Dave Barduhn	5	8.6
Suncatchers, The	Marius Nordal	5	8.6
Time Check	Don Menza	5	8.6
And on the Sixth Day	Pat Williams	4	6.9
Groove Blues	Louie Bellson	3	5.2
Groovin' Hard	Don Menza	3	5.2
Look What They've Done To My Song, Ma	Les Hooper	3	5.2
Neverbird	Les Hooper	3	5.2
Turquoise	Sanford Kelly	3	5.2
And So We Swang	Thad Jones	2	3.5
Basically Blues	Phil Wilson	2	3.5
Dark Orchid	Sammy Nestico	2	3.5
Dues Blues	Domenic Spera	2	3.5
Fourth Floor Walkup	Bill Watrous	2	3.5
Hassles	Phil Wilson	2	3.5
Hey Man	Jack Petersen	2	3.5
Little Pixie II	Thad Jones	2	3.5
MacArthur Park	Jim Webb/Dee Barton	2	3.5
Quiet Riot	Bill Holman	2	3.5
Sir Gawain and the Green Knight	Lyle Mays	2	3.5
West Side Story	Leonard Bernstein/ Bill Reddie	2	3.5

Table 54.—Students' Ratings of the Jazz Ensemble Class
as Compared to Other Classes

		Number	Percentage
High to Very High	4.5 -5.00	17	29.2
	4.00-4.99	27	46.6
Average to High	3.50-3.99	11	19.0
	3.00-3.49	3	5.2
Low to Average	2.50-2.99	0	0.0
	2.00-2.49	0	0.0
Total	Mean = 4.25	58	100.0

CHAPTER V

SUMMARY AND CONCLUSIONS

Purpose of the Study

The purpose of the study was to identify the educational-program objectives of the college jazz ensemble class and to determine the extent to which the objectives are being achieved. Though not a primary emphasis, an additional purpose of the study was to survey the status of the jazz ensemble class in the participating colleges by collecting certain types of information pertaining to personal and musical background and musical activities of the sample group.

Procedures

In Phase I of the study, the identification and formulation of educational objectives, twenty prominent jazz educators were selected as potential participants from a review of the college jazz educators listed in A Guide to College Jazz Studies.¹ Each of the jazz educators was

¹Charles Suber, A Guide to College Jazz Studies (Chicago: Down Beat, 1974).

asked to participate in the study by means of an introductory letter. Of the twenty individuals contacted, nine replied in the affirmative.

The nine participating jazz educators completed an investigator-developed inquiry form which posed an open-ended question relating to the respondents' perception of the program objectives of the college jazz ensemble class. The responses were analyzed using the adapted procedures of the Critical Incident Technique¹ and incidents were classified into categories of response areas. On the basis of the collected incidents, an objective was formulated for each category which represented a consensus of jazz educator opinion. Six objectives, formulated by the mentioned procedures, were identified as program objectives of the college jazz ensemble class.

In Phase II, a criterioned-referenced Assessment Instrument was constructed on the basis of the six program objectives formulated in Phase I for the purpose of securing evaluative data from the directors and student membership of the college jazz ensemble class. In an effort to assure a sample size of at least twenty percent of the population, $n = 51$, a random sample of eighty institutions offering college jazz ensemble classes was drawn from the

¹H. H. Remmers, "Ratings Methods in Research on Teaching," Handbook of Research on Teaching, ed. N. L. Gage (Chicago: Rand McNally and Co., 1963), pp. 370-371.

257 colleges and universities offering such courses as listed in A Guide to College Jazz Studies.¹ Each of the selected colleges was invited to participate in the study by means of an introductory letter sent to the director of the jazz ensemble class. Of the eighty directors contacted, forty-nine responded in the affirmative.

The directors who consented to participate in the study were mailed a packet consisting of one director's form and twenty-five student forms of the Assessment Instrument. From the initial mailing, twenty-six usable packets were returned. Since the desired number of fifty-one responding institutions had not been attained as a result of the initial mailing, the process was repeated and eighty additional colleges and universities were invited to take part in the study. In response to the second mailing, fifty-one directors indicated a willingness to participate with thirty-two packets being returned. A total of fifty-eight packets of data containing 984 student forms and 56 director forms was obtained for purposes of analysis.

College Jazz Ensemble Assessment Instrument

As previously noted, a criterioned-referenced Assessment Instrument was constructed on the basis of the six program objectives formulated in the first phase of the study. From the six program objectives, eight criterioned-

¹Suber.

referenced response items were constructed. The Assessment Instrument utilized a five-point Likert-type scale response mode with a high to low agreement range employing the assigned numerical values of 5, 4, 3, 2, 1, respectively.

The reliability of the Assessment Instrument was determined by the test-retest method. The instrument was administered to a jazz ensemble class of sixteen students at the University of Colorado at Boulder on two occasions with a testing interval of two weeks. The Spearman rho rank-difference method was used to compare student responses for the two administrations of the instrument. The test-retest reliability coefficient was found to be .665. The validity of the Assessment Instrument was established by means of criterion referencing to the objectives as formulated in Phase I of the study. A pilot study of the Assessment Instrument was conducted with two college jazz ensemble classes at the University of Colorado at Boulder. Two equivalent forms of the Assessment Instrument were developed differing only in the type of demographic and biographical information requested of directors and students.

Findings

In Phase I of the study, the identification and formulation of educational objectives for the college jazz ensemble class, thirty-eight response incidents were classified into thirteen categories of which six categories

possessed a consensus of jazz educator opinion. The six categories and their corresponding objectives are as follows:

<u>Category</u>	<u>Objective</u>
1. techniques of style	to teach the techniques needed to perform music in all styles of the jazz idiom.
2. professional preparation of students	to prepare students for professional opportunities in (a) the performing of jazz, and (b) the teaching of jazz.
2. performance	to produce live performances that embody the highest of musical standards.
4. improvisation	to offer training in improvisation.
5. composing/arranging	to encourage student composing and arranging by (1) reading student works, and (b) performing student works.
6. literature	to familiarize students with the important writers and compositions for jazz ensemble.

The College Jazz Ensemble Assessment Instrument. In Phase II of the study, a criterioned-referenced Assessment Instrument was constructed on the basis of the six program objectives formulated in Phase I. The eight-item instrument secured evaluative data from the sample.

Item one asked the respondents to rate the college jazz ensemble class in teaching the techniques needed to perform music in all styles of the jazz idiom. On a five-point scale, mean ratings were 3.96 for students by class and 4.25 for directors. Comparison of the ratings by the

Fisher t-test between independent means revealed a significant difference between the groups at the ninety-eight percent level of confidence.

Item two asked the respondents to rate the college jazz ensemble class in (a) the performing of jazz, and (b) the teaching of jazz. Mean ratings for two (a) were 3.45 for students by class and 3.52 for directors. No significant difference existed between the means of the two groups. Mean ratings for two (b) were 3.45 for students by class and 3.62 for directors. No significant difference existed between the means of the two groups.

Item three asked the respondents to rate the college jazz ensemble class in producing live performances that embody the highest of musical standards. Mean ratings were 3.68 for students by class and 3.63 for directors. No significant difference existed between the means of the two groups.

Item four asked the respondents to rate the college jazz ensemble class in the offering of improvisational training. Mean ratings were 2.95 for students by class and 2.73 for directors. No significant difference existed between the means of the two groups.

Item five asked the respondents to rate the college jazz ensemble class in encouraging student composing and arranging by (a) reading student works, and (b) performing student works. Mean ratings for five (a) were 3.66 for

students by class and 4.04 for directors. A significant difference existed between the means of the two groups at the ninety-eight percent level of confidence. Mean ratings for five (b) were 3.52 for students by class and 3.82 for directors. No significant difference existed between the means of the two groups.

Item six asked the respondents to rate the college jazz ensemble class in familiarizing students with the important writers and compositions for jazz ensemble. Mean ratings were 3.58 for students by class and 3.97 for directors. A significant difference existed between the means of the two groups at the ninety-five percent level of confidence.

Conclusions

Six program objectives can be identified for the college jazz ensemble class as determined by the procedures utilized in the study. The objectives are as follows:

1. To teach the techniques needed to perform music in all styles of the jazz idiom.
2. To prepare students for professional opportunities in (a) the performing of jazz, and (b) the teaching of jazz.
3. To produce live performances that embody the highest of musical standards.
4. To offer training in improvisation.

5. To encourage student composing and arranging by
(a) reading student works, and (b) performing
student works.
6. To familiarize students with the important writers
and compositions for jazz ensemble.

The objective, to teach the techniques needed to perform music in all styles of the jazz idiom, is being achieved on a high to very high level by the college jazz ensemble class. The objective as perceived by directors is being achieved at a significantly higher level than as perceived by their students. The high level of accomplishment on this objective is amplified by almost one-third of the directors in the sample who viewed the teaching of jazz styles as being the major strength of the college jazz ensemble class.

Both subdivisions of the objective, to prepare students for professional opportunities in (a) the performing of jazz, and (b) the teaching of jazz, are being accomplished on a moderate to high level by the college jazz ensemble class. Directors and their students are in agreement concerning the level of attainment on both subdivisions of the objective.

The objective, to produce live performances that embody the highest of musical standards, is being attained on a moderate to high level by the college jazz ensemble class. Directors and their students are in agreement

concerning the level of attainment on the objective.

The objective, to offer training in improvisation, is being achieved on a moderate to low level by the college jazz ensemble class. Directors and their students are in agreement concerning the level of attainment on the objective. The low level of accomplishment on this objective is reinforced by over one-half of the directors in the sample who viewed the teaching of improvisation as the major weakness of the college jazz ensemble class.

Both subdivisions of the objective, to encourage student composing and arranging by (a) reading student works, and (b) performing student works, are being accomplished on a moderate to high level by the college jazz ensemble class. The subdivision of the objective concerning the reading of student works is perceived by directors as being accomplished at a significantly higher level than as perceived by their students. On the subdivision of the objective regarding the performing of student works, both groups are in agreement on the level of attainment.

The objective, to familiarize students with the important writers and compositions for jazz ensemble, is being achieved on a moderate to high level by the college jazz ensemble class. The objective as perceived by directors is being achieved at a significantly higher level than as perceived by their students.

An accurate description of the sample has been documented through the acquisition and codification of demographical and biographical information concerning the directors and students of the college jazz ensemble class.

Recommendations for Further Study

1. A replication of Phase I of the present study, the identification and formulation of educational objectives for the college jazz ensemble class, employing a larger number of prominent jazz educators. Utilizing the same procedures, prominent jazz performers could be interviewed to gain another viewpoint concerning the objectives of the college jazz ensemble class.

2. An investigation which uses the design of the present study as applied to the evaluation of other college or public school performing groups such as the concert band, marching band, orchestra, choir, and chamber ensembles.

3. A study which devises and tests a course of study for the college jazz ensemble class based on the six objectives identified in Phase I of the present study.

4. A study which examines the jazz curriculum of the institutions achieving the highest mean ratings on the Assessment Instrument of the present study to determine effective teaching approaches and materials.

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APPENDIXES

APPENDIX A

JAZZ EDUCATORS ASKED TO PARTICIPATE IN STUDY

Name	Institution and Location
Buddy Baker	University of Northern Colorado, Greeley
David Baker	Indiana University, Bloomington
Leon Breeden	North Texas State University, Denton
Gary Burton	Berklee College of Music, Boston
Tom Ferguson	Memphis State University, Memphis, Tennessee
John Garvey	University of Illinois, Urbana
Woody James	Los Angeles City College
Joel Leach	California State University, Northridge
Hank Levy	Towson State College, Baltimore
Rich Matteson	North Texas State University, Denton
Ladd McIntosh	Westminster College, Salt Lake City, Utah
Ron Modell	Northern Illinois University, Dekalb
Robert Morsch	Western Illinois University, Macomb
George Russell	The New England Conservatory of Music, Boston
Neil Slater	University of Bridgeport, Bridgeport, Connecticut
Dominic Spera	University of Wisconsin, Eau Claire
Paul Tanner	University of California at Los Angeles
Jack Wheaton	College of the Redwoods, Eureka, California
Phil Wilson	Berklee College of Music, Boston
Rayburn Wright	Eastman School of Music, University of Rochester, Rochester, New York

APPENDIX B
LETTER TO JAZZ EDUCATORS

Dear

Under the direction of Dr. Ralph Verrastro, Director of Graduate Studies at the University of Oklahoma, I am conducting an investigation titled "A Critical Evaluation of the College Jazz Ensemble." The study is concerned with (1) the identification of the objectives of the college jazz ensemble class through a review of literature and input from experts in the jazz field, and (2) an investigation to determine the extent to which the objectives of the college jazz ensemble class are being achieved as reflected by the views of directors and students.

Although fifteen institutions offer degree programs with a jazz emphasis, the jazz ensemble class alone is the basis for a comprehensive jazz program in most institutions of higher learning. As an established authority in the field of jazz and jazz education, I am requesting your assistance in determining the objectives of the college jazz ensemble class. I am asking you and twenty other experts to participate in this phase of the study by responding to the open-ended question contained on the enclosed inquiry form. The inquiry forms will be analyzed in accordance with Flanagan's Critical Incident Technique in which the responses of qualified observers will be studied and classified to determine the objectives of the jazz ensemble class. The objectives will be used as a basis for constructing an instrument which will be sent to a random sampling of college jazz ensemble directors and their students to assess compliance with the objectives.

As director of the University of Colorado Jazz Ensembles, I feel that to further enhance the position of jazz as a serious educational discipline, research studies are extremely important. I hope that your schedule will allow you to participate in the study. Please mail the

enclosed post card which will indicate to me if you will or will not be able to participate in the study. If you will be participating, collect your thoughts on the subject, and informally write them on the enclosed inquiry form or any sheet of paper. To complete the study this semester, it will be necessary for me to have the returned forms by March 12. If questions arise, please phone me collect at 1-(303) 499-0982.

Sincerely,

Jack Foote

Enclosures: inquiry form
post card
stamped envelope

APPENDIX C
INQUIRY FORM

Name _____ Phone _____

Address _____

Title _____ Institution _____

Degrees _____

Brief biographical sketch to include performing, composing/
arranging, teaching experiences (may be attached).

Introduction:

This inquiry form is designed to elicit information concerning the objectives of the college jazz ensemble class. Using your professional experience, respond in your own words to the question, "What are the objectives of the college jazz ensemble class?" Responses to this question will be used in the development of an instrument to measure the extent to which the college jazz ensemble class is fulfilling the objectives. The responses may be informally written.

APPENDIX D
DIRECTOR INQUIRY FORM

Name _____ Institution _____

Enrollment _____ Age _____ Major Instrument _____

Degree _____ Institution _____ Year _____

Number of Years: in Present Position _____
of College Teaching _____
of Public School Teaching _____
Total Years Teaching _____

Other Teaching Responsibilities _____

Brief Summary of Professional Playing Experience _____

Brief Statement of Career Goals _____

Nine Month Salary (optional) _____

Number of Periods a Week the Jazz Ensemble Class Meets _____

Length of Period _____ Total Minutes a Week _____

Amount of Academic Credit _____ Number of Ensembles _____

Other Jazz Related Courses _____

Number of Jazz Ensemble Instructors Including Yourself _____

What are the strong areas of the Jazz Ensemble Class? _____

Weak Areas _____

DIRECTOR INQUIRY FORM [Page 2]

How would you rate the jazz ensemble class in:

- | | very
high | _____ | very
low |
|--|--------------|-------------|-------------|
| 1. teaching the techniques
needed to perform music
in all styles of the jazz
idiom? (rock, swing,
latin, etc.) | () | () () () | () |
| 2. (a) preparing professional
players? | () | () () () | () |
| (b) preparing teachers
of jazz? | () | () () () | () |
| 3. the quality of live
performance? | () | () () () | () |
| 4. the teaching of improvi-
sation? | () | () () () | () |
| 5. encouraging student com-
posing and arranging by | | | |
| (a) reading student works? | () | () () () | () |
| (b) performing student works? | () | () () () | () |
| 6. familiarizing students with
the important writers and
compositions for jazz
ensemble? | () | () () () | () |

APPENDIX E
STUDENT INQUIRY FORM

Institution _____

Instrument _____ Part _____

Circle One: Fr Soph Jr Sr Grad Major Field _____

Years of jazz ensemble experience _____

Other musical organizations in which you participate _____

My goal in music is to: (brief statement) _____

List three jazz ensemble compositions that you have enjoyed playing the most during the school year.

1. _____ 2. _____ 3. _____

How would you rate the jazz ensemble class as compared to your other classes? (Circle one)

very high high average low very low

How would you rate the jazz ensemble class in:

- | | very high | | | | very low |
|--|-----------|-----|-----|-----|----------|
| 1. teaching the techniques needed to perform music in all styles of the jazz idiom? (rock, swing, latin, etc.) | () | () | () | () | () |
| 2. (a) preparing professional players? | () | () | () | () | () |
| (b) preparing teachers of jazz? | () | () | () | () | () |
| 3. the quality of live performance? | () | () | () | () | () |
| 4. the teaching of improvisation? | () | () | () | () | () |

very high ————— very low

5. encouraging student composing and arranging by
- (a) reading student works? () () () () ()
- (b) performing student works? () () () () ()
6. familiarizing students with the important writers and compositions for jazz ensemble? () () () () ()

APPENDIX F

LETTER TO JAZZ ENSEMBLE DIRECTORS

January 21, 1977

Dear Jazz Ensemble Director:

Under the direction of Dr. Ralph Verrastro, Director of Graduate Students at the University of Oklahoma, I am conducting an investigation titled "A Critical Evaluation of the College Jazz Ensemble." The study is concerned with (1) the identification of the objectives of the college jazz ensemble class through a review of literature and input from experts in the jazz field, and (2) an investigation to determine the extent to which the objectives of the college jazz ensemble class are being achieved as reflected by the views of directors and students.

Although fifteen institutions offer degree programs with a jazz emphasis, the jazz ensemble class alone is the basis for a comprehensive jazz program in most institutions of higher learning. I am requesting your assistance in determining the extent to which the objectives of the jazz ensemble class are being achieved as reflected by the views of you and your students. I am asking eighty jazz ensemble classes to participate in this phase of the study by responding to items contained on a student inquiry form and a director inquiry form. The student form is designed to be taken in ten minutes, while the director form requires twenty minutes. The data obtained will not be reported using names of individuals or institutions for purposes of correlation.

As director of the University of Colorado Jazz Ensembles, I feel that to further enhance the position of jazz as a serious educational discipline, research studies, reflecting national opinion, are extremely important. I hope your schedule will allow you to participate in the study. Upon receiving the enclosed post card, I will send you a packet containing one director form, twenty-five student forms, and a stamped envelope. To complete the

study this semester it will be necessary for me to have the returned forms by April 1. If questions arise, please phone me collect at 1-(303)-499-0982.

Sincerely,

Jack Foote

Enclosure: post card

APPENDIX G
BIOGRAPHICAL INFORMATION AND RESPONSES
OF PARTICIPATING JAZZ EDUCATORS

Biographical Information

Leon Breeden
Director of Jazz Lab Bands
North Texas State University, Denton, Texas
B.A., M.M.E.

Leon Breeden, director of the famed Jazz Lab Band Program at North Texas State University in Denton, Texas, could well be called the "dean of jazz education."

He is now in his 16th year as head of the world's most famous and most respected collegiate jazz program, the one which blazed the trail for the major other schools now including jazz in their curricula. NTSU began offering in 1947 the country's first degree program in dance band, or jazz education, under the guidance of Dr. M. E. Hall.

By 1959 when Leon Breeden came on the scene, after a distinguished career as public school music educator, arranger, composer and musician, the NTSU Lab Band Program was in its 12th year and was ready for a major expansion. The increasing enrollment of the program, which was attracting jazz students from throughout the country, was providing many more outstanding musicians than could be accommodated by the three lab bands in existence. Breeden increased the number of bands to five, then six, then eight and in 1971-72 the bands numbered 11. Soon after, however, Breeden reevaluated the program and cut the number of bands back to nine, feeling that the students would best be served by quality, not quantity, in the program.

That decision is typical of Leon Breeden, whose concern over the years has been more for his students than for his own personal advancement.

And he has been rewarded many fold, recalling many young men who have turned down good paying jobs to be with the band for educational events. Important to the NTSU Lab Band Program is that virtually all the material played in concert and recorded by the bands over the years has been either original compositions by NTSU students or student arrangements of works by name composers.

Breeden has been one of the most outspoken educators in the area of protecting the rights of the composers/arrangers who write the music for jazz ensembles. Often at the risk of antagonism from his colleagues, he has traditionally spoken out strongly against the violation of

copyright laws by the blatant "trading" of charts between bands, thus eliminating the writers.

Breeden's concern for all facets of musical life are reflections of his own background. A graduate of Texas Christian University in Fort Worth, Texas, with bachelor and master's degrees, he began his teaching career as director of bands at TCU in 1944. He also has taught in the Fort Worth public schools and was band director at Grand Prairie, Texas, High School from 1953-59. His professional music career has included playing saxophone and clarinet with the Dallas and Fort Worth Symphony Orchestras; playing with such shows as "Olsen and Johnson," the "Earl Carroll Vanities" and the "Ice Capades"; conducting the 30-piece WFAA orchestra for a Texas Power and Light Company show over the Texas State Network; and directing his own orchestra in Fort Worth.

His arrangements and compositions have been played by the NBC Band of America, the Boston Pops Orchestra, the Cleveland and Cincinnati Symphony Orchestras and by several hundred high school and college bands.

Breeden has served as director of the New York, New Jersey and Florida all-state bands and was a judge for the United States high school competition of the Montreux (Switzerland) International Jazz Festival in 1971-72.

Under Breeden's tutelage, the NTSU Lab Bands have built up a long list of "firsts" that any collegiate jazz group will have difficulty matching. In 1964 the 1 O'Clock Lab Band placed first at the Kansas University Oread Jazz Festival; in 1966 it became the first university group to appear in the State Department Auditorium in Washington, D.C., only one day after sweeping three top awards at the National Intercollegiate Jazz Festival at Villanova University.

And in 1967 the Lab Band became the first university big band in history to appear at the White House by presidential invitation. Through international tours and the sale of recordings throughout the world, Leon Breeden and the NTSU Lab Bands have spread the news of American jazz education, all the while building an international reputation for the university and its music program.

Breeden's latest plan for jazz education is the development of the North Texas State University Jazz Archives as part of the NTSU Library. The archives would include taped interviews with the principals involved in the jazz education movement at NTSU, as well as

correspondence, charts, etc. which help to tell the story of how jazz education was born on the campus in 1947.

In his book, "Jazz Educated, Man," author Allen Scott paid tribute to the 25th anniversary of collegiate jazz education and the NTSU Lab Band Program by writing, "That this Texas institution could look back on a quarter century of accomplishment in the field when some schools still are approaching it in the manner of a timid swimmer sticking his toe into an icy mountain stream spoke well of the foresight of many people."

One of those people, and a major one at that, is Leon Breeden, whose constant goal has been to handle every detail of his work with students in such an honorable way that, when his career comes to its natural conclusion, not one student can say that the jazz educator was unfair to him or her in any way whatsoever. Breeden's concern for his fellow man is reflected in a statement he made recently: "I want to be remembered equally as having been a humanitarian as well as a musician. --Given a choice, I would prefer the former to carry the most weight in their memory."

But while Leon Breeden is still active in music, he does not have to be just a memory to anyone. His involvement in jazz education at the national and international level, his contacts with professional musical circles, all keep him among the most active and respected men in his field -- truly, the "dean of jazz education."

Response

- 1 - To teach the proper use of all aspects of MUSICIANSHIP as related to the idiom of jazz performance, with its unique nuances, embellishments, sonorities, rhythmic variety, etc.
- 2 - To teach the importance of cooperation of the individual for the welfare of the entire ensemble, often playing music that is personally distasteful to the performer but not necessarily so to the others in the group.
- 3 - To teach STYLES of jazz performance as completely as possible since it is unknown while in school as to the direction one will taken when he or she completes the study and goes out into the music world - the student

should have an awareness of ALL styles if at all possible since he or she may be required to play any or all of them at times.

- 4 - To help the performer to become aware of the writers of jazz music by name and style and also to become aware of specific compositions which they have written for jazz ensembles. Many concentrate on notes alone and have NO awareness of the writer or selection being performed a short time after that composition has been performed. The conductor should test this awareness often to help students to become more alert to the difference in the style of writing, the important compositions, and the general awareness of the music available.
- 5 - To give the performers the opportunity to experience the "pressure" of live performances to test their ability to function well with many observing and listening to their performance.
- 6 - To make all in the ensemble aware of the importance of obtaining all music in a LEGALLY and MORALLY-CORRECT way. Copyrights should be explained fully - many will go out into teaching and will proceed AS THEIR COLLEGE/UNIVERSITY CONDUCTOR TAUGHT THEM (often by example).
- 7 - To teach the members of the ensemble the difference between the educational and professional performances - i.e. call to their attention the MUSIC CODE OF ETHICS which explains what is educational and what is professional. This is growing in importance as school bands occasionally go out and compete with professionals by taking jobs that should be only for professionals (UNLESS all members of the band are in the union and are paid up, with a contract filed, etc. and etc. according to the American Federation of Musicians By-Laws. (And with university approval of course!))
- 8 - Finally - to build a sense of TRADITION AND DIGNITY for the organization and the university it represents by maintaining high standards without compromise.

Leon Breeden, Professor
NTSU JAZZ LAB BANDS

Biographical Information

Dr. Tom Ferguson
Director of Bands
Memphis State University
B.M.E., M.M., Ph.D. Theory

Director Bands and Jazz Studies, MSU, 1960-

Textbook on jazz bands to be published, Alfred Pub.,
June 1976

Marching band arr to be published, Alfred, Fall 1976

Professional jazz pianist (Clark Terry Band, Glen Miller
Band, and many others)

Taught almost every music course possible over the years
at MSU

President-Elect, National Association of Jazz Educators

Response

Objectives (no order)

1. Top quality ensemble performance (one-on-a part playing)
2. Master the various styles of jazz, rock, and pop elements from both the teaching and performance aspects
3. Learn at least rudimentary knowledge of jazz improvisation--the more advanced the better.
4. Establish what is "good literature" for jazz ensembles on secondary and collegiate levels.

Tom F.

Biographical Information

John Garvey
Professor; Chairman, Jazz Division
University of Illinois, Urbana

birth - March 17, 1921
at Univ. of Illinois since June, 1948
studied violin with Alfred Lorenz, asst. concertmaster,
Phila. Orch.
attended Temple University
2 years with Jan Savitt Orch.
6 months with Jerry Wald Orch.
3 years principal viola, Columbus Phil. Orch., Izler
Solomon
1 summer, principal viola, Aspen Festival Orch., Walter
Susskind
5 years, conductor of Harry Partch group
21 years, violist, Walden String Quartet
founder (1960) Univ. of Illinois Jazz Bands
founder (1964) University of Illinois 18th Century
Chamber Orch.
founder (1974) Univ. of Illinois Russian Folk Orch.
tour (1949) Germany, Austria, England (Walden String
Quartet)
tour (1966) Germany, France, Poland, England (Contemporary
Chamber Players)
tour (1968) E. Europe, Scandinavia for State Dept. (Jazz
Band)
tour (1969) U.S.S.R.
study balalaika (Moscow 1970) B. Romanov, (1973/5) V.
Tikhonov
study S. Indian singing (Urbana, 1974-) R. Ayyangar
presently, cond. of 3 groups: Univ. of Ill. Jazz Band,
18th Century Chamber Orch. and Russian Folk Orchestra.

Response

Same as all other ensembles, to wit:

1. to make music together, within a given style,
so as:
2. to learn 100% commitment of the self while playing,
so as:

3. to attain for the group and for its listeners occasional frequent moments of ecstasy and feelings of rising above self,

so as:

4. to have a "good time",

so as:

5. to make life more meaningful for all involved between birth and death.

John G.

Biographical Information

Woody James
Director, Studio Jazz Band
Los Angeles City College
Ph.D.

Prior to joining the Los Angeles City College faculty in 1973, Dr. Woody James taught on the faculties of California State University, Northridge; the University of Oklahoma; McNeese State College and Florence State College. Prior to being appointed to these full-time positions, he was a graduate assistant at the University of Mississippi and at Michigan State University. In addition to his teaching activities, he is a free-lance jazz trumpet player and arranger. He has worked with the Les Elgart, Tommy Dorsey, Jimmy Dorsey, Jerry Gray, Eddy Howard, Norman Lee, Al Good, Tony Pastor, Paul Neighbors, Don Glasser and Less Fortier bands and has played in show bands behind Elvis Presley, Helen Forrest, Vaughn Monroe, Donna Theodore, Johnny Brown, Jackie DiShannon, Bobby Rydell, Monique van Vooren and Jack Carter and for the Holiday on Ice, Ice Capades, Walt Disney on Parade and Ringling Bros. and Shrine Circuses. In 1971-72 he spent a year in the Dallas recording studios as a free-lance trumpet player.

He completed his course work at Michigan State University in 1964 and obtained the Ph.D. from that institution in 1966.

Dr. James has directed collegiate jazz ensembles at McNeese State College, the University of Oklahoma and California State University, Northridge.

Response

PURPOSE AND FUNCTIONS OF A COLLEGE JAZZ ENSEMBLE

It is my opinion that the primary function of a college jazz ensemble should be to give the student the kind of training and experience that he would need to prepare him for a professional career in jazz and commercial (or "pop") music.

Too few college music courses are career-oriented; most are designed to train teachers rather than professional musicians. Recent statistics have shown that (1) the teaching profession is overpopulated; (2) college

graduates are having difficulty getting jobs that justify the amount of time and money that they have invested in their college educations. Most college graduates in music are prepared for only two pursuits: 1) teaching; 2) more schooling. They have spent too many hours in classrooms taking too many irrelevant courses to have developed a really solid musical background. I propose that we revise college curricula in music to prepare the student for a third alternative: professional music.

The jazz ensemble is one course that can give a student the kind of training that he can use to make a living. The field is, of course, a highly competitive one --but most fields are. Highly-qualified full-time freelance musicians in New York and Los Angeles make an excellent living. Some of the careers directly related to the kind of training one receives in a jazz ensemble are:

Performance in recording ensembles for the record industry
 Performance in recording ensembles for the advertising industry
 Performance in television studio orchestras
 Performance for live shows and films
 Arranging for traveling bands
 Arranging for television and for live shows
 Arranging for recording artists
 Composing for television
 Composing for films
 Composing for educational ensembles
 Composing for the advertising industry
 Copying and music preparation for all of the above
 Conducting and directing for all of the above
 Contracting for all of the above

I do not wish to imply that every student who receives a solid jazz ensemble background can anticipate a lucrative career in commercial music, nor would I deny that the commercial music field is also overpopulated. However, there are many more jobs available in commercial music than there are in "classical" music; even string players can make a better living, in general, in commercial music than they can in symphony orchestras and chamber groups.

Most students entering college as music majors have no intention of pursuing teaching careers. After a couple of years in college, however, they find that they have not received the kind of training for which they entered college, and are forced to go into teaching or to get out of music.

It has frequently been observed that "subject-matter" courses can better prepare the teacher than can education courses. Therefore, it would seem that those courses that teach the "most music" would best prepare the music teacher. Performance courses, then, would seem to be more essential than music history; arranging and composition more essential than advanced musical analysis. I do not wish to imply that music education, music history and appreciation and advanced theory and analysis courses should be eliminated from college curricula; but they certainly need not be emphasized at the expense of performance and arranging courses, as they seem to be in most universities.

I maintain that, insofar as certain essential aspects of music are concerned, the jazz ensemble course is just as good as any other course for preparing the music teacher. The student in such a course receives (1) excellent performance training on his instrument; (2) training in improvisation, which is extremely helpful in ear training; (3) instrumental sight reading of the best and most advanced type; (4) an opportunity to obtain readings and performances of his compositions and arrangements for jazz ensemble. The jazz ensemble may be considered a point of departure for all other commercial music courses, and the key course in any commercial music program.

In summary: the primary function of a college jazz ensemble should be to give the student the kind of training and experience that would prepare him for a professional career; a secondary function should be to give him the kind of solid musical foundation that a music teacher needs.

Biographical Information

Joel Leach
Associate Professor
California State University-Northridge
B.M.Ed., M.M.

Joel Leach, Associate Professor of Music, joined the faculty of C.S.U.N. in 1969, having taught in the Public Schools of Lansing, Michigan, at Michigan State University and at Texas Tech University. At C.S.U.N., he directs the Jazz Ensemble and teaches Applied Percussion, Percussion Ensemble and Arranging.

Mr. Leach is the author of PERCUSSION MANUAL FOR MUSIC EDUCATORS (Belwin-Mills), and co-author, along with composer Owen Reed ("La Fiesta Mexicana") of SCORING FOR PERCUSSION, soon to be re-released in second edition. He is founder-author of CHART SOURCES (Studio 4 Productions), an arranger/composer published by Warner Brothers-Seven Arts, Charter Publications and Southern Music Co., a reviewer for WOODWIND WORLD-BRASS AND PERCUSSION and editor for AWARD MUSIC PUB. CO. of New York.

His dual expertise in the fields of percussion and jazz has drawn him into the publishing business as a consultant and advisor on an international basis. In addition, he is a very busy adjudicator in the jazz and percussion fields, and frequently serves on the faculties of various universities when his summer schedule permits.

Mr. Leach is presently a member of the Board of Directors for the Percussive Arts Society (P.A.S.) and a member of the Executive Board of the National Association of Jazz Educators, which he also serves in the capacity of National Secretary.

Response

I see the Jazz Ensemble class as fulfilling two distinct objectives--one for music education majors and the other for the performance-oriented student.

In the case of the Music Education candidate, the ensemble is functioning best when it exposes him to a wide variety of literature (good and bad, to develop a basis for comparison!) and equips him with proper rehearsal techniques, understanding of styles and characteristics, and assists him in developing an objective picture of jazz --the American form of music.

For the potential performer, the ensemble should offer the highest quality of literature, place demands upon his physical and intellectual techniques, place jazz in the proper perspective of our musical heritage and investigate its place in the music 'business' and industry. This student should have a realistic picture of what it takes to become a professional musician, so he can decide if he wants to continue the pursuit.

These 2 objectives (for Music Education and Performance) can be juxtaposed within the regular curricular plans to offer the objectives to both types of students.

JL

Biographical Information

Richmond Matteson
 Instructor of Jazz Imp.
 North Texas State University
 B.A.

Taught public school in Iowa for two years.
 Professional musician for 20 years.
 Professional arranger and composer for 18 years.
 President of publishing company.
 Clinician of the Year 1971 (Downbeat Mag.)
 Clinician for Getzen from 1968 through present time.
 Have recorded method of teaching improvisation for
 Music Minus One. 4 volumes.

Response

The objectives of the college jazz band should be to prepare the musician of today to make a living in the field of popular music. If taught correctly, he does learn to sight-read with a good deal of ability, enabling him to work shows and the typical jobs that are done through union contracting with a minimum of rehearsal. He is also taught the correct phrasing needed in order to properly interpret jazz, rock, ballads, or what ever style of music is required at that particular moment.

Where some schools succeed, and most fail, is in the teaching of improvisation, enabling the college musician to enter the various fields of music fully prepared to take on any type of professional work that should come his way. Let's face it, there are a lot more combo gigs than big band gigs, and the young musician has to learn to improvise in order to enter that combo field.

Rich Matteson

Biographical Information

Robert Morsch
Director of Bands
Western Illinois University
B.M.E., M.M.

Mr. Robert Morsch is Director of Bands and Coordinator of Jazz Studies at Western Illinois University. His duties include directing the 190 member marching band, a 100 member symphonic band and two jazz bands.

Mr. Morsch is a former member of the Denver Symphony Orchestra, the Phoenix Symphony Orchestra, the U.S. Army Field Band, the Claude Thornhill Orchestra, the Phoenix Brass Quintet, the Henry Mancini Orchestra and the Dick Schorey Orchestra. He has performed with many stars including Andy Williams, Bobbie Gentry, Peter Nero, Andre Previn, Van Cliburn, Vladimir Gloschman, Anna Marie Albergetti and Eddy Arnold.

Besides having performed himself, Mr. Morsch also directed the Scottsdale Boys Band in Scottsdale, Arizona and the Triton College Jazz Band in Chicago, Illinois.

The Western Illinois University Jazz Band is composed of some 20 members, ranging in age from 18 to 23 years. Members of this very select group are chosen through audition at the beginning of each school year. Besides spending much time in rehearsal and concert performance, each jazz band member is also a full time student.

The Jazz Band is considered as one of the best college groups in the U.S.A. They have performed at the Kansas City Jazz Festival, the Wichita Jazz Festival, the Northwestern Jazz Festival and at the National Association of Jazz Educators National Convention in Chicago. Besides performing at jazz festivals, the group makes many appearances at the university campus, the City of Macomb and in various other Illinois communities.

The W.I.U. Jazz Band has recorded for "Music Minus One" of New York, H.S.P. Music Publishers, Musician Publishing Company, Barnhouse Publishing and Roger Dean Publishing. Their most recent recording is the album "Central Time."

Response

Provide positive instruction in jazz style and phrasing for use in professional playing and teaching others.

As a positive public relations vehicle for the Music Department and the University.

To play and record student compositions and arrangements for study.

Provide an opportunity for individuals to practice and improve their individual jazz techniques.

Provide opportunity for all instrumental music majors to gain experience performing with a jazz band (for future use as teachers).

Bob Morsch

Biographical Information

Paul O. W. Tanner
Senior Lecturer
University of California-Los Angeles
M.A.

Paul Tanner is a member of the Academic Faculty at the University of California at Los Angeles where he graduated magna cum laude then later received his M.A. He is the only member of the faculty who teaches in all four fields of music study (performance, music education, theory, and musicology). He was awarded the title "Distinguished Professor" on the campus.

He disbanded his own dance band to join the Glenn Miller Orchestra and remained with that organization the entire time that Glenn Miller had a civilian orchestra. He has also played with many other dance bands such as Les Brown, Tex Beneke, etc.

He settled in California in 1951 to be the first trombonist of the American Broadcasting Company.

His extensive experience in symphonic music includes performing with many well-known conductors such as Eugene Ormandy, Stokowsky, Andre Previn, Walter Hendl, Zubin and Mehli Mehta, and many others. He plays in all major studios in Hollywood, recording for television, motion pictures and recordings.

He travels constantly across the United States and around the world as a concert trombone soloist generally playing his own original compositions with symphonic orchestras, concert bands, and jazz bands. He tours widely giving lecture-demonstrations for Selmer-Bach-Bundy Corporation as their Brass Clinician.

As a composer, Mr. Tanner has published extensively, mainly compositions for trombone at varying levels from complicated double trombone concertos to easy works for young players.

He is the author of many books, including A Study of Jazz, the most widely used textbook on this particular subject. His classes on the history of jazz at UCLA are the largest in the world and his film Discovering Jazz is claimed by educators to be one of the best educational films on the market.

Mr. Tanner is an officer of the National Association of Jazz Educators and a member of NARAS and ASCAP.

In April 1975, Paul Tanner was elected Executive Director of the newly formed World Jazz Society, an international music society whose members include the leading jazz artists in the world as well as recording companies, music publishers, television and radio networks, and all fields concerned with American's most important art form.

Response

Jack, these are random thoughts, I did not arrange them into any formal essay for you.

Music is music; a good sound is just that in any setting; a good tone is a good tone; good clean technique and tonguing are the same in any kind of music. "It's good enough for jazz" has disappeared long ago. The responsibility of one player on a part is excellent for exposure. The players must learn to listen, to balance, and to blend their individual parts as those parts are supposed to be functioning at each moment.

95% of the music heard in this country is related to a form of jazz or popular music, therefore the college jazz ensemble is preparation for a profession. The college jazz ensemble is in fact the only real vehicle available today for the young jazz players and the young arranger/composer to develop. The latter has a golden opportunity to experiment and have his works played.

There are at least 7,000 college jazz ensembles in this country right now, their music has an important niche in our society. It is our obligation to see to it that the performance of this music be approached with as high standards as any other music.

I would be most happy to answer specific questions.

Best of luck to you. Jack, let me know how this goes.

Paul

Biographical Information

Rayburn Wright
 Professor of Jazz Studies and Contemporary Media
 Eastman School of Music
 B.M., M.S.

Professor of jazz studies and contemporary media, co-chairman of the conducting and ensembles department. BM, Rochester; MS, Columbia University. Chief arranger (1951-1959) and co-director of music (1965-1969), Radio City Music Hall. Trombonist-arranger with the Tony Pastor and Tex Beneke-Glenn Miller orchestras. Composer-conductor documentary TV films for "Saga of Western Man" ABC-TV series which was twice nominated for Emmy awards; ballets for Robert Jeffrey's New York City Center Ballet and Slavenska-Franklin Ballet Co. Editor of stage band materials, Sam Fox Publishing Co., and Frank Music Corp. Conductor, Eastman Jazz Ensemble, Eastman Studio Orchestra. Faculty member, Eastman (1970-).

Response

Objectives in college jazz ensemble class.

To enrich and develop student performers in these points.

- A. In the superior intonation requirements of complex in jazz.
- B. In new phrasing requirements not found in jazz but often found in jazz evolved compositions, studio work, as well as rock/pop/jazz/latin performance styles.
- C. In articulation requirements for brass not found in non-jazz:
 - 1) tongue stopped tones
 - 2) various kinds of legato tonguing
 - 3) ghost notes
 - 4) breath accents
 - 5) lip trills, shakes
 - 6) plunger work
- D. In more precise ensemble requirements. This includes a more sensitive sense of "time flow". This includes taking very precise cues from the rhythm section and from section leaders as to the placement of figures against a time flux.

- E. In facility in reading manuscript, jazz notation, and special legends relating to jazz and production performances.
- F. In improvisation ability for all players (including chord symbol reading and the principles of motivic development, chord-scale relationships, interaction with other players, sense of style phrasing).
- G. Rhythm section development: For time, style, solo improvisations, support for wind players in ensembles, soli passages, and solos.
- H. Microphone technique for recording, broadcasting and live concert use.
- I. Building a sense of relationship to an audience; building a communication ability (through music and talk); building a sense of stage presence.
- J. Building student arranger-composers through guidance and through interactions with jazz ensemble performers.
- K. Building familiarity with various jazz/rock styles and composers and traditions (tune repertory and style repertory).
- L. Functional familiarity with electronic aids: amplifiers, echoplex, synthesizers; learning to use effective control of electronic aids.
- M. To build the ability to recognize and produce crisp, live performances. To know how to convert heavy, laboring performances into crisp, live ones.
- N. To know how to open charts for expanded solos but keep form in perspective.
- O. To develop individual self-confidence through skilled performances under pressure.
- P. To achieve these goals of jazz ensemble class without antagonistic attitudes symphonic/concert points of view.

Ray Wright

APPENDIX H

STUDENT AND DIRECTOR RATINGS FOR THE

SIX COLLEGE JAZZ ENSEMBLE OBJECTIVES BY CLASS

College Jazz Ensemble Classes	1	2(a)	2(b)	3	4	5(a)	5(b)	6	
	Techniques of style	Professional Prepa- ration of Performers	Professional Prepa- ration of Teachers	Performance	Improvisation	Reading Student Works	Performing Student Works	Literature	
	1. Director Students	4.00 4.21	4.00 3.72	4.00 4.36	5.00 4.29	3.00 3.29	3.00 2.21	3.00 2.29	5.00 4.42
	2.	4.00 3.78	3.00 2.83	3.00 2.67	3.00 3.78	2.00 1.78	4.00 3.27	4.00 2.78	4.00 3.28
	3.	5.00 3.67	4.00 3.22	4.00 3.67	4.00 3.61	3.00 2.67	5.00 4.89	5.00 4.89	4.00 4.28
	4.	5.00 4.39	4.00 3.92	4.00 3.46	4.00 3.92	4.00 2.27	5.00 3.67	5.00 3.67	5.00 4.62
	5.	4.00 4.07	4.00 4.00	4.00 3.79	4.00 3.67	2.00 3.13	5.00 4.07	5.00 3.93	5.00 4.27
	6.	4.00 3.21	3.00 2.95	4.00 3.00	4.00 3.05	2.00 1.95	2.00 2.11	3.00 2.11	5.00 3.58
	7.	4.00 3.67	4.00 3.53	3.00 3.26	3.00 3.89	3.00 3.05	4.00 3.48	4.00 3.58	3.00 3.74
	8.	5.00 4.24	4.00 3.77	4.00 3.94	4.00 3.88	4.00 3.59	5.00 4.06	4.00 3.47	5.00 4.24
9.	5.00 4.28	5.00 4.28	5.00 3.56	4.00 3.82	2.00 2.82	5.00 4.78	5.00 4.83	5.00 4.33	
10.	4.00 3.86	4.00 4.18	4.00 3.77	4.00 4.27	4.00 3.18	5.00 4.86	5.00 4.64	5.00 4.55	
11.	4.00 4.39	5.00 4.39	4.00 4.08	4.00 4.46	3.00 3.00	5.00 4.92	4.00 4.92	4.00 4.46	
12.	5.00 4.70	3.00 4.57	3.00 4.04	4.00 4.04	1.00 3.50	4.00 4.44	4.00 4.48	5.00 4.74	
13.	5.00 4.58	4.00 4.33	4.00 4.17	4.00 4.18	2.00 3.08	5.00 4.92	5.00 4.92	5.00 4.75	

College Jazz Ensemble Classes		1	2(a)	2(b)	3	4	5(a)	5(b)	6
		Techniques of style	Professional Preparation of Performers	Professional Preparation of Teachers	Performance	Improvisation	Reading Student Works	Performing Student Works	Literature
14.	Director Students	5.00 3.61	4.00 3.00	4.00 2.56	4.00 3.17	3.00 2.00	5.00 4.17	4.00 3.06	4.00 2.61
15.		5.00 4.38	5.00 4.13	3.00 3.88	5.00 3.63	5.00 4.44	3.00 3.50	3.00 3.44	3.00 3.75
16.		4.00 4.04	3.00 3.54	3.00 3.42	2.00 3.21	2.00 3.09	4.00 3.42	4.00 3.33	4.00 4.17
17.		5.00 4.00	4.00 2.92	3.00 3.00	4.00 3.69	3.00 2.92	4.00 3.39	4.00 3.15	5.00 4.23
18.		4.00 4.50	3.00 3.25	3.00 3.00	5.00 3.88	3.00 3.69	3.00 3.29	3.00 3.07	5.00 4.80
19.		5.00 4.39	4.00 3.94	5.00 3.89	5.00 4.20	2.00 2.50	3.00 2.29	1.00 2.05	5.00 4.56
20.		5.00 4.14	3.00 3.24	4.00 3.72	3.00 4.05	2.00 2.52	2.00 2.17	2.00 2.17	3.00 3.81
21.		5.00 3.64	5.00 3.36	3.00 3.09	5.00 4.18	2.00 2.18	2.00 3.73	2.00 3.46	5.00 3.73
22.		4.00 4.20	3.00 3.60	4.00 4.00	3.00 3.47	4.00 3.80	4.00 3.40	3.00 3.40	5.00 4.53
23.		4.00 3.41	3.00 3.24	4.00 2.94	4.00 3.47	1.00 1.59	4.00 4.00	4.00 3.94	4.00 3.18
24.		3.00 4.05	2.00 3.60	4.00 4.00	3.00 3.95	3.00 3.70	5.00 4.73	5.00 4.59	4.00 3.96
25.		4.00 4.21	2.00 2.43	3.00 3.14	3.00 4.00	1.00 3.07	3.00 2.93	3.00 2.93	3.00 3.14
26.		3.00 3.72	3.00 2.76	3.00 3.36	4.00 3.28	2.00 2.50	5.00 4.84	5.00 3.80	5.00 4.12
27.		4.00 4.00	4.00 3.82	4.00 3.59	4.00 3.65	4.00 4.18	3.00 3.71	3.00 3.59	4.00 3.53

College Jazz Ensemble Classes		1	2(a)	2(b)	3	4	5(a)	5(b)	6
		Techniques of style	Professional Prepa- ration of Performers	Professional Prepa- ration of Teachers	Performance	Improvisation	Reading Student Works	Performing Student Works	Literature
28. Director	4.00	3.00	4.00	2.00	2.00	5.00	5.00	4.00	4.00
Students	4.00	3.47	3.46	3.33	3.29	3.50	3.28	3.80	
29.	3.00	3.00	4.00	3.00	2.00	4.00	4.00	4.00	4.00
	3.79	3.64	3.69	3.21	3.93	4.00	4.29	3.14	
30.	5.00	5.00	3.00	4.00	3.00	5.00	5.00	5.00	5.00
	3.54	3.46	3.50	3.69	2.54	4.46	4.46	3.85	
31.	5.00	5.00	4.00	5.00	5.00	5.00	5.00	5.00	5.00
	4.11	3.16	3.95	3.74	3.05	4.21	3.95	4.42	
32.	5.00	3.00	5.00	3.00	4.00	5.00	5.00	5.00	5.00
	3.94	3.29	3.78	3.39	3.16	4.56	4.29	3.61	
33.	3.00	2.00	1.00	3.00	2.00	2.00	2.00	2.00	2.00
	3.57	3.15	2.39	3.79	2.29	3.36	3.50	3.64	
34.	4.00	4.00	4.00	4.00	4.00	4.00	4.00	5.00	5.00
	4.76	3.81	4.22	3.89	3.39	4.22	3.94	4.61	
35.	5.00	2.00	4.00	3.00	4.00	5.00	5.00	5.00	5.00
	4.41	2.67	4.04	3.52	3.00	4.15	3.96	4.44	
36.	4.00	4.00	4.00	1.00	3.00	4.00	4.00	4.00	4.00
	3.00	3.00	2.82	2.27	2.82	3.18	3.00	3.00	
37.	4.00	1.00	4.00	2.00	1.00	5.00	5.00	4.00	4.00
	3.85	2.85	3.60	3.90	2.50	3.84	4.16	3.35	
38.	4.00	4.00	4.00	3.00	3.00	5.00	4.00	4.00	4.00
	3.64	2.71	3.14	3.50	2.50	2.83	2.50	3.50	
39.	4.00	4.00	5.00	5.00	3.00	3.00	3.00	5.00	5.00
	3.91	3.71	3.52	4.05	3.55	2.60	2.20	4.00	
40.	5.00	5.00	5.00	5.00	3.00	5.00	5.00	5.00	5.00
	4.69	4.53	4.44	4.69	4.36	4.75	4.50	4.50	
41.	4.00	3.00	3.00	3.00	2.00	5.00	5.00	4.00	4.00
	3.48	2.48	2.72	3.14	2.10	4.00	4.19	3.38	

		1	2(a)	2(b)	3	4	5(a)	5(b)	6
College Jazz Ensemble Classes									
		Techniques of style	Professional Preparation of Performers	Professional Preparation of Teachers	Performance	Improvisation	Reading Student Works	Performing Student Works	Literature
42.	Director	4.00	4.00	4.00	4.00	3.00	3.00	1.00	4.00
	Students	3.94	3.56	3.38	3.94	2.47	2.71	2.24	3.82
43.		3.00	2.00	2.00	2.00	2.00	4.00	4.00	4.00
		2.83	2.33	2.17	2.50	1.92	3.83	4.08	3.25
44.		5.00	3.00	3.00	4.00	2.00	3.00	3.00	4.00
		4.00	2.94	3.31	3.25	2.81	2.53	2.47	3.88
45.		5.00	4.00	3.00	4.00	2.00	4.00	4.00	5.00
		3.69	3.13	2.63	3.44	2.44	2.31	2.36	3.81
46.		5.00	4.00	4.00	3.00	2.00	5.00	5.00	5.00
		3.37	3.16	3.26	2.74	1.84	4.11	3.63	3.21
47.		3.00	2.00	3.00	3.00	2.00	2.00	2.00	4.00
		3.43	2.79	3.00	3.07	2.57	2.31	2.31	3.36
48.		4.00	3.00	4.00	4.00	4.00	--	--	5.00
		2.89	2.72	2.78	3.39	1.77	2.44	2.50	3.44
49.		5.00	3.00	5.00	3.00	3.00	1.00	1.00	4.00
		4.07	3.57	3.29	3.67	3.43	2.93	2.93	4.21
50.		5.00	3.00	1.00	3.00	3.00	4.00	2.00	5.00
		3.90	2.80	2.70	3.00	3.00	2.00	2.00	4.00
51.		4.00	4.00	5.00	4.00	3.00	5.00	5.00	4.00
		3.90	4.06	3.90	3.74	2.95	4.37	4.37	3.95
52.		3.00	4.00	3.00	3.00	2.00	4.00	5.00	4.00
		3.90	3.56	3.06	3.50	3.13	3.75	3.94	4.25
53.		4.32	3.80	3.80	3.95	3.42	3.79	3.32	4.53
54.		4.00	3.00	2.00	3.00	2.00	5.00	2.00	4.00
		3.13	3.00	3.13	3.31	2.69	3.31	2.20	3.19
55.		4.93	3.47	3.44	4.06	3.12	4.24	4.24	4.47

College Jazz Ensemble Classes		1	2(a)	2(b)	3	4	5(a)	5(b)	6
Techniques of style									
Professional Prepa- ration of Performers									
Professional Prepra- ration of Teachers									
Performance									
Improvisation									
Reading Student Works									
Performing Student Works									
Literature									
56. Director	4.00	4.00	3.67	3.00	4.00	3.00	5.00	5.00	5.00
Students	4.20	3.67	3.29	4.13	2.73	4.67	4.80	4.00	
57.	3.00	3.00	4.00	3.00	2.00	5.00	5.00	4.00	
	4.85	4.15	4.25	4.54	3.62	4.54	4.54	4.31	
58.	4.00	4.00	3.00	4.00	4.00	3.00	3.00	5.00	
	4.39	3.71	3.95	4.28	4.44	2.25	2.25	4.53	