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degree of

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By

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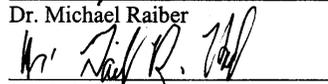
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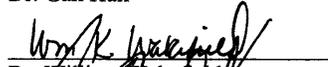
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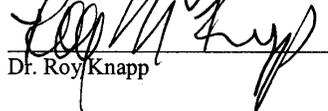
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Abstract

The purpose of this study was to investigate the role of jazz in music teacher education curricula in Oklahoma colleges and universities. The *Jazz in Oklahoma Music Teacher Education Survey* was used to obtain attitudes of Oklahoma music education program administrators concerning the: (a) importance of jazz in music teacher education, (b) availability of jazz study in music teacher education curricula, (c) degree of jazz activity in secondary schools and communities, (d) backgrounds of Oklahoma music education program administrators, and (e) comments on the topic of jazz in Oklahoma music teacher education. A link to the online survey was sent via email to designated music education program administrators (n=23) at the 23 colleges and universities in Oklahoma offering a music education degree. *The Jazz in Oklahoma Music Teacher Education Interview Protocol* was used to conduct follow-up interviews to supplement quantitative data and provide more in-depth understanding. Analysis of the data revealed the following results: (a) Several interview participants expressed insufficient undergraduate training in jazz; (b) Interview participants reported that jazz activity in Oklahoma public schools is inconsistent; (c) Survey participants rated the following 12 aspects of jazz study as “important” or “very important” for music teacher education: Jazz Ensemble, Jazz Ensemble Pedagogy, Jazz Improvisation Pedagogy, Jazz Education Philosophy, Jazz Improvisation Technique, Jazz History, Jazz in General Music, Jazz Keyboard, Jazz Arranging, Jazz Combo, Jazz Combo Pedagogy, and Jazz Vocal Technique; (d) Jazz Ensemble is available in 86% of institutions surveyed and is the only jazz course available in more than 50% of institutions; (e) The majority of survey respondents

“agreed” or “strongly agreed” that music education majors should be required to take at least one course in jazz studies; (f) Interview participants reported degree hour restrictions make it impractical to include jazz courses within music teacher education curricula.

Oklahoma music teacher education institutions should integrate the preceding aspects of jazz study into current music education curricula. With these efforts, the role of jazz in Oklahoma music teacher education can fulfill a mission to prepare future music educators with the knowledge, skills, and experience necessary to be capable jazz educators.

Chapter 1

Introduction

Background

Jazz instruction is a component of most high school and even some middle school music programs. Jazz educators are expected to teach piano voicings, walking bass lines, guitar chords, jazz articulations, improvisation, drum set styles, jazz vocal techniques and many other techniques unique to the art form (Dunscomb & Hill, 2002; Lawn, 1995). However, jazz is generally excluded from music teacher education curricula at most colleges and universities. As noted by Phillips (1990), “many colleges try to cover all the bases, but they usually don’t cover the base called jazz education, and thus inadequately prepare teachers for a life in public school music” (p.17). Research is needed to better understand the role of jazz in music teacher education in the state of Oklahoma.

The importance of jazz education is evident in its representation in many national organizations. At the Tanglewood symposium in 1967, John Roberts, the director of music in Denver public schools and a jazz trombonist, along with Stan Kenton stressed the importance of jazz education. This argument led to the formation of the National Association of Jazz Educators (NAJE). This organization aspired to further the understanding and appreciation of jazz and popular music, and to promote its artistic performance. Gary (2000) states, “Kenton’s and Robert’s ‘Tanglewood Declaration’ helped make legitimate a music the schools had held at arm’s length for years” (p. 149). The Smithsonian Museum of American History established The Smithsonian Jazz Masterworks Orchestra (SJMO) under the direction of David Baker

in 1990. The purpose of this ensemble is to preserve the history of jazz by recreating the greatest jazz performances of all time. In 1987, the House of Representatives passed a resolution designating jazz “a rare and valuable national American treasure” (House of Congress Resolution 57, 1987) and in 2004 stated that “jazz music is America’s classical music and is an art form indigenous to the United States” (House of Congress Resolution 501, 2004). Recognition like this is why jazz has been labeled “America’s classical music” (Scimonelli, 1999, p. 31).

Recently there have been a number of national initiatives promoting jazz education. In 2000 the Thelonious Monk Institute launched an academic program called “Jazz in America: The National Jazz Curriculum.” It established a jazz curriculum for America’s public schools. Jazz at Lincoln Center was developed to educate the public about the rich heritage of jazz. Wynton Marsalis was very instrumental in the development of this program. On October 18, 2004, Jazz at Lincoln Center celebrated the ‘Grand Opening’ including the 1200-seat Rose Theatre, The Allen Room, Dizzy’s Club Coca-Cola, the Ertegun Jazz Hall of Fame, and the Irene Diamond Education Center. This facility now serves as a national center for jazz performance and jazz education.

Research indicates that college and university music education curricula in many states do not include adequate training in jazz. Wiggins (1997) examined band director’s undergraduate preparation to teach jazz in North Carolina. This study found that many directors felt unprepared to teach jazz in public schools. Studies in other states have found similar results. Band directors in Alabama indicated that their lack of preparation was due to the limited amount of jazz training in music teacher

education (Knox, 1996). Directors in California stated the lack of jazz instruction in public schools was due to the deficiency of jazz instruction in colleges and universities (Balfour, 1988). Music educators in South Carolina reported inadequate preparation in jazz improvisation training (Kirkland, 1996). These studies recommended the need for more research on jazz in music teacher preparation in general and a defined need for research to be carried out in other states.

Two studies have been undertaken about jazz in the state of Oklahoma. A historical study was done about jazz musicians from Muskogee, Oklahoma the years 1795 to 1945 (Foley, 2000). This study investigated why the town of Muskogee, Oklahoma produced more jazz musicians per capita than any other town of its size in the United States during the 20th century. Foley's study concluded that the strong social, economic, educational, and moral infrastructure of the African-American community encouraged the development of many fine jazz musicians. Montgomery (1986) analyzed teacher behavior differences between jazz and concert ensemble directors in selected Oklahoma high schools. Montgomery concluded that jazz directors used more verbal and listening behaviors while concert directors relied more upon conducting skills. No studies were found pertaining to the role of jazz in Oklahoma music teacher education.

The importance of jazz education in the state of Oklahoma is represented by several professional organizations. The Oklahoma chapter of The International Association for Jazz Education (IAJE) is composed of educators and performers in the state of Oklahoma who are interested in learning and teaching jazz. The Oklahoma Music Educators Association (OMEA) has a jazz chair within its group of

elected officers. This elected jazz chair helps to coordinate the annual all-OMEA jazz band for outstanding high school jazz musicians and works with selected jazz clinicians for annual conventions. The OCDA (Oklahoma Choir Directors Association) sponsors the all-state jazz choir that includes 16 to 24 members. The OCDA jazz choir and the all-OMEA jazz band collaborate to give combined performances at each of the organizations annual conventions. The OBA (Oklahoma Bandmasters Association) has an annual all-star jazz band for outstanding high school jazz musicians. There are several jazz festivals hosted by high schools and universities each year within the state. The Oklahoma Secondary Schools Activity Association (OSSAA) also conducts a state jazz band contest annually for high school jazz bands within the state. The many jazz related activities sponsored by Oklahoma professional music education organizations reflect the strong presence of jazz in Oklahoma public schools.

The problem of the proposed investigation relates to the scarcity of data regarding the role of jazz in music teacher education in the state of Oklahoma.

Need for the Study

Investigating the attitudes of music education program administrators in the state of Oklahoma concerning the role of jazz in music teacher education may provide information that will benefit music educators. According to Bowman (1998), “It is clear what is needed are more investigations guided by genuine issues whose exploration has significant potential for the illumination of the nature of learning, teaching, and doing of jazz improvisation” (p.71).

A number of studies have focused on jazz education in specific states and countries (Avery, 2002; Balfour, 1988; Cruse, 1999; Elliott, 1983; Fisher, 1981; Hearne, 1985; Hinkle, 1977; Knox, 1996; McMahan, 1977; Payne, 1973; Shires, 1990; Thomas, 1980; Wiggins, 1997). These investigations have focused on jazz courses for the preparation of band directors, curricula for music education, benefits of jazz ensemble participation, attitudes of jazz students enrolled in courses, instruction in jazz improvisation, vocal jazz ensemble pedagogy, and other areas pertaining to jazz education. These studies recommend that further research is needed to increase understanding of jazz preparation in music teacher education.

In 2002, IAJE president Dr. Ron McCurdy noted that a student who had never enrolled in any class that addressed jazz pedagogy or participated in an instrumental or vocal jazz ensemble could receive a degree in music education in many institutions across the country. As a result:

...Upon accepting a first job neophyte educators find themselves standing in front of a jazz ensemble wondering what to do! In my opinion, one of the biggest challenges jazz education faces is teacher training. There have been some discussions with the National Association of Schools of Music (NASM) to address this matter, but to date there has not been enough activity to offset this concern that exists among educators. (McCurdy, 2002, p. A14)

The importance and availability of jazz education for the preparation of music educators needs to be researched in the state of Oklahoma. No studies were found that specifically examine the role of jazz in music teacher education in Oklahoma colleges and universities.

Purpose of the Study

The purpose of this study is to investigate the role of jazz in music teacher education curricula in Oklahoma colleges and universities. The data gained from this study may contribute to a greater understanding of the role of jazz in music teacher education.

Research Questions

This research will survey the attitudes of music education program administrators in colleges and universities in the state of Oklahoma. Several questions are posed to achieve the purpose of this study:

1. What is the jazz background of music education program administrators in colleges and universities in the state of Oklahoma?
2. What is the degree of jazz activity in public schools and communities in Oklahoma?
3. What are music education program administrators' opinions of pre-service training for music education majors involving different aspects of jazz study?
4. What is the availability of various aspects of jazz study at Oklahoma colleges and universities offering a music education degree?
5. What is the role of jazz courses in music teacher education curricula in Oklahoma colleges and universities?
6. What courses in jazz education are essential for preparing music educators to teach jazz, according to Oklahoma music education program administrators?

7. Do jazz education courses in music teacher education curricula in Oklahoma's universities adequately meet the needs of today's music educators?
8. What are music education program administrators' opinions concerning the role of jazz within music teacher education?

Value of the Study

Information from this study may be valuable to individuals interested in writing method books for jazz pedagogy, curriculum developers, music educators, jazz educators, and professors of music education.

Definition of Terms

The following operational definitions will be utilized in this study:

Improvise/Improvisation – Generally, this term means to invent, compose, or recite without preparation. For the purposes of this study, however, the term means to create a new melody while performing, otherwise known as spontaneous composition (Dunscomb & Hill, 2002).

Jazz– Music rooted in improvisation and characterized by syncopated rhythms, a steady beat, distinctive tone colors, and distinctive performance techniques are grouped together under this umbrella term. Developed in the United States from the musical and rhythmical roots of Africa, jazz blends with American and western European influences. Significant growth of jazz developed at the start of the twentieth century in New Orleans (Dunscomb & Hill, 2002).

Jazz Ensemble - a musical ensemble generally including 5 saxophones, 4 trombones, 4 trumpets, piano, bass, and drums. Guitar, auxiliary percussion, and vocalists are often added.

Jazz Studies Curriculum – Courses preparing the student for a career in professional music performance and specializing in the jazz, pop, and studio music setting are included in this type of curriculum (Barr, 1974). The Barr Curriculum is a specific curriculum for jazz studies that was originally developed by Walter Barr (1974) and later approved by the International Association for Jazz Education.

Music Education Program Administrator – The person identified by each institution as most highly qualified to answer questions dealing with the music education curriculum.

Delimitations

Participants in this study were limited to designated music education program administrators in colleges and universities in the state of Oklahoma. Colleges and universities selected for this study were limited to only those offering a degree in music teacher education in the state of Oklahoma.

The conclusions reached by this investigative study will be limited by the small sample size representing only twenty-three schools in the state of Oklahoma. This study is designed to address the status of jazz in music teacher education in Oklahoma and is not intended to generalize to other states.

Outline of Chapters

The dissertation consists of six chapters. This chapter introduces and defines the need for the study. It also includes the purpose of the study, research questions, and defines terms.

Chapter 2 reviews the literature related to jazz in music teacher education, including the following areas: historical foundations of jazz education, jazz in Oklahoma music educator publications, perceptions of jazz education, jazz in institutions of higher education, and research studies focused on jazz in music teacher education curricula.

Chapter 3 describes the methodology of the study – that is, the methods and procedures used for collecting and analyzing the data to answer the research questions. The choice of methodology is explained and the research steps are outlined.

Chapter 4 presents the findings of the *Jazz in Oklahoma Music Teacher Education Survey*, which makes up the quantitative part of this study. Included are tables of descriptive statistics and concluding remarks by participants.

Chapter 5 presents results of the *Jazz in Oklahoma Music Teacher Education Interview Protocol*, which comprises the qualitative portion of the study. Interviews were used to gain in-depth information to help understand the survey results.

The final chapter, Chapter 6, concludes the study, summarizes the research and discusses the data. Conclusions are drawn from data analysis and literature review. Implications for jazz in music teacher education are discussed and recommendations are presented.

Chapter 2

Review of Related Literature

Introduction

The purpose of this study is to investigate the role of jazz in music teacher education curricula in Oklahoma colleges and universities. Music education program administrators in colleges and universities in the state of Oklahoma were asked to participate in a survey and follow-up interview. Data gained from this study may contribute to a greater understanding of the role of jazz in Oklahoma music teacher education.

This chapter reviews the literature related to jazz in music teacher education, including the following areas: historical foundations of jazz education, jazz in Oklahoma music educator publications, perceptions of jazz education, jazz in institutions of higher education, and research studies focused on jazz in music teacher education curricula.

Historical Foundations of Jazz Education

Jazz education is based on aural and written traditions fashioned by early pioneers of jazz such as Scott Joplin and Jelly Roll Morton. These two artists were both influenced by ragtime music from saloons and brothels. Joplin and Morton were additionally influenced by European piano music and New Orleans improvisation respectively. Joplin wrote rags that followed strict rhythms and form while Morton performed rags that were spontaneous and improvised. Joplin was determined to establish a more dignified setting for ragtime, in the concert halls and opera houses,

by publishing his compositions in standard music notation. The written music of his “Maple Leaf Rag” sold 75,000 copies in its first publication and continues to influence jazz musicians today. His music is used to teach technique, rhythm, and form in jazz education. On the other hand, Morton continued to perform ragtime in the brothels and saloons of the Storyville district of New Orleans. He took an improvisatory approach to ragtime by experimenting with time and harmony. Surviving recordings of Morton continue to be influential to jazz musicians today. His music is used to teach elements of early jazz improvisation. Examples from these two musicians represent the written and aural traditions from which jazz education has evolved (Dunscomb & Hill, 2002; Fordham, 1993; Gerow, Megill, & Tanner, 2005).

The Aural Tradition

Jazz originated with and continues to develop from many different ideas, influences, practices, and traditions. The aural tradition of jazz has been one of the strongest methods of pedagogy since the beginning of this art form. Early pioneers of jazz learned by listening and imitating each other. “The language and vocabulary of jazz is most easily grasped through the process of listening, which has been proven throughout 100 years of jazz history” (Dunscomb & Hill, 2002, p. 95). Some of the first signs of this practice were field hollers, work songs, “call and response singing” in churches, and minstrel songs (Gerow, Megill, & Tanner, 2005). These vocal practices incorporated slurred pitches, syncopated rhythms, and altered scales that became defining qualities of the style. These practices were passed down to other musicians through imitation. Soon after, instrumental jazz followed the same aural

tradition. This aural tradition requires the student of jazz to participate actively in this individual process.

Self-teaching gave them something else, and that was a distinctive, individual quality that made their work instantly identifiable. Each musician was guided in his choice of tone, sharpness of attack, selection of notes, and all the rest of it, by his own taste – by what he wanted to hear coming out of his instrument. And because taste is always individual, something that spins from deep inside the personality, their work was bound to be distinctive. (Collier, 1993, p. 153)

The outreach of this tradition grew as aural transmission of jazz became available on recordings. The later release of recordings enhanced the aural tradition of jazz pedagogy. “Jazz music developed into an art form that was passed down aurally, either in person or by recordings, through many generations” (Dunscomb & Hill, 2002, p.1). In 1917 “Original Dixieland One-Step” and “Livery Stable Blues” were the first jazz recordings released by the Original Dixieland Band (Fordham, 1993). All the ingredients of jazz had been present before, but these early recordings popularized the music of jazz and provided jazz musicians another resource for learning. “Jazz musicians taught themselves by copying local players, and most especially, the solos of their heroes engraved in the grooves of recordings” (Collier, 1993, p. 151). Through aural practices, jazz musicians learned the jazz language and increased their aural skills. Townsend (1996) states, “The experience of learning songs in this manner, through aural transmission, contributed to their ability to find pitches and rhythms from recordings very quickly and on their own” (p.36). This tradition of jazz was also encouraged in an activity known as the “jam session.”

The jam session has been an important setting for the evolution of jazz in the aural tradition. These gatherings created an informal setting where jazz musicians

could get together and exchange ideas through improvisation. In these settings, it was important that jazz musicians understood the musical vocabulary of jazz in order to participate. This jazz vocabulary is comprised of scales, chords, patterns, modes, sequences, riffs, quotes, snippets, melodies, harmonic chord progressions, and so on (Dunscomb & Hill, 2002). Some of these settings were competitive in nature and others were just for enjoyment. Many styles and practices of jazz have been created, learned, explored, and refined in these settings. In the early 40s, during after-hour jam sessions at Minton's Playhouse in New York, the jazz style of Bebop was born (Gerow, Megill, & Tanner, 2005).

The Written Tradition

The written tradition has made it possible for future generations to perform and study jazz music from the past. Music by Charlie Parker, Miles Davis, Duke Ellington, Stan Kenton, Glenn Miller, Dexter Gordon, and other historical figures of jazz can be studied and performed thanks to remaining written music and solo transcriptions of sound recordings.

Since the early 1900s, written jazz has provided students the opportunity to learn and perform this music. Scott Joplin's written rags are some of the earliest examples (Dunscomb & Hill, 2002). Later, recordings made it possible for musicians to transcribe solos into written form (Collier, 1993). Many of these transcriptions have been collected and compiled as method books (Reeves, 1995). The early dance bands of the 30s played many written compositions composed of riffs, written solos, and improvised solos. In dance bands led by Benny Goodman, Count Basie, Duke Ellington, Jimmy and Tommy Dorsey, Glenn Miller, and others, carefully composed

arrangements were used to hold the many players together (Gerow, Megill, & Tanner, 2005). Much of this early dance band music survives and is standard repertoire of jazz pedagogy (Lawn, 1995).

Two written sources, that have been valuable to jazz pedagogy, are play-along volumes and fake books. Jamey Aebersold first released volume one of his play along series in 1967. Each volume includes a book with written jazz licks, scales, melodies, and standards with a recording of a rhythm section. These volumes allow jazz musicians to practice and perform jazz without a live rhythm section. Even though these written books with recorded accompaniment have been a great asset to the written tradition of jazz, Aebersold emphasizes the importance of playing without written music. Aebersold (1967) states, “try to memorize them so you can take your eyes off the written page and concentrate on making music” (p.1). Another source of written jazz music that has been popular to jazz musicians is the illegal fake book. The illegal jazz fake book surfaced around 1970 and has provided jazz musicians a written resource of over 500 jazz standards with melodies and chord progressions. This written resource has made it possible for jazz musicians to learn and perform many standards of the jazz repertoire without having to know them by memory. Berman (2004) states, “It also allowed young musicians to get together on gigs or jam sessions, and call tunes without worrying about whether everyone knew one tune or another” (p.37). These written sources have provided greater accessibility of music to jazz musicians, but they have also decreased the appeal of learning by ear. Jeff Jarvis states:

When I learned to play, it was through listening and attending jam sessions. Even though I feel the old way yields better results, it doesn't seem to appeal to

today's mindset of immediate gratification. Students want books and interactive CDs, which the publishing community is only too happy to provide. (Berman 2004, p. 38)

Jazz in Oklahoma Music Educator Publications

Jazz has gained increased visibility in Oklahoma Music Educators' Association (OMEA) journals and presence in OMEA events over the past 60 years as best represented and described by the OMEA music journal archives. Jazz education in Oklahoma from 1950 to the present was reviewed in publications of the OMEA. *Oklahoma School Music News* was the official publication of the Oklahoma chapter of MENC from 1950 to 1995. The title of this publication later became *Oklahoma Music* in 1995.

The first representation of jazz in *Oklahoma School Music News* appeared in the mid-1960s. There is no documentation of jazz in *Oklahoma School Music News* from 1950 to 1966. Journals before the mid-60s primarily focused on music festivals, contests, organ and piano competitions, vocal and instrumental competitions, concert band, marching band, chorus, twirling camp, and other activities. In 1966 the first advertisement for a jazz choral series was presented (MPH Releases, 1966, p. 30).

In 1970 a letter from NAJE was published (Jazz News, 1970). The letter mentioned clinics for band directors, inter-collegiate jazz festival finals, and an arranger clinic as well. The report focused on band directors who wished to gain skills in jazz education. Later in 1970 an advertisement appeared listing a summer jazz clinic at the University of Oklahoma (Summer, 1970). This clinic featured improvisation, theory and arranging, stage band, jazz band and combo ensembles, and individual training. The faculty included professional musicians and music educators

from all over the United States. Minutes taken at an OMEA Board of Control Meeting in 1971, quote Jim Baker as stating, “the stage band contest was held on April 2nd and 3rd in 1971 at Del City High School with 47 bands in attendance” (NAJE, 1971, p.10). The minutes also noted that an All-State Stage Band was in the process of being organized and there was discussion of the possibility of having a Stan Kenton Stage Band Clinic in connection with the OMEA Convention following a concert on Friday evening (NAJE, 1971). Review of following OMEA Board of Control Meeting minutes revealed no other mention of an All-OMEA jazz band until 1987. In 1974, a music camp was hosted at Oral Roberts University and included jazz instruction by Ashley Alexander (Announcing, 1974).

In 1981 the Tri-State music contest celebrated its 50th anniversary and hosted an Honor Stage Band, Honor Show Choir, and The Dimensions in Blue from Lackland Air Force Base. Other music camps advertised were the Southwestern Oklahoma State University Camp in 1985 and the Clark Terry Camp at Central State University in 1988. In 1987 the All-OMEA Jazz Ensemble under the direction of Kent Kidwell made its first appearance at the OMEA in-service workshop (OMEA, 1987). Also in 1987, jazz concerts sponsored at universities in the state were listed in a calendar of events (Calendar, 1987). In 1988 the first representation of the All-OMEA Jazz Chair was designated. This chair was added to the existing group of OMEA elected officers. The role of the jazz chair was to organize the all-OMEA jazz ensemble and submit an annual article for the OMEA publication. Since 1988, there have been IAJE news articles, biographies of All-OMEA jazz ensemble conductors, and OMEA Jazz Chair articles included in OMEA publications.

In 1992, OMEA celebrated its 50th anniversary. A history of the OMEA was included in the 1992 vol. 20 no. 3 with no mention of jazz education. However, the 1993 journal cover included a picture of Bill Prince, the conductor of the All-OMEA jazz ensemble and in 1998 the journal (vol. 4, no. 3) cover features a picture of an Oklahoma high school jazz ensemble.

Perceptions of Jazz Education

Negative Perceptions

Several popular beliefs about jazz have discouraged its acceptance into academia. “Perceptions and myths about jazz, its negative influences, and its lack of artistic merit persisted in keeping jazz off the traditional educational stage” (Tolson, 2001, p.8). This negative stigma stems from a myriad of social/cultural issues that have contributed to negative stereotypes against jazz. Barr (1974) reviewed negative beliefs of music educators between 1955 and 1965. He found the objections were:

- (1) Jazz is sub-standard music when compared to other great classic forms of music. To include jazz in the curriculum would be to deny that there are any defensible standards of what is “good” or “bad” in art.
- (2) Jazz and other popular music is a transient phenomenon and it would therefore be unwise to expend much educational effort on that which is here today and gone tomorrow.
- (3) Jazz has arisen from a highly suspect sociological and moral standard in the American way of life. It is the music of bars, taverns, and cabarets, and therefore unfit for use with the education of young people.
- (4) Jazz is an art form that occupies and is perceived at the lowest strata of aesthetic meaning, the sensual level. (Barr, 1974, p. 19)

Negative stereotypes about jazz may stem from its association with immorality. “Jazz performers are stigmatized by the association of jazz with crime, vice, and sexual license” (Holmes & Thomson, 1986, p. 9). One reason for this stigma is because many prominent jazz musicians from the past have had drug and alcohol

addictions (Gerard, 1998; Spencer, 2002). Also, it is not uncommon for there to be sexual slang in song titles, content, and lyrics (Gioia, 1998; Holmes & Thomson, 1986). It is a common belief that jazz originated in bars and brothels and should be associated with the behavior that occurs in these venues. “Although jazz has entered the halls of academia, its early image of vice and sin lingers. In the minds of many, it is still closer to the music of Storyville and Birdland, awash in alcohol and heroin, than to the symphonies and arias of Carnegie Hall and the Met” (Spencer, 2002, p. 254).

Many negative perceptions of jazz stem from discrimination. These intolerances are commonly based on race, social class, and education. The mere association of jazz with the African-American culture is used to discredit the music (Gabbard, 1995; Holmes & Thomson, 1986; O'Meally, 1998). Racism is one factor that hinders the acceptance of jazz into academia. "The need to find tortuous paths around or through the currents of racism is only one factor that inhibits a thorough interrogation of canonizing traditions in the study of jazz" (Gabbard, 1995, p. 17). Another factor that hinders the approval of jazz is its connection with unschooled musicians. “Classical musicians often look down on them because jazz was originated by unschooled performers who could not read music” (Holmes & Thomson, 1986, p. 9). These negative perceptions appear to be based on personal prejudice and discredit the aesthetic value of jazz.

Jazz is sometimes negatively perceived as a substandard form of music. This perception characterizes jazz as temporary, inferior, and unstructured. Jazz has been compared to popular music and classified as a momentary phenomenon (Gabbard,

1995). Barr (1974) explains this negative belief by stating:

Jazz seemed no more than a feverish fancy. Music educators were reluctant to change music curricula for something that seemed no more than a quirk in the long history of an otherwise reputable art form. It seemed incredible to envision the day that thoughtful writers would advocate jazz as the only true American art form. (p.21)

Bennett Reimer (1970) comments on the comparison of jazz with popular music by stating:

First, a distinction must be drawn between popular music and jazz, the latter being a musical style domain with complex history, a well-developed literature, a rich variety and abundance of music of unquestionable excellence and profound expressiveness. (p.106)

Jazz is also considered to be substandard when compared to European classical music (Barr, 1974; Gabbard, 1995; Gioia, 1998; Tolson, 2001). “Jazz has historically been treated as a stepchild of ‘serious’ music, the music's value is usually established with appeals to standards developed for classical music” (Gabbard, 1995, p. 2). The substandard treatment of jazz is also represented by comparative labeling associated with the art form.

Western art music is often referred to as “legitimate” music (or “legit” for short), drawing a clear distinction between what is thought of as being acceptable musical practice in academy and what is not. The fact that this term has survived to the present day is an indicator of the pervasiveness of this type of academic dialogue in shaping the debate around jazz. (Prouty, 2002, p.74)

Philosophers of music education have reported that limited perceptions of jazz create negative impacts on music education. These limited views focus on jazz improvisation, jazz styles, and jazz pedagogy. One view limits the term “improvisation” to jazz improvisation and excludes other cultural practices of improvisation. Bennett Reimer (2003) refutes this view by stating:

Given the rich intelligence and creativity characteristics of this musical role, and the exciting challenges it offers, it needs to play a far more important role than it has traditionally been given. Orff experiences provide secure introductory engagements. More extensive possibilities and pleasures are available in the Western style largely dependent on it – jazz – and in the many musics around the world that are improvisatory in essence. In this we must be careful to avoid the assumption that jazz improvisations or Orff improvisations are models for how other culturally embedded ways to improvise are to be conceived and taught. (p.259)

In the same way that the term “improvisation” can be limited, the term “jazz” can also be limited. There are many different practices that fit under the umbrella term “jazz”. These practices consist of swing, bebop, Latin, funk, rock, Dixieland, big band, combo, and others. It is common for some educators to limit jazz to only a few practices. David Elliott (1995) argues against this view by stating:

But while MUSIC is inherently multicultural, and while the United States, Canada, the United Kingdom, and other countries are musically pluralistic, many music teachers in these countries take the opposite view (knowingly and unknowingly). That is, many school music programs seem to limit students to one or two Western classical practices, or one or two jazz or pop practices. Thus, students not only fail to learn that MUSIC is a diverse human practice, they fail to understand that MUSIC is a diverse national, regional, and local practice. (p. 208)

Another limited view holds that jazz education should adhere to formal education practices. Small (1998) disagrees with this view and states:

Formal courses of jazz may signal an end to jazz as a living force. The fact that there are now, in this country no less than in the United States, formal courses of training for jazz musicians may signal the end of jazz as a living force; an art that is truly living resists the codification, the establishment of canons of taste and of practice, that schools by their nature impose. I do not suggest that ‘classical’ musicians should necessarily adopt the training methods of these jazz musicians, any more than that they should adopt those of Balinese or African players; nonetheless, it is important that we be aware that other methods of musical training, both formal and informal, do exist that have equal validity with those of classical tradition of western music (schools of music in the modern sense are in any case a nineteenth century invention). (p. 198)

In light of such views, it appears that music educators must remain open minded and accepting of many different practices and beliefs that influence music. Therefore, limited perceptions of jazz can have a negative impact on music education. Further, improvisation should be understood as being unique to different cultures, jazz is a diverse music, and other methods of musical training have validity.

Jazz can be appreciated for its complex history, well-developed literature, and improvisatory structure, apart from any negative stereotypes or associations. “As we approach the 1990s the nation must recognize and support jazz for the shameful obstacles it has struggled against, to become – America’s classical music” (Spencer, 2002, p. 254).

Positive Perceptions

Despite the negative stereotypes associated with jazz there are many positive perceptions. Barr (1974) concluded from his study:

- (1) Jazz contains much that is of immediate value to the theoretical and technical growth of the young musician and is highly relevant to the musical dialect of twentieth century in this country.
- (2) Jazz is the only truly indigenous American music idiom, containing a high degree of complex formal scheme and format.
- (3) Jazz is a musical art requiring a continually growing array of skills as demanding as those in classical music. Jazz contains unique musical skills to be learned which are not to be found in other types of music.
- (4) Jazz in the curriculum upgrades rather than degrades musical standards.
(p.26)

Prominent music educators and famous musicians have publicized the value of jazz. Many famous jazz performers have become prominent music educators and have helped the acceptance of jazz. “Jerry Coker, Stan Kenton, David Baker, Donald Byrd, and Billy Taylor were among the pioneers of a movement in which professional

jazz musicians became major supporters of jazz music education” (Barr, 1974).

Several famous musicians like Benny Goodman and Wynton Marsalis have increased the credibility of jazz by being acknowledged as proficient performers of European classical music and jazz. Musicians with talents in jazz and other genres have been able to endorse the value and credibility of jazz.

At a time when jazz players were often treated as a musical underclass, Goodman used his preeminence to break through the many barriers -- of racial prejudice, of class distinctions, of snobbery and close-mindedness -- which served only to stultify and compartmentalize the creative spirit. (Gioia, 1998, p. 138)

Musical achievements by Wynton Marsalis have promoted positive perceptions of jazz as well.

That a high degree of commercial success could enable this empowering sound to reach a wider audience was dramatically emphasized when Wynton Marsalis became a national phenomenon through winning Grammys as both a jazz and classical trumpeter in 1983 and 1984. This raised the profile of jazz and seemed to preface the recognition of jazz as a national treasure by Congress in 1987, after a national commission in which Ellis Marsalis played a prominent part. The subsequent appointment of Wynton Marsalis as the director of the Jazz program at Lincoln Center in 1991 challenged assumptions that this was a music that could be dismissed as either a social placebo or the inaccessible noise of 'otherness.' Rather, it emphasized the music's complex significance as a dialectical forum of intellectual creativity and impassioned syncopated invention, constructed from essentially working-class, African-derived blues. (Ellison, 2001, p. 1)

The perception that jazz is important to music education is now supported by several prominent organizations. The Bachelor of Music in Jazz Studies and the Master's Degree in Jazz Studies are accredited by the NASM (National Association of Schools of Music). Many colleges and universities are offering jazz and related courses for credit. “By the 1980's over 500 colleges were offering jazz –related courses for credit, and more than 70% of the 30,000 junior and senior schools in the

United States had at least one jazz ensemble” (Murphy, 1994). IAJE has over 8,000 members in 40 countries and is the leading authority for the promotion of jazz through music education. MENC supports jazz by including many speakers and performances at its conventions at the national and state levels. The House of Representatives passed resolutions proclaiming jazz as “America’s classical music” and “a rare and valuable national American treasure” (House, 1987; House, 2004).

There is a growing belief that jazz can be taught in institutions and to different races and genders. Dr. Willie Hill, past MENC president, supports that jazz can be taught by stating:

Excellent examples of younger lions and lionesses today who have gone through public schools/colleges/universities and made their marks in jazz history are Wynton and Branford Marsalis, Joshua Redman, Terence Blanchard, Kenny Garrett, Roy Hargrove, Gerry Allen, Regina Carter, Diane Reeves, Diana Krall, Christian McBride, Ryan Kisor, Jeff “Tain” Watts, Jim Snidero, Danilo Perez, and many others. (Dunscomb & Hill, 2002, p. 9)

The preceding quote also supports the belief that jazz can be taught to different races and genders because it includes a culturally and gender diverse list of musicians.

Other prominent jazz educators support the belief that jazz can be taught to anyone.

Jamey Aebersold (1967), expert teacher and authority on jazz improvisation states, “I have never met anyone who could not improvise” (p.1). Hill also states, “jazz is a valuable and worthwhile art form that students at all levels of instruction should have the opportunity to study in public schools and at the college/university level” (Dunscomb & Hill, 2002, p.9).

The nature and value of jazz is supported by leading music education philosophers. These philosophers have deemed jazz worthy and appropriate for music education.

David Elliott (1983), jazz trombonist and music education philosopher, constructed eight “generators of processual meaning” (p.296) in order to constitute the nature and value of jazz.

The essence of jazz includes:

1. the continuous and the dynamic ingredients of the time-feel dimension of jazz.
 2. the melodic, harmonic, timbral, textural, rhythmic and kinesthetic gestures and events generated by the cooperative and interdependent improvising of the musicians, and the nuances of this process itself.
 3. the timing of significant timbral, tonal, rhythmic and kinesthetic patterns and gestures is required in solo improvisations.
 4. the exploitation of dramatic devices of timbre, texture, articulation, and dynamics indigenous to particular mediums and combinations of mediums.
 5. individual and group exploitation of articulations. Accents and phrasing
 6. the creation and modification of formal schemes in performance.
 7. the use and impact of repetition with and on all of the above to magnify them and to produce both immediate response and cumulative affect.
 8. the confluence between any or all of the above and syntactical structures.
- (p. 296)

Small creates his own term called “musicking” which he uses to explain and judge all forms of musical performance. Small (1998) defines musicking:

To music is to take part, in any capacity, in a musical performance, whether by performing, by listening, by rehearsing or practicing, by providing material for performance (what is called composition), or by dancing. (p.9)

Small defines the value of jazz performance and other forms of music performance by stating:

Whoever engages in a musical performance, of whatever kind, is saying to themselves and to anyone who may be taking notice, this is who we are, and that is a serious affirmation indeed. From performers and audience at a symphony concert to drunken ol’ pals singing bawdy or sentimental songs in rustic harmony, to the teenager in the street with a Walkman across her ears, to the aspiring group of young musicians trying to catch the attention of a record company executive, to the seven-year-old picking out her first pieces on the piano, to the group of aunts and uncles summoned to hear her doing so – all those

who engage in musicking are engaging in a very serious activity. The pieces that are played may be judged to be frivolous (the creation of a good piece of frivolous music, however, is a serious business), but the act of performing is never so. And if all musicking is serious, then no way of musicking is intrinsically better than any other; all are to be judged, if they are to be judged at all, on their success in articulating (affirming, exploring, celebrating) the concepts of relationships, and we are surely entitled to say so if we wish, but we should understand that our opinions are as much social as they are purely aesthetic – if anything can be judged to be purely aesthetic. That is to say, we are passing an opinion not merely on a musical style but on the whole set of ideal relationships that are being articulated by the musical performance. (p.212-213)

Reimer (1970) acknowledges the value of jazz and encourages the musical experience that it offers. Reimer overlooks negative stereotypes of jazz and focuses on its intrinsic value. “While jazz still finds itself fighting the old, tired battle of its impolite origins, it is more and more being accepted for what it is – a fascinating and valuable source of musical experience” (p.106). Reimer (2003) emphasizes the value of jazz by addressing its unique qualities.

As we have learned from the jazz improvisation experience, the nurturing of skills, understandings, and creativity in that role requires approaches quite different in many important ways from how they are nurtured in performing notated compositions (and even different, I suggest, for performing notated jazz). (p.284)

Jazz in Institutions of Higher Education

The beginning of the 20th century marked jazz’s acceptance into higher education. In 1900, W. C. Handy taught jazz at the Teacher’s Agricultural and Mechanical College for Negroes at Normal, Alabama (McDaniel, 1993). Beginning in 1919, Len Bowden carried on his own crusade for jazz education by teaching at Tuskegee Institute in Alabama and later transferring to Georgia State College to start a dance band. In 1926, Bowden and Fess Whatley organized the “Bama State

Collegians” which was a college associated dance band that received college credit (Bama, 2004).

During the 1930s jazz education increased because of the expanding number of studio instructors in major cities. Specialized texts such as *Modern Arranging and Orchestration* by Norbert Schillenger published in 1935, and the beginning of regular jazz solo transcriptions and “how to” columns in magazines such as *Downbeat* demonstrated the rising interest in education materials (Murphy, 1994).

Between 1942 and 1945, Len Bowden administrated a large-scale training program at the Great Lakes Navy Base. During World War II he trained over 5,000 black musicians for dance bands (McDaniel, 1993). Alumni from his programs include such notable performers and educators as Clark Terry, Frank Greer, Jimmy Welkins, and Major Holly (Murphy, 1994). Bowden established a basis for jazz curriculum that is still used today. His pedagogy consisted of ensemble experience, arranging, improvisation, and rehearsal techniques (Murphy, 1994).

During the 1940s swing was at its height in popularity and jazz became more popular on college campuses. Alabama State University, Tennessee State University, Wilberforce University, Westlake College of Music, Berklee College of Music, Los Angeles City College, North Texas State College, and others began offering college credit for jazz studies (Murphy, 1994). One of the most famous of these groups was the legendary “One O’clock” lab band at North Texas State College.

Typical of jazz's back-door approach to the campus was the first college jazz band, established in 1947 by a graduate student, M. E. (Gene) Hall, at North Texas State College. His One O’clock Lab Band's success in putting what was then a small, provincial college on the musical map persuaded the music department to offer a few courses in jazz history and performance, leading to

North Texas State's leap, in 1956, to become the only college in the world offering a major in jazz. (Marquis, 1998, p. 117)

During the 1950s jazz education gained acceptance into higher education. One reason for the growing acceptance of jazz in the 50s was the retirement of music professors. "By 1956 a lot of the older music teachers, who had hated jazz out of gut feelings, were retiring. Their places were being taken by people who had danced to the swing bands, or even played in them" (Collier, 1993, p.142). Also, during the 50s, Hugh L. Smith's "The Literary Manifestations of Liberal Romanticism in American Jazz" and Chadwick Clarke Hansen's "The Ages of Jazz: A Study of Jazz in its Cultural Context" were the first doctoral dissertations published on the topic of jazz (Collier, 1993). Because of the G. I. bill instituted after WWII, many members of service bands were interested in pursuing jazz studies. As a result, North Texas State College, Berklee College of Music and Miami State University began offering several jazz studies courses and ensemble opportunities. In the 1950s, over 30 colleges added jazz courses to their curriculum (Murphy, 1994).

Two events that took place in 1956 encouraged significant strides in the acceptance of jazz education. The first major in jazz studies was granted in 1956 at North Texas State College (Marquis, 1998). Also, in 1956, Dean Robert A. Choate of Boston University initiated a discussion of jazz education at the National Conference of Music Educators. This discussion signified the acceptance of jazz by this major organization and gave young jazz instructors the support and backing to persuade department chairmen to begin offering jazz courses (Collier, 1993).

During the beginning of the 1960s, about 5,000 U.S. high schools and 40 colleges offered jazz-related courses in the United States (Carter, 1986). By the end of the 1960s there were 10,000 high schools and 300 colleges offering jazz-related courses (Carter). Because of this rapid growth and interest in jazz education, many performers held clinics and master classes across the United States. This rapid growth in jazz education also created a need for written jazz music. Stan Kenton was one of the leading professionals who catered to jazz education. As noted by Feather and Gitler (1999), Kenton was a very controversial and often outspoken advocate for jazz.

From '59 to '63 he headed the Stan Kenton Clinics, annual events whose faculty included many leading jazz and popular musicians. In '66 he formed Creative World Music Publications to make the Kenton library available to schools. In '71 he set up a Jazz Orchestra in Residence program, taking his band to schools for one-day to one-week presentations. By '75, he was conducting at least 100 clinics annually, and four week-long summer clinics on college campuses. His school band arrangements are housed at North Texas State University, Denton, Tex. (Feather & Gitler, 1999, p. 382)

The popularity of jazz education continued at an unprecedented rate during the 1970s. Many college music departments began offering jazz courses and others expanded their jazz programs as a way to increase enrollment (Collier, 1993). Jazz education could be found in the curriculum of music programs across the country. Paul Tanner attracted as many as 700 students to his classes on jazz development at UCLA (Marquis, 1998). Tanner surveyed 600 colleges in 1970 and found that most of them wanted to add more jazz courses, but had trouble finding faculty with the necessary advanced degrees (Marquis, 1998). Also, in 1974 the National Association of Jazz Educators (NAJE) held its first national convention in Chicago.

During the 1980s jazz education expanded with the guidance of NAJE. In 1984, over 500 colleges and universities provided jazz music courses involving over half a million students (Murphy, 1994). As the National Endowment for the Arts and other major arts organizations began providing increasing support, jazz exposure became more prevalent at venues such as Carnegie Hall and The Lincoln Center. After the civil rights movement of the 60's and the cultural upheaval of the 70s, African-American culture became more accepted in academia. The support of these prominent arts organizations helped bring jazz into the mainstream (Gerard, 1998).

Famous jazz musicians such as Wynton Marsalis have also helped to legitimize jazz. In 1990 Wynton Marsalis made the "Jazz for Young People" series a regular Lincoln Center feature, taught master classes at schools, and won the '96 Peabody Award for the NPR series "Making the Music." A related PBS-TV series, "Marsalis on Music," has been compared to Leonard Bernstein's highly successful "Young People's Concerts" (Feather & Gitler, 1999).

Jazz education continues to grow and gain acceptance into academia as we enter the 21st century. A degree in jazz studies is now offered at more than 120 American colleges and institutions throughout the country. Research has enhanced the historical, theoretical, and pedagogical knowledge of jazz. There are doctoral degrees offered in jazz studies at the University of Miami, New York University, the University of Texas at Austin, Manhattan School of Music and the University of Southern California. The Clifford Brown/Stan Getz Fellowship All-Stars is a group created for gifted and talented high school students from around the world. The Sisters in Jazz Collegiate Competition is an effort to support, promote and encourage

women in jazz and jazz education. IAJE works in partnership with the GRAMMY Foundation to select members for the GRAMMY High School Jazz Ensemble. IAJE, in partnership with MENC, now produces Teacher Training Institutes each summer. The American Society of Composers (ASCAP) in collaboration with IAJE celebrates a jazz icon each year by commissioning two jazz works to be premiered during the Annual IAJE International Conference. The National Endowment of the Arts partners with IAJE each year to present its Jazz Masters Awards at the Annual IAJE International Conference. Since 2002, IAJE has joined the Smithsonian National Museum of American History with three partners, Broadcast Music Inc. (BMI), the National Park Service, and the Ella Fitzgerald Charitable Foundation in creating and promoting Jazz Appreciation Month. On October 18, 2004, Jazz at Lincoln Center celebrated the Grand Opening including the 1200-seat Rose Theatre, The Allen Room, Dizzy's Club Coca-Cola, the Ertegun Jazz Hall of Fame, and the Irene Diamond Education Center. In 2004 IAJE had a record membership of 9,291 in 45 countries. These landmarks represent the advancement jazz education continues to make.

Research Studies Focused on Jazz in Music Teacher Education Curricula

The majority of studies in jazz education have focused on performance of jazz rather than education or pedagogy. Existing literature deals primarily with jazz improvisation, including solo transcriptions, play along recordings/books, chord/scale studies, and patterns for jazz (Murphy, 1994). Limited empirical studies have been conducted concerning the role of jazz in music teacher education.

In 1974 Walter Barr conducted a study that revealed a need for jazz training in the bachelor of music education degree. The goal of Barr's study was to develop a jazz studies curriculum based on the needs of professional jazz musicians and music educators. His study examined jazz studies curricula in American colleges and universities and surveyed professional jazz musicians and educators. Six general categories in jazz studies curricula were evaluated. These six categories are listed as follows:

1. Jazz ensemble
2. Jazz improvisation
3. Rehearsal techniques for the jazz ensemble
4. Jazz keyboard
5. Arranging for the jazz ensemble
6. Jazz history and literature

Barr's participants consisted of jazz performers and jazz educators. The jazz educator respondents consisted of 4.3% elementary school, 19% junior high school, 51.7% high school, and 24.9% college teachers. Results determined that 91% of all jazz educators had no formal training in jazz during their undergraduate degrees. Barr concluded by recommending that colleges and universities, offering the bachelor of music education degree, should offer an educator's jazz ensemble and a course in jazz pedagogy. These two jazz courses for music education majors are included in Barr's complete model for a jazz studies curriculum.

Other studies, pertaining to individual states, revealed deficiencies in jazz training within music education degrees. The majority of these subsequent studies

used Barr's (1974) model. According to Hinkle (1977), no universities in Florida met the standards presented by Barr's guidelines for a music teacher education curriculum. Specifically, 27 music curricula were analyzed and compared with Barr's (1974) curriculum. None of the curricula included an educator's jazz ensemble or a jazz pedagogy course. Also, Hinkle concluded that only one institution in the state of Florida required a jazz course for all music majors. Balfour (1988) compared music curricula in California universities with Barr's curriculum model. Data revealed only one institution that required a jazz course for music education majors. Balfour agreed with Barr and stated that more attention should be given to jazz pedagogy and curriculum reform in the preparation of music education majors in the state of California.

Attitudinal studies of band directors disclose a lack in undergraduate preparation to teach jazz. In a study done by Berry (1971) findings reported that educators did not feel adequately prepared to teach jazz by colleges and universities in Alabama. Thomas (1980) conducted a study in Mississippi to assess the status of jazz education in colleges and universities accredited by the Southern Association of Colleges and Schools (SACS). Thomas' data revealed 5 of the 12 institutions offered instruction in the area of jazz specifically for music education majors. This study concluded that band directors expressed inadequacies in jazz preparation. His study recommended that music teacher education programs need to be supplemented with jazz courses. The status of jazz preparation of music educators in Alabama colleges and universities was researched by Knox (1996). Attitudes revealed that jazz should be an integral part of the undergraduate music education curriculum (Knox, 1996). One

year later, McMahan (1977) researched the status of jazz education preparation of band directors in South Carolina. Band directors felt the least competent to teach jazz improvisational skills and expressed a need to have instruction in this area.

Day (1992) examined the 10 most effective college and university jazz programs. These programs were chosen by surveying an expert group consisting of the Executive Director of IAJE, IAJE Division Chairpersons, and Dr. Billy Taylor, a well-known jazz pianist/composer. Results of his study showed that these schools had the following features:

1. Full-time jazz faculty
2. Vocal jazz programs
3. Plans for recruiting and awarding jazz scholarships
4. Locations in larger urban areas with opportunities to hear jazz
5. Jazz studies degree
6. Recording studio on campus
7. Jazz requirements for music education students

Results from Day's (1992) study show that universities with outstanding jazz studies programs also included a required jazz course for music education majors.

Elliott (1983) conducted a three part study titled "Descriptive, philosophical, and practical bases for jazz education: A Canadian perspective." The first part investigated the role of jazz in music teacher education programs in Canada. The study surveyed Canadian music education authorities to determine the importance, availability, and nature of jazz offerings in music teacher education programs. Part two of the study was concerned with formulating a philosophical position on the

nature and value of jazz education as aesthetic education. This part yielded a philosophical model for jazz education. The third part of the study developed support for jazz education as aesthetic education consistent with the conclusions of the philosophical study. The descriptive section of Elliott's study will be used as a model for the present study. Data to be collected in the present study will be compared with data found in Elliott's study.

The purpose of Elliott's descriptive study was to investigate the role of jazz in Canadian music teacher education. Elliott surveyed music educators in colleges and universities in Canada. Seventy-six institutions participated in the study resulting in an 84 percent return rate. The study investigated the availability of jazz courses at colleges and universities in Canada, the level of jazz activity in surrounding secondary schools, attitudes of music education authorities regarding the importance of jazz in music teacher education, and the musical background of the participants. Results concluded that jazz education is active in Canadian colleges, universities, and surrounding secondary schools. Music education authorities generally held positive views of jazz education. However, participants expressed a need for jazz training in music teacher education in Canada. Participants rated jazz in general music, jazz education philosophy, and jazz improvisation pedagogy among important courses needed for music education majors.

Summary

This chapter reviewed the literature related to jazz in music teacher education. The following areas were discussed: historical foundations of jazz education, jazz in Oklahoma music educator publications, perceptions of jazz education, jazz in

institutions of higher education, and research studies focused on jazz in music teacher education curricula.

Landmarks summarizing the historical progression of jazz from an informal tradition often associated with vice to well-respected degree programs were described in this review. These landmarks may be summarized as follows:

1. The beginning of the aural and written tradition of jazz
2. The transition into higher education with dance bands
3. The G.I. bill for musicians returning from World War II
4. The availability of the first degree in jazz offered at NTSC in 1956
5. The growth of jazz programs in high schools and colleges in the 1960s
6. The creation of NAJE and later IAJE
7. The availability of advanced degrees in jazz studies
8. The Thelonius Monk Institute of Jazz, the Smithsonian Jazz Orchestra, and Jazz at Lincoln Center

All of these landmarks contribute to the advancement of jazz education and promote the future of this discipline. Advancements have also been made in the state of Oklahoma:

1. 1966 Jazz advertisement first appeared in OMEA publications
2. 1970 NAJE article included in OMEA publication
3. 1970 camps with jazz started at the University of Oklahoma
4. 1987 OMEA jazz chair instated
5. 1987 all-OMEA jazz ensemble forms
6. 1993 jazz musician on cover of OMEA publication

These historical steps show that jazz is gaining popularity in the state and more music educators are getting involved in jazz education. With this increasing acceptance of jazz within the academic mainstream, more research is needed to better understand the role of jazz in music teacher education in Oklahoma.

Studies concerning the role of jazz in music teacher education reveal that many music education degree programs do not provide adequate training in jazz. Barr's research, as explained in this review, established a standard model for jazz curricula comparison. Other studies have used Barr's model to research and compare jazz curricula in other states. Barr's study concluded that many jazz curricula do not include a required jazz course for music education majors. Findings in other states documented that many public school music educators have not been prepared to teach jazz in public schools. Some of the studies indicated that music educators feel the least prepared to teach jazz improvisation. These studies have established a foundation of research relative to the role of jazz in music teacher education. The following chapter explains the methods and procedures that were used to collect and analyze the data.

Chapter 3

Methods and Procedures

Introduction

The purpose of this study was to investigate the role of jazz in music teacher education curricula in Oklahoma colleges and universities. Chapters 1 and 2 introduced the study and reviewed the literature related to jazz in music teacher education. This chapter describes the methods and procedures used for data collection and analysis. The research design and methodology including instrument development, descriptions of participants, process for gathering data, and the analysis procedures are described.

Research Approach – Survey and Interviews

This study employed both quantitative and qualitative research methods. This researcher chose this hybrid approach in order to gain more comprehensive insight into the research topic.

The survey questionnaire approach was selected to collect quantitative data including descriptive background data and attitudinal scales. Survey data provide a descriptive overview of attitudes and opinions (Zikmund, 2000).

The interview approach was employed to obtain qualitative data. The objective of qualitative research according to Babbie (2003) is to achieve depth rather than breadth. Interviews were used to gain in-depth information to help understand the survey results. Bodgdan and Biklen state, “the interview is used to gather descriptive data in the subjects’ own words so that the researcher can develop insights on how subjects interpret some piece of the world” (1998, p. 94).

Research Methodology

Instrument Development

The *Jazz in Oklahoma Music Teacher Education Survey* (Appendix D) was the primary data collection instrument for this study. This survey was based upon the survey used in the study “Descriptive, Philosophical and Practical Bases for Jazz Education: A Canadian Perspective” by David Elliott (1983). The author was contacted and permission to adapt the survey for use in the present study was obtained (see Appendix A). In his survey of 76 institutions in Canada, Elliott found the instrument to be valid and reliable therefore it was deemed an appropriate instrument for the present study. Elliott’s questionnaire was adapted for use as a web based online survey for the present study. Based upon a review of the literature Elliott’s questionnaire was updated and adapted for use as a web based online survey for the present study.

This online survey included “yes-no” questions, open-ended questions, Likert-type items, and fill-in charts. The questionnaire was divided into six specific sections:

1. General Information – How do Oklahoma music education program administrators rank the importance of jazz in music teacher education?
2. Jazz education in music teacher preparation - What particular aspects of jazz study are available to music education majors at colleges and universities in Oklahoma?
3. Jazz in music education - What is the degree of jazz activity in secondary schools in different areas of Oklahoma?

4. Jazz Curricula - What is the nature of the jazz curricula in colleges and universities in Oklahoma offering a music education degree?

5. Respondent's Background - What is the background of music education program administrators in the state of Oklahoma? (academic background, performance experience, jazz experience)

6. Conclusion - What comments do Oklahoma music education program administrators wish to make on the topic of jazz education?

The questionnaire employed a variety of response formats including Likert-type rating scales, open-ended questions, "yes-no" questions, and fill-in charts. Statements were presented using a 5-point Likert-type scale in order to assess attitudes (Babbie, 2003; Zikmund, 2000). Choices (or categories of responses) range from strongly agree to strongly disagree. On other questions, choices range from very important to not important. As the categories move from one to the other (e.g., from strongly agree to strongly disagree), the value will decrease by one unit. The Likert scale on which the questionnaire test scores was based, in other words, has equal units, assigned values of "1" through "5" as the categories move from most negative to most positive.

In order to establish face validity and reliability for use in the current study, the survey instrument was submitted to twenty-four music professors outside the state of Oklahoma for evaluation. Ten of these professionals completed the questionnaire, made specific suggestions for revisions, and reported the time taken to complete the survey. Based upon this feedback, appropriate revisions were made to the research instrument. Cronbach's Alpha was used to assess inter-item reliability of the

instrument. Cronbach's Alpha values ranged from .728 to .868 for all questionnaire cluster items. The adjusted instrument was, therefore, determined to be reliable for the purpose of this study.

Participants and Data Collection Procedures

Participants for this study included music education program administrators from colleges and universities in Oklahoma. A total of 23 Oklahoma colleges and universities were included in this study. These 23 comprise every institution in the state of Oklahoma offering a music education degree. These institutions are listed below in alphabetical order with their corresponding location and enrollment total for the spring semester of 2004 (See Table 1).

Table 1

Institutions in Oklahoma offering a Music Education Degree

Institution	City	Enrollment Spring
Cameron University	Lawton	3,240
East Central University	Ada	3,662
Eastern Oklahoma State College	Wilburton	1,439
Langston University	Langston	2,597
Mid-America Christian University	Oklahoma City	598
Northern Oklahoma College	Tonkawa	2,293
Northeastern Oklahoma A & M	Miami	1,529
Northeastern State University	Tahlequah	7,541
Northwestern Oklahoma State	Alva	1,690
Oklahoma Baptist University	Shawnee	1,609
Oklahoma Christian University	Oklahoma City	1,592
Oklahoma City University	Oklahoma City	3,108
Oklahoma Panhandle State University	Goodwell	987
Oklahoma State University	Stillwater	20,234
Oklahoma Wesleyan University	Bartlesville	528
Oral Roberts University	Tulsa	3,716
Southeastern Oklahoma State	Durant	3,372
Southern Nazarene University	Bethany	2,028
Southwestern Oklahoma State	Weatherford	4,538
University of Central Oklahoma	Edmond	11,948
University of Oklahoma	Norman	22,289
University of Science & Arts of	Chickasha	1,242
University of Tulsa	Tulsa	3,646

The designated music education program administrator was identified by contacting the music department of each institution by telephone and requesting the name and email address of the professor who is most knowledgeable and directly responsible for the music teacher education program. This person was used as the initial contact and was recruited by email (Appendix B). Each email included the Informed Consent Document and link, http://surveys.oc.edu/facultySurveys/jazz_ed_in_OK.htm (Appendix D), to the online survey. When necessary, a second attempt to collect a meaningful percentage of the

population was undertaken by sending a second email. When necessary, a third attempt was undertaken via a personal telephone reminder.

Data from the survey transferred electronically after each survey was completed and submitted. A sample spreadsheet of data is included in Appendix G. The survey was confidential and contact information that was voluntarily provided was separated from survey data. Contact information which was stored in a separate spreadsheet file apart from survey data was erased. The survey was anonymous for any participants not electing to provide contact information. The data was then analyzed using the Statistical Package for the Social Sciences (SPSS, 2004) and Quask Formartist Data Report (Quask, 2004) software.

Participants for the interview process were chosen by deliberate stratified sampling. Stratified sampling was chosen because the population consists of a number of subgroups (Ary, Jacobs, & Razavieh, 2002). The group of 23 institutions was divided into 6 subgroups according to the number of enrolled students and by college or university status. (see Table 2)

Table 2

Subgroups of Institutions in Oklahoma Offering a Music Education Degree

Institution Subgroups - <i>Italicized is Private</i>	#	City	Enrollment Spring 2004
Colleges	3		
Eastern Oklahoma State College		Wilburton	1,439
Northeastern Oklahoma A & M College		Miami	1,529
Northern Oklahoma College		Tonkawa	2,293
Universities 500-1999	7		
<i>Oklahoma Wesleyan University</i>		<i>Bartlesville</i>	528
<i>Mid-America Christian University</i>		<i>Oklahoma City</i>	598
Oklahoma Panhandle State University		Goodwell	987
University of Science & Arts of Oklahoma		Chickasha	1,242
<i>Oklahoma Christian University</i>		<i>Oklahoma City</i>	1,592
<i>Oklahoma Baptist University</i>		Shawnee	1,609
Northwestern Oklahoma State University		Alva	1,690
Universities 2000-3499	5		
<i>Southern Nazarene University</i>		<i>Bethany</i>	2,028
Langston University		Langston	2,597
<i>Oklahoma City University</i>		<i>Oklahoma City</i>	3,108
Cameron University		Lawton	3,240
Southeastern Oklahoma State University		Durant	3,372
Universities 3500-4999	4		
<i>University of Tulsa</i>		<i>Tulsa</i>	3,646
East Central University		Ada	3,662
<i>Oral Roberts University</i>		<i>Tulsa</i>	3,716
Southwestern Oklahoma State University		Weatherford	4,538
Universities 5000-19,999	2		
Northeastern State University		Tahlequah	7,541
University of Central Oklahoma		Edmond	11,948
Universities 20,000 and above	2		
Oklahoma State University System		Stillwater	20,234
University of Oklahoma		Norman	22,289

Two participants were interviewed from each subgroup. Music education program administrators from both private and state institutions representing different regions of the state were sought to participate.

Selection of interview participants involved these procedures. An item was included on the online survey (question # 18, Appendix D) asking participants to volunteer for follow-up interviews. Music education faculty expressing willingness to participate in the interviews were contacted via email or telephone to schedule a meeting at a time and place of the participant's choosing.

Initial contact of the interview participants followed the proceeding contact protocol:

1. Introduction – The study and need of interview participants were explained.
2. If the potential participant agreed to participate, the researcher proceeded to number 3. If the potential participant declined to participate, the researcher expressed thanks and concluded the interview.
3. A date, time, and place of the participant's choosing to conduct the interview were established.
4. The participant was thanked and meeting plans were confirmed.

Interviews were conducted in a place of the participant's choosing. Interviews lasted an average of 30 minutes. The interviews followed the outlined protocol:

1. Introduction: A description of the research was provided and gratitude was expressed to the participant for volunteering.
2. The interview informed consent form was discussed (Appendix E).
3. If the participant consented to be interviewed and signed the consent form, the researcher proceeded with the following questions/topics.
4. Open ended questions: The following questions were asked:

- a. What aspects of jazz and jazz pedagogy need to be provided to undergraduate music majors preparing for careers as music educators?
- b. What particular aspects of jazz study are available to music education majors at this institution?
- c. What is the degree of jazz activity in surrounding secondary schools and in the community? How would you characterize your attitude toward jazz education as it is currently practiced in Oklahoma public schools?
- d. Should jazz be included in the music teacher education curriculum? _yes/no - If no, why_____
 - 1. If so, what courses and/or experiences should be required in the music education curriculum?
 - 2. If so, what elective courses and/or experiences should be available to music education majors in the curriculum?
- e. What are the reasons/barriers to including more jazz courses within the music education curriculum?
- f. What is your musical background? (academic background, performance experience, jazz experience)
- g. Overall, how would you characterize your attitude toward jazz?

- h. What comments would you wish to make on the topic of jazz in Oklahoma music teacher education?
5. Explain to the participant that interviews may be published, but names of the participants will not be used.

Survey Data Analysis

A variety of data analysis procedures were utilized. Descriptive statistics (mean, standard deviation) were generated to summarize continuous data such as years of teaching and Likert-type scales. Frequencies and percentages were generated for categorical data such as yes-no responses.

Interview Data Analysis

Interviews were transcribed and analyzed by the researcher. A coding system was developed containing a limited number of codes relating to the topics of exploration (Bogdan & Biklen, 1998). Each code was given an assigned number or letter. Each transcribed interview was hand coded by the researcher. Codes were examined for emerging themes that expressed the attitudes of the subjects. Two professional colleagues were asked to examine an audit trail including the transcriptions, coding, and arranging of themes to confirm accuracy and appropriateness of the researchers coding and analysis. Discrepancies were resolved through discussion and additional review of the data.

Summary

This chapter describes the methods and procedures that were used to collect and analyze data. The first section explained the approach selected by this researcher.

Both quantitative data (online survey questionnaire) and qualitative data (in-depth interviews) were used to address the purpose and research questions of this study.

Participants for this study included music education program administrators from colleges and universities in Oklahoma. The questionnaire was administered to them through e-mail with a web page link. Data were analyzed in several ways, depending on the questionnaire item structure. Descriptive statistics (mean) were generated to summarize continuous data such as years of teaching and Likert-type scales.

Frequencies and percentages were generated for categorical data such as yes-no responses and categories of Likert-type data. Follow-up interviews were undertaken to supplement quantitative data and provide more in-depth understanding.

Conclusions gained from this study may provide useful information for jazz educators, music educators, and music curriculum planners.

Chapter 4

Survey Results

The purpose of this study was to investigate the role of jazz in music teacher education curricula in Oklahoma colleges and universities. The *Jazz in Oklahoma Music Teacher Education Survey* (Appendix D) was the primary data collection instrument for this study. This online survey included “yes-no” questions, open-ended questions, Likert-type items, and fill-in charts. The music department of each institution was contacted by telephone and the name and email address of the professor who is most knowledgeable and directly responsible for the music education program was requested. This person was used as the initial contact and was recruited by email (Appendix B). Each email included the Informed Consent Letter (Appendix C) and link to the online survey (Appendix D). Music education program administrators from all 23 institutions in Oklahoma offering a music education degree participated in this study.

Background of Oklahoma Music Education Program Administrators

The survey included eight items pertaining to Oklahoma music education program administrators' backgrounds. These survey items specifically dealt with demographics of participants concerning general background and jazz background. The first four survey items dealt with general background information. These items focused on public school teaching experience, major performing medium, age and highest degree earned. The majority of respondents (86.96%) had K-12 teaching experience. More than two thirds of respondents indicated “Wind” as their primary performance medium. Most respondents indicated that they were 40 years of age or

older and majority of respondents indicated having a master's or doctorate degree (see Table 3).

Table 3

Background of Oklahoma Music Education Program Administrators

Years of Teaching Experience	Number of Respondents	Percent of Respondents
0	3	13.04%
1-5	6	26.09%
6-10	6	26.09%
11-15	4	17.39%
16+	4	17.39%
Performance Medium	Number of Respondents	Percent of Respondents
Voice	3	13.04%
Wind	16	69.57%
String	1	4.35%
Keyboard	2	8.70%
Percussion	1	4.35%
Age range	Number of Respondents	Percent of Respondents
20-29	0	0.00%
30-39	4	17.39%
40-49	10	43.48%
50-59	7	30.43%
60+	2	8.70%
Highest Degree Earned	Number of Respondents	Percent of Respondents
Doctorate	15	65.22%
Masters	7	30.43%
Bachelors	1	4.35%
Diploma	0	0.00%

N=23

Ten respondents (43.48%) reported that their post-secondary education included jazz-performance experience. Thirteen respondents (56.52%) reported that their post-secondary education included jazz studies. Thirteen respondents (56.52%) stated that they have professional jazz performance experience.

Availability of Jazz Study in Oklahoma Music Teacher Education

Few jazz experiences are available in the curricula of most Oklahoma college and university music teacher education programs. Survey item 3(a-o) presented a list of

15 aspects of jazz study and instructed participants to indicate which of those aspects were available in their music education programs. A complete listing of the availability of the 15 aspects of jazz study by each of the 23 institutions in Oklahoma offering a music education degree is available (see Appendix J). The rank order and percentage of offerings are presented in Table 4. Most institutions (91%) offer a Jazz Ensemble and Jazz Improvisation and Jazz Improvisation Pedagogy are taught in over two-thirds of institutions. However, Jazz Education Philosophy, Jazz Combo, Jazz Keyboard, Jazz Ensemble Pedagogy, and Jazz in General music are only available in little over half of Oklahoma college and university music teacher education programs (see Table 4). Many aspects of jazz study are generally not widely available in Oklahoma college and university music teacher education programs. Jazz History, Jazz Vocal Technique, Jazz Arranging, Jazz Choir, and Jazz Combo Pedagogy are offered in less than half of the institutions. History of Jazz in Oklahoma is only offered in three institutions and Jazz String Pedagogy is only offered in one institution (see Table 4).

Table 4

Rank Order of Selected Aspects of Jazz Study by Frequency of Availability

Jazz Study Item	# of Institutions Availability	% of Availability	Rank
Jazz Ensemble Performance	21	91.30%	1
Jazz Improvisation Technique	17	73.91%	2
Jazz Improvisation Pedagogy	16	69.57%	3
Jazz Education Philosophy	14	60.87%	4
Jazz Combo Performance	13	56.52%	5
Jazz Keyboard	13	56.52%	5
Jazz Ensemble Pedagogy	13	56.52%	5
Jazz in General Music	13	56.52%	5
Jazz History	10	43.48%	6
Jazz Vocal Techniques	10	43.48%	6
Jazz Arranging	9	39.13%	7
Jazz Choir	7	30.43%	8
Jazz Combo Pedagogy	6	26.09%	9
History of Jazz in Oklahoma	3	13.04%	10
Jazz String Pedagogy	1	4.35%	11

N = 23

Few courses containing jazz instruction are available at Oklahoma colleges and universities offering a music education degree. Item 8a on the survey asked respondents to list the titles of courses containing jazz instruction. Each institution's course title was defined by (a) whether the course is required for the music education degree, (b) whether the course is postgraduate, (c) years in existence, (d) whether credit is given, (e) whether the course is offered on a full year, semester, or partial semester basis, and (f) hours of instruction per week. Some course titles were variations on traditional course titles (e.g. Jazz Ensemble = Big Band, Jazz Band, Lab Band, Stage Band). In these cases, non-traditional course titles were changed to traditional course titles. Some course titles did not fit a traditional generic course title (e.g. Comprehensive Jazz Musicianship, Sight Singing and Ear Training w/jazz emphasis). These titles were not changed. The majority of course titles listed by

participants correspond with aspects of jazz study (listed in Table 4, marked by asterisks). Jazz ensemble is the only course containing jazz instruction that is offered in more than 50% of institutions in Oklahoma offering a music education degree. Course titles that contain jazz instruction listed by Oklahoma music education program administrators are presented in rank order according to frequency (see Table 5).

Table 5

Rank Order of Course Title Frequency in Oklahoma Music Teacher Education

Institutions

Jazz Course Title	# of Listings	Frequency	Rank
*Jazz Ensemble	20	86.96%	1
*Jazz Improvisation	11	47.83%	2
*Jazz Combo Performance	5	21.74%	3
*Jazz History	5	21.74%	3
*Jazz Arranging	3	13.04%	4
Secondary Instrumental Methods	3	13.04%	4
*Jazz Choir	3	13.04%	4
*Jazz Keyboard	2	8.70%	5
*Jazz Vocal Technique	1	4.35%	6
Jazz Guitar Ensemble	1	4.35%	6
Sight Singing & Ear Training (Jazz Emphasis)	1	4.35%	6
Jazz Pedagogy	1	4.35%	6
Roustabouts (Show Choir)	1	4.35%	6
Comprehensive Jazz Musicianship	1	4.35%	6

N=23

* Course titles that correspond with one of the 15 aspects of jazz study in Table 4.

Several courses that contain jazz instruction have been added to Oklahoma music programs within the last 10 years. “Jazz Ensemble” is the only course with jazz instruction that has existed for over 20 years at most Oklahoma institutions offering a music education degree. Jazz improvisation exists as a course listing in 47.83% of

these institutions and became available at most in the last 10 years. The University of Tulsa, The University of Central Oklahoma, and Southwestern Oklahoma State University are the only three institutions in the state of Oklahoma that reported offering jazz improvisation as a course for more than 10 years. Other courses that contain jazz instruction and have been recently added to music programs include: jazz history, jazz arranging, jazz keyboard, vocal jazz techniques, comprehensive jazz musicianship, and sight singing/ear training (jazz emphasis) (See Appendix K).

All courses listed by respondents receive academic credit. Only five institutions require a course that contains jazz instruction. “Secondary Instrumental Methods,” “African American Music,” “Instrumentation,” “Sight Singing and Ear Training (Jazz Emphasis),” and “Jazz: Mirror of American Society,” were the courses listed as required by these five institutions. The University of Oklahoma was the only institution offering a course, “History of American Music,” that receives undergraduate and graduate credit (see Appendix K).

A number of institutions in Oklahoma offer four or more course listings that include jazz instruction. The central region of Oklahoma has the most institutions offering four or more courses with jazz instruction. No institution in the southeast region of the state offers more than four jazz courses (see Table 6).

Table 6

Oklahoma Music Teacher Education Institutions with the Highest Number of Jazz

Course Title Offerings

Type of Institution	Name of Institution	Region of Oklahoma	Number of Jazz Course Titles Offered
Private University	University of Tulsa	Northeast	9
State College	Northern Oklahoma College	Northwest	5
State University	University of Central Oklahoma	Central	5
State University	Northeastern State University	Northeast	4
Private University	Oklahoma Christian University	Central	4
State University	Southwestern Oklahoma State University	Southwest	4
State University	The University of Oklahoma	Central	4
<u>N = 23</u>			

Jazz study is available at a limited number of institutions during summer jazz programs. Summer jazz course offerings were listed by three institutions. These institutions include: Southwestern University listed “Jazz Camp Band Camps (with elective classes in jazz improvisation and big bands),” The University of Central Oklahoma listed “Summer Gear-up Jazz Camp,” Northern Oklahoma College listed “Jazz Combo” and “Vocal Show Choir – Roustabouts.”

Few Oklahoma post-secondary institutions offer jazz degree options. The University of Tulsa is the only institution in the state that indicated availability of a

major concentration in jazz studies. Northeastern State University is the only institution that indicated availability of a minor concentration in jazz studies.

The majority of Oklahoma music teacher education institutions have at least one full-time faculty member involved in teaching jazz. Three institutions have no faculty involved in teaching jazz and two institutions have four full-time faculty involved in teaching jazz (see Table 7).

Table 7

Oklahoma Music Teacher Education Institutions: Faculty Involved in Teaching Jazz

Institution	Enrollment Spring 2004	Full Time	Part Time
Oklahoma Wesleyan University	528	0	0
Mid-America Christian University	598	0	0
Oklahoma Panhandle State University	987	0	1
University of Science and Arts of Oklahoma	1,242	1	0
Eastern Oklahoma State College	1,439	0	0
Northeastern Oklahoma A&M College	1,529	1	0
Oklahoma Christian University	1,592	2	1
Oklahoma Baptist University	1,609	1	0
Northwestern Oklahoma State University	1,690	0	1
Southern Nazarene University	2,028	1	2
Northern Oklahoma College	2,293	1	0
Langston University	2,597	1	1
Oklahoma City University	3,108	0	2
Cameron University	3,240	1	0
Southeastern Oklahoma State University	3,372	1	1
University of Tulsa	3,646	2	4
East Central University	3,662	1	0
Oral Roberts University	3,716	4	0
Southwestern Oklahoma State University	4,538	1	3
Northeastern State University	7,541	1	1
University of Central Oklahoma	11,948	4	3
Oklahoma State University	20,234	2	0
The University of Oklahoma	22,289	2	0

Importance of Jazz Study in Oklahoma Music Teacher Education

Oklahoma music education program administrators reported positive attitudes concerning the role of jazz study in music teacher education curricula. The survey provided several questions pertaining to attitudes of jazz study. Item number 17 on the survey sought respondents' general attitude about jazz. Question 17 states,

How would you characterize your attitude toward the genre of music called jazz?

The total mean response was 4.652 on a five point Likert scale and 100% of music education program administrators stated they have a (4) positive or (5) very positive attitude toward jazz. The second part of item 3(a-o) listed 15 aspects of jazz study and asked respondents to rate the level of importance of each discipline within the music teacher education curricula. Importance ratings were measured on a 5-point Likert scale having the possible responses of (5) very important, (4) important, (3) neutral, (2) not very important, and (1) of no importance. Survey respondents reported highest importance ratings for jazz ensemble, jazz ensemble pedagogy, and jazz improvisation pedagogy. Lowest importance ratings were indicated for Oklahoma jazz studies, jazz choir, and jazz string pedagogy (see Table 8).

Table 8

Mean Ratings of Importance of 15 Selected Aspects of Jazz Study (3a-o)

Jazz Study Item	Mean	N	Rank
Jazz Ensemble	4.087	23	1
Jazz Ensemble Pedagogy	4.043	23	2
Jazz Improvisation Pedagogy	4.000	23	3
Jazz Educational Philosophy	3.957	23	4
Jazz Improvisation Technique	3.913	23	5
Jazz in General Music	3.870	23	6
Jazz Keyboard	3.826	23	7
Jazz History	3.783	23	8
Jazz Arranging	3.609	23	9
Jazz Combo	3.609	23	9
Jazz Combo Pedagogy	3.565	23	10
Jazz Vocal Technique	3.565	23	10
Oklahoma Jazz Studies	3.174	23	11
Jazz Choir	3.087	23	12
Jazz String Pedagogy	2.652	23	13

Over half of the respondents indicated 12 “Aspects of Jazz Study” as (4) important or (5) very important (see Table 9).

Table 9

Aspects of Jazz Study Deemed (4) Important or (5) Very Important

Jazz Study Item	(4) Important or (5) V. Important
Jazz Ensemble	86.96%
Jazz Ensemble Pedagogy	82.61%
Jazz Educational Philosophy	78.26%
Jazz Improvisation Pedagogy	78.26%
Jazz Improvisation Technique	78.26%
Jazz History	73.91%
Jazz in General Music	69.56%
Jazz Keyboard	65.21%
Jazz Arranging	56.53%
Jazz Combo	56.53%
Jazz Combo Pedagogy	52.18%
Jazz Vocal Technique	52.18%

N = 23

Many aspects of jazz study deemed important by music education program administrators are not available in Oklahoma music teacher education curricula. A comparison was made between the “availability of aspects of jazz study” (from Table 4) and “importance ratings of aspects of jazz study” (from Table 8). The following jazz study items were indicated as “important” or “very important” but are unavailable in more than 25% of institutions in Oklahoma offering music education degrees: jazz improvisation technique, jazz improvisation pedagogy, jazz in general music, jazz history, jazz vocal technique, jazz arranging, and jazz combo pedagogy (see Table 10).

Table 10

A Comparison of Aspects of Jazz Study by Availability and Importance

Rank	Jazz Study Item	% of Availability Among Institutions	# of Institutions Offering Jazz Study Item	Importance Ratings of Jazz Study Items
1	*Jazz Ensemble	91.30%	21	4.087
2	*Jazz Improvisation Technique	73.91%	17	3.913
3	*Jazz Improvisation Pedagogy	69.57%	16	4.000
4	*Jazz Education Philosophy	60.87%	14	3.957
5	*Jazz Combo	56.52%	13	3.609
5	*Jazz Keyboard	56.52%	13	3.826
5	*Jazz Ensemble Pedagogy	56.52%	13	4.043
5	*Jazz in General Music	56.52%	13	3.870
6	*Jazz History	43.48%	10	3.873
6	*Jazz Vocal Techniques	43.48%	10	3.565
7	*Jazz Arranging	39.13%	9	3.609
8	Jazz Choir	30.43%	7	3.087
9	*Jazz Combo Pedagogy	26.09%	6	3.565
10	Oklahoma Jazz Studies	13.04%	3	3.174
11	Jazz String Pedagogy	4.35%	1	2.652

* Jazz study items rated (4) Important or (5) Very Important

Oklahoma music education program administrators generally agree that jazz should have an active role in music teacher education curricula. Data were obtained

concerning the role of jazz courses within music teacher education. Item 4a on the questionnaire measured respondents' opinions regarding jazz requirements for music education majors. In response to the statement,

Music majors intending to pursue careers in music education should be REQUIRED to complete ONE course in an aspect of jazz or jazz pedagogy before graduation.

The total mean response was 3.78 on a 5–point Likert scale with 69.57% of music education program administrators stating that they (4) agree or (5) strongly agree that music education majors should be required to take at least one course in jazz studies.

Item number 4b on the survey measured respondents' opinions in regard to programming jazz on required student recitals. In response to the statement,

All music majors should be permitted to program at least ONE jazz selection in any required recital or performance examination of their major performing medium.

a total mean response was 3.87 on a 5–point Likert scale and 78.26% of music education administrators (4) agreed or (5) strongly agreed with this statement.

Question 7a on the questionnaire sought respondent's attitudes in regarding jazz education in Oklahoma schools. Question 7a states,

How important do you feel jazz education is as part of music education in Oklahoma schools?

The total mean response was 4.09 on a 5–point Likert scale with 78.26% of music education administrators stating that they felt jazz education is an (4) important or (5) very important part of Oklahoma schools.

Jazz in Oklahoma Secondary Schools and Communities

Jazz activity in Oklahoma Secondary schools is predominantly instrumental jazz ensemble. The degree of jazz activity in surrounding secondary schools and in the community was investigated via two survey items. Item 5 consisted of four parts asking respondents to evaluate the level of jazz ensemble activity, jazz combo activity, jazz choir activity, and studio orchestra activity in surrounding secondary schools. Item 6 asked respondents to evaluate the level of professional jazz concert activity in the city. Responses to both items were received on a 5-point Likert-type scale including possible responses of (5) considerable activity, (4) moderate activity, (3) very little activity, and (2) no activity, or (1) don't know. Respondents (61%) indicated that jazz ensembles in surrounding secondary schools have (4) moderate activity or (5) considerable activity. Analysis of data reflected: 74% of respondents said Jazz Choir had (3) very little activity or (4) moderate activity; 52% of respondents said Jazz Combo had (3) very little activity; 96% said Studio Orchestra had (3) very little activity or (2) no activity (see Table 11).

Table 11

Jazz Performance Activity in Oklahoma Secondary Schools (5a-d)

Jazz Performance Activity	5	4	3	2	1	Rank
Jazz Ensemble	13%	48%	35%	0%	4%	1
Jazz Choir	13%	35%	39%	9%	4%	2
Jazz Combo	4%	9%	52%	9%	26%	3
Studio Orchestra	0%	0%	44%	52%	4%	4

N=23

(*Key: 5=Considerable Activity, 4=Moderate Activity, 3=Very Little Activity, 2=No Activity, 1=Don't Know*)

Only two respondents from institutions in Oklahoma reported having considerable professional jazz concert activity in the communities in which the school is located.

Responses from the 23 institutions in Oklahoma offering a music education degree indicated that 43% reported (4) moderate activity, 30% reported (3) very little activity, and 17% reported (2) no professional jazz concert activity in their surrounding community. Respondents from the University of Central Oklahoma and Northeastern State University were the only two that indicated (5) considerable professional jazz concert activity in the city where their institution is located.

Respondents' Concluding Remarks

The last question of the survey invited respondents to comment on the topic of jazz education or any issues addressed by the questionnaire. Several of the respondents took advantage of the chance to provide additional comments. The personal comments tended to focus on three topics: jazz preparation for music education majors by six respondents, inconsistent jazz in Oklahoma secondary schools music programs by three respondents, and the value of the current study by three respondents (See Appendix L for a list of comments.) The importance of jazz education for the preparation of future music teachers was stressed.

Every music student should have the opportunity to experience jazz. The degree to which it should be required is still a question in my mind. (Respondent #01)

I feel music educators should have a solid understanding of jazz styles and be able to teach students the proper stylistic elements of the art form. The difficulty of giving clarinetists, flutists, tubist, hornists, etc. all the required opportunities is the big challenge. Clarinetists at our university are encouraged to learn saxophone and play in jazz ensemble when needed or appropriate. Some students are self-motivated to learn another instrument so they can get jazz band experience. (Respondent #08)

Participants stated that there is inconsistent jazz activity in Oklahoma public school music programs.

Jazz education in the Oklahoma schools is very inconsistent. Some schools do a great job of jazz education. In many schools it is nonexistent. (Respondent #03)

Students who have prior experience performing jazz or big band music usually incorporate it into their curriculum with success. The remaining music education students generally find other areas of focus on other than jazz. Additionally, opportunities for jazz or show choirs are only available to students in high schools of larger districts. (Respondent #05)

Some respondents expressed comments about the need for research in the area of jazz in music teacher education.

Thanks for this Heath - this is something that needs addressing in our state. I am looking forward to meeting you. (Respondent #15)

This study is needed very badly. (Respondent #22)

Summary

This chapter presented data collected from the *Jazz in Oklahoma Music Teacher Education Survey*. The following list provides a summary of the findings.

1. Thirteen survey respondents (56%) reported that their undergraduate music education did not include jazz performance experience and 10 survey respondents (43%) reported that their undergraduate music education did not include any type of jazz studies.
2. Jazz Ensemble instruction is available in most (91%) Oklahoma music teacher education institutions.
3. Jazz Improvisation instruction is unavailable in over (25%) of Oklahoma music teacher education institutions.
4. Jazz Ensemble is the only course available in over 50% of Oklahoma music teacher education institutions.

5. Several courses that contain jazz instruction (Improvisation, Jazz History, Jazz Arranging and Composition, Comprehensive Jazz Musicianship, Jazz Combo, Jazz Ensemble, Secondary Music Methods, Jazz Keyboard, Jazz Vocal Techniques, Jazz Guitar Ensemble) have been added to music education curricula in Oklahoma music teacher education institutions in the last 10 years.
6. Five institutions require a course that contains jazz instruction. These courses include: Secondary Music Methods, African American Music, Instrumentation, Sight Singing and Ear Training (Jazz Emphasis), and Jazz: Mirror of American Society.
7. Seven out of 23 music teacher education institutions in Oklahoma offer four or more courses that include jazz instruction.
8. The University of Tulsa offers a degree in jazz studies and Northeastern State University offers a minor in jazz studies.
9. The majority of Oklahoma music teacher education institutions have at least one full-time faculty member involved in teaching jazz. Three institutions have no faculty involved in teaching jazz and two institutions have four full-time faculty involved in teaching jazz.
10. Oklahoma music education program administrators reported the following 12 aspects of jazz study as “important” or “very important” for inclusion in music teacher education: Jazz Ensemble, Jazz Ensemble Pedagogy, Jazz Education Philosophy, Jazz Improvisation Pedagogy, Jazz Improvisation Technique,

Jazz History, Jazz in General Music, Jazz Keyboard, Jazz Arranging, Jazz Combo, Jazz Combo Pedagogy, and Jazz Vocal Technique.

11. The majority of music education program administrators “agree” or “strongly agree” that music education majors should be required to take at least one course in jazz studies.
12. Jazz Ensemble is the most often reported jazz activity in Oklahoma secondary schools.

The survey data presented in this chapter provides an overview of the role of jazz in music teacher education across the state of Oklahoma. In order to gain greater insight into the situation, interviews were conducted with a representative sample of music education program administrators. The next chapter presents data from the *Jazz in Oklahoma Music Teacher Education Interview Protocol*.

Chapter 5

Interview Results

The purpose of this study was to investigate the role of jazz in music teacher education curricula in Oklahoma colleges and universities. Interviews followed the *Jazz in Oklahoma Music Teacher Education Interview Protocol* (Appendix F). Participants for the interview process were chosen by deliberate stratified sampling. The group of 23 institutions was divided into six subgroups according to whether the institution was a college or university and by the number of enrolled students. In order to obtain a balanced representation of the state, participants were chosen from different regions of the state and from both state and private institutions. Two participants were interviewed from each subgroup (see Table 12). All interview subjects volunteered via the electronic online survey. The participants were contacted by email and telephone to schedule a meeting at a time and place of the participant's choosing. Seven interviews occurred in person at the office of the participant and five interviews took place over the phone. The researcher used a speakerphone during phone interviews for recording purposes. All interviews were recorded on audio-tape and transcribed. The interviews ranged in length from 30 to 45 minutes. The interviews occurred within one week after participants completed the online survey, and all interviews occurred within a four-week period in a location suggested by the participant.

Table 12

Interview Participants Listed by Region, Institution Size, and Type.

Institution Subgroups – <i>Italicized is Private</i>	Region of Oklahoma
Colleges	
1 participant	Northeast
1 participant	Northwest
Universities 500-1999	
<i>2 participants</i>	<i>Central</i>
Universities 2000-3499	
1 participant	Southeast
<i>1 participant</i>	<i>Central</i>
Universities 3500-4999	
<i>1 participant</i>	<i>Northeast</i>
1 participant	Southwest
Universities 5000-19,999	
1 participant	Northeast
1 participant	Central
Universities 20,000 and above	
2 participants	Central

N=12

The interview data analysis process followed several procedures. During the interview process, notes were taken in order to develop a preliminary list of coding categories. Interviews were transcribed and analyzed by the researcher. Names of participants and institutions were omitted in order to maintain confidentiality.

Transcriptions of the interviews were read and codes were refined. Codes were assigned letter abbreviations (e.g. Jazz Ensemble = JE). Transcriptions were re-read and abbreviations were assigned by hand coding. Codes were arranged into topics and themes according to the interview questions. Two professional colleagues were asked to examine an audit trail including the notes, transcriptions, coding and arranging of themes to confirm accuracy and appropriateness of the researcher's

coding and analysis. Discrepancies were resolved through discussion and additional review of the data.

Background of Oklahoma Music Education Program Administrators

The backgrounds of music educators responsible for designing and implementing music teacher education curricula in Oklahoma colleges and universities were investigated. Interview participants were selected to represent a cross-section of different music education programs. Pseudonyms have been assigned to participants to protect confidentiality. These pseudonyms reflect the gender of the participant but have no other relationship to their identity. In order to obtain comprehensive data for analysis, the researcher sought to obtain general background information, jazz background information, and attitudes toward jazz from participants.

Angela is a music education professor and the music education department chair at a university. She has a bachelor's, master's, and a PhD degree in music education. Her primary instrument is clarinet and her secondary instrument is saxophone. Angela played saxophone in the college jazz band. She is certified in vocal and instrumental music education and has taught public school in both areas. Angela states that she has never had the pleasure to direct a jazz band because none of the schools in which she taught had a jazz band.

Bart is a music education professor at a university. He has taught band, jazz band, jazz string ensemble, and orchestra at the public school level. Bart has a bachelor's, master's, and a PhD degree in music education. He considers himself a "jack of all trades" and states, "I wanted to be able to go into my teaching career and feel comfortable standing in front of an orchestra, wind ensemble, or jazz ensemble."

During his undergraduate education he played in concert band, orchestra, and jazz ensemble. Bart learned a great deal about jazz instruction by watching and learning from public school colleagues. Bart considers himself to be mostly a classical trumpet player and does not play many jazz gigs. During his public school teaching career he directed a jazz band that performed at carnivals, competitions, and concerts with several professional guest artists.

Carl is a music education professor and chair of the music department at a university. He was exposed to jazz recordings by his mother at an early age. He grew up being trained as a classical pianist. He has a bachelor's, master's, and a PhD degree in music education. He enrolled in some jazz courses while completing a doctorate at North Texas State University but received most of his jazz training while teaching. Carl states:

I really didn't get interested until I had already taught for six or eight years, and I had some outstanding students who caused me to kind of get on the ball and start learning more about it. And, we put the jazz band in. I was teaching high school at the time, and we put it in the schedule so that we could listen to a lot of recordings and talk about jazz history.

Carl explains that jazz education was not in existence during his undergraduate education. He states, "I went to college in the 50s and early 60s and at that time, there was no such thing as jazz education."

Dianne is a music education professor and piano instructor at a university. Her education includes a bachelor's, master's, and a PhD degree in music education. Dianne has experience teaching general music at the elementary level. Her performance experience includes mainly classical music. She has played and teaches written jazz compositions but has not performed in a jazz ensemble. Dianne states

that she does have an interest in jazz and would like to learn more about it in the future. Her education centers on classical piano and orchestral training.

Ed is a music and jazz studies professor and past music chair at a university. His music degrees include a bachelor's in music education and a master's and a doctorate degree in music. He grew up in a musical family with parents of professional caliber. His father was a jazz instrumentalist and band director, and his mother was a vocalist who sang solo at church. Ed grew up improvising jazz in his father's group. Ed recalls the ear training experience he received while playing in his father's group by stating:

Whether it was a very slow progression of whole notes like a hymn like harmony or whether it was a Dixieland type of counterpart or whether you were playing soloist. So, without realizing, I got a tremendous education in melodic dictation, harmonic dictation, and playing my instrument according to what creative urges occurred in my head, like an improviser has to do. And I didn't know how good a learning experience that was. It was fun to do, too. Plus, I was getting some money for it. So as a young man, I really felt that was cool!

During his undergraduate education, he performed in band and a community orchestra. After graduation, Ed played trombone professionally for four years in the Baltimore symphony. Ed has taught jazz band, concert band and marching band for several years at the public school and college level. He started the jazz program at the university where he teaches and has been state president and regional coordinator for the IAJE. Ed performs professionally many styles of music including jazz, Dixieland, brass quintet, orchestral, and others.

Frank is a music education professor at a university. His music degrees include a bachelor's in music education and a master's and a doctorate degree in music. He currently advises music education majors, directs the Symphony Winds, and teaches

music education method courses. Frank has taught band, jazz band, and marching band in public school for more than 14 years. During his public school career, his jazz bands competed and placed at state and international festivals. Frank did his masters degree at the University of North Texas where he directed the eight and nine o'clock lab bands. Frank is a saxophone player and has a great deal of professional experience singing in a rock 'n roll band. He has been admitted into the Oklahoma Bandmaster Hall of Fame and he has judged at several jazz festivals.

Greg is a music education professor and music department chair at a university. His music degrees include a bachelor's in music education and a master's and a doctorate degree in music. Greg's primary instrument is trumpet. He has taught for seven years in public schools where he directed concert band, marching band and jazz band. Greg stated that he played in jazz band during college and learned how to improvise and teach jazz while teaching in public school. Greg states,

I was educating myself as I was trying to teach them and feeling very inadequate, all the way through about improvising and how it creates, because I couldn't do it by myself. Some of my kids began to play it. Aebersold back then was records and the books that came with them. That really helped.

Greg states that his knowledge of jazz is limited and most of his training has occurred on a need-to-know basis.

Harold is a band director at a two-year college. Harold has a bachelor's and master's degree in music education. Harold was classically trained on the tuba. He did not experience jazz until he went to college and played bass trombone in the jazz band. He states that jazz in his undergraduate degree was a valuable experience. Harold mentions that he wanted to be involved in jazz when he was in high school but

his director was against it. Harold taught public school where he was required to direct a jazz band.

Ian is the music department chair at a two-year college. He has a bachelor's, master's, and doctorate degree in music education. He is a classically-trained clarinetist who played tenor sax in jazz band during college. Ian states that while in college jazz band he did not play solos in jazz band unless they were written out. He considers himself an educator first and a performer second.

Jay is the director of bands at a university. He has a bachelor's and a master's degree in music education. He has taught for 17 years at the public school level and directed a jazz band at most of the schools where he taught. Jay states that his jazz groups competed very well. However, he currently does not direct the jazz band where he teaches. His jazz experience includes playing lead alto in college. He used to play jazz gigs on occasion but has not for four or five years.

Ken is a band director at a university. He has a bachelor's and master's degree in music education. He is currently a doctoral candidate at The University of Oklahoma. His background is primarily teaching public school band and college band. Ken states that his jazz experience is limited to teaching, and he has no performance experience in jazz. He directed jazz bands in a couple of public schools and states, "I was woefully under-prepared to do those."

Lea is the music department chair at a university. She has a bachelor's in music education and a master's and doctorate in choral conducting. She is a vocalist and was a dancer for 17 years involved in musical theatre. She started a show choir when she was a junior in high school. Lea has taught public school for more than 10 years

and has a great deal of show choir teaching experience. She did not receive any jazz training during her degrees, but has trained herself by listening, reading, and going to workshops and conventions.

The jazz background of interview participants was investigated. All of the participants reported having public school teaching experience. Nine participants stated that they had jazz experience during post-secondary education, whereas five stated that they learned how to teach jazz while teaching in the public schools. Undergraduate jazz experience of participants consisted of jazz ensemble participation. Two participants attended the University of North Texas and received jazz experience while completing graduate degrees. The background of each participant is listed according to title, highest degree earned, primary/secondary instrument, public school teaching experience, jazz teaching experience, professional jazz performance experience, and jazz experience in post-secondary education (see Table 13).

Table 13

Description of Interview Participants

Name	Title	Highest degree	Instrument	Public school teach. exp.	Jazz teach. exp.	Prof. jazz perf. Exper.	Jazz exper. post-sec.
Angela	Music ed. prof./mus. ed. dept. chair	Doctorate	clarinet/sax	Yes	No	No	Yes
Bart	Music ed prof.	Doctorate	Trumpet	Yes	Yes	Yes	Yes
Carl	Music ed. prof./mus. Dept. chair	Doctorate	Piano	Yes	Yes	Yes	Yes
Dianne	Music ed prof..	Doctorate	piano/viola	Yes	Yes	No	No
Ed	Music/jazz studies prof.	Doctorate	trombone	Yes	Yes	Yes	Yes
Frank	Music ed prof.	Doctorate	Sax	Yes	Yes	Yes	Yes
Greg	Music ed. prof./mus. Dept. chair	Doctorate	Trumpet	Yes	Yes	Yes	Yes
Harold	Band director	Masters	tuba/trombone	Yes	Yes	No	Yes
Ian	Music prof./dept. chair	Doctorate	clarinet/sax	Yes	No	No	Yes
Jay	Band director	Masters	Sax	Yes	Yes	Yes	Yes
Ken	Band director	Masters	Tuba	Yes	Yes	No	No
Lea	Music ed. prof/mus. Dept. chair	Doctorate	Vocal	Yes	Yes	No	No

N=12

Music education program administrators were asked the following question concerning their personal attitude toward jazz.

Overall, how would you characterize your attitude toward jazz?

Eleven of the participants indicated that they thought jazz was important (see Table 14).

Table 14

Oklahoma Music Education Program Administrators' Attitudes Towards Jazz

Name	Comment about attitude towards jazz.
Angela	I think it is important.
Bart	I think it is extremely important for us to expose our students to the art form.
Carl	It's really important.
Dianne	I enjoy going to concerts. I enjoy the intricacies of the rhythm and the improvisations are really interesting to me.
Ed	Oh, I love it! I think it is music of integrity, just like symphonic music. And if you are playing a piece by Duke Ellington, I think it is as important to play that well as it is to play a piece by Beethoven.
Frank	I wish I could do it all the time.
Greg	So my earliest attitudes and formation was that jazz was kind of earthy and to tell you the truth the origins of it are really awful. So my attitude began to change. It was...and still is being formed by my environment and the church. But society has changed, the church has changed.
Harold	I love it. I think it's a lot of fun.
Ian	I respect it. I wish that I could do more of it.
Jay	I think it is a unique. An American musical form that definitely deserves study and it should be. It's a great outlet for students. There's a lot of educational value.
Ken	I would say that I am very open minded about it and that I feel it is an important part of the development of a comprehensive instrumental music education curriculum.
Lea	Oh, I think it's great. I truly believe in it. I think it's a beneficial educational tool.

N=12

Availability of Jazz Study in Oklahoma Music Teacher Education

Music teacher educators identified a number of courses and learning experiences that contain jazz instruction available in their programs. The most commonly mentioned aspect of jazz study was jazz ensemble which was listed by ten of the

interviewees. Jazz ensemble performance groups at two schools were described as containing instruction in jazz pedagogy. Participants explained that music education majors can learn about jazz pedagogy while performing in jazz ensemble.

I think one of the things that we work real hard on with our students here is that as they go into the ensembles, and yes they are a student performing in the ensemble and working toward performance and doing all that, but they are also a pre-service teacher. (Bart)

So, at our school, just because of their participation in the jazz ensembles and combos and so forth, they get a pretty good experience. I think, I may be glorifying my own situation here. But I think we do a pretty good job of helping them understand what's up, you know, what's going to happen; how to do it. Some of the pitfalls they can expect out there with administrators and schedules. (Ed)

Participants were asked to explain the role of jazz courses within the music teacher education curricula. These collegiate music educators identified a number of required courses that contain jazz instruction: secondary methods, music history, music theory, music literature, and arranging. Participants reported that jazz instruction was not a primary focus in these required courses. Other courses mentioned were reported to receive elective credit. Five participants stated that jazz courses taken for elective credit do not count as elective hours within the music education curriculum and two program administrators stated that jazz ensemble would not count for credit towards the fulfillment of a music education degree at their institutions. These institutions did not give credit for jazz ensemble as a major ensemble or as an elective course within music education curricula.

Interview responses indicated that post-secondary institutions with strong jazz programs and more jazz offerings were personality driven. Eight of the participants

mentioned the positive influence a personality can have in the development of a jazz program.

I have an idea that most of the time, the places that have good jazz programs are because of the person whose teaching it and his persuasion or his ability to have time to really get it going. (Dianne)

Obviously at (name omitted) some things are really happening there. I think (name omitted) does a great job in developing that climate around that area. But I think that, at least from what I have seen so far, tends to be more of a personality driven kind of program where he comes in and works and spends time and you start to grow it that way. (Bart)

Importance of Jazz Study in Oklahoma Music Teacher Education

Music education program administrators had different opinions concerning the jazz study needs of music education majors. The interview provided questions pertaining to attitudes of these participants and how they relate to jazz study within music teacher education. Interview question 2a asked participants:

What aspects of jazz and jazz pedagogy need to be provided to prepare undergraduate music majors preparing for careers as music educators?

Angela stated, “It really varies widely depending upon where their career ends up.” She mentioned that pre-service needs of music education majors depend on whether the future teacher is going to teach general music, middle school music, or high school music. Bart also stated that the needs vary among music education majors by region and personal preference. He stated, “that question is so region specific.” Bart followed up by stating that a student may not need much jazz training if he/she plans on teaching in an area where jazz is not strong.

It is also based on personal interest. So, you know how to answer that question for a student who says, “I am planning on teaching in an area that has a big jazz program.” Then we are going to focus on ensemble skills, styles and how to teach styles. We are also going to spend some time trying to help them understand the rhythm section. (Bart)

However, Frank stated that all music education majors need jazz study aside from personal preferences.

There may be people who are not into jazz...say the oboe folks or bassoon players, or some of those instruments...the French horn people who are playing in orchestra. Whenever you talk about jazz to them, they are a little bit uncomfortable, because they're not used to being in that position, and they're going to feel like they really don't want to do it. So, if they get into a situation where they have to do it. And I tell them, I say, "Okay, I know you've been in orchestra. I know you're a French horn player or oboe player and you play in orchestra and you've played in Wind Ensemble, but you're going to be a jazz educator. The principal or superintendent, whenever you interview for that job, is going to be asking you about your jazz experience and can you fill the jazz band. (Frank)

Oklahoma music education program administrators value jazz instruction in music teacher education curricula. Question 2e asked if jazz should be included in the music teacher education curriculum. Question 2e consisted of three parts.

- 1) *Should jazz be included in the music teacher education curriculum? Yes or No*
- 2) *If yes, what courses and/or experiences should be required in the music education curriculum?*
- 3) *If yes, what elective courses and/or experiences should be available to music education majors in the curriculum?*

All of participants answered the first part of the question by stating, "Yes, jazz should be included in the music education curriculum." Most participants started off answering the second part by stating "there is no room for a required jazz course in the music education curriculum." These responses were usually followed with the statement, "Ideally, if we had room, we should require...." Participants listed several jazz courses that should be required and elective within music teacher education curricula (See Table 15 for a summary of responses).

Table 15

Jazz Courses Recommended for the Music Teacher Education Curricula

Required Courses	Number of Participants who Mentioned	Elective Courses	Number of Participants who Mentioned
No Room	9	Improvisation	6
Jazz Improvisation	4	Jazz Pedagogy	3
Jazz Ensemble	3	Jazz Ensemble	3
Jazz Theory	3	Recital Attendance (concerts, recitals, conventions)	2
Secondary Methods	2	Technology/Recording	2
Jazz Ensemble Pedagogy	2	Jazz Listening	1
Jazz Combo	2	Jazz Rhythm Section Methods	1
Jazz History	2	Jazz History	1
Recital Attendance (concerts, recitals, conventions)	1	Secondary Methods	1
Jazz Appreciation	1	Jazz Combo	1
Jazz Improvisation Pedagogy	1	No jazz electives	1
		Jazz Survey Course	1
		Jazz Arranging	1

N=12

Oklahoma music education program administrators consistently commented that jazz was not included in music education degrees because of degree hour restrictions. Several state schools have been mandated by the Oklahoma State Regents for Higher Education to create four-year degree plans. This has forced many music education program administrators to reduce the number of hours within music education degrees from a five-year degree to a four-year degree. The following comments were made about the limitations of adding a required jazz course to the music education curriculum.

This is the balancing act that everybody struggles with. I'm sure you know the number of hours required in a music education degree. You can't add anything without taking away something else, or you have to synthesize two or three things if you add one. You have to reconfigure. You can't add things. (Greg)

We just don't have room in the curriculum for a required jazz course. It is supposed to be 124. That's the regents recommendations from what I understand. (Jay)

The alternative of integrating jazz into the entire curriculum was mentioned by several participants. Participants stated that components of jazz instruction should be included within music theory, music history, piano, and predominantly secondary methods.

I think we could include, spiraling through the entire curriculum, components within the existing courses that address some important aspects of jazz education. (Angela)

Aside from time restrictions, other barriers to including jazz courses within music education curricula were reported. Participants were asked to explain the reasons and barriers to including jazz courses within the music education curriculum. The majority of participants avoided giving reasons for including jazz within the music education program and only responded with barriers to inclusion. Eleven of the participants said that time and hour limitations were barriers to including jazz within music education curricula. Five participants stated that the lack of qualified staff, number of staff, or funding by the institution can create a barrier to including jazz offerings.

I think some of that is expertise and making sure that we've got people in place that can teach the knowledge, skills, and even the dispositions toward jazz education in a very positive way. (Bart)

Three participants commented that prejudice against jazz excludes it from music curricula.

I think you would be fighting many people who don't believe that jazz should be studied seriously. I think there are a lot of attitudes in the academy as far as whether jazz belongs there or not. (Frank)

Reasons and barriers to including jazz study in music teacher education curricula are listed below (see Table 16).

Table 16

Reasons and Barriers to Including Jazz within Music Teacher Education Curricula

Barriers	Number of Participants who Mentioned
No room - too many hours in the curriculum	11
Staff restriction - not enough staff, economy, qualified	5
Prejudice - many administrators don't want to include jazz	3
Trade off - something else would have to go	2
Too may general ed. requirements	2
Time - ensemble participation takes too much time	2
Jazz is bad for the voice	1
4 year scholarships limit number of hours	1
No elective hours within the program	1
Reasons	
To have a balanced program	1
Jazz counts as electives	1

N=12

Jazz in Oklahoma Secondary Schools and Communities

Oklahoma music education program administrators, from the four regions of the state, reported the degree of jazz activity in surrounding secondary schools and communities. All 12 music education administrators mentioned the presence of instrumental jazz band activity in their community. According to responses, there is considerable jazz ensemble activity in the state. Six participants said that there was jazz activity in their community in the form of jazz festivals and concerts. Attitudes reflected that jazz in secondary schools focuses on festivals, concerts, and contests.

Other responses indicated that jazz programs vary among secondary schools.

Respondents mentioned that some particular high schools have strong programs, jazz is a part of some school curricula, some programs are personality driven, and some have healthy growth occurring (see Table 17).

Table 17

The Degree of Jazz Activity in Surrounding Secondary Schools and Communities in Oklahoma

Attitudes concerning jazz activity in secondary schools and communities	Number of Participants
Instrumental – Jazz Ensemble	12
Jazz Festivals/Concerts/Contests encourage activity	6
Community jazz activity is greater in big cities	3
Active centers for jazz: UCO Jazz Lab/Hall of Fame	3
It varies in schools and communities	2
Mustang high school has a strong program	2
Yukon high school has a strong program	2
Healthy growth is occurring	2
Some schools have jazz in the curriculum	2
Some schools don't have jazz in the curriculum	2
Guest artists	2
Vocal – secondary school jazz choir	2
Some very active programs	1
Some amazing rural programs	1
Personality driven	1
Cultural driven	1
Mainly marching band culture	1
Not as extensive growth as what presently	1
Not much combo activity	1
All-OMEA groups	1
<u>N=12</u>	

Oklahoma music education administrators' comments about the degree of jazz education in Oklahoma public schools focused on inconsistency and competition. Jazz education in Oklahoma public schools was characterized as inconsistent by nine music education program administrators. Participants stated that there are

inconsistent levels of jazz preparation of music teachers, quality in secondary jazz programs, and teacher commitment to jazz education in secondary schools. These music educators indicated a need for consistent jazz education in music education institutions.

My attitude is that they're trying real hard, but there are a lot of areas that we can improve. Most of those areas that could improve would do so if the people that are made responsible for teaching it had been educated better in college. There are some really marvelous jobs being done out there in jazz education because people are smart enough to figure things out by themselves, but everybody doesn't. So, those who haven't figured it out or haven't been doing it long enough to figure it out, or haven't had the experiences to figure it out, outnumber the ones that are doing it right currently in this state. Whereas, if they had all had a good dose of jazz education in college, they could hit the ground a little better when they take that first job. They would know how to plan a program, the repertoire to teach, how to teach the music style of that as distinguished from other kinds of music, and so forth. The biggest problem is being able to have the program. But the other problem is an understanding about how to teach the style. People that are in charge of teaching it haven't learned it themselves, and they are really at a disadvantage trying to teach it if they haven't learned how themselves. (Ed)

Angela stated that there are inconsistent levels of quality represented by Oklahoma secondary jazz programs.

What I have observed really varies. There are some public schools that have fairly good jazz programs. There are some that, at least, to my knowledge, don't have jazz at all, or if they do, it is certainly not a real prominent feature in the schools. It is not consistent. (Angela)

Inconsistency in the personal commitment to jazz education by teachers was mentioned as a problem in Oklahoma secondary schools.

Overall in Oklahoma, I think there is just a smattering of really strong jazz. And it can be found in some of the most unlikely places, like Perkins, Oklahoma. It revolves around a person. (Greg)

Statements about jazz competitions in Oklahoma secondary schools were made by several participants. Music teacher educators recommended that secondary school jazz programs need to focus on more non-competitive activities like bringing in guest artists, teaching jazz history, and performing good concerts.

I think we believe that it's enough to perform. We need to look at alternatives and I think starting this non-competitive class within the state jazz contest may be one step in that direction. Competition, I think it can be overdone. Bring in some guest artists. Do some great concerts. Develop the kids. Do some things on jazz history. Work on combo programming. Do all of those other things.
(Bart)

Participants' Concluding Remarks

The last question of the interview asked participants to comment on jazz in Oklahoma music teacher education. This item was included to provide an opportunity for participants to discuss any other important topics that were not covered in the interview protocol. The perception of jazz as being somehow inferior to other musical genres emerged as an important topic for some music teacher educators. The following quotes explain how jazz is respected less than other musical genres.

I think it is something that needs to be addressed. I think it's a bit of a stepchild. I doubt that you will interview a single music educator who says, 'No, I don't value jazz. I don't think jazz is important.' I think it's just one of those supply and demand kind of situations. When you look at the state of Oklahoma, we don't see jazz programs across all levels and settings of teaching. And if music educators really feel jazz is important, they probably would find a way to include it in their programs. If they're not including it in the teacher education programs, then that is really sending a pretty powerful signal that it, for whatever reason, not being as valued as some other subjects. (Angela)

From my perspective, probably overall in Oklahoma music teacher education at most schools, jazz is kind of a stepchild. It finally did get into the mainstream curriculum. Some schools synthesize it into it better than others. (Harold)

I'm old enough to have come from a time when jazz was just simply not done in school. It was not considered educationally justifiable. It was too pop-oriented. But it's become recognized as, I guess, America's music for one thing and there is integrity and validity in the study of it. And it's become an important part of our music education both in public schools and at the college level for a major. But, almost nowhere in this state am I aware of places where students get a good thorough academic offering of methods of teaching jazz in the public schools. (Ed)

One participant's personal opinion reflects jazz as inferior to concert music.

I feel that a student should not substitute the jazz program for the concert program, but only to supplement and to enhance a program as a whole. I always refer it as a full-course meal. If you just give the kids jazz, and you are just letting them eat cake and ice cream kind of stuff, you're not making them eat their green beans. (Ian)

Summary

This chapter presented data collected from *The Jazz in Oklahoma Music Teacher Education Interview Protocol*. The following list provides a summary of the findings.

1. "Jazz Ensemble" is the most offered jazz course at post-secondary institutions.
"Jazz Improvisation" is the second most offered jazz course and is gaining popularity among institutions.
2. "Jazz Improvisation" was the most mentioned (6 participants) jazz item needed in the undergraduate music education curricula.
3. Jazz study needs of music education majors depend upon personal interests, career placement, and career goals.
4. All 12 participants agreed that, "jazz should be included in the music teacher education curriculum.
5. State mandated degree hour restrictions make it unpractical to offer jazz courses for music education majors.

6. Five participants stated that jazz courses taken for elective credit do not count as elective hours within the music education curriculum and two program administrators stated that jazz ensemble would not count for credit towards the fulfillment of a music education degree at their institutions.
7. Jazz in Oklahoma secondary schools was described as inconsistent. For example, some schools have a jazz program, some schools do not have a jazz program, some jazz programs are part of the curriculum, some jazz programs are extra-curricular, some perform repertoire of different styles, some only perform pep band music, some are limited to performance only, while others include improvisation and jazz history.
8. Oklahoma music education program administrators desire a comprehensive approach to jazz education in secondary schools in place of a performance/competition only approach.
9. Jazz performance opportunities are greater at The University of Central Oklahoma and Northeastern State University where jazz clubs are owned and operated by the institution.

The final chapter summarizes and discusses the findings of the research study and recommendations are presented. Implications for future research of jazz in music teacher education are stated and conclusions are drawn from data analysis and literature review.

Chapter 6

Discussion and Recommendations, Implications for Future Research and Conclusions

Overview

This study investigated the role of jazz in Oklahoma music teacher education. *The Jazz in Oklahoma Music Teacher Education Survey* and the *Jazz in Oklahoma Music Teacher Education Interview Protocol* were used to obtain information from Oklahoma music education program administrators concerning the: (a) availability of jazz study in music teacher education curricula, (b) importance of jazz in music teacher education, and (c) degree of jazz activity in secondary schools and communities. Additionally, the survey collected data concerning the backgrounds of Oklahoma music education program administrators and an open-ended item solicited their general comments on the topic of jazz in Oklahoma music teacher education.

Participants for the study were chosen by contacting the music department of each institution by telephone. The name and email address of the professor who is most knowledgeable and directly responsible for the music education program were requested. A link to the online survey was sent via email to designated music education program administrators at the 23 colleges and universities in Oklahoma offering a music education degree. The last item of the survey invited respondents to volunteer for follow-up interviews.

Interviews were undertaken to supplement quantitative data and provide more in-depth understanding. Interviews followed the *Jazz in Oklahoma Music Teacher Education Interview Protocol* (Appendix F). Twelve participants agreed to be

interviewed. Interviews occurred within a four-week period in a location suggested by the participant. All interviews were transcribed and coded for data analysis.

Discussion and Recommendations

This discussion section compares data collected from *The Jazz in Oklahoma Music Teacher Education Survey* and *The Jazz in Oklahoma Music Teacher Education Interview Protocol* with related literature. This discussion will make use of survey data, interview data, and related literature in an attempt to address the eight research questions posed in chapter one.

Research Question 1: What is the jazz background of music education program administrators in colleges and universities in the state of Oklahoma?

A number of Oklahoma music education program administrators reported having insufficient undergraduate training in jazz. Thirteen survey respondents (56%) reported that their undergraduate music education did not include jazz performance experience and 10 (43%) reported their undergraduate music education did not include any type of jazz studies. According to these data, it is not surprising that half of interview participants stated they were unprepared to teach jazz in public schools. Some Oklahoma music education program administrators explained in their interviews that they had to seek additional jazz education from other sources during their first years of teaching in the public school system. Quotes from Ken and Carl represent jazz training deficiencies mentioned by Oklahoma music education program administrators. Ken explains that he received no previous jazz training and felt under prepared to teach jazz in public school music programs.

I had no background in jazz, in high school, in college, at all. So, when the time came when I wanted to start a jazz band or I had taken a job where there was a

jazz band, I didn't have the tools or know what the resources were available to do the job well. And I think that's kind of a situation where we are in Oklahoma. There are some people who are prepared to do that and are doing a good job, but there are not enough of them. I would say that as the preparation of music educators, as their background in jazz improves, I think you will see an improvement in the state as well, as those educators get out and take jobs and start jazz bands or take over programs where there are jazz bands. My background is primarily teaching public school band and college band and my jazz experience is limited to teaching. I had a jazz band in a couple of the schools I have taught at. I was woefully under prepared to do those. (Ken)

Carl explains that he learned jazz out of a necessity to teach his students.

I really didn't get interested until I had already taught for six or eight years, and I had some outstanding students who caused me to kind of get on the ball and start learning more about it. And, we put the jazz band in. I was teaching high school at the time, and we put it in the schedule so that we could listen to a lot of recordings and talk about jazz history. (Carl)

A number of educators chose to supplement jazz training by going to conventions and workshops, and two enrolled in graduate jazz courses while completing advanced degrees at the University of North Texas. Frank describes how he gained jazz experience while attending the University of North Texas.

When I was at North Texas, I directed the 2nd campus concert band and I was also a graduate assistant in the saxophone department. I was a substitute conductor of the lab bands, which at one point or another I did the 2 o'clock once, I did the 9 o'clock and 8 o'clock. (Frank)

Lea explains how she sought jazz training by attending workshops, conventions, and acquiring jazz education from various sources.

My undergraduate was strictly straight typical Music Ed. [sic] Degree. Since my masters and doctorate are both in conducting...um...No jazz there either. It's just what I went out and found on my own and what I listen to. And then trying to figure out how to teach what I was hearing even before somebody taught me how to teach that. All I've had are workshops and conventions and then my own listening, reading, listening to other groups, working with clinicians.

Several studies have also reported that music educators in other states felt under-prepared to teach jazz in public schools (Balfour, 1988; Berry, 1971; Cruse, 1999; Fisher, 1981; Hearne, 1985; Knox, 1996; McMahan, 1977; Russell, 1980; Thomas, 1980; Wiggins, 1997). Shires (1990) reported jazz training for choir teachers was the greatest area of undergraduate music training deficiency reported by public school choir directors in Arizona. Avery (2002) reported more teacher preparation is needed in jazz/popular music, music technology, and preschool/adult music pedagogy for public school teachers in New York. Marks (1996) reported that more music teacher preparation is needed in jazz methods/improvisation, music technology, and early music field experience for public school music teachers in California. The present study along with these previous studies, appears to indicate a nation-wide deficiency in jazz preparation at the undergraduate level for public school music educators.

Survey respondents 43% expressed a lack of formal undergraduate jazz training. However, all interview participants reported receiving jazz experience and skills by pursuing personal interests in jazz education or through the necessity of having to teach jazz in a public school setting.

Based on the above findings the following recommendations are made:

1. Future music educators need to understand that they may need undergraduate preparation in jazz education to a) meet the needs of students with special interests in jazz, b) lead comprehensive jazz programs, and c) be prepared for public school music jobs that include jazz programs.
2. Both future and practicing music educators need to take advantage of opportunities to attend jazz workshops and conventions to stay current in their

understanding of practice and pedagogy. (IAJE international convention, The Oklahoma chapter of IAJE state convention, MENC national convention, IAJE teacher training workshops, etc.)

3. Practicing music educators may also seek additional jazz training in graduate music programs even if they are personally not jazz oriented.

Research Question 2: What is the degree of jazz activity in public schools and communities in Oklahoma?

Oklahoma music education program administrators recognize that jazz education in public schools needs improvement. The majority of interview participants commented that the degree of jazz activity in Oklahoma public schools is inconsistent and focuses mainly on competition. Carl reports that most public school jazz programs are contest oriented with little attempt to include jazz history instruction.

Well, I think the public schools that do have good jazz programs, it's mainly contest-oriented. I don't think there are too many places where there is any attempt to teach, or very little attempt, to teach any kind of jazz history. Some of the programs have really outstanding bands and they play really outstanding professional-level literature. (Carl)

Interview participants recommended that public school music teachers need to include jazz improvisation, jazz history, and other disciplines of jazz study to provide students with comprehensive jazz education. These recommendations are represented in the following quotes by Bart and Ken.

I think we believe that it's enough to perform. We need to look at alternatives and I think starting this non-competitive class within the state jazz contest may be one step in that direction. Competition, I think it can be overdone. Bring in some guest artists. Do some great concerts. Develop the kids. Do some things on jazz history. Work on combo programming. Do all of those other things. (Bart)

Ken states that there is a lack of comprehensive jazz programs in Oklahoma public schools.

My impression is that there are a few guys out there doing it the right way. There are a few programs that have a pretty comprehensive approach to teaching jazz in the curriculum. I think there are some people who have a jazz band, and it's kind of in name only. They don't necessarily explore the literature, the style. It's more of a play pop type music and play at basketball games, or, you know, community events or something like that. (Ken)

These findings appear to support conclusions from Elliott's (1983) study reporting public school music programs should expose students to a wide variety of jazz instruction. Both survey and interview participants commented that improvements need to be made in Oklahoma public school jazz education programs and agreed that courses in jazz study are needed in music teacher education curricula to better prepare future music educators. Ed reports that the condition of jazz education programs in Oklahoma public schools is dependent upon music teacher preparation in jazz.

My attitude is that they're trying real hard, but there are a lot of areas that we can improve. Most of those areas that could improve would do so if the people that are made responsible for teaching it had been educated better in college. There are some really marvelous jobs being done out there in jazz education because people are smart enough to figure things out by themselves, but everybody doesn't. So, those who haven't figured it out or haven't been doing it long enough to figure it out, or haven't had the experiences to figure it out, outnumber the ones that are doing it right currently in this state. Whereas, if they had all had a good dose of jazz education in college, they could hit the ground a little better when they take that first job. They would know how to plan a program, the repertoire to teach, how to teach the music style of that as distinguished from other kinds of music, and so forth. The biggest problem is being able to have the program. But the other problem is an understanding about how to teach the style. People that are in charge of teaching it haven't learned it themselves, and they are really at a disadvantage trying to teach it if they haven't learned how themselves. (Ed)

Three similar studies also reported that the level of jazz education in public school music programs is dependent on college and university music education programs (Elliott, 1983; Thomas, 1980; Wiggins, 1997). Thomas interviewed music educators in Mississippi and reported that the lack of jazz instruction in public schools was due to the deficiency of jazz instruction in college and university music teacher education programs. Wiggins concluded that music teacher educators need to reevaluate their curricula based on current trends of jazz in public school music education. Elliott recommended that universities need to take the lead by providing well-rounded jazz education instruction to prepare future music educators. It is reasonable to assume that more jazz training in Oklahoma music teacher education programs could eventually improve the level of jazz training in Oklahoma public school music programs.

Interview participants mentioned that jazz activity in public school music programs is also dependent upon personalities.

Overall in Oklahoma, I think there is just a smattering of really strong jazz. And it can be found in some of the most unlikely places, like Perkins, Oklahoma. It revolves around a person. (Greg)

Harold explains how jazz activity in public schools can also be negatively affected by the personal attitude of a band director.

There was about ten or twelve of us who wanted to start a jazz band and he kept putting us off, you know, "I'll think about it. I'll think about it. Maybe next semester." Then eventually just said "no." And I talked to him once about it and said "You know, why don't you want to do it?" And he just said, "I hate jazz." And I said, "Well, why!?" And he told me about some experience he had when he was in college going to a jazz concert at Tahlequah and walking into the room and hearing some guy playing a solo and he said it just sounded like noise to him. So since then he has a bias against jazz (Harold)

The University of Tulsa, Northeastern State University, and The University of Central Oklahoma offer special jazz performance/educational environments for students and the community. The University of Tulsa is connected with the Oklahoma Jazz Hall of Fame, and Northeastern State University and The University of Central Oklahoma each have a jazz lab (jazz club owned and operated by the university). All three of these jazz establishments receive funding and support from prominent individuals and organizations. “The Oklahoma Jazz Hall of Fame (OJHF) was created by the Oklahoma State Legislature in 1988 with legislation authored by State Senators Maxine Horner and Penny Williams. The OJHF is a statewide non-profit 501(c) 3 organization” (Oklahoma Jazz Hall of Fame, 2005). “In 1992, former NSU President Roger Webb approached the university’s instructor of jazz, Joe Davis to ask about finding a place where jazz students could practice their craft and other NSU students could come together in an informal atmosphere to enjoy this music. Over the next several months, Webb and his staff developed a plan of action that led to the construction of the NSU Jazz Lab (Northeastern State University, 2005). Roger Webb later became president at the University of Central Oklahoma and developed the UCO Jazz Lab. “The Jazz Lab was a vision of President Roger Webb’s that has proven to be a great benefit to the Edmond community and UCO” (Central Territory, 2005).

It is important to note that these two jazz labs are results of the personal endeavors of University President Roger Webb. Certainly, Webb’s successful promotion of jazz programs stands as a good example of the personality-driven aspect of jazz within the culture of music teacher education in the state of Oklahoma.

Survey respondents from the University of Central Oklahoma and Northeastern State University were the only two that indicated considerable professional jazz concert activity in the community where their institution is located. However, both University Jazz Labs and the Oklahoma Jazz Hall of Fame provide jazz entertainment from local, state, national and international jazz artists on a regular basis. These venues also provide jazz education in the form of exhibits, conferences, and workshops for students, music educators, and the community. Wiggins (1997) found that community support for jazz encourages the inclusion of jazz music courses in public school music programs. Certainly, these environments are likely to promote a more active jazz sub-culture within the university, surrounding community, and local public schools. Angela explains how urban centers can have cultural environments that support certain programs.

The programs that are in proximity to an urban center may be more driven by the culture of that particular environment. (Angela)

There seems to be an active jazz sub-culture in the urban areas in which these three jazz venues exist. Further research is needed to explore the sub-cultures that seem to nurture jazz in these locations.

Jazz education in music teacher institutions, personal jazz interests of individuals in leadership positions, and the existence of jazz sub-cultures seem to have a powerful influence on the degree of jazz activity in public schools and communities in Oklahoma. Oklahoma teacher education institutions need to take the lead in jazz education in the state. Currently Oklahoma music education program administrators are not satisfied with jazz education in public schools. They desire a more

comprehensive approach to jazz education that includes 1) jazz improvisation, 2) jazz history, and 3) jazz performance. The role of jazz in Oklahoma music teacher education should focus on preparing future educators with skills and knowledge to lead comprehensive public school jazz programs. At this time, a future music educator can graduate at several institutions in Oklahoma without receiving any training in jazz.

The following recommendations are made based on these findings:

Public Schools

1. Public school music programs need to have comprehensive jazz programs that include jazz improvisation, jazz history, and jazz performance and not be entirely focused on competition.
2. Many schools choose to participate in events sponsored by The Oklahoma Secondary School Activity Association. This association could choose to promote jazz education by including jazz ensemble within its Sweepstakes Award calculations.
3. Public school music educators need to understand that they have the ability to lead and encourage a successful jazz program.

Communities, Colleges, and Universities

1. Communities and universities need to seek support from prominent individuals, university presidents, administration, and state and national organizations (grants) to negotiate the addition of guest artists, jazz faculty, jazz courses, facilities, and jazz degree options.

2. Oklahoma music teacher education institutions need to create places where the jazz sub-culture is part of the school.
3. More policy makers, like Roger Webb, are needed to promote jazz education in universities and communities.

Research Question 3: What are music education program administrators' opinions of pre-service training for music education majors involving different aspects of jazz study?

Oklahoma music education program administrators endorse including different aspects of jazz study in pre-service training for music education majors. More than 50% of respondents in the current study rated the following 12 aspects of jazz study as “important” or “very important” within the music teacher education curricula: Jazz Ensemble, Jazz Ensemble Pedagogy, Jazz Education Philosophy, Jazz Improvisation Pedagogy, Jazz Improvisation Technique, Jazz History, Jazz in General Music, Jazz Keyboard, Jazz Arranging, Jazz Combo, Jazz Combo Pedagogy, and Jazz Vocal Technique. In a similar study done by Elliott (1983), survey respondents indicated Jazz in General Music, Jazz Keyboard, Jazz Improvisation Pedagogy, Jazz Ensemble, Jazz Education Philosophy, Jazz History, Jazz Improvisation Technique, Jazz Ensemble Pedagogy, Jazz Arranging, and Jazz Combo as the 10 most important aspects of jazz needed in music teacher education. Likewise, music teacher educators in a study done by Fisher (1981) were in favor of including Jazz Band Methods, Jazz Improvisation, Jazz Band, and Jazz History and Literature in music teacher education curricula. In a more recent study, band directors from North Carolina rated Large Jazz Ensemble, Jazz Rehearsal Techniques, and Jazz Improvisation as the most

important jazz courses needed for future band directors (Wiggins, 1997). Past IAJE president David Baker (2002) recommends requiring all music education majors complete courses in Jazz Pedagogy, Jazz History, and Jazz Performance/Improvisation.

It is important to note that Oklahoma music teacher educators value several aspects of jazz study but do not necessarily favor the addition of required jazz courses in music education curricula. Oklahoma music education program administrators' opinions regarding required jazz courses will be discussed later in this section.

Some interview participants in the current study reported the importance of aspects of jazz training depends on the personal career goals, career placement, and personal interests of future music educators. The following quotes represent this issue:

So, you know how to answer that question for a student who says, "I am planning on teaching in an area that has a big jazz program." Then we are going to focus on ensemble skills, styles and how to teach styles. We are also going to spend some time trying to help them understand the rhythm section. (Bart)

Angela states, "It really varies widely depending upon where their career ends up." She also mentioned that pre-service needs of music education majors depend on whether the future teacher is going to teach general music, middle school music, or high school music.

Oklahoma music education program administrators value several aspects of jazz study for the preparation of future music educators and also value the student's personal interests and career goals. Even though Oklahoma music educators value 12 aspects of jazz study for the preparation of future music educators, personal interests

and career goals of a particular student may help indicate which specific aspects of jazz study are needed to best prepare that individual.

The following recommendations are based on these findings:

1. Music education program administrators should encourage the integration of the 12 aspects of jazz study, reported as “important” or “very important, into current required music courses.
2. Music education advisors should help future music educators choose courses that best prepare them based on the student’s personal preferences and music career goals.

Research Question 4: What is the availability of various aspects of jazz study at Oklahoma colleges and universities offering a music education degree?

Only seven of 23 institutions in Oklahoma offer four or more courses that include aspects of jazz study. The University of Central Oklahoma, Oklahoma Christian University, and The University of Oklahoma are in the central region of Oklahoma; the University of Tulsa and Northeastern State University are in the northeast region of Oklahoma. Northern Oklahoma College is the only music teacher education institution in the northwest region of the state and Southwestern Oklahoma State University is the only music teacher education institution in the southwest region of the state offering at least four courses that include aspects of jazz instruction.

Currently there is not a music teacher education institution offering four or more courses that include aspects of jazz instruction in the southeast region of the state.

Data from Elliott’s (1983) similar study revealed that teacher education institutions in particular geographic regions of Canada also had different levels of jazz instruction

availability. Elliott concluded that several institutions in Canada added courses in jazz studies to recruit students from “unsympathetic and elitist university music schools” who had less jazz offerings (p.115). However, this did not seem to be the case in Oklahoma where variations in regional jazz offerings seem to be more personality driven. Bart describes how a jazz program is personality driven in the following quote.

There are other places and other pockets around here that tend to branch quite a bit more and have a strong jazz understanding. Obviously at that school some things are happening. And I think that [director’s name] does a great job in developing that climate around that area and that is beginning to pervade some of the school programs and starting to grow that. But I think that, at least from what I have seen so far, [it] tends to be more of a personality driven kind of program where he comes in and he works and he spends time and you start to grow it that way. (Bart)

Only two Oklahoma teacher training institutions offer specific jazz degrees. Northeastern State University offers a minor in jazz studies and The University of Tulsa offers an undergraduate degree in jazz studies. Currently, there is not an institution in Oklahoma offering a graduate degree in jazz studies. The University of Oklahoma and Oklahoma State University are the largest universities in Oklahoma with each having student enrollment over 20,000. The University of Oklahoma has the largest school of music and offers the most graduate music degree options at the master’s and doctoral level but does not offer an undergraduate or graduate degree in jazz studies. The lack of jazz degree options at the University of Oklahoma may be due to limited staffing. Survey data reported that the University of Oklahoma has two full-time faculty involved in teaching jazz but their web page lists the director of the jazz ensemble as “Visiting Instructor of Music (Trumpet)” and there is not a division

of jazz studies listed in the directory (University, 2005). However, eight dissertations on jazz topics have been done in partial fulfillment of the requirements for doctoral degrees at the University of Oklahoma. Survey data indicated Oklahoma State University has two full-time faculty involved in teaching jazz. Oklahoma State University offers bachelor's and master's degrees in music but does not offer music degrees with jazz emphasis. However, their web page lists one faculty member as being "Director of Jazz Studies" and both faculty members have extensive jazz backgrounds (Music Department, 2005). One member holds a doctorate degree from Eastman School of Music with extensive jazz experience and the other is a doctoral candidate at The University of North Texas with several years experience being a member of the "One o'clock lab band". Oklahoma State University has two jazz faculty members, three jazz ensembles, and three jazz combos but currently does not offer degrees in jazz studies. Student involvement and faculty qualifications seem to indicate there may be interest for the addition of a future jazz studies degree. The third largest university in Oklahoma is the University of Central Oklahoma which has a student enrollment of 11,948. Survey data indicated that The University of Central Oklahoma has four full-time and three part-time staff teaching jazz. The University of Central Oklahoma is planning to implement a minor in jazz studies and a master of music in jazz studies in the near future (UCO Jazz Lab, 2005). Similar studies have concluded that there are greater jazz education opportunities in the form of courses, ensembles, concerts, and clinics for music education majors at institutions offering jazz study degree options (Barr, 1974; Day, 1992).

The two most offered courses that contain aspects of jazz study are Jazz Ensemble and Jazz Combo/Improvisation. Interview participants stated that several aspects of jazz study can be included in these two courses.

Well, luckily our jazz ensembles have been a strong part of the program. And those of us that do the bands have realized that there is not a curriculum available to these students. We help them with things like rehearsal techniques, how to run a program, what to do in a program, how to select repertoire, what to teach as it relates to style and all that. So, at our school, just because of their participation in the jazz ensembles and combos and so forth. I think, I may be glorifying my own situation here. But I think we do a pretty good job of helping them understand what's up, you know, what's going to happen. (Ed)

I think one of the things that we work real hard on with our students here is that as they go into the ensembles and yes they are a student performing in the ensemble and working toward performance and doing all that. But, they are also a pre-service teacher. And so, watching how (director's name) works the band, asking questions about things, And he is really open to that, and actually, I have a lot of students from those ensembles who come in and say, "you know, I saw him do this today" you know "What kind of questions do I need to ask in order to understand that more?" (director's name) is very open to discussing that with the and he really kind of runs an open type rehearsal so that they can understand the ins and outs of how he is working with the band and why he is doing what he is doing. (Bart)

Foote (1977) stated that instruction in a jazz ensemble course should include the following aspects of jazz study: techniques of style, jazz pedagogy, performance, improvisation, composing/arranging, and history/literature. According to these interview data and review of the literature, several aspects of jazz study can be included in Jazz Ensemble and Jazz Combo.

The availability of aspects of jazz study is related to the number of jazz courses institutions offers, the personal characteristics of the faculty member leading the jazz program, jazz degree options available at a specific institution, and the incorporation of aspects of jazz study into individual courses.

Comprehensive jazz instruction should be integrated into Oklahoma music teacher education curricula. Oklahoma music education program administrators rated the following 12 aspects of jazz study as “important” or “very important” for the preparation of future music educators: Jazz Ensemble, Jazz Ensemble Pedagogy, Jazz Education Philosophy, Jazz Improvisation Pedagogy, Jazz Improvisation Technique, Jazz History, Jazz in General Music, Jazz Keyboard, Jazz Arranging, Jazz Combo, Jazz Combo Pedagogy, and Jazz Vocal Technique.

To meet the needs expressed above, it is recommended that the following aspects of jazz study be taught to music education majors by integrating them into the following jazz courses:

1. Jazz Ensemble – Jazz Ensemble Pedagogy, Jazz History, Jazz Arranging, Jazz Keyboard
2. Jazz Improvisation/Combo – Jazz Improvisation Technique, Jazz Improvisation Pedagogy, Jazz Keyboard, Jazz Combo Pedagogy, Jazz Vocal Technique, Jazz Arranging
3. The following aspects of jazz study could also be included in these music courses: Jazz Arranging (Music Theory), Jazz History (Music History), Jazz in General Music (Elementary Music Methods), Jazz Piano (Class Piano), Jazz Education Philosophy (Secondary Music Methods), Jazz Vocal Techniques (Applied Voice).

Research Question 5: What is the role of jazz courses in music teacher education curricula in Oklahoma colleges and universities?

Currently Oklahoma music teacher education institutions offer elective jazz courses, but no required jazz courses are available. Since jazz courses are optional (not required), students are able to complete a professional music education degree program without taking a single jazz course.

Jazz offerings are generally quite limited in programs across the state. Jazz Ensemble and Jazz Improvisation are the two most valued and available courses in Oklahoma music teacher education. Jazz Ensemble is available in 86% of Oklahoma institutions surveyed and is the only jazz course available to music education majors in more than 50% of these institutions. Given that Jazz Ensemble is the only jazz course at most Oklahoma music teacher education institutions, the role of jazz courses is limited to this single course at many schools. Similar studies in other states and Canada also concluded that jazz ensemble was the most available course in institutions offering a music education degree (Barr, 1974; Elliott, 1983; Hinkle, 1977; Knox, 1992). Elliott responds to these findings by stating,

It is not surprising that the big band jazz ensemble is the predominant jazz offering in Canadian post-secondary music institutions. What is disturbing is the apparent tendency of institutions with direct responsibility for music teacher preparation to follow rather than lead in this field; to simply mirror secondary school priorities in their curricula rather than develop balanced responsible programs. (98)

According to data found in this study, most Oklahoma teacher education institutions are following the same trend of only offering courses in jazz ensemble and are not taking the lead by providing comprehensive jazz education for future music educators.

Many factors discourage music education majors from participating in jazz ensemble in Oklahoma teacher education institutions. Several interview participants in the current study stated that jazz ensembles limit student participation because few instrument types are included in the standard instrumentation. For example, a student who plays the French horn may never have the opportunity to participate in a jazz ensemble while completing an undergraduate degree in music education because French horns are not used in the standard instrumentation. The majority of survey participants (86%) reported that jazz ensemble participation is “important” or “very important” for the preparation of future music educators and some interview participants suggested that music education majors should learn a secondary instrument that is included in jazz ensemble in order to participate. A survey participant commented that offering all instrumentalists the opportunity to participate in jazz ensemble is challenging.

I feel music educators should have a solid understanding of jazz styles and be able to teach students the proper stylistic elements of the art form. The difficulty of giving clarinetists, flutists, tubist, hornists, etc. all the required opportunities is the big challenge. Clarinetists at our university are encouraged to learn saxophone and play in jazz ensemble when needed or appropriate. Some students are self-motivated to learn another instrument so they can get jazz band experience. (Respondent #08)

Frank explains that jazz ensemble participation is important for all instrumental music education majors and future public school jobs may include a jazz program.

There may be people who are not into jazz...say the oboe folks or bassoon players, or some of those instruments...the French horn people who are playing in orchestra. Whenever you talk about jazz to them, they are a little bit uncomfortable, because they're not used to being in that position, and they're going to feel like they really don't want to do it. So, if they get into a situation where they have to do it. And I tell them, I say, “Okay, I know you've been in orchestra. I know you're a French horn player or oboe player and you play in

orchestra and you've played in Wind Ensemble, but you're going to be a jazz educator. The principal or superintendent, whenever you interview for that job, is going to be asking you about your jazz experience and can you fill the jazz band. (Frank)

Barr (1974) advises institutions offering a music education degree to provide an educators' jazz ensemble so all vocal and instrumental music education majors can gain jazz performance and pedagogy experience. However, no Oklahoma teacher education institutions offer a jazz ensemble specifically for music education majors. Some participants mentioned that jazz ensemble participation does not count for academic credit within music teacher education curricula at some institutions. While some private Oklahoma institutions offered credit for jazz ensemble, no state schools in this study were found offering credit for jazz ensemble as a major performance ensemble within the music teacher education curricula. Jay clarifies this by stating the following:

They do get credit, but it does not apply toward anything. There is a full credit, but the credit does not go towards the programs. Here, performance majors have to have eight semesters of major ensemble and Music Education majors have to have seven semesters of major ensemble. Major ensembles are marching band and/or concert and symphonic band. No, jazz does not count per se.
(Jay)

It is logical to conclude that more efforts can be made to encourage music education majors to participate in jazz ensemble in Oklahoma teacher education institutions.

Jazz improvisation instruction is valued by the majority of Oklahoma music education program administrators but is unavailable in several Oklahoma teacher education institutions. The majority of survey participants (78%) in the current study reported jazz improvisation pedagogy and jazz improvisation technique as "important" or "very important" for music teacher preparation. Music teacher

educators in Elliott's (1983) study also reported jazz improvisation pedagogy and jazz improvisation technique as very important for music teacher preparation. Review of the literature revealed that leading jazz educators consider jazz improvisation to be the essence of jazz and a very important part of jazz education (Aebersold, 1967; Dunscomb & Hill, 2002). However, jazz improvisation performance or pedagogy instruction is unavailable in over 25% of institutions in Oklahoma offering a music education degree. Jazz improvisation is offered as a course in less than half of Oklahoma music teacher education institutions. These findings echo those of a similar study by Knox (1992) who found that jazz improvisation was unavailable in over 70% of Alabama institutions offering a music education degree. Proficiency in jazz improvisation appears to be a contributing factor to this phenomenon. Some interview participants in the current study admitted personal deficiencies in jazz improvisation training and experience.

I'm not a jazz musician myself. I am just the administrator here that knows jazz is important in the growth of the musician as a total musician. Improvisation is very important for a full rounded musician. Improvisation is something that I don't do that I wish I did do. (Ian)

Greg reflects how his lack of competence in improvisation made him feel inadequate as a teacher.

So, I was educating myself as I was trying to teach them and feeling very inadequate all the way through about improvising and how it creates...cause I couldn't do it by myself. (Greg)

Similarly, music educators from a study done by McMahan (1977), expressed being the least competent to teach jazz improvisational skills. The value of jazz improvisation within music teacher education reported by Oklahoma music education program administrators, Canadian music educators, and leading jazz educators seems

to be contradicted by deficiencies in jazz improvisation instruction availability reported by the current study and others. However, survey data indicated that courses in jazz improvisation have been added at eight Oklahoma teacher education institutions in the last 10 years. Hopefully, offerings in jazz improvisation will continue to increase in music teacher education institutions.

The role of jazz courses in music teacher education curricula is elective. Even though Jazz ensemble is the most valued course by Oklahoma music education program administrators and is available at almost all institutions, it is an optional course for music education majors. Credit for jazz ensemble does not count toward the fulfillment of a music education degree at the majority of music teacher education institutions. Jazz improvisation is valued by Oklahoma music education program administrators and is considered the essence jazz, but is unavailable at several Oklahoma teacher education institutions.

The following recommendations are provided to remedy this issue:

1. Academic advisors need to encourage music education majors to enroll in courses that include jazz training.
2. All music education majors should participate in some type of jazz ensemble. (Instrumentalists should learn a secondary instrument if their primary instrument is not included in jazz ensemble standard instrumentation and directors should choose literature that includes vocalists).
3. Oklahoma music teacher education institutions should offer an “educators” jazz ensemble so all instrumental and vocal music education majors can participate.

4. Jazz ensemble should be considered for major ensemble credit, at least at some level, for music education majors.
5. Instruction in jazz improvisation should be available at all teacher education institutions.

Research Question 6: What courses in jazz education are essential for preparing music educators to teach jazz, according to Oklahoma music education program administrators?

The majority of Oklahoma music education program administrators value jazz and agree that a course in jazz should be required in music teacher education curricula. However, no course was reported as essential for preparing music educators to teach jazz in the public school system. Courses in jazz ensemble and jazz improvisation were valued the most by interview participants and survey participants reported 12 aspects of jazz study as important for the preparation of future music educators. Nonetheless, only five Oklahoma music teacher education institutions require a course that contains aspects of jazz instruction. The lack of required jazz courses within Oklahoma music education curricula seems to contradict survey results indicating a preference for a required jazz course within music education curricula. Interview participants mentioned Jazz Improvisation as the most needed jazz course in music teacher education curricula. However, several interview participants stated there was “no room” in the music education curriculum for the addition of a required jazz course. Similarities exist in data from Elliott’s study and the current study in regard to attitudes concerning a jazz required course. These two similar studies seem to indicate that the inclusion of a required course in jazz in music education curricula

has been of interest to music educators for over 20 years. Interview responses indicate that a jazz course should be required in an “ideal” situation but degree hour limitations discourage inclusion into music education curriculum.

So it would be ideal if the student could have it in the curriculum. (Dianne)

In the ideal situation, there should be three components. One would be ensemble participation in a big band. Another would be ensemble participation in a small group, a combo, which is one of the main components of jazz music performance. There should be at least a couple of semesters of instruction in applied jazz instruction. (Ed)

I think it should be included. Practically, I don't really think there is room in the curriculum to add a separate course. (Angela)

Yes, there should be experiences. They should be aware of what's going on in their degree pursuit. There should be a course. But required....that is where it is dangerous. (Greg)

Other studies have also reported that music educators value the role of jazz in music teacher education curricula and encourage a jazz requirement within music teacher education (Fisher, 1981; Knox, 1996). The inclusion of jazz in music teacher education is also supported and promoted by prominent music education philosophers such as David Elliott (1995), Bennett Reimer (2003), and Christopher Small (1998). The lack of a required jazz course within Oklahoma music teacher education curricula seems to contradict survey results indicating a preference for a required jazz course within music education curricula.

While Oklahoma music education program administrators state that jazz instruction is essential for preparation of music education majors, there are no programs in Oklahoma that require a jazz course within the music teacher education curriculum.

The following recommendations are provided:

1. Oklahoma music education program administrators should include a required jazz course in the music education curricula. This will allow the “reality” of the music education curriculum to reflect the “philosophy” of music teacher educators.
2. Music Education advisors should encourage students to enroll in elective jazz courses to receive preparation in jazz education.

Research Question 7: Do jazz education courses in music teacher education curricula in Oklahoma’s universities adequately meet the needs of today’s music educators?

Data suggest that barriers exist limiting the inclusion of jazz in music education courses. One such barrier is the lack of qualified instructors. Five participants reported the lack of qualified staff or number of staff can create a barrier to including jazz offerings. These concerns are portrayed in the following quotes.

I think some of that is expertise and making sure that we’ve got people in place that can teach the knowledge, skills, and even the dispositions toward jazz education in a very positive way. (Bart)

A lot of times restrictions on staff available and the expertise of that staff to be able to teach the classes are the restrictions. (Frank)

Survey data indicate that three institutions in Oklahoma do not have any faculty members involved in teaching jazz. Eleven institutions have one full-time faculty member involved in teaching jazz and two have four full-time faculty involved in teaching jazz.

Nine Interview participants reported that degree hour restrictions make it impractical to include jazz courses within Oklahoma music teacher education

curricula. Interview respondents explained that Oklahoma state teacher education institutions are required to offer a four-year music education degree by the state board of regents. Many also noted that music education degrees have already been reduced according to state degree hour mandates and there is no room for further reduction to allow for the inclusion of jazz courses. The following quotes are examples of music program administrators' explanations of degree hour restrictions governing music education degrees.

Where do we put it into the curriculum? Our curriculums are already crammed to begin with. There's really not room for a required jazz course. Idealistically-yes, but practically-no. (Jay)

This is the balancing act that everybody struggles with. I'm sure you know the number of hours required in a music education degree. You can't add anything without taking away something else. You have to synthesize two or three things if you add one. You have to reconfigure. You can't add things. (Greg)

The problem in so many music education programs now is there are so many hours in the degree. The Music Ed. degrees have the most hours required of any on campus. Most of the degrees are 125 hours and ours is up in the 140's for instrumental music and vocal music is about almost as high. So, it is just close to impossible to add other very important things to their requirements. (Ed)

This is not dissimilar to Thomas's (1980) findings that reported music teacher educators understand the importance of including jazz in music teacher education curricula but are not willing to delete current music courses for the inclusion of jazz while maintaining degree hour restrictions. Ken explains that there needs to be a reduction in general education requirements in order to add a required jazz course.

[There needs to be a] trade-off with general education and not music. If we could take off some general education or some of those education things, we are working on a plan for that right now. But, as far as music is concerned, there's really not anything that we can take off. (Ken)

Jazz instruction is not included in most required music courses or offered as a required course in music education curricula. Students are left with the choice of whether jazz preparation is needed or not. Frank states that there is a good chance a future music educator will need jazz training.

Right now, it is basically left to them, a student who is going to be a music teacher, a band director, it's left up to them right now to go toward those areas as an elective right now most of the time, I see it in schools as elective. And they, think, I may need to learn that because I may be asked to teach that. I persuaded them that they really need to take that course because they're going to be asked to teach it. (Frank)

Several factors influence whether jazz courses in music education curricula have the potential to adequately meet the needs of today's educators. The choice is left up to the future music educator in institutions that only offer jazz instruction in elective courses. Only five Oklahoma teacher education institutions require a course that contains aspects of jazz instruction. Staff limitations and hour restrictions can cause barriers limiting jazz course offerings. Three institutions do not have staff involved in teaching jazz.

The following recommendations could address the issues raised above:

1. Music teacher education institutions need to seek staff with qualifications to teach jazz and be able to include jazz instruction in current required music education courses.
2. Oklahoma music education program administrators need to review current music education curricula to determine if current courses are meeting the needs of music educators.

3. Oklahoma music teacher education institutions need to offer jazz degree options for students desiring more jazz preparation.
4. Music educators need to negotiate a reduction in core curriculum hours with academic administration so more courses can be added to the music education curriculum to better prepare future music educators.

Research Question 8: What are music education program administrators' opinions concerning the role of jazz within music teacher education?

Some participants in the current study expressed that jazz is treated as a “step child” to classical music in music education curricula. Oklahoma music education program administrators agreed that jazz is very important to music teacher education, but a course including jazz instruction is not required in the majority of Oklahoma music teacher education curricula. These findings in Oklahoma are consistent with other literature indicating that jazz studies are largely excluded from the music teacher education curricula (McCurdy, 2002; Reimer, 2003). Leading music education philosopher David Elliott (1995) noted that many school music programs seem to limit students to one or two Western classical practices and exclude jazz education. As an illustration, music history exists as a course at all 23 Oklahoma teacher education institutions, but jazz history instruction is unavailable in 13 of these institutions. Three participants commented that prejudice against jazz excludes it from music teacher education curricula.

I think you would be fighting many people who don't believe that jazz should be studied seriously. I think there are a lot of attitudes in the academy as far as whether jazz belongs there or not. (Frank)

David Baker (2002) labels jazz as “the academy’s neglected stepchild” (President’s message) when comparing jazz to classical music instruction in music teacher education. Because of this neglect, a future music educator can receive a degree in music education at many institutions without enrolling in a single class including jazz instruction (McCurdy, 2002). Survey data in the current study indicates that five institutions require a course that contains jazz instruction and three institutions offer no courses that include jazz instruction. Future music educators are able to graduate from 18 music teacher education institutions in Oklahoma without receiving any training in jazz. Bart explains how jazz is treated as a step child and excluded from music teacher education at most colleges and universities.

I find myself caught in the middle on that one, very clearly. As a music educator and as a lover of jazz and a lover of multicultural endeavors in everything that takes place, I am whole-heartedly in favor of jazz and support that to no end. At the same time, I look at that as a practical band director, orchestra conductor. What happens when I don’t have these players within the group? What do I do? There’s some concerns there. I think one of the things that we have been working real hard on here is trying to decide what exactly we can do, and go do that really well. Then we try to grow the other areas to the point that we can do them very well as well. I think we have endangered ourselves perhaps by trying to do too much of everything and everything comes out at good levels, but not exceptional levels. Jazz is treated as a stepchild in music teacher education programs in Oklahoma. (Bart)

As a result, many music teacher education programs at colleges and universities are not preparing future music educators to teach jazz. The role of jazz is sacrificed for the inclusion and nurturing of non-jazz courses in Oklahoma music teacher education.

Based on the above findings the following recommendations are presented.

1. Music educators need to introduce students to a wider variety of musical practices including jazz.
2. The value of jazz expressed by Oklahoma music education program administrators should be demonstrated by inclusion in Oklahoma music teacher education curricula.

Implications for Future Research

Results of this study revealed inconsistencies and gaps in jazz education in music education programs in the state of Oklahoma. However, more research is needed to better understand the role of jazz in Oklahoma music teacher education. Studies in the area of jazz education are rather sparse and tend to be limited to descriptions of the following particular regions or programs within the United States and Canada: (a) New York (Avery, 2002), (b) California (Balfour, 1988), (c) Texas (Cruse, 1999); (d) Canada (Elliott, 1983), (e) Pennsylvania (Fisher, 1981), (f) Louisiana (Hearne, 1985), (g) Florida (Hinkle, 1977), (h) Alabama (Knox, 1996), (i) South Carolina (McMahan, 1977), (j) Louisiana (Payne, 1973), (k) Arizona (Shires, 1990), (l) Mississippi (Thomas, 1980), (m) North Carolina (Wiggins, 1997). These investigations have focused on jazz courses for the preparation of band directors, vocal jazz instruction, curricula for music teacher education, benefits of jazz ensemble participation, attitudes of jazz students enrolled in courses, instruction in jazz improvisation, and other areas pertaining to jazz education. Replication of these studies in other states and countries may provide information valuable to individuals interested in writing method books for jazz pedagogy, curriculum developers, music educators, jazz educators, and professors of music education.

Additional research is also needed concerning the role of jazz in Oklahoma music teacher education involving the attitudes of public school music educators. This study focused on the attitudes of Oklahoma music education program administrators. Results from this study reflect the attitudes and opinions of persons responsible for creating and implementing music teacher education curricula. Attitudes and insights are needed from professionals who are currently teaching music in Oklahoma public school systems.

A replication of Barr's (1974) national profile of jazz education is needed. Barr's study is frequently cited in many studies concerning jazz in music education. Currently the study is over 30 years old. A more recent national profile of jazz in music education curricula is needed.

Jazz education trends in the state of Oklahoma that impact music teacher education need to be investigated. A discussion of jazz education trends could include the following topics:

- a. Oklahoma Music Educators Association (OMEA) and Oklahoma Choir Directors Association (OCDA) honor jazz groups
- b. Oklahoma Secondary Schools Activities Association (OSSAA) sponsored music activities: State Jazz Contests, Sweepstakes Awards and future endorsement of jazz achievement, Solo and Ensemble Contests and future jazz inclusion
- c. Jazz in the Tri-state Music Festival

- d. Jazz festivals in Oklahoma and their contribution to music education: The Deep Deuce Jazz Festival, Jazz in June - Norman Oklahoma, The Edmond Blues Festival, The Oklahoma City Arts Festival
- e. The Oklahoma Jazz Hall of Fame

It would be helpful to understand how these trends influence the role of jazz in Oklahoma music teacher education.

Roger Webb has played a large part in supporting jazz education in the state of Oklahoma. His leadership initiated the creation of jazz education/performance facilities at Northeastern State University and The University of Central Oklahoma. The Northeastern State University Jazz Lab and The University of Central Oklahoma Jazz Lab are the two most prominent locations for jazz activity in the state. These facilities have become centers for active jazz sub-cultures existing within these universities and the surrounding communities. Spradley (1980) defines culture as “the acquired knowledge people use to interpret experience and generate behavior” (p.6). Further research is needed to explore the jazz sub-culture that exists in these locations. Additional research is needed also to explore the relationship of Roger Webb with jazz in higher education.

Staff and student enrollment numbers in relation to jazz education offerings need to be investigated. Colleges and universities offering a music education degree have different numbers of faculty and enrolled students. In the current study, some smaller schools depicted more jazz offerings and staff involved in teaching jazz than larger schools. More research is needed nationally and in the state of Oklahoma to understand how these enrollments encourage or discourages jazz offerings.

The majority of Oklahoma music education program administrators reported in interviews that there was no room in music teacher education curricula for the addition of a required jazz course. Interview responses indicated that current music courses would need to be removed for the addition of a required jazz course. Interview participants recommended integrating jazz instruction into current required music courses. The following research questions are provided for future research involving the inclusion of jazz instruction in music teacher education:

1. What compromises and/or sacrifices would need to occur for inclusion of jazz instruction in music teacher education curricula?
2. Does the addition of jazz education have a positive or negative impact on other disciplines of music education?
3. If jazz ensemble is given course credit as a major ensemble, will other ensembles suffer (wind ensemble, symphonic band, orchestra, chorale, jazz band, etc.)?
4. How is jazz education included in successful music teacher education programs across the nation?

More research is needed to explore issues involving positive and negative impacts of jazz education inclusion in music teacher education curricula.

Sociological and philosophical issues that influence jazz in music teacher education need to be investigated. Some studies have inferred that jazz is still considered taboo or "dirty" and somehow socially unacceptable (Barr, 1974; Elliott, 1983; Wiggins, 1997). Jazz is also considered to be a "step-child" when compared to the western European canon. Respondents in the current study indicated generally

favorable attitudes about the role of jazz in music teacher education and yet jazz is generally not required in most music teacher education programs in Oklahoma. More research is needed to explore more complex sociological issues behind this seeming contradiction.

Conclusions

The role of jazz in Oklahoma music teacher education should prepare future music educators to lead comprehensive public school music programs.

Today's successful music educators are masters of all aspects of music including performance, improvisation, analysis, and evaluation. Unfortunately, many music education graduates have no opportunity to receive training in jazz pedagogy while others with a minimum of training are unsure how to develop a well-rounded music curriculum that includes jazz. (IAJE: Programs, 2005)

Jazz is an important American art form which has a rich heritage in this country's culture. David Baker emphasizes the importance jazz should hold in American music education in the following quote.

In speaking specifically to the needs of today's music education majors, many of whom will be teaching at the middle school and high school levels, it concerns me deeply that while they are well-prepared by the traditional curriculum to teach such classes as music theory, music appreciation, band, and orchestra, very little in that curriculum gives them the training needed to handle any responsibilities in the jazz area. To that degree they are being shortchanged by the system. Can you, in your wildest imagination, conceive of a situation in which a music student in a major university in Hungary would be allowed to complete a degree without being required to study the music of Bartok and Kodaly, much of which has its roots in Hungarian folk music? In the United States, the study of the great works of the European and American masters of classical music is required, not optional, for the acculturation of all music students. How can music departments continue to turn a deaf ear to the necessity of educating its students about the legacy of music which had its genesis in this country? (President's message, 2002)

Even though Oklahoma music teacher educators acknowledge the importance of jazz education, jazz does not comprise a required component of Oklahoma music

teacher education curricula. Many music education graduates find themselves in need of jazz training during their first years teaching music in public school systems (McCurdy, 2002). Future music educators need the jazz training necessary to successfully teach “America’s classical music” (House, 2004) in Oklahoma public school music programs.

The role of jazz in Oklahoma music teacher education varies from program to program. Some Oklahoma teacher education institutions offer several jazz education opportunities and resources for future music educators. These opportunities and resources include the following: required music courses containing jazz instruction, elective jazz courses other than jazz ensemble, faculty members involved in teaching jazz, facilities dedicated to jazz education/performance and community enrichment, jazz degree options, and support from administration and national organizations for jazz education. Other teacher training institutions offer few if any jazz education opportunities and resources for future music educators. These limitations include the following: no required music courses containing jazz instruction, no elective jazz courses beyond jazz ensemble, and no faculty involved in teaching jazz. The majority of Oklahoma music education program administrators reported that jazz education in public schools needs improvement. However, future music educators can receive a degree at 18 Oklahoma teacher training institutions without being required to take a music course containing jazz instruction. Even though Oklahoma music education program administrators acknowledge the importance of jazz education, jazz instruction is not required in most Oklahoma music teacher education curricula. There are music teacher training institutions in the state of Oklahoma

offering no or minimal amounts of jazz training for future music educators.

However, the situation is not hopeless. There exists the potential for integrating the existing jazz culture within the state into music teacher education. Many opportunities in jazz education exist at some Oklahoma music teacher education institutions for future music educators who seek jazz training and performance opportunities.

Jazz is an important American genre that deserves inclusion in Oklahoma music teacher education. Jazz education has gained increasing prominence in secondary and post-secondary music education programs across America. The inclusion of jazz ensembles in Oklahoma public schools has also increased the need for music educators with jazz training. Universities should meet these needs by taking the lead and creating comprehensive music education programs that include jazz, thus enabling future public school music educators to incorporate jazz within their teaching repertoire. Oklahoma music education program administrators believe philosophically that many aspects of jazz study are important for the preparation of future music educators. While they acknowledge that a required jazz course should be included in the music teacher education curriculum, the realities of scheduling are prohibitive. Changes need to be made so that the role of jazz in Oklahoma music teacher education reflects the beliefs of those responsible for directing and implementing music education programs. A wide variety of aspects of jazz study were reported as important for the preparation of future music educators. Oklahoma music teacher education institutions should integrate these aspects of jazz study into current music education courses and include a required jazz component in music

teacher education curricula. This can happen if Oklahoma music educators at all levels will examine innovative ways to include jazz education into an already overcrowded music education curriculum. With these efforts, the role of jazz in Oklahoma music teacher education can fulfill a mission to prepare future music educators with the knowledge, skills, and experience necessary to be capable jazz educators.

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Appendix A Permission Statement

Hi Heath -- good to hear from you!

Sure, of course, you have my permission to use my survey in your dissertation. All I ask is that you footnote or reference it fully somewhere in your References, as I'm sure you will.

Good luck.

dje

Dr. David J. Elliott

Professor of Music & Director of Music Education Department of Music and Performing Arts New York University

----- Original Message -----

From: Heath Jones <Heath.Jones@oc.edu>

Date: Wednesday, June 16, 2004 9:53 am

Subject: Jazz Education in Oklahoma

> Dr. Elliott,

> I am not sure if you remember me. I am Heath Jones, one of the professors at Oklahoma Christian University. I was the one who set up

> the technical equipment for your presentation. First, I would like to

> say that I have been thinking about the number exercise ever since you

> left. It has helped me be more creative in teaching my students to

> improvise. Anyways, I am in the process of getting my dissertation

> proposal accepted. My topic is Jazz Education in Oklahoma

> universities for the preparation of instrumental music majors.

> Currently I am the

> president-elect for the Oklahoma IAJE. I am very interested in

> improving the status of jazz education in Oklahoma universities.

I

> feel like this study is greatly needed. I would like to know if you

> would grant me permission to use your survey from your dissertation.

> Since

> your survey has been piloted and field tested, I believe this would

> give my study more validity and reliability.

> Thanks for your time,

> Heath Jones

> (405)425-5518

>

Appendix B
Survey Recruitment Email

Dear Oklahoma Music Education Professor,

I am a graduate student under the direction of Professor Nancy Barry in the Music Education Department at the University of Oklahoma-Norman Campus. I invite you to participate in a research study being conducted under the auspices of the University of Oklahoma-Norman Campus sponsored by Heath Jones, entitled Jazz in Oklahoma Music Teacher Education.

The purpose of this study is to investigate jazz in music teacher education curricula in Oklahoma colleges and universities. The data gained from this study will contribute to a greater understanding of the role of jazz in the preparation of music educators in Oklahoma.

Your participation will involve answering a confidential survey and should only take about 15 minutes of time commitment. Your involvement in the study is voluntary, and you may choose not to participate or to stop at any time. The results of the research study may be published, but your name will not be used. In fact, the published results will be presented in summary form only. All information you provide will remain strictly confidential.

The findings from this project will provide information on jazz in music teacher education in Oklahoma colleges and universities. There is no cost to you other than the time it takes to complete the survey.

If you have any questions about this research project, please feel free to contact Heath Jones at (heath.jones@oc.edu) or (405) 425-5518 or Dr. Nancy Barry at barrynh@ou.edu or (405) 325-4146. Questions about your rights as a research participant or concerns about the project should be directed to the Institutional Review Board at The University of Oklahoma-Norman Campus at (405) 325-8110 or irb@ou.edu.

By clicking on the link you will be agreeing to participate in the above described project.

If you believe someone else at your institution is more knowledgeable about your music education curriculum, please forward this email to that person.

Link: http://surveys.oc.edu/facultySurveys/jazz_ed_in_OK.htm

Thanks for your consideration!

Sincerely,

Heath Jones

Assistant Professor of Music

Oklahoma Christian University

Appendix C
Jazz in Oklahoma Music Teacher Education
Survey Informed Consent Letter

Dear Oklahoma Music Education Professor,

I am a graduate student under the direction of Professor Nancy Barry in the Music Education Department at the University of Oklahoma-Norman Campus. I invite you to participate in a research study being conducted under the auspices of the University of Oklahoma-Norman Campus sponsored by Heath Jones, entitled Jazz in Oklahoma Music Teacher Education.

The purpose of this study is to investigate jazz in music teacher education curricula in Oklahoma colleges and universities. The data gained from this study will contribute to a greater understanding of the role of jazz in the preparation of music educators in Oklahoma.

Your participation will involve answering a confidential survey and should only take about 15 minutes of time commitment. Your involvement in the study is voluntary, and you may choose not to participate or to stop at any time. The results of the research study may be published, but your name will not be used. In fact, the published results will be presented in summary form only. All information you provide will remain strictly confidential.

The findings from this project will provide information on jazz in music teacher education in Oklahoma colleges and universities. There is no cost to you other than the time it takes to complete the survey.

If you have any questions about this research project, please feel free to contact Heath Jones at (heath.jones@oc.edu) or (405) 425-5518 or Dr. Nancy Barry at barrynh@ou.edu or (405) 325-4146. Questions about your rights as a research participant or concerns about the project should be directed to the Institutional Review Board at The University of Oklahoma-Norman Campus at (405) 325-8110 or irb@ou.edu.

By checking the I ACCEPT box you will be agreeing to participate in the above described project.

Thanks for your consideration!

Sincerely,
Heath Jones
Assistant Professor of Music
Oklahoma Christian University

Appendix D
Jazz in Oklahoma Music Teacher Education – Online Survey
http://surveys.oc.edu/facultySurveys/jazz_ed_in_OK.htm

The image shows a screenshot of a web browser displaying an online survey. The browser window title is "Jazz Ed in OK - Microsoft Internet Explorer". The address bar shows the URL: http://surveys.oc.edu/facultySurveys/jazz_ed_in_OK.htm. The survey content is displayed in a white box with a black header. The header text reads "Jazz IN OKLAHOMA MUSIC TEACHER EDUCATION". Below the header, there is a paragraph of text: "This survey is being conducted by Heath Jones in partial fulfillment of the requirement for the degree of Doctor of Philosophy in Music Education." and another paragraph: "Thank you for your time in completing this survey and helping me with this research." Below the text is a section titled "GENERAL INFORMATION" with two numbered questions: "1. Name of Institution:" and "2. Respondent's title(s):". Each question has a corresponding text input field. At the bottom right of the form, there are two buttons labeled "Back" and "Next". The browser's taskbar at the bottom shows the Windows Start button, several open applications, and the system clock displaying "10:17 AM".

Jazz IN OKLAHOMA MUSIC TEACHER EDUCATION

This survey is being conducted by Heath Jones in partial fulfillment of the requirement for the degree of Doctor of Philosophy in Music Education.

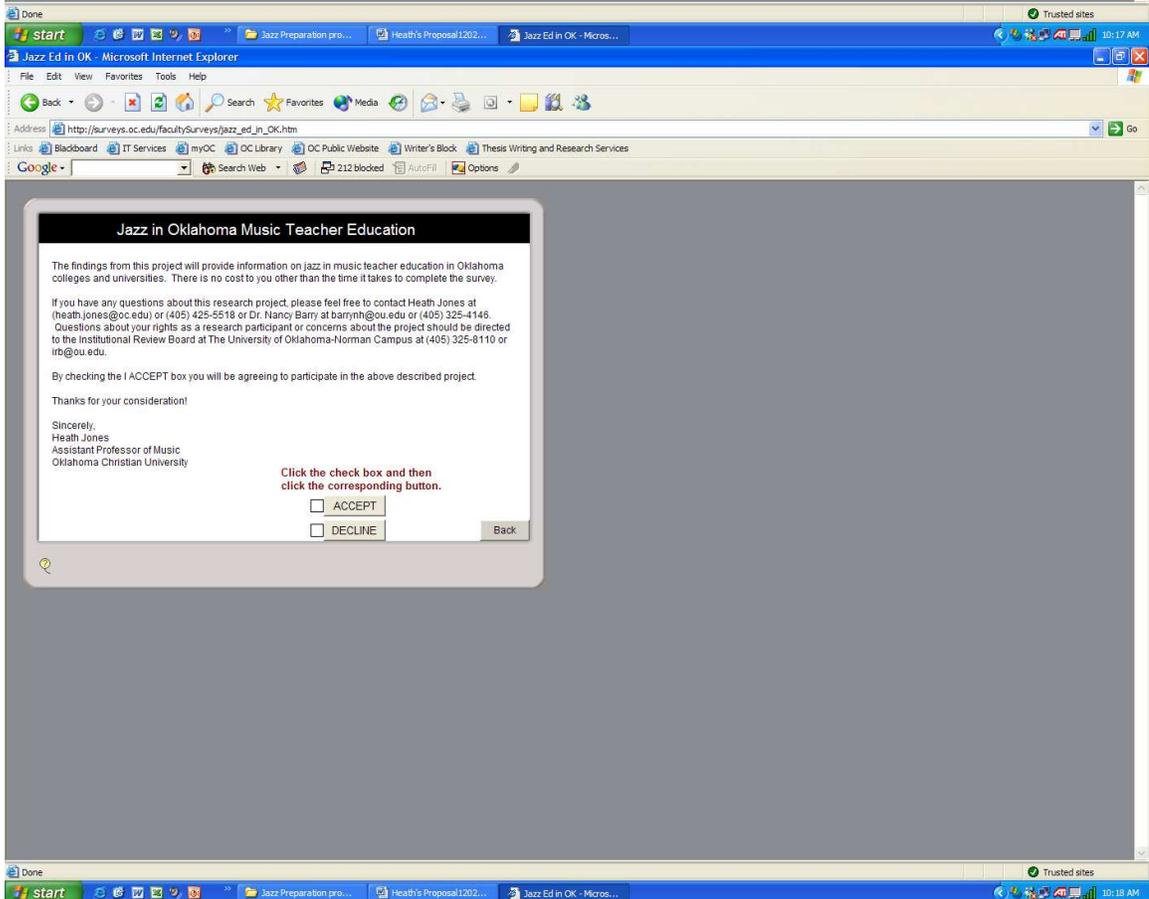
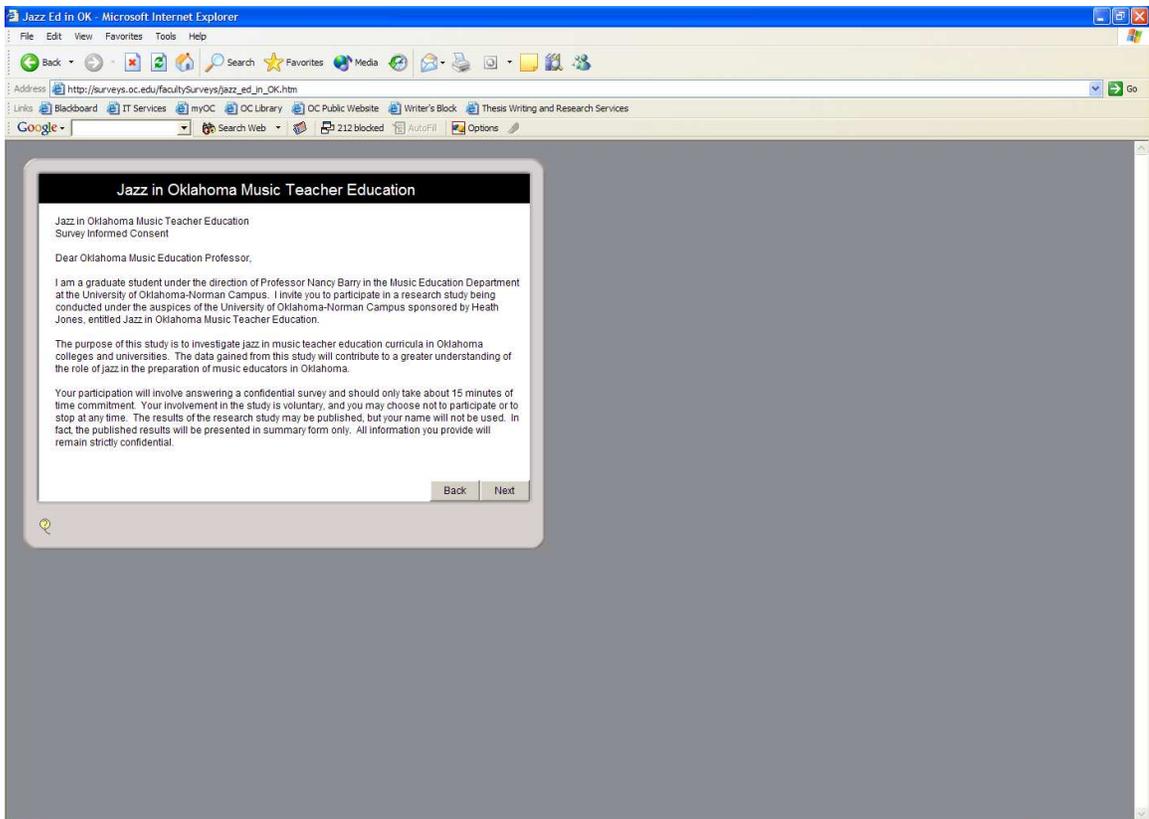
Thank you for your time in completing this survey and helping me with this research.

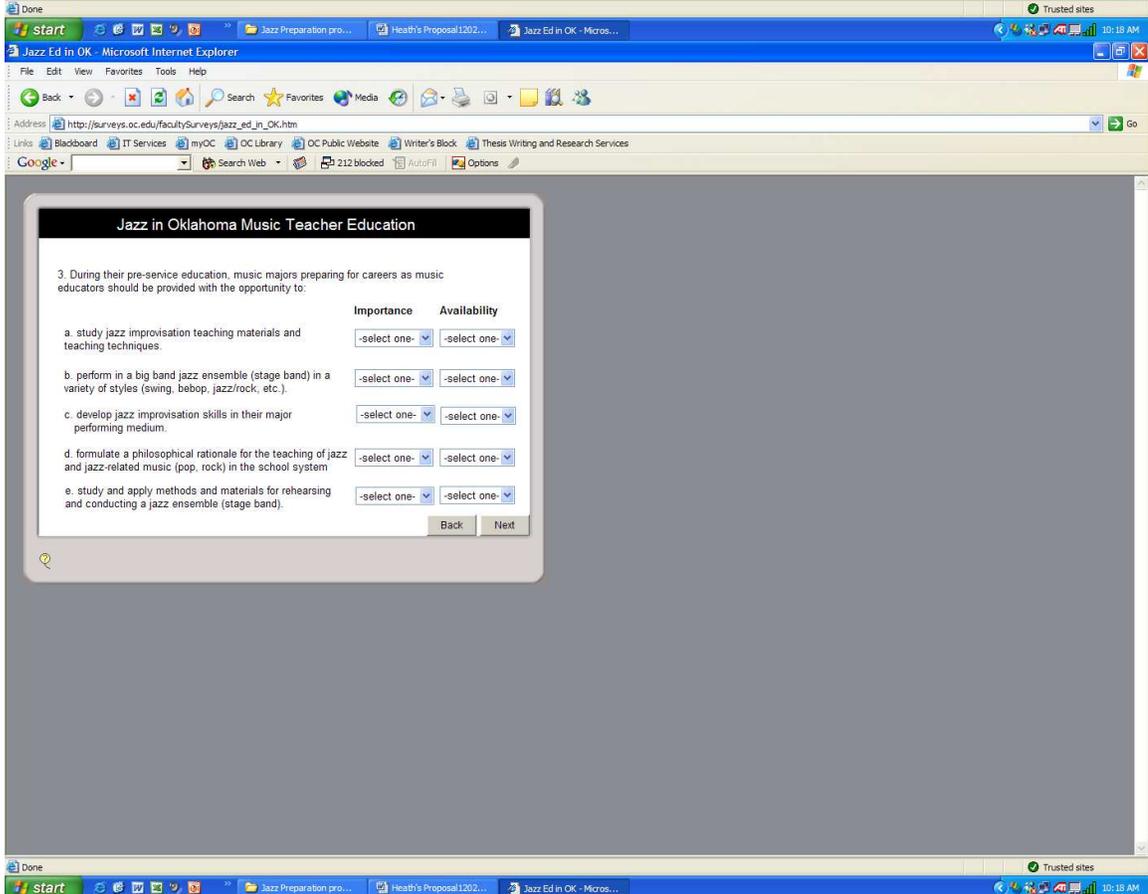
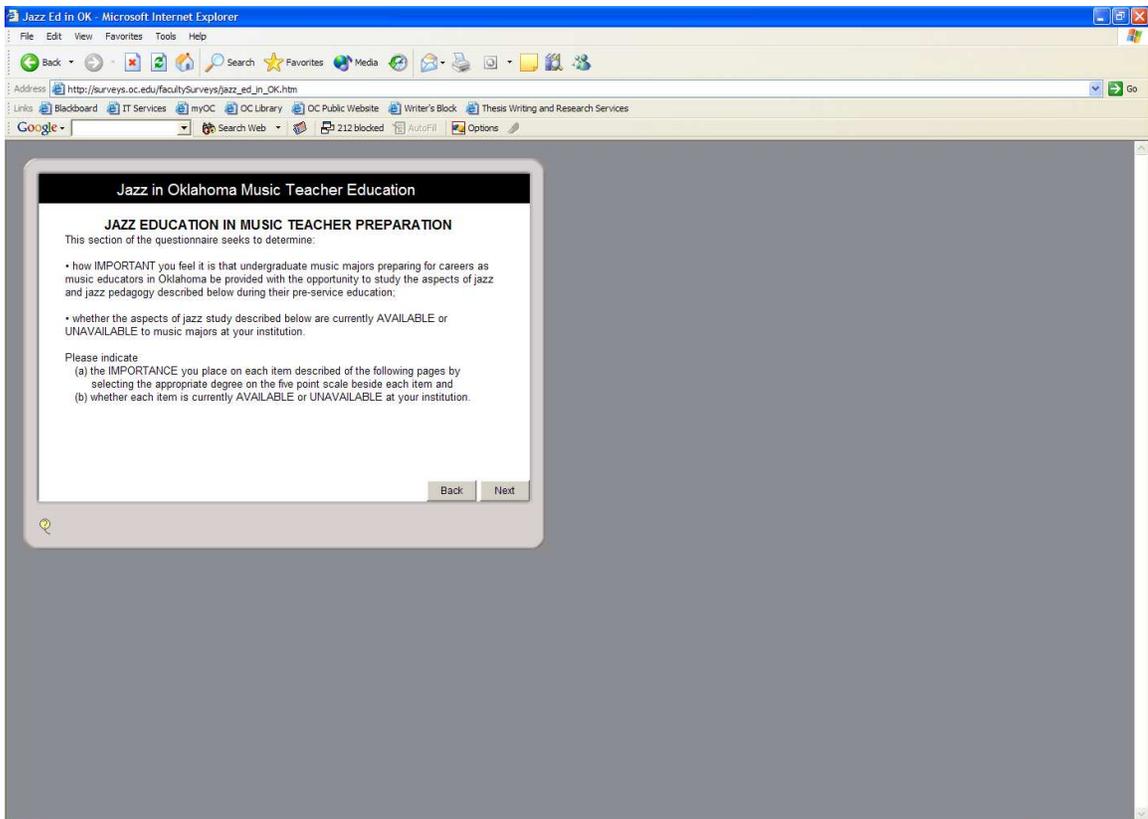
GENERAL INFORMATION

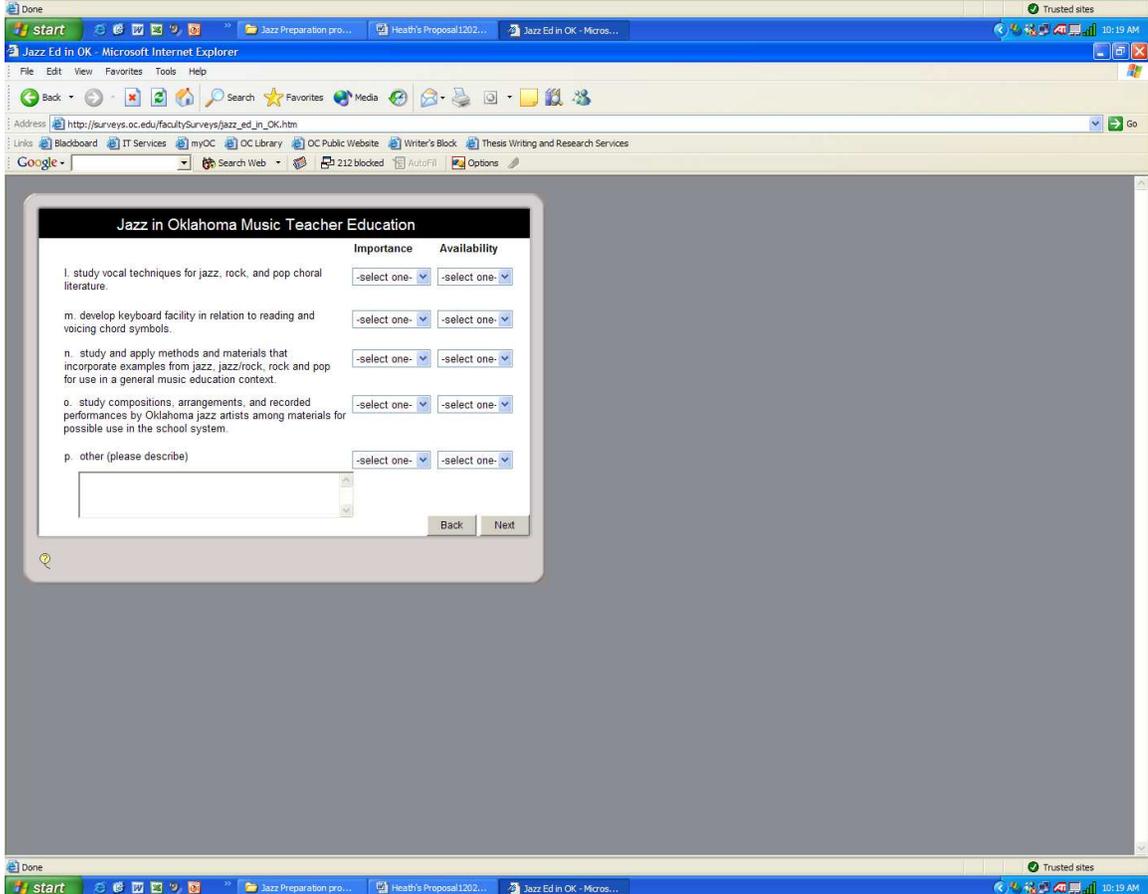
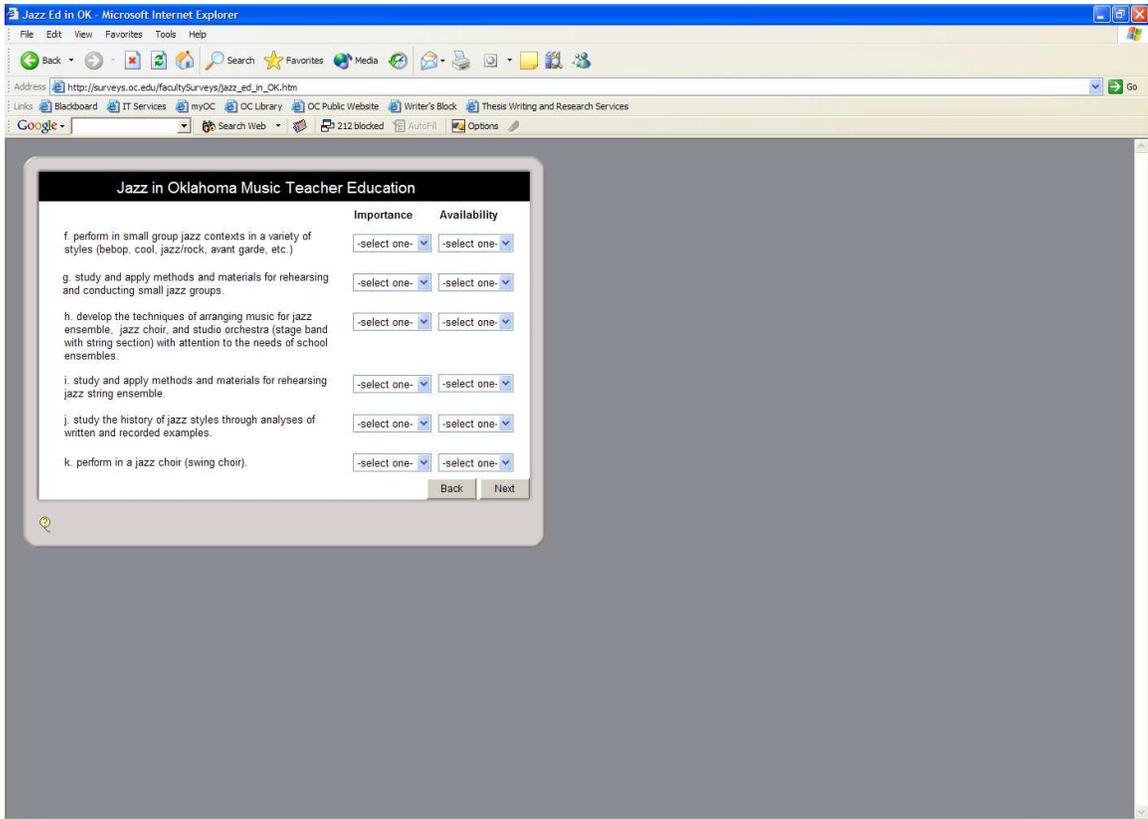
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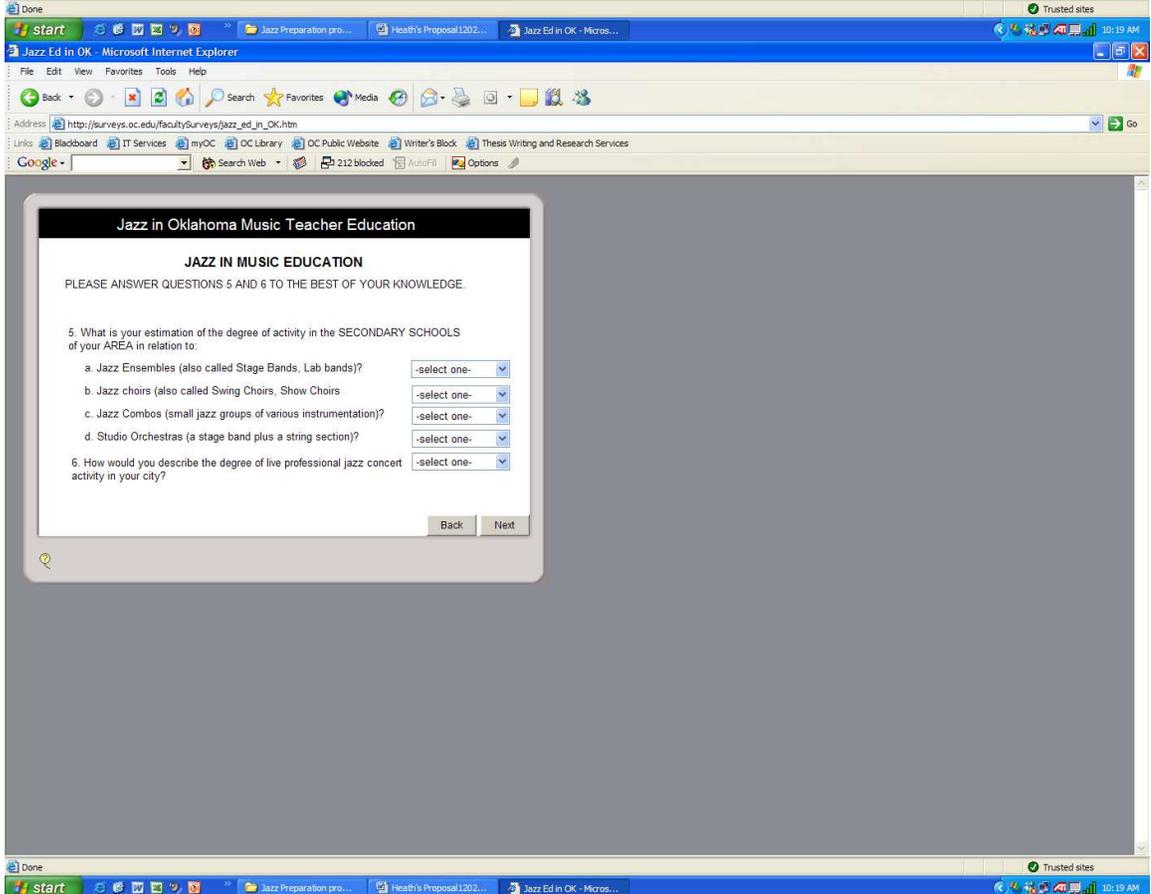
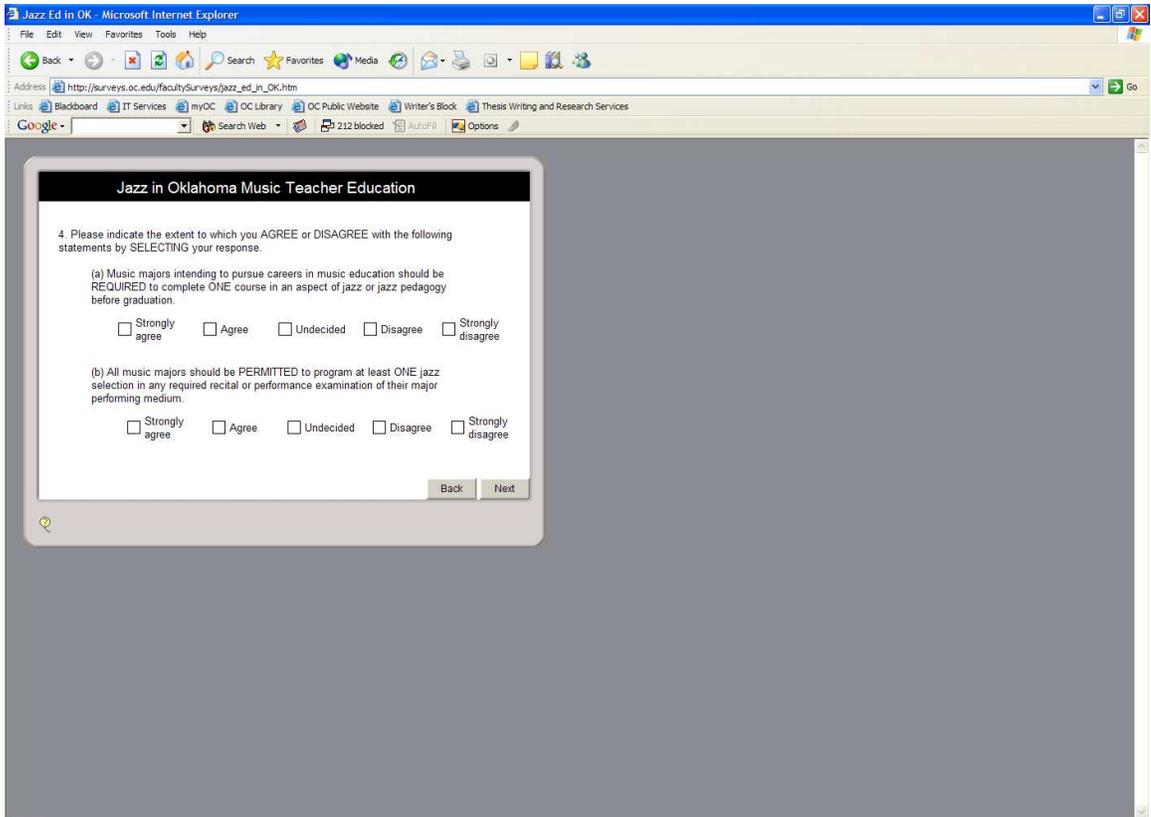
2. Respondent's title(s):

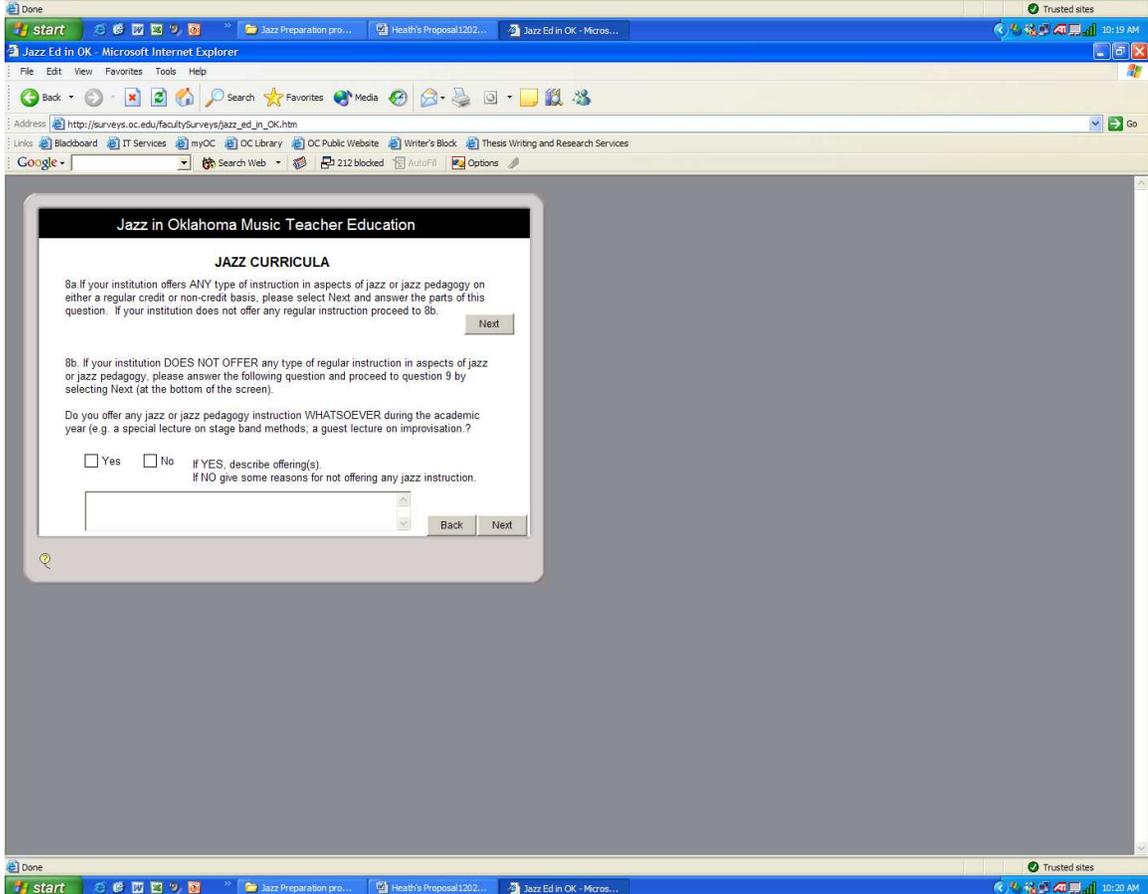
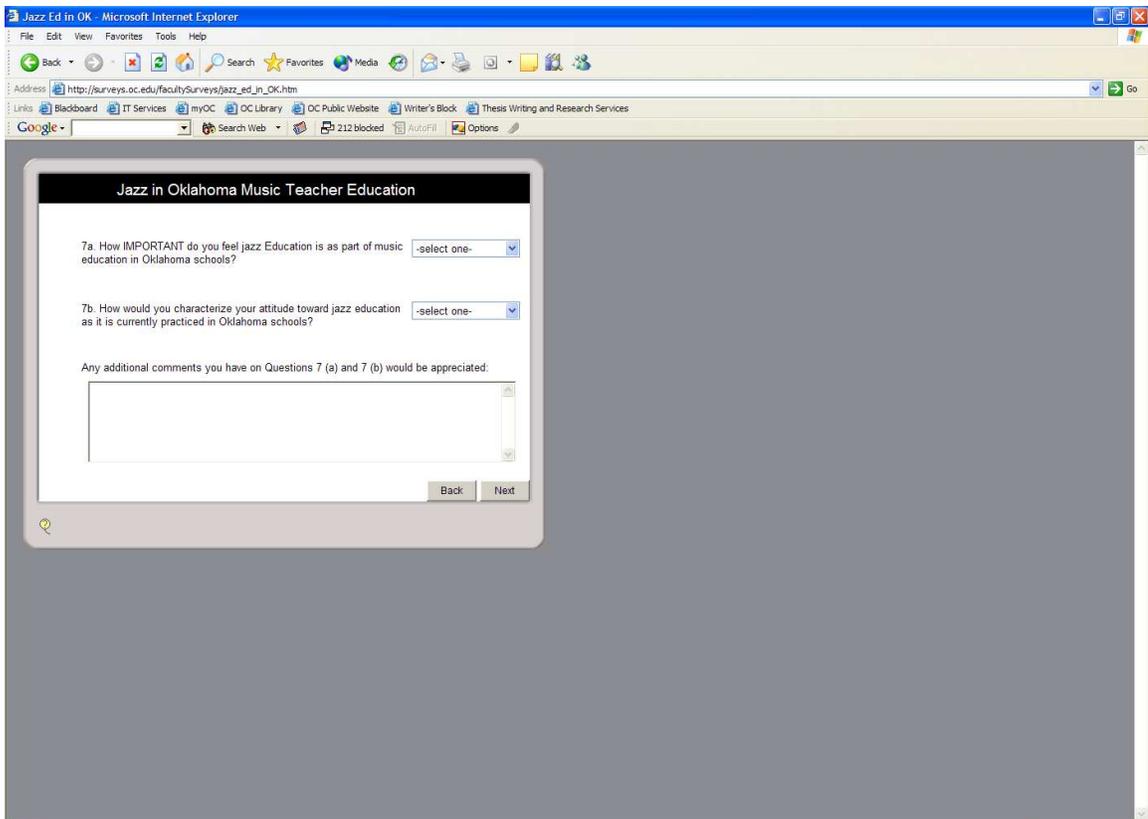
Back Next

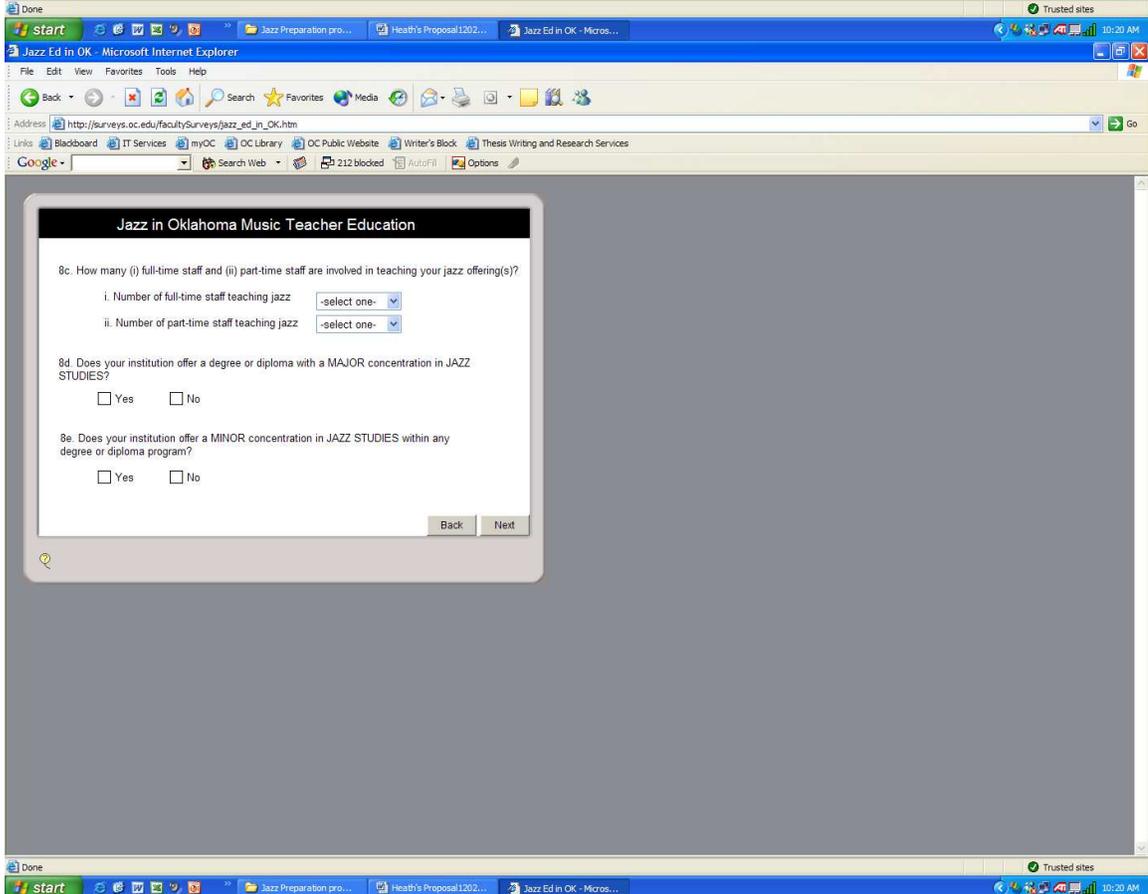
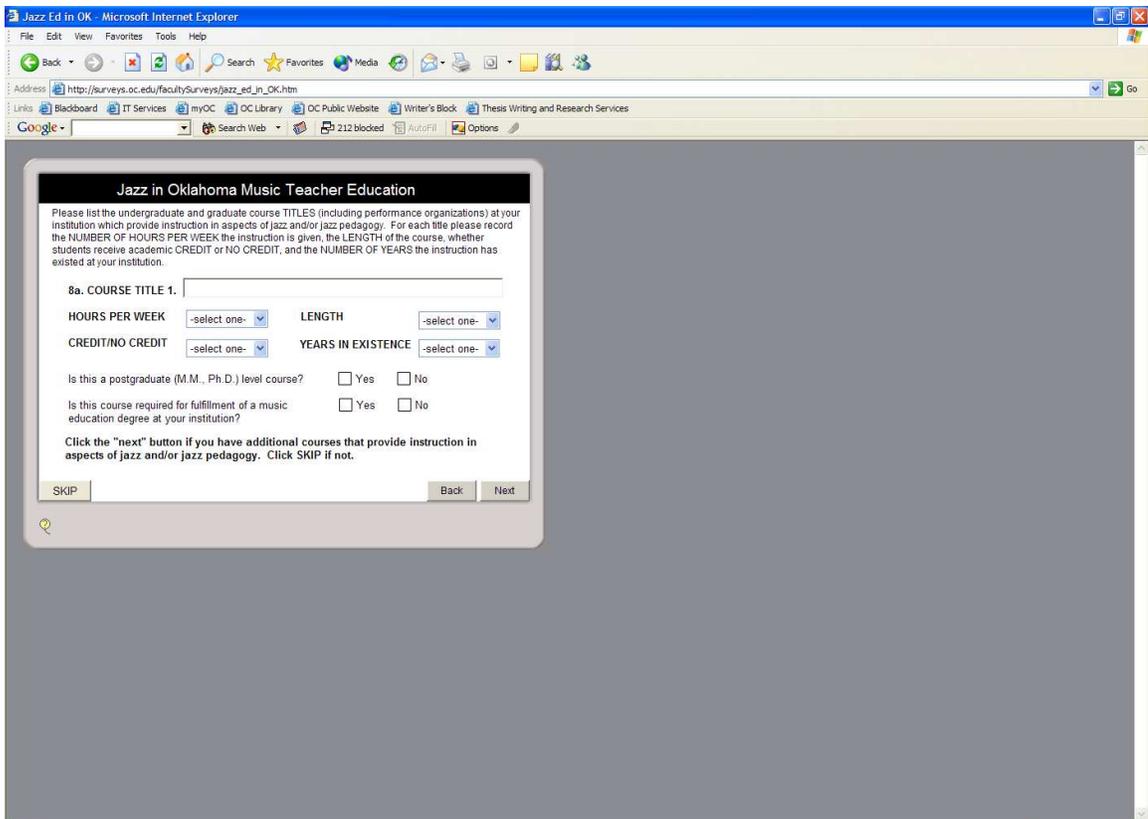


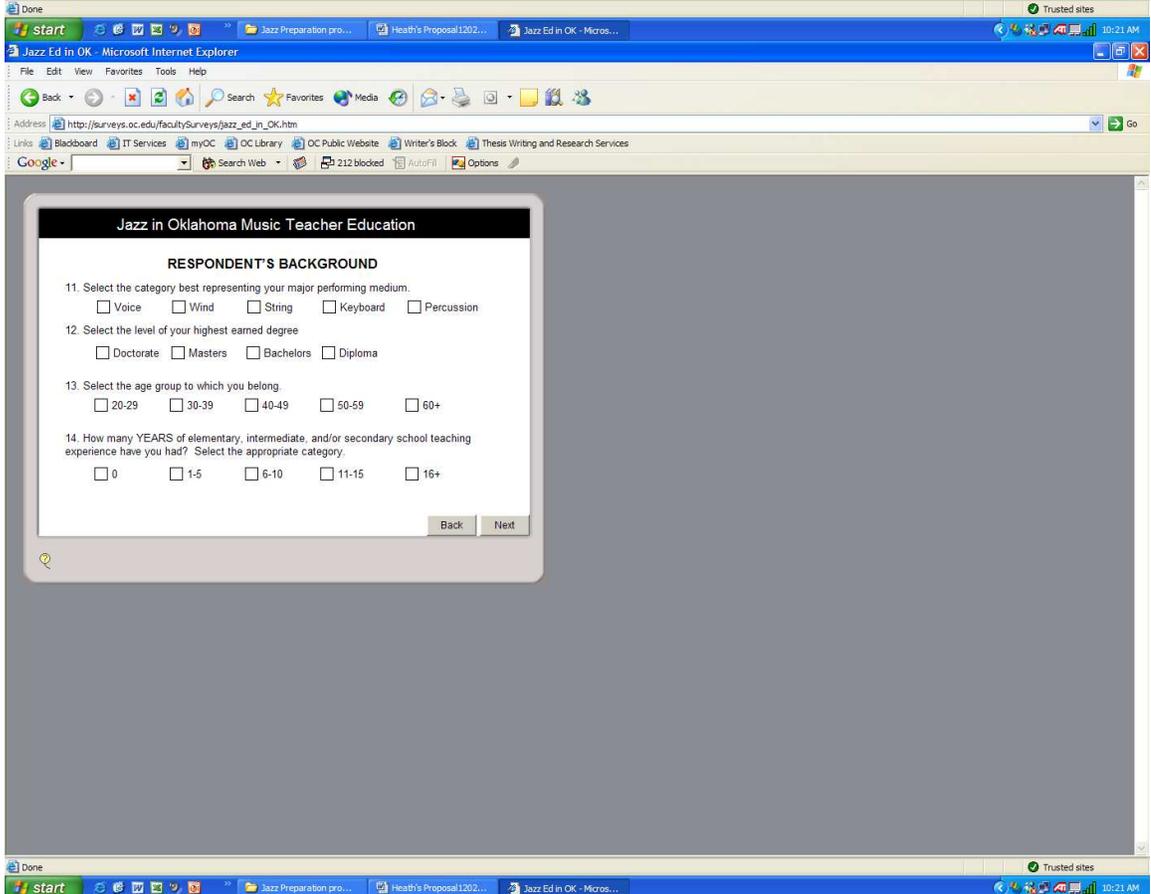
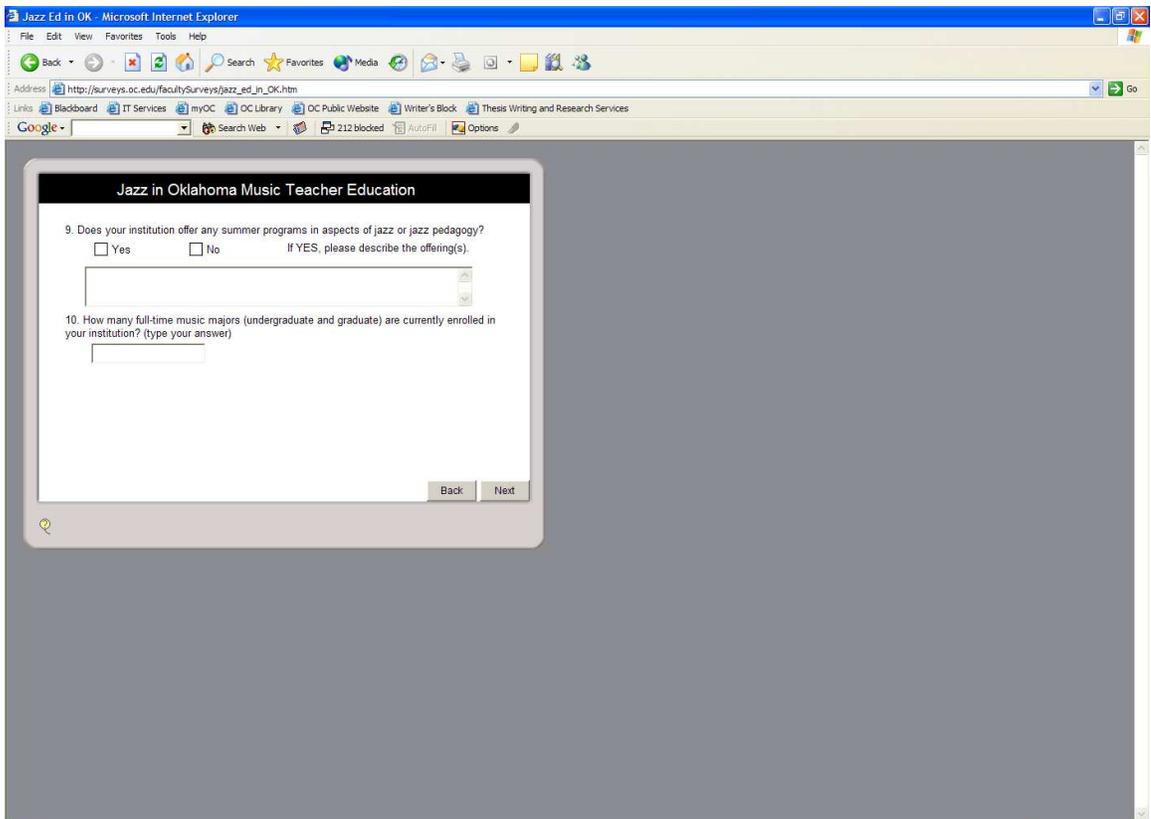


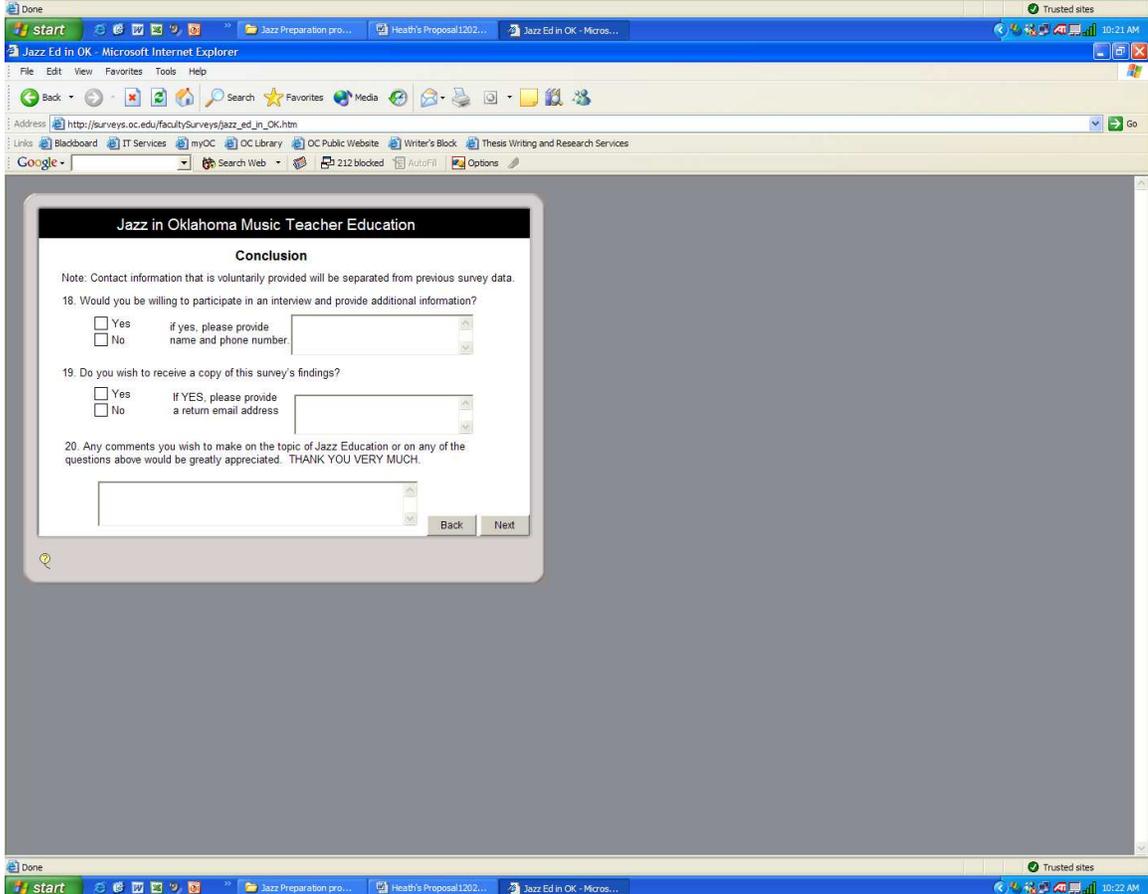
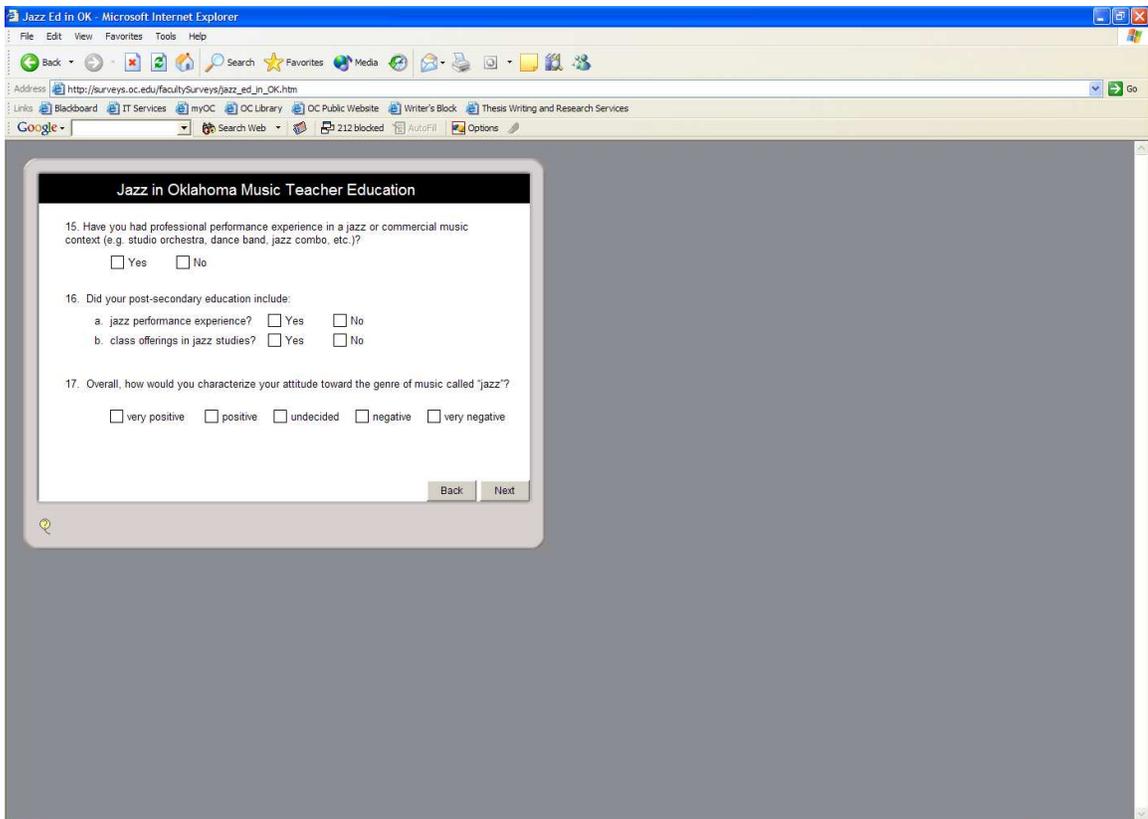


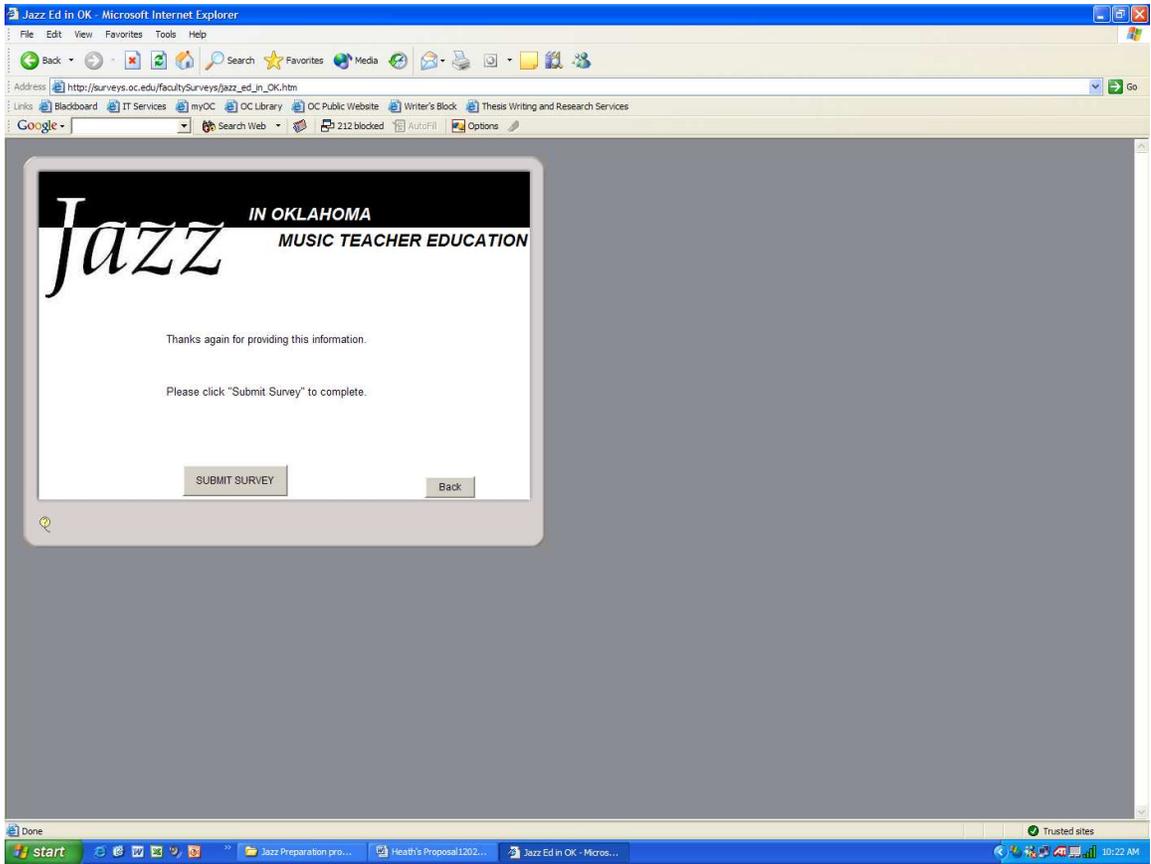












Appendix E
Jazz in Oklahoma Music Teacher Education
Interview - Informed Consent Form

Dear Oklahoma Music Educator,

I am a graduate student under the direction of Professor Nancy Barry in the Music Education Department at the University of Oklahoma-Norman Campus. I invite you to participate in a research study being conducted under the auspices of the University of Oklahoma-Norman Campus sponsored by Heath Jones, entitled Jazz in Oklahoma Music Teacher Education.

The purpose of this study is to investigate jazz education in music education curricula in Oklahoma colleges and universities. Hopefully the data gained from this study will contribute to a greater understanding of the role of jazz in the preparation of music educators in Oklahoma.

Your participation will involve answering questions that pertain to the role of jazz in music teacher education and should only take about 30 minutes of time commitment. Your involvement in the study is voluntary, and you may choose not to participate or to stop at any time. The interview will be scheduled at a time and place of your choice. Transcriptions of the interview may be published, but your name will not be used. All information you provide will remain strictly confidential.

To assist with accurate recording of participant responses, interviews may be recorded on an audio recording device. Tapes used for recording interviews will be stored in a locked file cabinet and will be destroyed after transcription. Participants have the right to refuse to allow such taping without penalty. Please initial one of the following options.

- I consent to the use of audio recording.
 I do not consent to the use of audio recording.

The findings from this project will provide information concerning the role of jazz in music teacher education in Oklahoma colleges and universities. There is no cost to you other than the time it takes to complete the interview.

If you have any questions about this research project, please feel free to contact Heath Jones at (heath.jones@ou.edu) or (405) 425-5518 or Dr. Nancy Barry at (barrynh@ou.edu) or (425) 325-4146. Questions about your rights as a research participant or concerns about the project should be directed to the Institutional Review Board at The University of Oklahoma-Norman Campus at (405) 325-8110 or irb@ou.edu.

I have read and understand the terms and conditions of this study and I hereby agree to participate in the above-described research study. I understand my participation is voluntary and that I may withdraw at any time without penalty.

Signature of Participant

Date

Printed Name of Participant

Researcher Signature

Appendix F
Jazz in Oklahoma Music Teacher Education
Interview Protocol

1. Introduction: Provide a description of the research and express gratitude to the participant for volunteering.
2. IRB consent form will be discussed.
3. If participant consents to be interviewed and signs the IRB consent form, proceed with the following questions/topics.
4. Open ended questions: The following questions will be asked:
 - i. How important do you feel jazz is to the undergraduate music education major?
 - ii. What particular aspects of jazz study are available to music education majors at this institution?
 - iii. What is the degree of activity of jazz in surrounding secondary schools?
 - iv. Should jazz be included in the music teacher education curriculum?
 1. If so, what courses and/or experiences should be required in the music education curriculum?
 2. If so, what elective courses and/or experiences should be available to music education majors in the curriculum?
 - v. What are the reasons/barriers to including more jazz courses within the music education curriculum?
 - vi. What kinds of educational preparation and experiences are needed to prepare music educators to lead jazz ensembles in their future careers?
 - vii. What is your musical background? (eg. academic background, performance experience, jazz experience)
 - viii. What comments would you wish to make on the topic of jazz for music education?

Appendix G

Sample Data Spreadsheet

Quask FormArtist Data Report

Made with  www.quask.com

Survey Description

Form Name	Jazz Ed in OK
Author	Heath Jones
Company	Oklahoma Christian University
Date of Report	7/16/2004 13:17
Number of responses*	2
Last Form update	7/16/2004 9:29

*A single person can send multiple responses.

18

Ready

Navigation: Title / Description / Accept_Decline / 03.a1. Study jazz improvi / 03.a2. Study jazz improvi / 03.b1. Perform in a big b / 03.b2. Perform in a big b

Microsoft Excel - Jazz Ed in OK_Sample1

Description Of Data Fields

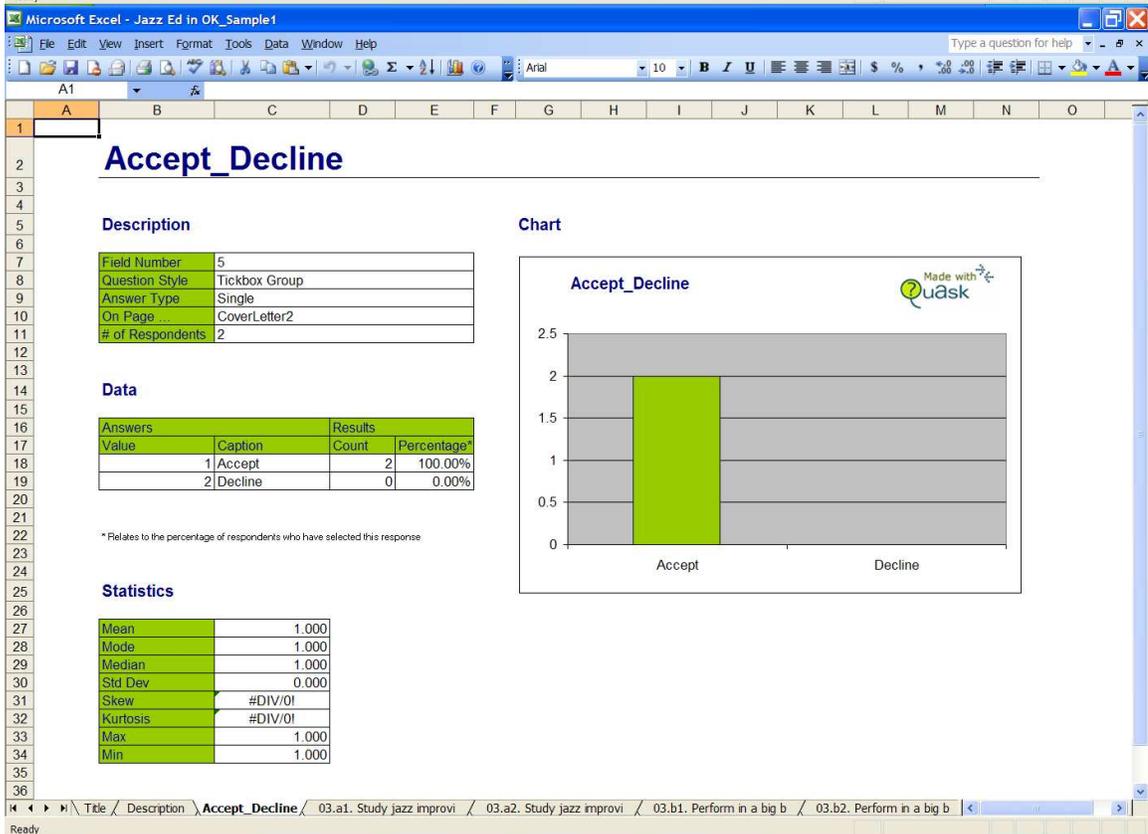
Each record contains the following data fields:

Fields Identifying The Respondent

Field Number	Description	Field Size
1	Record ID	9
2	Email Address of Respondent	20

Fields Describing The Answers Given By The Respondent

Field Number	Description of Question	Style of Question	Answer Type *	On Page	Answers *	Field Size
3	02. Respondent's title	Text Input		Q01-02		64
4	01. Name of Institution	Text Input		Q01-02		0
5	Accept/Decline	Tickbox Group	Single	CoverLetter2	1 - Accept 2 - Decline	1
6	03.e2. study and apply...jazz ensemble...	Drop down Selection	Single	Q03a-e	1 - Available 2 - Unavailable 3 - select one-	64
7	03.e1. study and apply...jazz ensemble...	Drop down Selection	Single	Q03a-e	1 - Very Important 2 - Important 3 - Undecided 4 - Not Very Important 5 - Of no Importance 6 - select one-	64
8	03.d2. formulate a philosophical...	Drop down Selection	Single	Q03a-e	1 - Available 2 - Unavailable 3 - select one-	64
9	03.d1. formulate a philosophical...	Drop down Selection	Single	Q03a-e	1 - Very Important 2 - Important 3 - Undecided 4 - Not Very Important 5 - Of no Importance	64



Microsoft Excel - Jazz Ed in OK_Sample1

File Edit View Insert Format Tools Data Window Help

Type a question for help

E30

Description	
Field Number	15
Question Style	Drop down Selection
Answer Type	Single
On Page	Q03a-e
# of Respondents	2

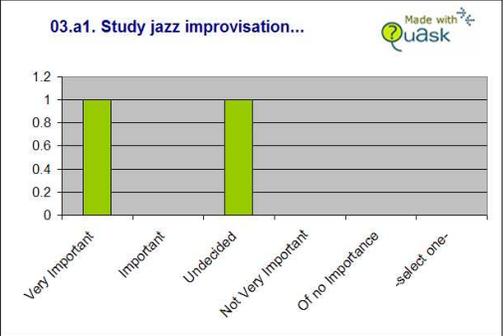
Data			
Answers		Results	
Value	Caption	Count	Percentage*
1	Very Important	1	50.00%
2	Important	0	0.00%
3	Undecided	1	50.00%
4	Not Very Important	0	0.00%
5	Of no Importance	0	0.00%
6	-select one-	0	0.00%

* Relates to the percentage of respondents who have selected this response

Statistics	
Mean	2.000
Mode	#N/A
Median	2.000
Std Dev	1.414
Skew	#DIV/0!
Kurtosis	#DIV/0!
Max	3.000
Min	1.000

Chart

03.a1. Study jazz improvisation... 



Very Important Important Undecided Not Very Important Of no Importance -select one-

Ready

Taskbar: Title / Description / Accept_Decline / 03.a1. Study jazz improvi / 03.a2. Study jazz improvi / 03.b1. Perform in a big b / 03.b2. Perform in a big b

Appendix H
**INSTITUTIONAL REVIEW BOARD APPLICATION FORM
UNIVERSITY OF OKLAHOMA-NORMAN CAMPUS AND IRB
AFFILIATES**

Handwritten and/or incomplete forms will be returned to you.

P#: _____

For IRB office use only

PROJECT TITLE: **Jazz in Oklahoma Music Teacher Education**

Note: The project title should be consistent with the title used in the consent document(s).

PART I. INVESTIGATOR INFORMATION

PRINCIPAL INVESTIGATOR

Dr. Mr. Ms. Professor

Name: Heath Jones

Highest Degree Completed: Master of Music

Investigator Status: Faculty Graduate Student Undergraduate Staff Other

E-mail Address: heath.jones@oc.edu Daytime Phone: (405)425-5518

College/Department : Oklahoma Christian University Music Department

Campus Mailing Address: 2501 E. Memorial Rd.
Box 11000
Oklahoma City, OK 73136-1100

Home Mailing Address: 2413 Red Elm Ct.
Edmond OK. 73013

CO-INVESTIGATOR (if applicable) NA

Dr. Mr. Ms. Professor

Name:

Highest Degree Completed:

Investigator Status: Faculty Graduate Student Undergraduate Staff Other

E-mail Address: Daytime Phone:

College/Department :

Campus Mailing Address:

COLLABORATOR (if applicable) NA

Dr. Mr. Ms. Professor

Name:

Highest Degree Completed:

Investigator Status: Faculty Graduate Student Undergraduate Staff Other

E-mail Address: Daytime Phone:

College/Department :

Campus Mailing Address:

Home Mailing Address:

FACULTY SPONSOR (if applicable)

Dr. Mr. Ms. Professor

Name: Nancy Barry

Highest Degree Completed: PhD in Music Education

Campus: OU-NC OU-Tulsa (non-medical) Cameron University

E-mail Address: barrnh@ou.edu Daytime Phone: (405)325-4146

College/Department : College of Music/Music Education

Campus Mailing Address: 500 West Boyd, Room #138

Norman, Oklahoma 73019

Home Mailing Address: 4009 Worthington Drive

Norman, OK 73072

Check all of the appropriate boxes for funding sources for this research. Include pending funding source(s).

Extramural OU-NC Research Council College Department Other:

P.I. of Grant or Contract:

Sponsor:

Contract/Grant No. (if available)

Contract/Grant Title:

Please provide one complete copy of the proposal submitted to the sponsor with this application.

Note: To act as faculty sponsor you must be a member of the OU-NC, OU-Tulsa (non-medical), or Cameron University faculty. The faculty sponsor is considered the responsible party for legal and ethical performance of the project.

PART II. Research Proposal

On a separate sheet provide a brief abstract of the study including the purpose of the research.

See Appendix A.

Project Period (mm/dd/yyyy): upon IRB approval to 2/01/06 **Note: Start date cannot be prior to approval.**

Does this application replace/continue a previously approved OU-NC IRB project?

Yes No

If yes, please list the IRB number of the project. _____

Does this application replace/continue a study approved by another institution's IRB?

Yes No

If yes, please provide the following:

Name of the

Institution _____

Date Approved (if

available) _____

IRB Number (if

available) _____

Does the proposed study require approval by other Institutional Review Boards?

Yes No

If so, has approval been obtained? Yes No **Note: If other locations are involved, letters of approval from those entities must be submitted to the IRB before final approval can be granted.**

Does the proposed project involve cancer-related research and/or the OU Cancer Center?

Yes No

If so, has the appropriate Scientific Review Board reviewed and approved the research?

Yes No

Note: The OU-NC IRB will not issue approval for any cancer-related study involving human subjects without first receiving notice of approval from the Scientific Review Board.

If this research will result in a thesis or dissertation, please check the appropriate box.

Thesis Dissertation

STUDY POPULATION:

Age Range: 25 to 65 (include low/high age range)

Gender: Males Females Both

Source of Subjects: **Music education professors in Oklahoma**

Special Qualifications: **Must teach at a college or university in the state of Oklahoma offering a degree of music education**

Anticipated Number of Participants: 50

Estimate the Maximum Number of Participants Needed: 100

Criteria for Exclusion from Participation: Not consenting to participate.

Study Sites: OU-NC OUHSC OU-Tulsa Cameron University
Other:

Phase 1 Survey: Internet Web Page hosted by Oklahoma Christian University

Phase 2 Interviews: Interviews will be conducted at a site of participant choosing.

SPECIAL GROUPS:

Please check any groups included in the study.

- *Children (under 18 years) *Mentally Impaired
 *Pregnant Women *Cognitively Impaired
 *Elderly (65 & older) **Prisoners
 *Fetuses *Native American Tribes and/or Tribal Organizations
 *Students enrolled in a class in which the instructor is the investigator

SPECIAL ISSUES

Check the items listed below that apply to this research project:

- Radiation-producing machines (list each)
 IACUC
 Recombinant DNA

Note: This information will be forwarded to the appropriate University personnel and/or committee(s).

CONFLICT OF INTEREST

Is there any potential or perceived conflict of interest between the researcher, sponsor and/or University of Oklahoma associated with this study?

- Yes** No

If yes, please explain on a separate sheet to be attached to this application. Additional information may be needed by the full Board.

For projects involving only analysis of existing data, documents, records, and/or biological specimens, go to Part IV of this application.

PART III. PROTOCOL

Please respond to each item. Incomplete forms will be returned to you.

4. Describe the recruitment procedures. Attach a copy of any material used to recruit subjects (e.g., informed consent forms, advertisement, flyers, telephone scripts, verbal recruitment scripts, cover letters, etc.).

Participants for this study will include music education professors from colleges and universities in Oklahoma.

Phase 1 Survey Recruitment: The designated music education authority will be identified by contacting the Music Department of each institution by telephone and requesting the name and email address of the professor who is most knowledgeable and directly responsible for the music education program. This person will be used as the initial contact and will be recruited by email (Appendix B). Each email will include the Informed Consent document and link, http://surveys.oc.edu/facultySurveys/jazz_ed_in_OK.htm (Appendix D), to the online survey. The twenty-six Oklahoma colleges and universities currently offering music education degrees will be contacted.

Phase 2 Interview Recruitment: Recruitment of interview participants involves these procedures. An item will be included on the online survey asking participants to volunteer for follow-up interviews. A minimum of 12 participants will be sought from those volunteering to be interviewed.

5. Describe the research and provide detailed information about all study procedures, including a step-by-step description of the procedures you plan to use with your subjects. Provide the approximate duration of subject participation for each procedure. If data collection instruments will be used, indicate the time necessary to complete them, the frequency of administration, and the setting in which they will be administered, such as telephone, mail, or face-to-face interview. (You must submit a copy of each study instrument, including all questionnaires, surveys, protocols for interviews, etc. Provide reference(s)/citation(s), if appropriate.
Note: Exploration of sensitive or private topics does not qualify for exempt status.
Note: You must retain data for three years beyond the completion of the study.

Phase 1 Survey Procedures:

Participants will be recruited through an email message containing a link to a confidential online survey.

- a) Survey administration: The questionnaire will be administered via a confidential, on-line survey. Each email sent will have the online link, http://surveys.oc.edu/facultySurveys/jazz_ed_in_OK.htm (Appendix D), to the web page that includes the survey. If necessary, a second attempt to collect a meaningful percentage of the population will be undertaken by sending a second email. If necessary, a third reminder will be made via telephone call to the music education department at each institution. Data from the survey will transfer electronically after each survey is completed and submitted.
- b) Time to complete survey: 15 minutes
- c) Frequency of administration: The survey will be administered once to a music education representative from each participating institution.
- d) Setting: the survey will be a confidential online survey.

Phase 2 Interview Procedures:

a) Subject selection: Selection of interview participants involves these procedures. An item will be included on the online survey asking participants to volunteer for follow-up interviews. Those participants volunteering to participate in the interview phase of the study may provide contact information (email address and phone number) via the on-line survey. Music education faculty expressing willingness to participate in the interviews will then be contacted via email or telephone to schedule a meeting at a time and place of the participant's choosing.

b) Setting: Interviews will be conducted in person at a place of the participant's choosing. These semi-structured interviews will observe the following protocol:

- c) Protocol: Introduction:
 1. Provide a description of the research and express gratitude to the participant for volunteering.
 2. IRB informed consent form will be discussed (Appendix E).

3. If participant consents to be interviewed and signs the IRB informed consent form, proceed with the following questions/topics.

4. Open ended questions: The following questions will be asked:

- ix. How important do you feel jazz is to the undergraduate music education major?
- x. What particular aspects of jazz study are available to music education majors at this institution?
- xi. What is the degree of activity of jazz in surrounding secondary schools?
- xii. Should jazz be included in the music teacher education curriculum?
 - 1. If so, what courses and/or experiences should be required in the music education curriculum?
 - 2. If so, what elective courses and/or experiences should be available to music education majors in the curriculum?
- xiii. What are the reasons/barriers to including more jazz courses within the music education curriculum?
- xiv. What kinds of educational preparation and experiences are needed to prepare music educators to lead jazz ensembles in their future careers?
- xv. What is your musical background? (eg. academic background, performance experience, jazz experience)
- xvi. What comments would you wish to make on the topic of jazz for music education?

d) Time: Interviews are estimated to take 30 minutes.

6. Will data be recorded by audiotape? Yes No
Will data be recorded by videotape? Yes* No
Will photographs be taken? Yes* No

Please explain how the disposition of the tapes/photographs/negatives will be handled. Indicate if the tapes/photographs/negatives will be erased or destroyed after transcription/development/at the conclusion of the study. If you wish to retain the tapes/photographs/negatives beyond transcription/development, you must provide justification. Subjects must be informed of the disposition of the tapes/photographs/negatives via the informed consent form.

Disposition of tapes: To assist with accurate recording of participant responses, interviews may be recorded on an audio recording device. Tapes used for recording interviews will be stored in a locked file cabinet and will be destroyed after transcription. Participants have the right to refuse to allow such taping without penalty.

7. Please clarify how subjects will be identified in study records/taped responses.

Phase 1 Survey: The survey is confidential. Contact information that is voluntarily provided will be separated from survey data. Contact information will be stored in a separate spreadsheet file apart from survey data. After this information has been

used, the contact information will be deleted. The survey will be anonymous for any participants not electing to provide contact information.

Phase 2 Interview: Summary data and selected quotations from the interviews may be published, but the names of the participants will not be used. Transcriptions will use codes instead of the real names of participants. All information provided will remain strictly confidential. Once tapes have been destroyed, there will be no way to trace the interviews back to the individual.

8. Will the study subjects be identifiable by name or through demographic data?
 Yes No

**If "Yes" is checked, please answer questions 5a. and 5b.
If "No" is checked, please go to question #6.**

- 5a. Describe how the confidentiality of the subject's identity will be maintained.

Phase 1 Survey: Contact information that is voluntarily provided will be separated from survey data. Contact information will be stored in a separate spreadsheet file apart from survey data and will be deleted once data collection is completed.

Phase 2 Interview: Transcriptions will use codes instead of the real names of participants.

- 5b. Describe how subject identifiers will be maintained or destroyed after the study is completed.

Phase 1 Survey: Contact information will be stored in a separate spreadsheet file apart from survey data. After this information has been used, the contact information will be deleted.

Phase 2 Interviews: Transcriptions will use codes instead of the real names of participants. Tapes will be destroyed and there will be no way to trace the interviews to the individual.

9. **Informed Consent:** Please attach, as an appendix, an informed consent document to this application. If subject participation is anonymous, an information sheet or cover letter that contains all required elements of informed consent is recommended. If subject participation is not anonymous, you must attach a consent form to this application.

**Survey: (Appendix C) (see attached electronic cover letter (Appendix D)
Interview: see attached Consent form (Appendix E)**

10. Request for Waiver from Informed Consent: Provide a written justification for a waiver of informed consent according to Section 46.116 of 45 CFR 46. Waiver of informed consent requires full Board review. Are you requesting a waiver of informed consent? Yes* No
If yes, please explain.

11. Will participants encounter the possibility of stress or psychological, social, physical or legal risks that are greater than those ordinarily encountered in daily life or during the performance of routine physical or psychological examinations or tests?
 Yes** No

If yes, explain.

12. Will medical clearance or a medical screening be necessary for participants to participate because of tissue or blood sampling, administration of substances such as food or drugs, or physical exercise conditioning? Yes* No
If yes, explain how clearance will be obtained. If a screening instrument will be used, please attach a copy to the application.
13. Will the subjects be deceived or misled in any way? Yes* No
If yes, provide a justification and attach a debriefing plan to this application.
14. Will information be requested from the participants that might be considered personal or sensitive? Yes* No
If yes, explain what measures will be taken to protect participants from harm resulting from such disclosure.
15. Will the subjects be presented with materials that might be considered to be offensive, threatening or degrading or which might evoke an emotional response? Yes* No
If yes, explain the measures that will be taken to intervene or minimize harm.
16. Will any compensation or inducements, i.e. course credit, be offered to the subjects for their participation? Yes No
If yes, describe those inducements and include a statement in the informed consent document explaining how compensation will be handled in the event the participant withdraws from the study.
17. Will any record of the subject's participation in this study be made available to his or her supervisor, teacher, or employer? Yes* No
If yes, please explain.
18. Describe the benefits that might accrue to either the participants or to society from participation in this project.

Benefits: The data gained from this study will contribute to a greater understanding of jazz in music teacher education in Oklahoma.

19. Describe the potential risks to subjects that may result from participating in this project.
Note: Risks to subjects must be reasonable in relation to the anticipated benefits.

Risks: The confidential survey and interviews present no risks beyond normal everyday life.

PART IV. USE OF EXISTING DATA, DOCUMENT, RECORDS AND/OR BIOLOGICAL SPECIMENS. NA

ONLY COMPLETE THIS SECTION IF YOU ARE REQUESTING PERMISSION TO STUDY **EXISTING DATA**, DOCUMENTS, RECORDS AND/OR BIOLOGICAL SPECIMENS. EACH QUESTION MUST BE COMPLETED.

Check here if this research project involves only data analysis (no contact with subjects).

1. Will data, documents, records and/or biological specimens be used?

Yes No

2. Are the data/biological specimens publicly available?

Yes No

Note: The term "publicly available" means that the general public can access the data/biological specimens. Sources are not considered "publicly available" if access to the data/specimen source is limited to researchers.

If you checked "Yes" in response to both Item 1 and Item 2, you do not need to respond to the remaining items (3-9) on this page.

3. If the data/biological specimens are not publicly available, what is the source of the data/biological specimens?

4. What type of data are to be utilized?

5. Were data/biological specimens originally collected solely for research purposes?

Yes No

If "Yes" is checked, please attach a copy of the IRB Approval Notice and Consent Form for the research under which the original data were collected, if available.

6. How are data/biological specimens identified when they are made available to you? Please mark the appropriate box below.

i. **Direct Identifier** (i.e., subject name, address, social security or other identifiable number)

ii. **Indirect Identifier** (i.e., an assigned code that could be used by the investigator or the source providing data to identify a subject such as a tracking code used by the source.

iii. **No Identifier** (i.e., neither the researcher nor the source providing the data/biological specimens can identify a subject based upon information provided with the data/biological specimens.)

7. If (i) or (ii) is checked above and you are requesting permission to study biological specimens, will the identifier provided with the specimens be removed and destroyed upon your receipt?

Yes No* Not applicable

8. If (i) or (ii) is checked above and you are requesting permission to study archived data, will you record subject identifiers as a part of the data collection process?

Yes* No Not applicable

9. Will data or biological specimens be collected from subjects after the submission of this application?

Yes No

PART V: REQUEST FOR EXEMPT STATUS

Please refer to the attached list of [Exempt Criteria](#) and indicate the specific number that you feel applies to your study.

I request this application be considered for Exempt Status as outlined in the following section of the Exempt Criteria.

1a 2 3a 4 5a 6a
 1b 3b 5b 6b
 5c 5d

*** IF YOU CHECKED A SECTION MARKED WITH AN *, YOUR APPLICATION DOES NOT QUALIFY FOR EXEMPT STATUS.**

**** IF YOU CHECKED A RESPONSE MARKED WITH **, YOUR APPLICATION WILL MOST LIKELY REQUIRE FULL BOARD REVIEW.**

Checklist for Institutional Review Board Application Submission:

- Application Form with Signatures
- Protocol
- Solicitation Announcements/Recruitment Flyers
- Data Collection Instruments/Research Questions/Questionnaires/Surveys
- Informed Consent Documents
 - Parental/Legal Guardian Permission Form
 - Child Assent Form
- Approval from Study Sites
 - Tribal Council Approval
- Medical Screening Instrument
- Proposal and/or Contract or Grant
- Debriefing Plan

Submit to:

Office of Human Research Participant Protection
660 Parrington Oval
Evans Hall, Room 316
Norman, OK 73019
405-325-8110

Number of Copies to be Submitted:

Exempt 3
Expedited 3
Full Board 20

IRB - Appendix A
Jazz in Oklahoma Music Teacher Education
Abstract

Jazz instruction is a component of music programs in most high schools and even some middle schools in Oklahoma. Jazz band directors are expected to teach piano voicings, walking bass lines, guitar chords, jazz articulations, improvisation, drum set styles, and many other elements unique to the art form. However, jazz is generally excluded from the music teacher education curricula at most colleges and universities. Research is needed in the state of Oklahoma to better understand the role of jazz in music teacher education.

The purpose of this study is to investigate jazz education in music teacher education curricula in Oklahoma colleges and universities. The data gained from this study may contribute to a greater understanding of the role of jazz in the preparation of music educators in Oklahoma.

Several questions are posed to achieve the purpose of this study. Specifically, this research will survey the attitudes of music education authorities in colleges and universities in the state of Oklahoma:

1. What are the opinions of pre-service training for music education majors involving different disciplines of jazz practice?
2. What jazz courses are available or unavailable at Oklahoma colleges and Universities?
3. What are the opinions concerning the role of jazz within teacher education?
4. Do jazz education courses in the music education curricula in Oklahoma's universities adequately meet the needs of today's instrumental music educators?
5. What courses in jazz education are essential for the preparation of music educators?
6. What is the degree of jazz activity in public schools and communities in Oklahoma?
7. What is the role of jazz courses in music education curricula in Oklahoma colleges and Universities?
8. What is the jazz background of music education authorities in colleges and universities in the state of Oklahoma?

Participants for this study will include music education authorities from colleges and universities in Oklahoma. The questionnaire will be administered via a confidential on-line questionnaire. Descriptive statistics will be used to analyze response trends. Survey participants will be invited to volunteer for a follow-up interview. Interviews will be conducted at a time and place designated by each volunteer. Information from this study may be valuable to individuals interested in writing method books for jazz pedagogy, curriculum developers, music educators, jazz educators, and professors of music education.

IRB - Appendix B
Survey Recruitment Email

Dear Oklahoma Music Education Professor,

I am a graduate student under the direction of Professor Nancy Barry in the Music Education Department at the University of Oklahoma-Norman Campus. I invite you to participate in a research study being conducted under the auspices of the University of Oklahoma-Norman Campus sponsored by Heath Jones, entitled Jazz in Oklahoma Music Teacher Education.

The purpose of this study is to investigate jazz in music teacher education curricula in Oklahoma colleges and universities. The data gained from this study will contribute to a greater understanding of the role of jazz in the preparation of music educators in Oklahoma.

Your participation will involve answering a confidential survey and should only take about 15 minutes of time commitment. Your involvement in the study is voluntary, and you may choose not to participate or to stop at any time. The results of the research study may be published, but your name will not be used. In fact, the published results will be presented in summary form only. All information you provide will remain strictly confidential.

The findings from this project will provide information on jazz in music teacher education in Oklahoma colleges and universities. There is no cost to you other than the time it takes to complete the survey.

If you have any questions about this research project, please feel free to contact Heath Jones at (heath.jones@oc.edu) or (405) 425-5518 or Dr. Nancy Barry at barrynh@ou.edu or (405) 325-4146. Questions about your rights as a research participant or concerns about the project should be directed to the Institutional Review Board at The University of Oklahoma-Norman Campus at (405) 325-8110 or irb@ou.edu.

By clicking on the link below you will be agreeing to participate in the above described project.

If you believe someone else at your institution is more knowledgeable about your music education curriculum, please forward this email to that person.

Link: http://surveys.oc.edu/facultySurveys/jazz_ed_in_OK.htm

Thanks for your consideration!
Sincerely,
Heath Jones
Assistant Professor of Music
Oklahoma Christian University

IRB -Appendix C
Jazz in Oklahoma Music Teacher Education
Survey Informed Consent

Dear Oklahoma Music Education Professor,

I am a graduate student under the direction of Professor Nancy Barry in the Music Education Department at the University of Oklahoma-Norman Campus. I invite you to participate in a research study being conducted under the auspices of the University of Oklahoma-Norman Campus sponsored by Heath Jones, entitled Jazz in Oklahoma Music Teacher Education.

The purpose of this study is to investigate jazz in music teacher education curricula in Oklahoma colleges and universities. The data gained from this study will contribute to a greater understanding of the role of jazz in the preparation of music educators in Oklahoma.

Your participation will involve answering a confidential survey and should only take about 15 minutes of time commitment. Your involvement in the study is voluntary, and you may choose not to participate or to stop at any time. The results of the research study may be published, but your name will not be used. In fact, the published results will be presented in summary form only. All information you provide will remain strictly confidential.

The findings from this project will provide information on jazz in music teacher education in Oklahoma colleges and universities. There is no cost to you other than the time it takes to complete the survey.

If you have any questions about this research project, please feel free to contact Heath Jones at (heath.jones@oc.edu) or (405) 425-5518 or Dr. Nancy Barry at barrynh@ou.edu or (405) 325-4146. Questions about your rights as a research participant or concerns about the project should be directed to the Institutional Review Board at The University of Oklahoma-Norman Campus at (405) 325-8110 or irb@ou.edu.

By checking the I ACCEPT box you will be agreeing to participate in the above described project.

Thanks for your consideration!

Sincerely,
Heath Jones
Assistant Professor of Music
Oklahoma Christian University

IRB -Appendix D (see Dissertation Appendix D)
Jazz in Oklahoma Music Teacher Education – Online Survey
http://surveys.oc.edu/facultySurveys/jazz_ed_in_OK.htm

IRB - Appendix E
Jazz in Oklahoma Music Teacher Education
Interview - Informed Consent Form

Dear Oklahoma Music Educator,

I am a graduate student under the direction of Professor Nancy Barry in the Music Education Department at the University of Oklahoma-Norman Campus. I invite you to participate in a research study being conducted under the auspices of the University of Oklahoma-Norman Campus sponsored by Heath Jones, entitled Jazz in Oklahoma Music Teacher Education.

The purpose of this study is to investigate jazz education in music education curricula in Oklahoma colleges and universities. Hopefully the data gained from this study will contribute to a greater understanding of the role of jazz in the preparation of music educators in Oklahoma.

Your participation will involve answering questions that pertain to the role of jazz in music teacher education and should only take about 30 minutes of time commitment. Your involvement in the study is voluntary, and you may choose not to participate or to stop at any time. The interview will be scheduled at a time and place of your choice. Transcriptions of the interview may be published, but your name will not be used. All information you provide will remain strictly confidential.

To assist with accurate recording of participant responses, interviews may be recorded on an audio recording device. Tapes used for recording interviews will be stored in a locked file cabinet and will be destroyed after transcription. Participants have the right to refuse to allow such taping without penalty. Please initial one of the following options.

- I consent to the use of audio recording.
 I do not consent to the use of audio recording.

The findings from this project will provide information concerning the role of jazz in music teacher education in Oklahoma colleges and universities. There is no cost to you other than the time it takes to complete the interview.

If you have any questions about this research project, please feel free to contact Heath Jones at (heath.jones@ou.edu) or (405) 425-5518 or Dr. Nancy Barry at (barrynh@ou.edu) or (425) 325-4146. Questions about your rights as a research participant or concerns about the project should be directed to the Institutional Review Board at The University of Oklahoma-Norman Campus at (405) 325-8110 or irb@ou.edu.

I have read and understand the terms and conditions of this study and I hereby agree to participate in the above-described research study. I understand my participation is voluntary and that I may withdraw at any time without penalty.

Signature of Participant

Date

Printed Name of Participant

Researcher Signature

Appendix I
Institution Review Board – Approval Letter



The University of Oklahoma

OFFICE FOR HUMAN RESEARCH PARTICIPANT PROTECTION

February 18, 2005

Mr. Heath Jones
Mucic
CMC 138
Norman, OK 73019

Dear Mr. Jones:

The Institutional Review Board-Norman campus has reviewed your proposal, "Jazz in Oklahoma Music Teacher Education," under the University's expedited review procedures. Categories:

6. *Collection of data from voice, video, digital, or image recordings made for research purposes.*
7. *Research on individual or group characteristics or behavior (including, but not limited to, research on perception, cognition, motivation, identity, language, communication, cultural beliefs or practices, and social behavior) or research employing survey, interview, oral history, focus group, program evaluation, human factors evaluation, or quality assurance methodologies.*

The Board found that this research would not constitute a risk to participants beyond those of normal, everyday life, except in the area of privacy, which is adequately protected by the confidentiality procedures. Therefore, the Board has approved the use of human subjects in this research.

This approval is for a period of twelve months from February 18, 2005, provided that the research procedures are not changed from those described in your approved protocol and attachments. Should you wish to deviate from the described subject protocol, you must notify this office, in writing, noting any changes or revisions in the protocol and/or informed consent document and obtain prior approval from the Board for the changes. A copy of the approved informed consent documents is attached for your use.

At the end of the research, you must submit a short report describing your use of human subjects in the research and the results obtained. Should the research extend beyond 12 months, a progress report must be submitted with the request for continuation, and a final report must be submitted at the end of the research.

If data are still being collected after five years, resubmission of the protocol is required.

Should you have any questions, please contact me at 325-8110 or irb@ou.edu.

Cordially,

A handwritten signature in blue ink that reads "E. Laurette Taylor".

E. Laurette Taylor, Ph.D.
Chair
Institutional Review Board-Norman Campus (FWA #00003191)

FY2005-242

Cc: Dr. Nancy Barry, Music

Appendix J

Jazz Study Items Available at Oklahoma Music Teacher Education Institutions

Survey Question 3 a-o															
Institution	Jazz Study Items Available													Total	
Cameron University	a	b	c	d	e	f	g	H							8
East Central University	a	b	c	d	e	k	n								7
Eastern Oklahoma State College															0
Langston University	b	i	m	n											4
Mid-America Christian University	m	n													2
NEO A&M College	b	c	k												3
Northeastern State University	a	b	c	d	f	h	j	K	m						9
Northern Oklahoma College	a	b	c	f	j	k	l	M	n	o					10
Northwestern Oklahoma State University	a	b	c	d	e	h	l	N							8
Oklahoma Baptist University	a	b	c	d	f	j									6
Oklahoma Christian University	a	b	c	d	e	f	g	H	j	l	m	n	o		13
Oklahoma City university	a	b	c	e	f	h	j	L							8
Oklahoma Panhandle State University	b	j	k	l	m	n									6
Oklahoma State University	b	c	f												3
Oklahoma Wesleyan University	a	b	c	d	e	h									6
Oral Roberts University	b	c	k	m	n										5
Southeastern Oklahoma State University	a	b	c	d	e	f	g	L	n						4
Southern Nazarene Univ.	a	b	d	e	f	h	j	K	l	m					10
Southwestern Oklahoma State University	a	b	c	d	e	f	g	H	l	m					10
The University of Oklahoma	a	b	c	d	e	f	j	M	n						9
University of Central Oklahoma	a	b	c	d	e	f	g	J	l	m	n				11
University of Science and Arts of Oklahoma	a	b	d	m	n										5
University of Tulsa	a	b	c	d	e	f	g	H	j	l	m	n	o		13

Appendix K

Jazz Course Title Listings of Oklahoma Music Teacher Education Institutions

1. Name of Oklahoma Institution Offering a Music Education Degree
2. Jazz Course Title
3. Required for the Music Teacher Education Curriculum
4. Course Offered for Master's or PhD Level
5. Years Course has been in Existence
6. Credit or No Credit Given for Course
7. Course offered on a full year, semester, or partial semester basis
8. Hour of Instruction per Week

1. Institution	2. Jazz Course Title	3.	4.	5.	6.	7.	8.
Cameron University	Jazz Ensemble	No	No	21+	Credit	Full Year	3
East Central University	Jazz Ensemble	No	No	21+	Credit	Full Year	3
Eastern Oklahoma State College	No Jazz Instruction						
Langston University	African American Music	No	Yes	21+	Credit	Sem.	3
	Stage Band	No	No	21+	Credit	Full Year	3
Mid-America Christian University	Jazz Instruction - No Course Titles	In small select groups that rehearse outside the school day and it's discussed briefly in secondary vocal music methods.					
NEO A&M College	Stage Band	No	No	21+	Credit	Sem.	2
Northeastern State University	Instrumental Jazz Improvisation	No	No	6 to 10	Credit	Sem.	1
	Jazz Ensemble	No	No	21+	Credit	Sem.	2
	Jazz History and Listening	No	No	6 to 10	Credit	Sem.	2
	Jazz Arranging and Composition	No	No	6 to 10	Credit	Semester	2

Northern Oklahoma College	Comprehensive Jazz Musicianship	No	No	6 to 10	Credit	Sem.	2
	Jazz Improvisation	No	No	6 to 10	Credit	Sem.	2
	Jazz Ensemble	No	No	21+	Credit	Sem.	3
	Jazz Combo	No	No	16 to 20	Credit	Full Year	6
	Roustabouts (Show Choir)	No	No	21+	Credit	Full Year	6
Northwestern Oklahoma State University	Jazz Ensemble	No	No	21+	Credit	Full Year	2
	Instrumental Methods and Materials for Secondary Schools	Yes	No	21+	Credit	Sem.	2
Oklahoma Baptist University	Improvisation	No	No	5	Credit	Sem.	1
	Bison Jazz Orchestra	No	No	21+	Credit	Full Year	4
Oklahoma Christian University	Applied Improvisation	No	No	3	Credit	Sem.	0.5
	Jazz Ensemble	No	No	16 to 20	Credit	Full Year	3
	Secondary Instrumental Methods	Yes	No	16 to 20	Credit	Sem.	2
	Chamber Singers	No	No	16 to 20	Credit	Full Year	2
Oklahoma City university	Jazz band	No	No	21+	Credit	Full Year	4
	History of Jazz and Pop Music	No	No	6 to 10	Credit	Sem.	3
	Improvisation	No	No	6 to 10	Credit	Full Year	2
Oklahoma Panhandle State University	Jazz Band - MUPE 1311	No	No	21+	Credit	Full Year	2

Oklahoma State University	Jazz Ensemble 1	No	No	21+	Credit	Full Year	4
	Jazz Ensemble 2	No	No	21+	Credit	Full Year	4
	Jazz Combo	No	No	21+	Credit	Sem.	2
Oklahoma Wesleyan University	Jazz Instruction - No Course Titles	Stage band from time to time in context of concert band					
Oral Roberts University	Studio Jazz Ensemble	No	No	6 to 10	Credit	Sem.	3
	Jazz Combo	No	No	5	Credit	Sem.	1
	Vocal jazz ensemble	No	No	21+	Credit	Sem.	2
Southeastern Oklahoma State University	Jazz Ensemble	No	No	21+	Credit	Full Year	3
	Jazz Improvisation	No	No	2	Credit	Sem.	2
Southern Nazarene Univ.	Jazz Band	No	No	21+	Credit	Full Year	3
	University Singers	No	No	21+	Credit	Full Year	4
	Jazz Improvisation	No	No	3	Credit	Full Year	1
Southwestern Oklahoma State University	Jazz Improvisation	No	No	21+	Credit	Sem.	2
	Jazz Ensemble	No	No	21+	Credit	Full Year	3
	Band Methods	Yes	No	6 to 10	Credit	Part. Sem.	2
	Instrumentation	Yes	No	21+	Credit	Part. Sem.	2
The University of Oklahoma	Jazz Ensemble 1	No	No	11 to 15	Credit	Full Year	4
	Jazz Ensemble 2	No	No	6 to 10	Credit	Full Year	4

	Chamber jazz	No	No	3	Credit	Sem.	2
	History of American Music	No	Yes	6 to 10	Credit	Sem.	6
University of Central Oklahoma	Jazz Band	No	No	21+	Credit	Sem.	4
	Jazz Band 2	No	No	21+	Credit	Sem.	4
	Jazz Band 3	No	No	16 to 20	Credit	Sem.	4
	Jazz Improvisation	No	No	11 to 15	Credit	Sem.	1
	Jazz Keyboard/Piano	No	No	6 to 10	Credit	Sem.	1
University of Science and Arts of Oklahoma	Show Band	No	No	21+	Credit	Full Year	2
	Improvisation	No	No	6 to 10	Credit	Sem.	2
University of Tulsa	Big Band	No	No	21+	Credit	Full Year	3
	Jazz Vocal Styles	No	No	5	Credit	Full Year	2
	Jazz Guitar Ensemble	No	No	6 to 10	Credit	Full Year	2
	Sight Singing & Ear Training (Jazz Emphasis) - 4 Semesters	Yes	No	6 to 10	Credit	Full Year	2
	Jazz: Mirror of American Society (History)	Yes	No	11 to 15	Credit	Part. Sem.	3
	Jazz Workshop (Combo/Improvisation Lab)	No	No	21+	Credit	Full Year	2
	Jazz Composition & Arranging	No	No	16 to 20	Credit	Full Year	2
	Jazz Pedagogy	No	No	21+	Credit	Sem.	3
	Class Piano (Jazz)	No	No	6 to 10	Credit	Full Year	2

Appendix L
Jazz in Oklahoma Music Teacher Education Survey Comments

Respondent #	Comment
1	Every music student should have the opportunity to experience jazz. The degree to which it should be required is still a question in my mind.
2	0
3	Jazz education is of the utmost importance to the music education major. Our school tries to give them a well-rounded education and give them as much jazz education as possible so they will be prepared to teach in the public schools.
4	0
5	0
6	0
7	0
8	Although I feel strongly that jazz opportunities should be available and encouraged at the undergraduate level, I am very realistic in the options we currently have to add additional course requirements to a degree that already has so many state-mandated requirements.
9	0
10	0
11	0
12	0
13	0
14	0
15	Thanks for this Heath - this is something that needs addressing in our state. Looking forward to meeting you.
16	Jazz is important in music education, but there needs to be a healthy BALANCE of jazz in the music education program.
17	0
18	0
19	thanks for your work
20	0
21	0
22	needed very badly

23	<p>Although my educational experience was primarily in classical vocal studies, I wish that I had had the opportunity to perform in a vocal jazz group as part of my education. I believe that a versatile performer should be able to perform in as many styles as possible. I also feel that jazz gives students the opportunity to express themselves in a manner that frees them from the notes on the page, therefore allowing them to create their own music, something not always acceptable in classical singing.</p>
----	---

1		0
2		0
3	Jazz education in the Oklahoma schools is very inconsistent. Some schools do a great job of jazz education. In many schools it is nonexistent.	
4		0
5	Students who have prior experience performing jazz or big band music usually incorporate it into their curriculum with success. The remaining music education students generally find other areas of focus on other than jazz. Additionally, opportunities for jazz or show choirs are only available to students in high schools of larger districts.	
6		0
7		0
8	I feel music educators should have a solid understanding of jazz styles and be able to teach students the proper stylistic elements of the art form. The difficulty of giving clarinetists, flutists, tubist, hornists, etc. all the required opportunities is the big challenge. Clarinetists at our university are encouraged to learn saxophone and play in jazz ensemble when needed or appropriate. Some students are self-motivated to learn another instrument so they can get jazz band experience.	
9		0
10		0
11		0
12		0
13		0

14		0
15	Jazz seems to be an afterthought in many otherwise solid OK HS programs. In some places it is even specifically avoided. Jazz should be presented as a beneficial creative outlet for high school musicians - something that they will enjoy and will help the	
16		0
17		0
18		0
19	There are a number of programs that include jazz oriented groups. Most of the emphasis is on performance of usually 3-5 tunes for the entire year with limited emphasis on improvisation. Little is done in the way of jazz education beyond performance practice particular to the tunes they are performing.	
20		0
21		0
22		0
23		0

Appendix M
Jazz in Oklahoma Music Teacher Education Interview Transcriptions

Angela: Interview Transcript

What practices of jazz study are needed to prepare music educators to lead jazz ensembles in their future public school teaching careers?

Angela: It really varies widely depending upon where their career ends up. If for example they end up teaching elementary general music, they could probably be quite successful using improvisational techniques that they learn through an Orff or Kodaly approach such as the various improvised patterns that you would use in either of those teaching approaches. So, I don't think of Orff and Kodaly as being specifically jazz instructional approaches, but there is certainly a nurturing and support for improvisation at that level. So, as far as from teaching beyond using it in more of an appreciation kind of context, and having the children listen to jazz and enjoy jazz as part of that whole fabric of American music that all children should be familiar with. As far as actually teaching jazz, I am not sure that that is something that supports teaching.....teach and lead improvisation activities and I would be in favor of both and I think you need to be able to teach children to improvise with both instruments and the voice and yes, you need to have some understanding of the jazz genre so that you can lead children in listening activities. But, at the elementary general level, do you need to be able to have specific jazz conducting and teaching skills? Probably not at that level. Do you need that at the middle school level? Uh...we've got several graduates that are leading middle school and junior high jazz programs if they are band directors. I don't see that much happening at the vocal level around the state. I don't see teachers having to do much with vocal jazz ensembles until they get into the high school level. But for instrumental directors who are band directors, many of them are in situations where even at the middle school level, they are expected to have a jazz band. So at that level, they would need skills in everything from some sense of how to begin to teach people to improvise. They would need a sense of how to work with lead sheets. They would need some sense of how to handle transcribing and arranging. Um...Just a whole, fairly wide pallet of skills and at least some level of functional knowledge for all those different skills which includes everything from the..... You know for your typical band director, conducting isn't a problem because they have had quite a bit of conducting already in their undergraduate prep, but what they need is knowledge of everything from understanding how to read lead sheets and appropriate mix and interpretation of the figured bass on those lead sheets. How to begin to teach kids to improvise. You need some sort of..... My opinion is, you need some sort of pedagogical scheme. I mean, you don't just sit down with a room full of kids, "Okay, take it Johnny!" You know. "Here is a lead break." "You go Johnny." And expect Johnny to sit there with his tenor sax and have any inkling of what to do. I mean, I really think.... I know there are purists who argue....like Sherilee was saying in her dissertation, I know there are purists who argue that you cannot teach jazz. You just sort of have to do it. But, I really think in the public school setting, you need a pedagogy. I think you need an

approach to teaching it. So, do all of our graduates need it? Not at that level. But people who are, especially I think instrumental teachers out there in the public schools, middle school level and up, many of them are in situations where they are expected to have jazz bands. When they are undergraduate, they don't necessarily have a crystal ball that tells them what their first job or their second job or their third job is going to be like, so if you don't have something in the curriculum that gives them some understanding....or least a survey course that equips them with the knowledge of where they can get.... I mean you could do a whole major just in jazz education. So, I don't think it is really possible in an already overcrowded curriculum to give them all the courses that they would need to come out to be competent jazz educators; that in and of itself would be a whole degree program right there. If they could have at least a survey course or a survey component nested within another course, that at least equips them with the knowledge of "Okay here is a good..." You know.... "Here is something beyond the Aebersold" "Here is a recording I can use." "Here is a book that I can use." Here is at least where to go to get the information that they need. That would be a starting point. Because frankly, I don't think we have the time to give them everything that they would need to be competent anymore than we can produce people who are really wonderful players on all the different instruments. That might be the ideal, but how many life times are they going to spend in college getting that degree. But, I don't....I think it is learned by omission. They really do need....If they could at least know how to get started. At least that much, that would give them some help.

Heath: What particular practices of jazz study are available to music education majors at this institution?

Angela: Well, on an elective basis...uh...we have what I believe to be a very good jazz ensemble. And, they can certainly elect to participate in that. I may be in error, but I'm not aware of any specific jazz pedagogy courses. I can actually get online and see, but I am not aware of any specific courses that we have in jazz pedagogy.

Heath: So, jazz ensemble?

Angela: Uh huh.

Heath: Are there any other?

Angela: Again, I may be incorrect, but not that I am aware of. (Heath: Okay.) Not that I am aware of.

Heath: What is the degree of jazz activity from the surrounding secondary schools and in the community?

Angela: Uh, without proximity to Oklahoma City, there is.....and of course Oklahoma City has a very rich jazz history. I am not sure that we are living up to that history in the present day as well, because there was, as I understand, a very active

jazz culture in Oklahoma City a generation or two ago. I don't think there really living up to that promise of that rich history. I don't really view Oklahoma City as a jazz Mecca, but I could be wrong about that. But, we are probably better off in such close proximity to Oklahoma City, than we would be if we were way in the middle of Podunk somewhere.

Heath: How about in the surrounding secondary schools?

Angela: A number of the schools have very active and very successful jazz programs. And, it is really an interesting anomaly to me to note that there are some very fairly.... I mean in a way I am contradicting myself, because I just said we are probably better off in such proximity to Oklahoma City. However, there are some school that have really amazing jazz programs in the state that are very rural and isolated schools that aren't really close to any urban area at all. So, it really kind of depends. I think in some cases, it is....those programs that are not in proximity to any kind of urban center, I suspect usually tend to be personality driven. It started off with a music educator who did a very good job and then that sort of became then part of the culture of the community. And, once a community gets used to having a really good jazz band in the schools, even if that person retires, they probably expect the next person to have a very good jazz band too. But, a lot of those rural programs are pretty much personality driven, at least initially. Whereas, the programs that are in proximity to an urban center may be more driven by the culture of that particular environment.

Heath: How important do you feel jazz education is in Oklahoma Public Schools?

Angela: Okay. Are you asking me...Are you asking me if I feel that right now in the status quo that jazz education is important? Or are you asking me based on my own beliefs, how important do I believe it should be? Are you asking me to comment on what I think is reality? Or are you asking me give my personal opinion on what I think it should be like? What do you want there?

Heath: Reality.

Angela: It really varies. It really varies. As I said earlier, I am aware of some programs in the state that set great store in their jazz programs. I would say that on the whole....you know...on the average...across the whole state, I think it is still a marching band culture. There are some wonderful exceptions, but I think state wide, in general, it is very much a marching band driven culture and jazz band is not, on the whole....There are some wonderful exceptions, but on the whole across the state, I don't think jazz band enjoys the status that marching band does.

Heath: How you would characterize your attitude toward jazz education as it is currently practiced in Oklahoma Public Schools?

Angela: I don't pretend to have first hand knowledge of all the schools in Oklahoma. I doubt that many people that you interview will. I serve on the entry year...and this might even be a good question to ask...What knowledge do you have with Oklahoma Public Schools? That might be a good question to ask. I serve on the entry year committee for music educators and in doing so, serve from anywhere to one to three committees per year. So, that gets me out in some of the different schools. I have had...I have worked with entry year teachers in Choctaw and I am working with one this year in Tecumseh. I have worked with one out in Noble. I also am on the research team for the Oklahoma A+ schools and that has gotten me out...so far that has just been elementary schools, but that has gotten me out literally all over the state and there are 22 different elementary schools. So, that has gotten me out in the schools. So, I don't pretend to be an expert, but more so than a lot of college faculty, I am out in the schools quite a lot. What I have observed really varies. There are some public schools that have fairly good jazz programs. There are some where at least, to my knowledge, don't have jazz at all, or if they do, it is certainly not a real prominent feature in the schools. It is not consistent. At least, in the schools I have visited.

Heath: Should jazz be included in the music teacher education curriculum? And if so, what courses and/or experiences should be required in the music education curriculum?

Angela: My answer to the first part of the question is yes. I think it should be included. Uh...Practically, I don't really think there is room in the curriculum to add a separate course. Uh.. I do think, as I was saying earlier, there could be a way to include...and I am not just talking about just one little lip service unit. I think if we could include, spiraling through the entire curriculum, components within the existing courses that address some important aspects of jazz education. And, what I was saying earlier, it might make more sense, given that you don't have time to really give them everything they need to know in terms of all of those skills, if you could at least point them in the right direction. Help them to be aware of what jazz pedagogy is about. I think the most important thing that they need are things that have to do with sequencing, in terms of jazz pedagogy, just how to sequence the instruction. What to expect. You know, you have a middle school band, 12 and 13 year old kids sitting there with their horns. What can you expect of those kids in terms of the kind of charts you can bring in? The kind of improvisation techniques you can expect of them? How do you teach them to handle a lead break? How do you teach them to solo? You know. How to teach them to improvise? All of those kinds of things. At least get them started. Equip them, arm them with some basic knowledge and certainly arm them with information about when the time comes...lets say...given the state of jazz in the state of Oklahoma...what? Maybe 10-20% of our grads might end up in a program where there are suppose to do jazz? Then if they end up in one of those programs, will they be totally lost or will they know how to begin? And will they know how to continue? Will they have resources for continuing their education? I think to me, that is probably the most important thing, is to equip them with the

knowledge of how to learn and how to get additional resources, particularly if they end up in a situation where they are teaching jazz.

Heath: What elective courses and/or experiences should be available to music education majors in the curriculum?

Angela: I think the ideal would be to have a jazz pedagogy course available. But, I would suggest that elective available not only to music education majors, but make that available to all the students and that would probably help the course to make from an administrative perspective. I think it would help the course to make if it could be available to all students and would be more practical. So, I think a jazz pedagogy course. Certainly, it could be useful to have some courses just on improvisation techniques to help people learn how to deal, how to hear changes, how to anticipate changes, help them learn some basis patterns, help them even just through a course of listening to learn to know a cliché when you see at and how to avoid them.

Heath: What are the reasons, the barriers to including more jazz courses within a music education curriculum?

Angela: Time. I think it's time.

Heath: When you say time, you are talking about the number of hours that are already in...

Angela: Yes. It is a very...in music education especially, it is a very overcrowded curriculum because we are actually serving several different masters. We are serving the NASM requirements for school of music programs which has certain stipulations about the kinds of offerings and experiences that students have. We are also dealing with state department guidelines for teacher education which imposes a whole other set of standards and requirements and courses upon the students as well as certain federal guidelines for education programs. So, when you have all of those things that are already imposed upon you from even external kinds of sources outside your own music education faculty, there are all kinds of courses that we would like to offer and have our students take. Courses we would like to require and we can't because we have all of these other people telling us, "you have to do this and have to do that." But, by the way, you also have to make sure that students can graduate in four years and that you don't have too many hours in the program. Just recently, we had reports....excuse me...from a review, an external reviewer that was in looking at the program and always they raise their eyebrows at the music education program because of the number of hours....so.... you know....we.... and... I have found it is very insulting, but we had one reviewer who said, "Given the salaries that music education majors can expect to make when they graduate, it really doesn't seem reasonable to expect them to take all of these hours and expect them to take more hours than a pre-med student would have to take." Which I found a rather insulting

comment, but you have to consider the source sometimes...so... Yeah, that is what I mean by time. It is the number of hours in the curriculum who are already being pressured to reduce the number of hours in a program that just a few years ago, we have already reduced. So, the idea of somehow squeezing another required course in is pretty impossible. So, to me the most logical solution is to work within the framework of existing courses and embed this very important component of the instructions within those courses.

Heath: What is your musical background? Example: Your academic background or performance experience?

Angela: Right. Well, I..umm.. As a college freshman, showed up in jazz ensemble with my little saxophone and one the guys said, "Did we tell you, we don't let girls in jazz band?" And I said, "well you do now." So..I...um.. enjoyed playing in jazz band in college....was a clarinet principle and a saxophone secondary....and....um...have my...uh...Actually, all three degrees; my bachelors, masters, and PhD, in music ed.

Heath: Was your music ed in instrumental?

Angela: Undergrad, I did both. I started out instrumental...uh....Actually, I started out as a computer/math major, but that is another story. But, I was instrumental and then decided.... Looked at the state department requirements for certifications....was interested in teaching vocal music too and realized with a few extra courses, I could actually get certified in both. So, I took my degree really in focusing in instrumental music ed, but then I took additional courses and that was when the State Department was also certified when I graduated, I was certified...had certificates in both instrumental and vocal. And I have taught both. So...that..... I have got to confess, I have never actually had the pleasure of teaching my own jazz ensemble. I just never ended up at a school that had a jazz ensemble.

Heath: What comments would you wish to make, on the topic of jazz, in Oklahoma Music Teacher Education?

Angela: I think it is something that needs to be addressed. I..I think it's...it's a bit of a...a step child. And it's not....I doubt that you will interview a single music educator who says, "No, I don't value jazz." "I don't think jazz is important." I think it's just one of those supply and demand kind of situations and because....when you look at the state of Oklahoma, we don't see jazz programs across all levels and settings of teaching. And, because there is this profound sense of urgency in teacher education that where...you know....expected to somehow equip them in with all of this profound knowledge in a very limited number of hours and very limited number of courses. I think it is supply and demand notion that will let us give them what they'll need for the majority of situations and because there aren't as many jazz programs and that's the thing that is kind of getting squeezed out of the curriculum. I would be very surprised if you find a single person who says, "No, I don't think jazz

is important.” (Heath: Yeah.) I hope not. However, on the other hand, the proof is in the pudding. And if music educators really feel jazz is important, they probably would find a way to include it in their programs, even though people say....uh....jazz is important, if they’re not including it in the teacher education programs, then that is really sending a pretty powerful signal that it’s, for whatever reason, not being as valued as some other subjects.

Heath: Thank you for your time and agreeing to....

Angela: You’re very welcome. ...And I would suggest that you also talk to my colleague, Dr. Michael Raiber, because he teaches....uh...I actually don’t teach the undergrad courses. I only teach graduate courses and Dr. Raiber teaches the undergraduate courses and he can really give you some more direct answers about what is going on in our own undergraduate courses, because it is very possible, even though we are not offering a jazz course, it is very possible that some of that is already embedded in some of those existing courses and I would really love you to take to him about that and just see if that is kind of....because it can be deceiving. Even though we don’t have a specific course that says jazz education, some of that may be going on within the context of those other courses.

Heath: Yeah....great!

Bart Interview Transcript

Heath Jones: Alright. Uh...These interviews will be treated confidentially and names will be changed to codes when they are transcribed. The purpose of this study is to investigate the role of jazz in music teacher education. The first question: What aspects of jazz and jazz pedagogy need to be provided to prepare undergraduate music education majors preparing for careers in music education?

Bart: That question is so region specific. You know, it really depends, again, on..on where they plan on ..on going and teaching. And, I know that is the way we focus on a lot of it here. Uh... It is also based on personal interest. So...you know...to answer that question for a student who says...you know..., “I am planning on teaching in an area that has a bible jazz program.” Then we are going to focus on, you know, ensemble skills, stylist...how to teach styles. We are also going to spend some time trying to help them understand...umm....in fact a fairly large focus for them on dealing with the rhythm section....umm....and...uh...you know....those...uh....Those seem to be the two....the two biggest areas of concern for them as they deal with that and deal with those issues. Now, I had an undergraduate yesterday who just sent me a four page treatise. Actually, started a lab group that meets on their own, a student run lab group that they have decided to put together to help them understand this animal a little bit more. And he put together....and he called it his cheat sheet for rehearsing bands...rehearsing jazz bands, just little bullets on things to remember on each section. So...you know...I

think those are the...those are the biggest areas of concern in the way we deal with that. So, those who don't...you know...have an interest or don't...aren't going to an area where that is...you know...pervading the culture right now, honestly there is just not a lot of attention to it.

Heath: Okay. What particular aspects of jazz study are available to music education majors at this institution?

Bart: Ummm...Obviously, they've got the two jazz ensembles...uh...two big bands...uh...that they...that they're able to participate in. Umm. There is also...Jay also does an...an improvisation class...uh...that meets...uh...on Monday afternoons...uh...and that's...that's been really widely received. Uh...as far as...you know...anything specifically aimed at jazz pedagogy, there just...you know...Those are all done on performance basis.

Heath: Could you elaborate on jazz pedagogy and performance setting?

Bart: Well...I...you know...I think one of the things that we work real hard on with our students here...uh...is that...you know...as they go into the ensembles and yes they are a student performing in the ensemble and working toward performance and doing all that. But, they are also a...uh...a pre-service teacher. And so, watching how Jay works the band, asking questions about thing...And he is really open to that...and actually, I have a lot of students from those ensembles who come in and say, "you know, I saw him do this today"...you know... "What kind of questions do I need to ask in order to understand that more?" and...and...Jay is very open to...to discussing that with them...and really kind of runs an open...open type rehearsal so that they can...they can understand...you know...the ins and outs of how he is working with the band and why he is doing what he is doing.

Heath: Okay. So, a jazz ensemble class can not only be...uh...give performance skills, but also someone could gain pedagogical knowledge from....

Bart: I think if they're...if they're prepared to look at it that way. And I think that is the important issue is that the students go in there in that teacher frame of mind. Uh...but...you know...that is no different than what we expect from...um...our music ed students in all of the ensembles around here. You know...if they're sitting in the wind ensemble or the orchestra...uh...in other places...you know...they're... One of their jobs is to sit there and...and just...you know...gather as much information as they can on rehearsal technique and pedagogy and all of those elements that are there...uh...You know, I had a student at my office not long ago who was taking me to task a little bit and said, you know, "we don't have any classes on advanced ensemble techniques." And I had to stop him for a minute and say, "Have you... You have been a member of the wind ensemble now for three semesters." (Heath: right) Okay? There are not much more advanced ensemble technique than what you are going to see at that rehearsal and you need to be gathering that information. And so, I think it is there...as...as they're more prepared

as teachers to enter the ensembles and glean that information, the better they're going to be.

Heath: What is the degree of jazz activity in surrounding secondary schools and in the community?

Bart: Uhh... Within the direct community here at Norman, there are...uh...two jazz ensembles at both the high schools. There is also a jazz choir at Norman North high school...uh...and...I... You know, I should back up and say a lot of it...a lot of what I am talking about here is instrumental jazz education. Uh...Vocally, here, there is not much at all. In fact, we had a jazz choir here I think three...two or three semesters ago run by a graduate student and there was great interest in that, but it was...it is not part of the pedagogy in that area at all. Uh...Now, back...to the...to the instrumental areas. Um... The two jazz ensembles both at Norman High and at Norman North are performance groups. They are not competitive groups...and...um...you know...they do a lot of work on...on doing community concerts...and...uh...fundraisers, things that they do within the communities...uh.. The primary focus, again, is learning style. They do actually spend a lot of time on history of jazz and spending some time just understanding the...the...uh...foundation from which they're performing...uh...They have had a number of students who have gone on to other schools in jazz...uh...in jazz study...jazz studies programs...and some things there... So, I think there is some things happening there. In the general region, I mean, obviously we've got...you know... schools around Mustang, Del City, Yukon. Those are traditionally been fairly strong high school, at least, instrumental jazz programs. I am not as aware of the vocal jazz programs in the area, but that is just because it is not my...not my area of expertise...uh...Steve Previs could probably answer that question a little bit better than I could from a vocal stand point.

Heath: You mentioned not having a vocal jazz ensemble here. Are vocalists used in the jazz ensemble...?

Bart: Jay does have a couple of soloists that he uses with the jazz ensemble and in fact in the improve class that's, I think, been a primary focus for him. He is trying to help develop some jazz vocalists. They will do things... Now it is interesting, because the ones that I have seen in there, and this is just anecdotal right now, I don't know this for a fact, but the ones that I have seen working in there, are instrumentalists who are working on Jay with vocal.

Heath: How would you characterize your attitude toward jazz education as it is currently practiced in Oklahoma Public Schools?

Bart: You know I...There are...there are two parts to that and I think first of all, from a performance stand point, I think there are some very fine performing ensembles. Uh...As with anything, and I don't know that this is just limited to jazz...uh...you know...I am concerned at times about the highly competitive arena in which that

takes place, that is...uh...somewhat conducive to...you know...lets learn how to play three charts really well and lets memorize solos...and...you know...and make sure that the “show” is good....and...uh...Whether or not that really demonstrates...uh...understanding is...you know.... There are lots of different opinions about that. In my opinion, that does not demonstrate understanding. Um...so...That...That is a concern and it is not to say that every competitive band deals with it that way. (Heath: Yeah) But..uh...But, I think.... There is an environment in which that can take place. Uh...you know, there are...There are other places and other pockets around here that tend to branch quite a bit more...uh...to...you know....strong jazz understanding. Obviously at UCO and some things that are happening there. And I think that Kent does a great job in developing that...uh...climate around that area and...that is beginning to pervade some of the...some of the school programs and starting to grow that. But I think that, at least from what I have seen so far, tends to be more of a...uh...personality driven kind of program where, you know... You know, Kent. He comes in and he works and he spends time and...you know....you start to grow it that way. So, I don't know if there is anything systematic about...you know....uh...trying...trying to do that...uh....

Heath: So you.... This year is the first year OSSAA has a non-competitive option. Would you be an advocate of that?

Bart: I would. I would. Uh...and not to say that...you know...I'm not. I'm not adverse to competition either. (Heath: Yeah) Uh...I think there are some things that need...need to be added to competition here and actually... you know....when I was teaching in Missouri were parts of competition...and...um.... One of those is sight reading. I think we need to do jazz sight reading. I think that would...that would change some of that...considerably. Uh...There...you know....Also...uh...you know.... Quite a few different opportunities for soloists and combos and...you know...we don't, at least the last time I checked, we don't even have a combo classification...um...and...in things that are taking place within our state. So, I...I don't want to go on record as saying competition is bad. (Heath: Right, right.) ...uh...I think in the right frame and done the right way, I think it can be used as a teaching tool like anything else can....uh...Honestly, my students talked a lot more...uh...about opportunities that they had, particularly in the jazz arenas, where they were going in and sharing concerts with three to four bands and hearing each band play and then...you know...having the clinicians there to work and then bring in a professional group in the evening and giving everybody a chance to play with the professionals and doing that.... They grew from that experience and enjoyed that more than they did more than they did going to play in an auditorium for seven people and three judges.

Heath: Should jazz be included in the music teacher education curriculum? Yes or no?

Bart: Should jazz be included? Yes.

Heath: And if so, what courses and/or experiences should be required in the music education curriculum?

Bart: Again, I think that that's a regional question and also I think an institutional focused question...and...and...Perhaps even thirdly, that is an expertise question. What levels on all of these things do we work and...and can we put into place...uh...you know...Again, personally, I am a big advocate for experiential learning and learning from the standpoint of being part of and doing and making that work and that is why I like having the performance ensembles and having...uh...a director in front of those ensembles who is very open...you know...discussing openly the pedagogy that is taking place in the rehearsal, why we are doing what we are doing and...and I think that that's...that's helpful. Uh...Specific classes on jazz pedagogy? Obviously, I think there would be some wonderful things that you could do in there and really...you know...open up and take things apart...you know.... I think...you know...a whole class...maybe a two hour class on just...you know...teaching the rhythm section and working with combos would be wonderful...Uh...I think you could do both of those at the same time. Uh...And then...you know...some things.... Obviously, improve classes and even though that doesn't need to be separate from what they're doing in other areas, I think some approach in that would be...uh...would be helpful. As far as ensemble skills go and things like that, I think the same thing about that as I do as what we are doing with teaching our ensemble skills here. I don't think a separate class sitting and discussing ensemble skills is going to be very useful to students. I think they need to be involved in the process...take part in what's....really going on.

Heath: So, as far as having a required class for all music education majors, you see the need for that, or more on an elective basis?

Bart: Right now, I see it on an elective basis.

Heath: So for elective courses, the jazz ensembles, improv course, jazz pedagogy course?

Bart: Uh huh.

Heath: What are the reasons...(telephone ringing)

Bart: They will call back. (ringing) ...okay.

Heath: What are the reasons why, or the barriers to including more jazz courses within the music education curriculum?

Bart: Well, I think the biggest...biggest area of concern is how crammed the curriculum is already. I mean, once you start...you start looking at...you know...juggling and figuring...you know.... If this element comes in, obviously

something else has got to go. We all are getting crunched for having too many hours in the degree programs already and need to limit those and...uh...and yet...you know...students are constantly...you know.... "I need more of this and more of this and more of this and...." Where does the time come? I mean, that's the biggest concern right now. Ant that, honestly, as we sit and look at the curriculum here and I look and see...you know...what we're doing and ...and how we're making the sequence work and still feel like...you know...I need more time here and more time here and that.... That's our biggest concern...uh...in order to get things to work. I think...you know...the others I have mentioned already. I think some of that is expertise and making sure that we've got people in place that can teach those...uh...both the knowledge and the skills. And even the dispositions toward jazz education...uh...in a very positive way. So...you know...I think those...Those are the biggest problems overall....and then...you know.... Then you get student time as well. You know, what can they do...uh...with maximum gen. ed. requirements and everything else that is going on.

Heath: What is your musical background?

Bart: In general?

Heath: Example...uh...Your performance experience or jazz experience?

Bart: Is this jazz focused...or....

Heath: Uh...Not necessarily....uh...No.

Bart: Alright, you know...go back...Back up a little bit...you know...back to my university time and...you know...I was.... I...uh...played in both the concert ensembles, the orchestra, the jazz ensemble...uh.... I think I have always...uh...felt like my job was to be well versed, or as well versed as I could be in all areas. Uh...there is all that danger of being jack of all trades, master of none and that is...that has been a concern. Uh...but I...I wanted to be able to go into my teaching career and feel comfortable standing in front of an orchestra or...a wind ensemble...or a jazz ensemble. It is a good thing I did, because my first teaching job, that is exactly what I did...uh, you know...full symphony orchestra. I was the assistant, but we had a full symphony orchestra. I was working with two concert ensembles and three jazz bands. One of which was a string jazz ensemble. And...you know...and I...I developed a lot of my...uh...jazz chops, if you will, as far as ensemble producing and directing, watching, you know..uh..Bob, my...uh...the actual director of bands there...bands and orchestra at Normandy, watching him teach. You know, and then he would watch my rehearsals and then he would take them apart and figure out what we needed to do from there. Uh...you know, from that...From that stand point, you know, as far as my...my performance background...you know....I performed in the university jazz ensembles, good things there...uh.... I have never been just a big, you know.... I don't play a lot of jazz gigs and do that...uh...I am much more of a classical player from that stand point...uh...

Heath: What is your primary instrument?

Bart: Trumpet. (long pause) So, I enjoy on a limited basis, but again...you know...knowing the area of expertise is there...uh...those are the things that I need to be careful of.... Uh...you know...going on in my....into the rest of my high school teaching, I moved to Broken Arrow...uh....There wasn't an instrumental jazz program at that time and within my first year there, we started one. And, it was going for the full ten years I was there. Uh...It started as a non-competitive group and...and grew then...quite.... We started doing a little bit more competing, but, you know.... I was real interested.... For us, it was a community group. We did a lot of playing. We would.... We got caught on the...uh... the...uh...elementary carnival circuit and started getting lots of calls to play elementary carnivals. And I used it as a...as a gig opportunity for the kids...and, you know.... We had...we had our carnival gig book...uh.... Some of those...some of those tunes we had read once, you know...and it was their opport...their responsibility to be able to read and be able to do the book and even call the tunes when we got there...uh...open solos...and...make it work. And the nice thing about, you know, the...the carnival circuit was is that some of those worked it really really well and it was great and some of those were... and we learned that from experiment.and....you know...and take that back into rehearsal and discuss what we needed to do differently next time. And at the same time, we are working, you know...on....on more advanced ensemble charts...for...uh, you know...for our competitive events and for home concerts and things like that...uh.... Brought in a lot of guest soloists to play with the bands. Uh...we had Sid Flora do some things with us....um...I was trying to think who else. We had quite a few...um...drawing a blank on a name.... He was at NSU for years.

Heath: Uh...uh...Joe...

Bart: Yeah!

Heath: Joe...

Bart: You know who I'm talking about?

Heath: Yeah...took lessons from him.

Bart: Joe is great.

Heath: Yeah.

Bart: ...and loved working with the (Heath: Joe Davis)...kids. Joe Davis. Thank you. I can't believe I forgot that. Uh...Steve Wilkerson came in and played

Heath: Going to see him Saturday.

Bart: Oh, cool. You know...He and his wife both...and...and they were great! I mean.... Those...those kind of experiences are the kind of experiences my ensemble...and I grew from them. I loved watching them work with the bands and see what was taking place there. So....

Heath: It is really interesting that those three guys have a real strong Oklahoma tie.

Bart: Yeah. And we worked hard...that was one of our endeavors, was to try to see if we could grow that Oklahoma jazz type....

Heath: Overall, how would you characterize your attitude toward jazz?

Bart: I think it is...it is extremely important for us to expose our students to the art form. Uh...There are a number of different ways to do that. But, I think it's an important exposure to the art form for a well educated musician. And if indeed our job is devil...is to develop musical understanding in our students in the public schools than we have a responsibility to be able to expose them to that...at least an introductory level.

Heath: What comments would you wish to make, on the topic of jazz, in Oklahoma Music Teacher Education?

Bart: You know, I...I think the biggest issues that we are dealing with right now is really...its twofold and it is not just limited to jazz, but I think overall the state, really trying to define, you know, what our objectives are for both performance based classes and non-performance base classes in music education within the public schools. ...uh... All too often, I think we believe that it's enough to perform well. ...and...that's the way the reward system is set up and, you know, having been part of that for thirteen years, and back into it just last semester...you know.... That is the reward system...and.... It is the way you maintain you job. It is the way you develop parental support. It's the way you get the kids involved in the program and do all of those things and to ignore that is wrong. Okay? So, what we need...Part of what we need to look, and I think starting this non-competitive class within the...within the jazz...state jazz contest may be one step in that direction. ...uh...But, I think we need.... We need to be more about defining what it is that we want to reward and how we want to reward...uh...music teaching endeavors within the public schools. And, OSSAA plays a large role in that. I think the other.... The other thing that we have to do from the other side is...is also realize that, you know, it is our responsibility in the classroom to start to steer that as well. And, I think we need to be more open to...um.... Again, I try to be real careful not to...not to demonize competition here...But, I think it can be overdone. Um, I mean. I know bands that go out every weekend, you know, and play and play and play and play and play and do those things and I wonder, you know, after....After four or five of those events...uh...whether or not students get numb to that. Whether or not directors get numb to that, you know. And it just becomes a process of collecting hardware

(Heath: yeah)...and...uh...you know. I don't know that we grow much from that particularly as the program's never changing and we're just constantly...you know....working on the same things. And, there is some value in working toward perfection. I mean, playing some things well enough and working on them hard enough that you can truly perfect what is there...uh...Again...you know.... If we look back to the roots of jazz performance and what actually is taking place in the art form, that is pretty artificial. I mean...you know.... You've gigged enough to know, you know, you walk in, you sit down, and you read the book...and...and that.... If that is real...uh...then, you know...perhaps, we are creating a false paradigm for our students within jazz education. Although, at the same time, we need to look at how much...how much time do we need to spend on developing these issues in order to bring them in. So, some of that is a...is a teaching issue, whether or not I am teaching concepts that I can apply to this music and grow it beyond this point or whether or not I am teaching at bar 5..this note is played short. Okay? (Heath: yeah)..you know.... That is a different way..a...different way of teaching, a different way of looking at that. So, I think...you know...perhaps there needs to be some sort of...uh...way...and I don't know where IAJE. I don't know where OSSAA plays into this. I don't know where teacher education plays into this. And, I think we all have to play that together...uh...because...you know...unfortunately, I think, at the higher ed level, we can advocate...you know...you need to go through these things.. you know...you need to bring in guest artists. Don't worry about compe...don't worry about all that. Bring in some guest artists. Do some great concerts. Develop the kids. Do some things on jazz history. Work on combo program. Do all of those other things. And then...um...you know...they get out into the public schools and the principle says, "I want you at state contest and I want you winning this thing." Okay? You know, I have had people sit down and tell me that... (Heath: yeah) ...right? And that is the...you know...the reality of what they are dealing with and if...if we keep the jazz....or even...I just...I want to use music education as a whole here. If we keep music education at the higher level separated from the reality of what is taking place in the schools; that is never going to change. Because, the social structure and pressures of what happens in the schools, they have all the power. They...you know...they write their paychecks....they...you know.... Beyond all of that, that is where all the support is coming from...and.... We are notorious for being separated from that. And I think we need.... We need as best we can, both through higher education and through all the support elements that are taking place outside of the schools themselves like OSSAA and other...uh...you know..... I know IAJE supports a lot of competitive events as well and maybe what we need to do is try to bring those two sides closer together...uh...so that...you know....So that those who wish to be able to make that change have some sort of social structure in which they can do that. And then I think little by little, as those changes start to take place, I think it's gonna begin.... I think it's gonna begin to...to move in any direction. I don't know anybody...honestly, who loves going and just beating their head against the wall week after week after week...and...you know....but, there is no other opportunity. What am I going to do? (Heath: Yeah)

Heath: One final question. Uh. I was looking over the curriculum here at OU and one thing that...that caught my attention is...uh...there is a requirement of...uh...major performance being included in a major performance organization. (Mike: Right.)...and from there, there's classes that are required...uh...marching band, concert band, wind symphony, symphony band, symphony orchestra, chorale, choir...and a requirement of seven semesters, but jazz (Mike: ...is not included)...is not included.

Bart: There has been over the past year some serious discussion of that in undergraduate studies...uh...and...Quite honestly, the...the only concerns with that right now is...critical mass in all of the performing ensembles to get that to happen. As we start looking at...at the different performance ensembles and... you know...what...what would happen if we made this ensemble...made... you know...Jazz I, if you will, a major performing ensemble and those students elected not to perform in any of the other groups, what kinds of pressures that puts on all the groups across. So, you kind of look at the whole health...the health of the entire program overall...and.... There is still ongoing discussion about that...uh...Honestly...you know...I...I find myself caught in the middle on that one, very clearly. As a music educator and as...you know...um...a lover of jazz and a lover of multicultural endeavors in everything that takes place, I am whole heartedly in favor of that and support that to no end. At the same time, I look at that as...you know...practical band director, orchestra conductor...you know.... What happens when I don't have these players within the group? What do I do? There's some concerns there...and...you know.... I think one of the things that we have been working real hard on here at OU is trying to decide what exactly we can do, and go do that really really well and then try to grow the other areas to the point that we can do them very well as well...and...um.... I think we have....endangered ourselves perhaps by trying to do too much of everything and everything comes out at good levels, but not exceptional levels....and that's...that's been our concern and I know what we have discussed in undergraduate studies is to try to set this up in a way that all of these can be exceptional experiences for all the kids. Now. There are some exceptions to the major performing ensembles. We...uh...have made exceptions for that with saxophonists before, who have wanted to petition in to use that as a major performing ensemble because obviously....those opportunities are limited within other ensembles...uh...guitarists have used as major performing ensemble...uh...I know there has been petition for some pianists to do that. I don't know if they have gotten through yet and that is a little bit more question for the piano area and obviously there is not as many...uh...ensemble requirements for them. We don't have...uh.... Most of our...uh...piano majors who are music ed majors are vocal. So that...that limits that to a certain degree.

Heath: I know in public schools a lot of the...The way around that is to...you have to be a member of symphonic band if you are in the jazz ensemble (Mike: Right.) Has that option been addressed?

Bart: Well, the...the situation is now you get yourself in this catch 22 where you say this is a major ensemble, but it is a major ensemble only if it is part with this ensemble and we don't put that requirement on any of the other ensembles. You know, you...you're in the wind symphony, you are a major ensemble. You are in the symphony band, you're in a major ensemble. You don't have to be in wind symphony and orchestra for that to count as a major ensemble. So, you know...that's..... By definition, if it's a major ensemble then the students elect to have that as their focus ensemble for that semester. I know there is a lot of support for that within undergraduate studies...uh...and I honestly think it is just a matter....First of all, I think it's a matter of time that it's going to happen. Now, it is just a matter of figuring out how we can put together the structure logistically in order to get that to occur. And I know the bands area is taking about making some adjustments as far as which ensembles meeting which semester to kind of lighten that load a little bit and allow for some more things to take place. The more breadth in the curriculum.

Heath: Well, thanks. Thanks for your time.

Bart: No problem.

Carl: Interview Transcript

Heath Jones: Okay. First question: What aspects of jazz and jazz pedagogy need to be provided to prepare undergraduate music majors preparing for careers as music educators?

Carl: What aspects.... Well, Jazz improvisation and jazz history, for sure. (Heath: Okay) I guess knowledge of the literature however that changes quite a bit, so.... As new music comes out.

Heath: When...uh...More specific on knowledge of the literature, what do you mean by that?

Carl: Well, just aware of who the major writers are...and...if they play in a college jazz band, they're probably more aware difficult literature, but somehow they need to be aware of more easier literature before they go out.

Heath: Okay. What particular aspects of jazz study are available to music education majors at this institution?

Carl: Well, at our school we just have one semester of improvisation and we try to teach improvisation through the jazz bands. We have two jazz bands and we encourage students to...uh...put players and horn players to play in their own secondary instruments. Also, in our music methods and materials classes, our music ed classes, we do sections on jazz education in each one of those. Dr. ____ teaches

those and he talks about voicings and I go in and talk about jazz history, but we don't have any kind of class that treats it separately.

Heath: Okay, so... Are these.... The one semester of improvisation, is it a required course or...

Carl: No, it's optional.

Heath: They're able to take it for elective credit?

Carl: Yes.

Heath: Okay. The two jazz ensembles, do they...what kind of credit do they receive for that.

Carl: They receive one hour credit. The first band meets three days a week and the second band meets two days a week.

Heath: Does that count for their required number of hours in band, or...?

Carl: No

Heath: Okay, so it would be elective also?

Carl: Right

Heath: Okay. But they do get some type of jazz techniques in their methods courses?

Carl: Right.

Heath: And they are required?

Carl: Yes.

Heath: Okay. What is the degree of jazz activity in surrounding secondary schools and in the community?

Carl: Well, in the surrounding schools there is not very many groups. Clinton has had one off and on. Elk City has had one....I think they have one that mainly plays for basketball games. Cordell probably is the most active because they go to the contests and things like that. Altus has a jazz band. I don't think they compete anywhere. And that's....this side of Oklahoma City, that's about.... Well, El Reno and Yukon, of course...and Mustang have.... Yukon and Mustang have really good programs and El Reno sort of has a jazz band, I think. And as far as activity in this town...uh...it's mostly us that provides any kind of jazz...uh...with our concerts and with our jazz festival in February.

Carl: Are those pretty well attended by the community?

Carl: Well.... Pretty well. It never has really caught on like I think that it should and we never do have a full house for sure, but...uh...we have our little groups that always comes every year. (Heath: yeah.)

Carl: How would you characterize your attitude toward jazz education as it is currently practiced in Oklahoma Public Schools?

Carl: Well, I think the public schools that do have good jazz programs, it's mainly contest oriented. I don't think there's too many places where there is any attempt to teach...or very little attempt...to teach any kind of jazz history...but...uh.... Some of the programs have really outstanding bands and they play really outstanding professional level literature.

Heath: What is your opinion towards being contest oriented?

Carl: Well, I think it's a big motivational factor for the students...and...uh.... I mean I'm a...I like to do things like that. Some people don't like to compete at all, but I...I enjoy doing things like that and I think it's a good motivator.

Heath: Should jazz be included in the music teacher education curriculum? Yes or no?

Carl: Yes.

Carl: If yes, what courses and/or experiences should be required in the music education curriculum?

Carl: Well, I think it depends on the size of the school and if you do have a jazz education major, but ours.... Since ours is just a strictly instrumental music education...uh...it's really hard to fit anything else in. But it would be nice if they had a jazz history course and several levels of improvisation, but with our situation, it's just really...I mean, we have tried offering more semesters of improve and...and at one time, we had a jazz improve...I mean, a jazz history course was one of the GE electives, but we don't have that anymore. They changed our GE program all around so that the only GE elective we have is just Intro to Music. (Heath: Hm.)

Heath: What elective course and/or experiences should be available to music education majors in the curriculum?

Carl: Jazz improvisation and jazz history. (Heath: Okay) Should be available.

Heath: What are the reasons or barriers to including more jazz courses within the music education curriculum?

Carl: Well, it's the total number of hours that's already...with our GE program and with the education...school of education requirements, it's made the degree up close to 140 hours and it's very difficult to add anything else.

Heath: What is your musical background? Example: Your academic background, performance experience, and jazz experience?

Carl: Well, I've always liked jazz and my mother was very influential on the listening to a lot of things. However, I was strictly...trained strictly as a legitimate musician. In high school, I played in small groups and things like that, but never did improvise to an extent, so my training mostly was.... Even when I was at North Texas, was pretty much...uh... music education. Now, I did take some courses down at North Texas on my doctorate. Some improvisation and some things like that...and...um...but...uh, really didn't get interested until I had already taught for...hmm...six or eight years and I had some outstanding students who caused me to kind of get on the ball and start learning more about it. And, we put the jazz band in.... I was teaching high school at the time, and we put it in the schedule so that we could listen to a lot of recordings and talk about jazz history. And, from that time on, I've started trying to play and played in various groups here and...uh. But, basically my whole education was put you a piano and tuba...

Heath: So, a lot of your jazz education...uh...was learned on the job training?

Carl: Right. Going to camps and going to all the clinics I could find to go to, taking my band to various competitions. Of course, I went to college in the 50's and early 60's and at that time, there was no such thing as jazz education.

Heath: Do you think there's ample opportunities for...uh...band directors or future jazz educators to...uh...to supplement their education by going to camps and things in the summers?

Carl: Yes! I mean there's numerous opportunities, everywhere, for directors to learn more.

Heath: So, someone who was doing a music ed degree if they didn't have.... If there weren't electives offered at their university, they could find other ways to help supplement their education...and...?

Carl: Definitely!

Heath: Alright. Uh...Overall, how would you characterize your attitude toward jazz?

Carl: Well, my attitude is that it's really really important. That's one reason we started our jazz festival a number of years ago is to try to...so that our students were on the same stage with outstanding professional musicians so they really knew what

jazz is all about. And I think it's just of the utmost importance for any educator to learn about jazz.

Heath: Do you feel like hosting the...uh...contest there.... What aspects of jazz education are your students able to learn from just from that experience?

Carl: Well, I...I've always felt like it was important for them to be on stage rather than...than being out in the audience listening so that their taking an active part. Also, all of our clinicians give...uh...clinics and all of our students are required to go to those clinics. Sometimes, there not too really well attended by the public school kids so I have our students there at least. And some.... They learn quite a bit..you know.... Especially, from the professional musicians that come in and are on campus for two day.

Heath: Are all of the music majors required to attend these performance....

Carl: All of them are required to attend the Thursday night performance, which is just the clinicians. And then they're given extra bonus points on their recital grade if they attend the events on Friday.

Heath: Okay. So, someone that is a music major there, may not take a single jazz course, but they... may of least gone to one of these concerts?

Carl: Right.

Heath: Last questions. What comments would you wish to make, on the topic of jazz, in Oklahoma Music Teacher Education?

Carl: (long pause) I wish that we could...I wish that we could add some courses. I...I'm...In this size school, I'm not really interested in having a jazz degree. But I wish that we did have more courses and more things that the students could do...uh.... I think alot of...The ones that are interested, go different places for concerts and things like that. But...uh....Like I say, the hours that they have to take and as busy as they are, I feel like what we're doing is about the...the limit, as far as the students are concerned.

Carl: As far as hours are concerned, is there anything that.... If you had to stick to that number of hours, is there anything that you would consider removing to replace with a jazz course?

Carl: Not really as far as music is concerned. We've looked at that every year to see if we can cut down some of the course that they take as far as music. And...we don't feel like there is. Uh...If we could take off some general education or some of those education things, we are working on a plan for that right now. But...uh...As far as music is concerned, there's really not anything that we can take off.

Heath: Okay. Well, that'll do it.

Carl: Well, okay.

Dianne Interview Transcript

Heath Jones: Okay. You Ready? (Dianne: Uh hm.) What aspects of jazz and jazz pedagogy need to be provided to prepare undergraduate music majors preparing for careers as music educators?

Dianne: (long pause) Uh. It's hard. Umm...I think they need to have good rhythmic facilities, understand...understand jazz rhythms. I think maybe the scat...some scat syllable work would be good. I think they would be able to understand some jazz...simple jazz accompaniment styles that they could use in an elementary classroom even. Uh. I think it would be good for them to have some ensemble training...uh...in jazz and that may be on a very simple level for those who are not really jazz musicians, but...um.... I think an authentic jazz experience would be good for them to have. As far as a jazz pedagogy class, I see it more as having the topics within the...the secondary methods class, probably more so than having a whole class devoted to it just because we do not have the...the time to do it. But I think those that are just really interested in that ought to have some kind of independent work or maybe they can conduct the jazz ensemble from time to time or could be encouraged to do a little bit more in that area without requiring everybody necessarily to do that.

Heath: When you say conducting, a jazz ensemble, would you include that in the...uh...conducting course...instrumental conducting course?

Dianne: That would probably be a good way to do it. Yeah.

Heath: Uh...You mentioned...uh...jazz accompaniment styles. Where would a student be able to maybe learn this?

Dianne: I think we do a little bit of it in keyboard harmony...uh...at our school. Now other schools don't use their keyboard harmony classes quite the same way that we do. I try to teach some real simple accompaniment patterns, so that they will be able to do some things like that. I don't know. Again, that could possibly have to fall under an elective jazz improve. class or something.

Heath: What particular aspects of jazz study are available to music education majors at this institution?

Dianne: Um. Well, we have a great jazz ensemble. We have opportunities to participate in that. We also have...All the students have opportunity to hear it and hear concerts...uh...several times a year. Uh...Since the ensemble is by audition,

perhaps not every music ed. major would have the opportunity to actually play in it, but they should be encouraged to try and I think we have elective courses in jazz improvisation that any student can take on whichever instrument they're interested in studying. And then, other jazz topics are just covered in the methods courses and...and music history, music lit as the topics arise.

Heath: So, do...uh...Is...is jazz covered in these...music lit or music history..or?

Dianne: I don't teach those classes. I'm not sure to what extent, but I feel like they are....

Heath: Some do it...yeah (Dianne: Yeah)

Dianne: They are covered somewhat in music theory as well when the chords are introduced, there's some jazz listening that goes on there. Depends on the teacher as to how much is really covered there.

Heath: What is the degree of jazz activity in surrounding secondary schools and in the community?

Dianne: Well, here we have...I'm not sure if all the high schools in Edmond have a jazz program. I know that Memorial High School does...one of them does at least. Uh...And of course, we have University of Central Oklahoma here that has a huge jazz program and jazz lab and opportunities for performing. Uh...There's also summer concerts in the park that feature different jazz groups, not all jazz, but a good number of them I think are jazz groups. And there is also a jazz festival around one of the holidays...I'm not sure. Is it Labor Day? Uh...(Heath: Yeah) You know better than I do there.

Heath: It's the Deep Dish Jazz Festival.

Dianne: Oklahoma City area has...has other...uh...opportunities to hear jazz. I'm not sure to what extent...you know...it goes on there. But I know there's a pretty lively tradition of jazz in our area.

Heath: How would you characterize your attitude toward jazz education as it is currently practiced in Oklahoma Public Schools?

Dianne: I'm afraid I just don't know enough of how it's practiced. I think there are pockets of schools...or.... I think there are areas in which jazz is given some attention, but I...I don't think it's wide spread. I think it's probably more the exception than the rule, but I...I could be wrong. I just don't know what the level of activity is.

Heath: But do you kind of feel that it's inconsistent throughout (Dianne: Yes, yes) public schools.

Dianne: And that probably greatly has to do with the qualification of the students that go out there. It also has to do with how much time school systems will allow students to be involved in extra curricular classes.

Heath: So, that could be due to qualification of the teachers and qualifications....well...or stipulations put on them by like principles (Dianne: uh huh.) or the curriculum?

Heath: Should jazz be included in the music teacher education curriculum? Yes or no?

Dianne: (long pause) Uh...You mean a separate class?

Heath: Not necessarily. This is just.... I'll break this question down. This is just, should students who are going to be music educators, should they have jazz in the curriculum...exposure?

Dianne: I think...I think ideally yes. They should have...uh...experience in jazz. They should have experience in every...you know...style and to some extent...uh...I guess I'll have to leave it there. I think ideally, yes.

Heath: If yes, what courses and/or experiences should be required in the music education curriculum?

Dianne: What specifically jazz courses?

Heath: Uh huh. Or experiences?

Dianne: Well, if they are required to take secondary instrumental methods than I think it would be covered in that class, so that's required. Uh... Just seeing how much is required of music education students, I have a hard time saying that it should be required for everyone. (Heath: Yeah) Uh...I think they should be encouraged to be in jazz ensemble, but I don't see that we can require that because some don't have that skill or that interest. (Heath: Sure) but I think they should have a element of understanding of it to know...uh...how to count the rhythms, how to ...you know...to interpret the scores that have jazz in it. So it would have to come from somewhere and the method course is the only thing that I can see. I...at this point, I can't see requiring a whole class in jazz pedagogy. (Heath: Sure) So it would be ideal if the student could have it in the curriculum.

Heath: If so, What elective course and/or experiences should be available to music education majors in the curriculum?

Dianne: Uh...I think if it were an elective for them to do a jazz ensemble, that would be great or jazz improvisation, would be great. And if...you know...the school were

large enough to offer a jazz pedagogy class, I think that would be wonderful. I think that might also be accomplished with some special workshop type things that are open to educators in the area. Maybe not necessarily at the college level, but as they continue with experience, much the same as the student might take a Kodaly workshop or an Orff workshop or something along that line. Not everything will necessarily come within the college.

Heath: What are the reasons or barriers to including more jazz courses within the music education curriculum?

Dianne: I think our number of required hours are so bloated...uh...we already have way more hours required than other degrees. And, we are already stretching them to the limit with ensemble participation requirements that I think that's...that is the biggest thing is just there is not enough time. Uh...although some manage that pretty well and can be involved in those things, but to require it for everybody I think that's the main thing that stands in the way is just not enough hours in the curriculum. Uh...Maybe to some extent...uh...one reason may be that there is prejudice against that within a faculty. That might be a reason for not...not including it in a larger sense.

Heath: It is interesting you bring that up. Have you.... I mean, in a college setting. Have you noticed prejudism against...Well, we're talking about jazz now...like prejudism against jazz?

Dianne: Uh...since I haven't taught anywhere else but here. I don't feel like it's here at all. Uh...I could...Just knowing how some people don't like jazz... you know...in some areas...and...and...uh..I think because of the diff...because of the voice, the use of the voice for jazz singers, there's some who are classically trained singers, operatic coaches that are not going to want their kids involved in something that would abuse the voice in a different way. But, you know, in our setting, it's a liberal arts college, I don't see that there's that problem. I don't know throughout the country whether that's.... I have an idea that most of the time, the pockets that have good jazz programs are because of the person whose teaching it there...you know...his persuasion or his ability to have time to really get it going...the energy to make it work.

Heath: So would you say...uh...that there if there is a certain faculty member that had a background in jazz, this may influence that institution to have more courses or something? And that could be a reason or a barrier why some don't? (Dianne: Exactly.) Because they may not have somebody qualified.

Heath: What is your musical background? Example: Academic background, performance experience, or jazz experience?

Dianne: I've had little to no jazz experience. I have played some...you know...written out jazz compositions for piano and I've taught some jazz blues style

pieces to some pre-college students. Uh...but I've not performed any jazz ensemble myself. I think I would like to have had that experience...still would like to have that experience a little bit if there were enough time in the day. Uh...My background has been mainly classical piano training and orchestral training. I wish I even had more of an understanding of jazz, you know through listening. I've listened...I've been to concerts where there's jazz going on, but I'm still not...I couldn't say that I could explain...uh...how jazz compositions are put together exactly. So, my experience is limited in that way too.

Heath: Overall, how would you characterize your attitude toward jazz?

Dianne: Um...I enjoy going to concerts. I...and sometimes offended by the loudness of it. It...it just really bothers me if its...if its really loud. Uh...I enjoy the intricacies of the rhythm...uh...the improvisations are really interesting to me. So, I can say I enjoy it with a limitation of the really loud. (Heath: yeah, yeah) Those instruments are so loud, I've never really understood why we have all the amps.

Heath: That's a good point. That a REALLY good point, because...you know...amplification is pretty modern compared to...you know...Duke Ellington's didn't have amplification. That's interesting.

Heath: Uh... What comments would you wish to make, on the topic of jazz, in Oklahoma Music Teacher Education?

Dianne: (long pause) Well, I'd say I wish that my students would have more experience with it than I had. Uh...both through listening and theoretical side of it so that they would understand better how the forms work. And...you know...certainly knowing. I think the great...uh...benefits of jazz playing is an understanding of rhythms...uh...an understanding of rhythm from an oral standpoint, not just from a noted sense. I mean, you have to be taught the oral tradition because it just doesn't match up with the notation exactly. You have to have a sense about it. I think that's one thing that's really good about it is because it does make students use their ears along with their eyes.

Heath: So you're saying that, in jazz, the written notation has to be...you have to use your ears....

Dianne: It just doesn't tell the whole story. I liked Mike Rogers term...you know he always called it "The poverty of notation." It can go to a certain point, but it can't tell you how it sounds and that is more true to me in a jazz sense than it is in classical sense. I can look at a piece of classical music and really know authentically how it should sound because of my experience, but I can't look at a jazz piece and really get the inflection that it needs...uh...from just looking at the page. That's partly because of my experience. I'm sure that people who've had a lot of...a lot of jazz experience could look at the page and get a sense for it immediately, but I can't do that at this point and a...so that would be ideal is to have a better feel for that. And I also think

in creativity angle of jazz is really very good. It teaches...uh...the improv teaches something...teaches us to be less inhibited about our music making an a...often can lead to better performances if we are less inhibited about what we're doing, but it kind of opens up the creative side of the

Heath: Well, that's it.

Dianne: I try to be open minded... as open minded as I can about something that I really don't have a lot of experience with.

Heath: Yeah.

Dianne: So, I'm not sure you're asking the right person here.

Heath: I think we all have to, because...you know...the curriculum ends up...like.... A lot of schools are limited....140 is it..is hours. It is really similar in your life too...it's like...you have to be a music teacher, you have to learn all of it, but you have that cap. You know...you can't do it all.

Dianne: And you have to...you have to....to.... You're either spread so thin that you're not very good at anything, which I already feel like I am to some extent. Or you've got to put all your eggs in a basket and go for it there...and so, that's another thing that is really hard about music training is because, if you get a little dab of this and a little dab of that, it still doesn't really add up to very much. (Heath: Yeah.) So,...

Heath: Great. Well, thanks for your time.

Ed Interview Transcript

Heath Jones: Okay, first Question. What aspects of jazz and jazz pedagogy need to be provided to prepare undergraduate music majors preparing for careers as music educators?

Ed: Um. I would say the first step that's sort of what is required here is...uh...an appreciation for the art form, history...and a familiarity with at least some of the important works...um....and repertoire and performers...is kind of a first step....

Heath: Would there be any follow-up steps?

Ed: Uh. Yeah. Uh...If they are, like...uh...music majors with the intent of making that, if not THE, perhaps one of the most important parts of their studies. Then the next step would be performance itself, you know being a member of an ensemble. I think a good start for the initiate (laugh) after listening and being...uh...educated as to who the participants have been and all that is a big band in a school. It is fun for

the students. It is the kind of learning experience that is very natural because most...Most of the kids enjoy it. It can be crammed down their throat to the degree that it is not fun any more, you know. If, for example, they land in a situation where the director is more interested in competing and winning than...than teaching the kids the music, than that can not be fun. But most of the time, they enjoy doing it and that can be the next step; getting to perform, you know, in a big band with other kids like them.

Heath: What particular aspects of jazz study are available to music education majors at this institution?

Ed: Um. Well, luckily our jazz ensembles have been a strong part of the program. And those of us that do the bands have realized that there is not a curriculum available to these students that help them with things like rehearsal techniques, how to run a program, what to do in a program, how to select repertoire, what to teach as it relates to style and all that. So, at our school, just because of their participation in the jazz ensembles and combos and so forth, they get a pretty, I think, I may be (laugh) glorifying my own situation here. But I think we do a pretty good job of helping them understand what's up, you know, what's going to happen; how to do it. Some of the pit falls they can expect out there with administrators...uh...schedules. You know, used to, I come from...I'm old enough (laugh) to have come from a time when jazz was just simply not done in school. It was not considered educationally justifiable. It was too pop oriented. But it's become recognized as, I guess, America's music for one thing and there is integrity and validity in the study of it. And it's become an important part of our music education both in public schools and at the college level for a major. But...uh...almost no where in this state am I aware of places where students get a good thorough academic offering of methods of teaching jazz in the public schools.

Heath: So you would say that just by participating in a jazz ensemble they are able to learn some aspects of pedagogy, repertoire....?

Ed: They can...right. I think the ideal situation would be to have classes...uh...just like we have in other aspects of music education methods...uh... coupled with the performance experience. Uh...And is the case with other forms of music Ed, you know, the kids need private lessons. They need ensemble experience. And they need small ensemble experience along with their methods classes. The problem in so many music education programs now is there are so many hours in the degree. Uh...the music Ed degrees have the most hours required of any on campus...you know. Most of the degrees are 125 hours and ours is up in the 140's...uh...for instrumental music and vocal music is about almost as high. So, it is just close to impossible to add other very important things to...to their requirements. One thing I would like to see, for example, is a class on instrument repair. That is really needed for people that go out in the public schools and teach, because...uh.... I experienced the same thing. I didn't know anything about instrument repair. Especially woodwinds and...uh... I was kind of in an area where there weren't a lot of

repairmen for 50 miles in any direction (laugh). If a needle spring broke on a flute, you know, you didn't know what a needle spring was or how to repad it or put a pad in a clarinet or saxophone. There are...in other words, there are a lot of things that need to be in the curriculum that can't get in because it is already so full. I think...My personal opinion is that they should streamline the professional education course more so that it doesn't demand as many hours and classes for the kids so they can concentrate more on their specific field. If their going to be math teachers, they ought to really be great mathematicians. More math...you know. If they're going to be foreign language...more foreign language. If they're going to be more musicians...more music of all kinds (Heath: yeah). More method courses in there. But, what do I know.

Heath: You mention this participation in jazz ensembles. Is this...uh...available also to vocalists?

Ed: Here it is. Just recently, we've added a vocal jazz...uh...contingent to our performance ensembles. But once again, it is a performance ensemble and not.... It does not include methods class. But those kids that are vocal music majors will benefit from the experience. We are careful to distinguish between jazz education and things like show choir and say...uh...music theatre. Those are all very distinct disciplines and jazz, although shares many of the same components in the performance disciplines, there are specific things that have to be taught to jazz singers as well as instrumentalists that are a little bit different and require that specificity in the teaching of it. So...yeah...Ours is a jazz vocal ensemble and it incidentally taught by an instrumentalist because most of the articulations used by jazz instrumentalists have to be learned by vocalists. And it is not easy (laugh). You have to learn how to sing with the enunciation, articulation, and dialect for the music that the instrumentalist uses when they play. And, I might say, visa versa. An instrumentalist can learn a lot in terms of jazz...proper and correct jazz interpretation by listening to jazz singers. So the...I think the two are very important parts of a jazz program.

Heath: What is the degree of jazz activity in surrounding secondary schools and in the community?

Ed: That...uh.... Right now, it's at a pretty vigorous state...uh.... Most of the high schools are getting their jazz bands going again. I'm seeing a growth, just right here in this community...uh...of the jazz bands in the public schools. Uh... At one time, you know the pendulum swings both ways. At one time, when we had a state jazz band contest, everybody had a jazz band....and a GOOD one. There were a lot of good jazz bands...in the public schools several years ago because they were all attracted to the competition end of it...and the festival end of it...and the activity...you know...that the kids could participate in. Which that was...that was fine. That can be over done real easily in several instances, but that did generate the interest in and the production of a lot of public school jazz ensembles, clear down into the junior highs. Then, sort of a crunch hit in terms of...uh...realignment of

schedules and so forth and in a lot of schools, they went to a class schedule that took the jazz ensemble out of the regular day schedule. So you could still have one, but it had to either be before or after school. It is kind of hard to find a time in the schedule with the new curriculum mandates that came along. And, a bunch of them disappeared. It was really unique to have a high school jazz ensemble that met during the school day. A lot of them tried to, but the kids just couldn't...they didn't have any time in their schedule to do it, so they had to drop out. Now, things have changed it seems...a little bit.... Or they have learned how to manage the scheduling a little bit better so that the students can have a decision...or they have more input in the decision making and can get..... They are managing to have more jazz ensembles during the day in there school schedule. So there...There is a pretty...pretty healthy growth of ensembles in this state...uh...in the school day...in the curriculum.

Heath: How about jazz in the community here?

Ed: Oh...I don't know that...in my life time, I've seen much of a change in jazz as a community thing because.... It kind of goes with the swing of things in the popularity area, you know...uh.... Back when everyone went to dances and the music that was provided was big band music, there was a lot more jazz, because it was the popular music of that time...probably into the early 60's, that was the situation. But...uh...with the advent of the popularity of Rock N' Roll and that style of music in dancing and ...and the popular music really changing stylistically, there has not been very much jazz in...in communities...especially this one....at all. A little bit. There always a...a small contingent of...of appreciators and lovers of jazz and they will go to concerts.... A big band jazz artist comes by, but those don't come by very often (laugh) either cause there is not much of a place for them to play and sell tickets. Now in the last three years since this facility has been built, it's surprising how well attended jazz concerts. I mean...the music is truly jazz...how well they're attended. It is hard, and it is still early... it is kind of hard whether that's because...uh...there's that much interest in it and that much love of jazz music or it's the social thing...you know it's the place to come and enjoy an...uh...an evening out with your wife and friends or...uh...listening to whomsoever shows up here. But, at the same time, I think it's...it all boils down to a positive twist if you're...wondering about the...participation in listening to jazz. We are seeing a growth in the interest because there is a place for it to be performed. We have had some big names. Part of the attraction in buying of tickets is if they have heard of Maynard Ferguson as an international jazz figure and he is going to come to our town, they think, "Wow, I ought to see that." You know, just like you would go if the president came to town or somebody. You might not like the president (laugh), but you'd go see him because of the stature of his office. So, in this community because of this facility and...I think also to a degree because our students have distinguished themselves as...as good performers and our bands have done well...that our profile is a little higher. So, this community might be a little bit unique in terms of the amount...or the size of the audience that is willing to go and enjoys going to jazz concerts. When we had Wynton Marsalis here last week, and we had to put it on at a different place, because

our small club like auditorium here wouldn't handle the crowd. He was a "smash" success, he and his combo. So, yeah...this town is, I would say, better than most in this state as far as people who will buy a ticket and go to jazz performances.

Heath: Having this jazz lab facility, how does that impact someone doing a music education degree. I think it's very important. It's good. I think it's a positive aspect because they see jazz music as having the respect of...well just more people. They see the community coming to concerts and...I don't know. Maybe they don't realize that's not the norm. My first teaching place, people...in this state, a small town...uh...and at that time, it was about the size of Edmond, Edmond being close to the Metro area has grown quite a bit more, so this town is bigger than Paul's Valley was, my first teaching place. But, you didn't get very many people at jazz concerts in communities like that and probably still don't. You could contract some great Country and Western performer and you'd have a hard time getting seats for everybody, because that is the popular music. Uh...You could contract a symphony orchestra to come and probably do better than in a jazz venue...uh...because it would be a more formal deal...place for them to dress up. There are so many social considerations to why people attend various kinds of musical events. It's either got to be popular or socially the thing to do in a community to pack the house...or... Sometimes, you can get a big crowd if you're doing it as a benefit for something, somebody, or for students. And people are very nice to be supportive. If the school band needs to go to a contest out of state and it's going to be expensive, they can do a band concert and charge tickets to pay their way and they'll usually do pretty well...if their wise in their scheduling. But just a band concert...(laugh)..doesn't fill the hall. And the same thing would be true of jazz, I am sure. But if a symphony orchestra come from out of town with a big star, the community will usually support. Now, if you did that every week, forget it! (Heath: Yeah) It is more the social event than the love of the music, I fear.

Heath: How would you characterize your attitude toward jazz education as it is currently practiced in Oklahoma Public Schools?

Ed: My attitude is that they're trying real hard, but there are a lot of areas that we can improve...uh... and most of those areas that could improve would do so if the people that are made responsible for teaching it had been educated better in college. They would...there is a really marvelous jobs being done out there in jazz education because people are smart enough to figure things out by themselves (laugh)...but everybody doesn't. So...uh...those that haven't figured it out or haven't been doing it long enough to figure it out, or haven't had the experiences to figure it out...uh...They outnumber the ones that are doing it right...currently in this state. Whereas, if they had all had a good dose of jazz education in college, they could hit the ground a little better when they take that first job. They would know how to plan a program, the repertoire to teach, how to teach the music style of that as is distinguished from other kinds of music, and so forth. The biggest problem you've noticed in public school jazz teaching...well one of the problems, not the biggest. The biggest problem is being able to have the program. But the other problem is an

understanding about how to teach the style. People that are in charge of teaching it haven't learned it themselves and they are really at a disadvantage trying to teach it if they haven't learned how themselves.

Heath: Should jazz be included in the music teacher education curriculum? Yes or no?

Ed: Yes.

Heath: If so, what courses and/or experiences should be required in the music education curriculum?

Ed: Um. If there was time, you know....In the ideal situation, there should be three components to....At least three components to the jazz education of a prospective teacher. Uh...One would be ensemble participation in a big band. Another would be...uh...ensemble participation in a small group, a combo, which is one of the main components of jazz music performance. Uh...There should be at least a couple of semesters of instruction in applied jazz instruction, where they...if not become a consummate performance professional, at least understand the basic premises of improvisation. And then a methods course...uh...two semesters...at least...in how to run a jazz program in a public school and some of the basic techniques of rehearsal and...uh...jazz theory as relates to the way jazz music is constructed and printed and just written on the page. The main example being how chord symbols are expressed in jazz as compared to say other legitimate forms of music. Those four courses would be the basic ones. If a person came and wanted an undergraduate degree in jazz, there would of course be a lot of other course work should be available to them. Like nowadays, they need recording technology...all the new technology is such an important part of education these days and uh...the use of all that technology in jazz instruction, you know, is no exception. It is very much needed.

Heath: If so, what elective course and/or experiences should be available to music education majors?

Ed: Um. A good elective course, for example might be...uh.... If it were a degree program, it would be a required course. If not, there should perhaps be the option for a student to elect to take a technology course, how to produce a project. If a person wants to produce their own recording, their own CD and market it and do liner notes, design the cover. All the basics of marketing for the professional performer would be an elective course. And maybe some of that could be gotten from the business college, you know, the marketing part of having a career.

Um...and....Also...um....Some common sense stuff in a methods course, or so, about how to educate, not only their students, but...uh...the school administration and the people in the community about the importance of a jazz program and how to promote it. How to make it appear attractive and important to the community so that they can get the support to have a jazz program would be a very good course designed for the undergraduate music ed major.

Heath: What are the reasons or barriers to including more jazz courses within the music education curriculum?

Ed: Uh...Degree requirement constraints. I think sometimes we assume we are going to teach an undergraduate student everything there is to know in four years about becoming a teacher (laugh). That would be wonderful if we could do so, but there just isn't enough time. And having just mentioned technology, that vast area of knowledge right there just heaps it on by shovel fulls (laugh), the amount of information that we need to get out there to the students. So, you start adding all these "important things" to the degree program and it just becomes ridiculous. I think we have got to find a way to thin out the amount of required course work in these education degrees...uh...and get as much necessary information to the students as we can in four or five years and then let them start out as rookies as most of us have...make the mistakes and learn by them after we get on the job. Either that, or make it an eight year program and when they graduate pay them 150, 000 a year so that the time spent in school has been worth it, you know.

Heath: What is your musical background? Example: Academic background, performance experience, or jazz experience?

Ed: Well I...I feel very lucky to just, you know...stumbled my way through life (laugh) having really marvelous experiences musically and educationally. Both my parents were musicians of professional caliber. My dad was an instrumentalist. My mother was a vocalist. Both of them really excellent, excellent performers. Mother did most of her singing in church. She was a soloist at our Presbyterian church in Ada, Oklahoma and also sang in a community chorale at the college. My dad was a professional musician himself before he became a teacher and then he became a band director, so I was.... I grew up in a good musical environment all my life. And, I started.... My dad was a jazz musician who...uh...part of our income....a very important part of our family income was his weekend dance jobs and...uh.... I grew up early enough or long ago enough (laugh) that big bands, jazz combos and that sort of music was the popular music and we played that music every weekend in my dad's bands; combos and so forth. So I got an early dose of improvisation and playing by ear and jazz styles, popular styles that involved jazz music. From the time I was in junior high, I was playing professionally with my dad. I use the term professionally (laugh), meaning I got paid NOT very much, but I was getting paid to do it. It was like my allowance. But what a learning experience I got. And at the same time, I was in this high school band and...uh...of course they installed the more legitimate forms of band music. I didn't have too much orchestral experience until I went to college. But even there at that time, I went to OU, and they didn't have an orchestra as such. There was an orchestra that some of the faculty members worked hard to get going and we would maybe have one concert a year. I don't think it was even on the books. You could not even enroll in orchestra at that time. But we would do maybe one concert a year and some of the faculty would help us. They would play along and it was more like a community orchestra and provide a good teacher in college. A

very good musical experience in college with the bands and playing on the side again. My first professional job, rather than teaching, was playing in an orchestra. My teacher demanded... When I was a senior, he required that I take an orchestral audition for a professional job and I just dutifully did it and there happened to be a second trombone opening in the Baltimore symphony so I got on the bus and went to Baltimore and auditioned and came home and thought "well, there, that's over with. Now, Mr. Blackwell won't flunk me." (laugh) And he would of too. He told me that was a require.... Two weeks later, I got a letter that said I had the job. So, my first job after college was playing professionally and I did that for about four years. I sure did learn a lot all of a sudden, because I'd played jazz and I'd played band music and solo, brass quintet, you know, most of the wind instrument or band music and I only knew the repertoire that Mr. _____ (?Blackwell) had taught me in college, out of a method group. And I had A LOT of learning to do all of a sudden. I was scared to death that I would be fire the first week. But they were patient with me and helped me along and I really got a baptism of fire in orchestral repertoire. So, I'm probably different than most people in the musical background I had growing up, you know (laugh), where I was born, you know.

Heath: One interesting thing. You said you played a lot of things back then in performance groups. Was a lot of that by ear?

Ed: Uh... Yeah. In professional terms, with my bad, it was ALL by ear. My dad was legally blind. He had light perception, for example, light perception only in one eye and something like 300/20 in the other. So, he was the original Mr. Magoo. So, we had a sextet and he didn't have any music. He had a book, but we didn't every use it because he couldn't see well enough to read the charts. And, we would play four hours and it wasn't union, it was Austin Kidwell's band. He was the union and everything...and...we would play four hours with no break in a place like an Elk Club or a bar or a community dance or something like tat. And just...In parts of the year.... Not so much in the summer, but nine months out of the year, we were playing just about every Saturday night somewhere. And, uh...People would come up and request a tune and it was amazing how may old tunes those old guys knew. Of course, they grew up at a time when all of those students were the ones that became popular. But we would usually have an organist, a drummer, a trombone, saxophone-clarinet, and trumpet, and sometimes a bass. The reason we used an organ was he could play pedal bass and we would save paying one more guy, you see. So it was an economic situation, like so many professional groups are. We would play three and four hour jobs and never have a piece of music on the stand. And it was three harmony most of the time. So you had to improvise, not only melody and then say a solo, where you would mess around with the melody and change it the way you wanted it to go, and also you had to improvise harmony. So if you were playing a tune like "Sentimental Journey" and the saxophone had the melody, than the trumpet and trombone had to create two more harmony parts and it was.... Depending on the style of the piece, it would either be parallel movement of harmonic voices with the same rhythm as the melody, or it would be very contrapuntal...Like in a Dixieland style, where every man for himself so to speak. But you had to be listening...uh...to

the bass line, the melody line, and the chords so that you didn't play wrong notes all the time. Whether it was a very slow progression of whole notes like a hymn like harmony or whether it was a Dixieland type of counterpart or whether you were playing soloist. So, without realizing, I got a tremendous education in melodic dictation, harmonic dictation, and playing my instrument according to what creative urges occurred in my head, like an improviser has to do. And I didn't know how good a learning experience that was... but....It was fun to do too. Plus, I was getting some money for it. So as a young man, I really felt that was cool! It was fun. I got to hang out with older guys that made me feel like a hotshot, you know (Heath: Yeah)...and at the same time, I enjoyed playing the music. It was quite an experience.

Heath: Overall, how would you characterize your attitude toward jazz?

Ed: Oh, I love it! I think its...it's music of integrity, just like symphonic music. And if you are playing a piece by Duke Ellington, I think its...its as important to play that well as it is to play a piece by Beethoven, you know. Uh... both in their own style...uh...are artistic endeavors that have a great amount of integrity in their playing. Fine literature or visual or anything else. It's just a different style. And I think to those of us in this country, it's important that we understand the music and...and...uh...learn to enjoy it, because it TRULY is America's music. So, yeah, my opinion of jazz is that it's VERY important.

Heath: You think its possible for someone to get a music ed degree and never heard of Duke Ellington and never studied any of Duke Ellington's music?

Ed: Yes...to all of those questions. Uh...most of us, whether we have ever performed it or enjoyed listening to it or whatever, have heard of Duke Ellington because his name is so well known; he and other jazz greats in our history. But it's really possible for a lot of people in music education degree programs to graduate with honors never having performed a piece by Duke Ellington. And without some emersion in that style, it...you know, you may not really enjoy it too much if it's...not been a part of what you have grown up...er...if its been shown something about it. I enjoy jazz because I...I enjoyed hearing it from an early age. Along with band music and orchestral music and...uh.... My mother, for example, really liked Broadway musical stuff. And I can remember when I was probably....four or five years old, toddling around the house and hearing my mother at the sink singing tunes from Broadway musicals. My first recollection of music from "Oklahoma" came from that kind of situation. Mom would be in the kitchen puttering around and while she was making the beds or doing the dishes or washing clothes, she was ALWAYS singing, and, you know. I heard a lot of music theater tunes that away. And they were pretty well sung,(laugh) because mom sung real well and everything was always in tune so those impressions on me were just automatic rather than...uh...having been pedagogical or something....just something' I could soak up all the time.

Heath: What comments would you wish to make, on the topic of jazz, in Oklahoma Music Teacher Education?

Ed: Uh. I hope it continues to...uh...to be popular in the high school because at that...at that more tender age (laugh) people will learn to appreciate it and learn to love it, enjoy listening to it, and create, you know, to have...to have a healthy...uh...musical style going, you got to have all three parts of it. You got to have the people that compose it. You got to have the people that perform it. And you got to have the listeners. So, if its...if it's a healthy program...continues to grow a little bit in the public schools, at least the population of those that understand it and appreciate it and hopefully enjoy it, will grow over the years. Uh...That's my hope, that...that education...that the public school education level, it continues to be still part of the curriculum and people will have an acquaintance with it so that they pay to hear it.

Heath: I have a couple of quick last questions. Uh...Looked at the curriculum for education major here at this school online and a couple of things that were interesting to me is under the music electives...uh...jazz is not included. But I did see a class marching technique course. There were three courses, but there was not a jazz course for elective.

Ed: Right. Not a one. It's really amazing to me that...that jazz program here has been so successful because not one minute (laugh) of credit... You can enroll in jazz ensemble, but that credit does not count toward the graduation for any student. It would categorize as a...as an ensemble, but that...the music ed majors have enough ensembles already. They graduate with more credits than they need. But without fail, every year, we have upwards of sixty people enroll in jazz ensemble so they can play in the jazz bands. And they do it because they love to play the music and they put up with the (laugh) discipline and the time and the trips that's involved in here because they love it so much, but it doesn't count toward any part of their degree. Now, if their a business major and are also players, they'll sometimes enroll in jazz band and get credit perhaps as a humanities credit or an elective credit of some kind, but the music majors don't get anything for it. Now that's getting ready to change though, because we have proposed, and it looks like its going to be received positively...uh...through the board of regents and everything, to have two new degrees. One would be a masters in performance/jazz/music technology and a bachelor's degree in jazz performance. And I think, we have all our ducks in a row as relates to getting it approved through the board of regents. So, before too long, we will have degree programs in Jazz and Commercial Music, we will probably call it. We will include those people who want to study...commercial or popular points of music with the thought in mind of opening say a recording studio or working in a recording studio and that should be down the path pretty soon. But right now, yeah, we don't have anything. We also teach improvisation and uh...they can enroll in applied music and get credit for that, but its not a part of any course requirement. They don't have to have it. It's available, but not required.

Heath: If they take applied improvisation, will that count as applied study on their major instrument?

Ed: Yes, that's how it is listed in the catalog. And, once again, those that do that, it's extra time and money and effort on their part because they...uh...they take jazz improvisation just to satisfy their own desire for a skill in that area. Meanwhile, they're also taking applied music to satisfy the requirement for junior recital or senior recital and regular study on their instrument.

Heath: Well, thank you very much for your time.

Ed: I enjoyed getting to visit with you.

Frank Interview Transcript

Heath Jones: First question. What aspects of jazz and jazz pedagogy need to be provided to prepare undergraduate music majors preparing for careers as music educators?

Frank: Well, I.... We do...uh...classes now not only in regular...um...music theory, but a student has the option to...uh...take a course that is as involved with jazz theory, and it's approached from that stand point of...um...jazz theory...jazz music theory as...as opposed to the traditional aspect of music theory and down to the point to where, you know.... In regular classes of music theory, we do dictation and...and those kind of things...um...and the course we have, the...um...person may do a complete record copy of an entire tune...uh...and then the analyzation of it depicting the different chordal harmonies and the styles and likely would be geared to the jazz area...and...uh.... Also, the pianist...the people who are jazz pianist are.... We also have the same kind of thing for them. Um...that is it's based on...uh...instead of the traditional...uh...harmony style...uh...ofuh...you know, keeping the common tone and then going up the all the rest of the members of the chord go up to the nearest chord tone or chord or whatever. Um...they still do a...uh...bass reading a...writing harmony to a dif...a baseline type thing.... And of course, remember that the writing a...uh...chordal structure to just a melodic line...um...like we did in regular traditional...uh...we do offer the jazz end of it where jazz...jazz harmonies, with a little bit more flat fives and raised ninths and...you know a little bit more modern style. So we offer that now for students who are interested in going into the jazz field. And...uh...there was the other part of your question...um

Heath: Jazz pedagogy.

Frank: Yes. The other area is we have jazz...uh.... That takes place basically in our jazz improvisation classes. Um...The...um...the director of jazz studies will cover...uh...and area of how to teach jazz improvisation and...and incorporates jazz theory in it. Obviously, you have to. And he will...uh...talk to them and say, "Okay, if you have a jazz band, this is what you're going to say to those kids." "You're

going to tell them about the scales.” Usually in the old days we talked about chords only and then we’ve figured out that there are scales that go to every chord and...um...and I know some of the sax situations, “Patterns in Jazz” is a book that is used and some of those folds. And “Jazz Conception for Saxophone” is a well know book or books, you know there is beginning and then we get advanced. It has the rhythmic...every rhythm known to mankind in jazz. And then.... You’ve seen it, I’m sure before.

Heath: Did Neihouse write those? (Frank: Sir?) Did Neihouse write those?

Frank: Yes.

Heath: I have all three of them.

Frank: To me...uh...whenever someone wants to learn about jazz and teaching it...uh...and.... It’s also good to...uh...show kids...you know. How you gonna go out and teach it? When I was at North Texas, I was one...I was one of the first....Jay Saunders and a few other guys there, that were just out of the Kenton band. Uh...just had gotten. We got there together and with...uh...Mr. Breeden...uh...we pioneered jazz emphasis with an MME and one of them was How to Organize a Jazz Band and the pedagogy of it also. And...uh...teaching styles and like. So, those...those things are okay, but again, the main problem is...as I see it, is...as you all know. Everybody knows this. Is that we have all gotten to be able to learn styles and everything really well, but the main problem is jazz improvisation. You know. That is the one who lags the most because contests...uh...dictate that you take these three or four tunes and you spend all the time on those and then we may listen to the record of how Basie did it or Kenton or someone and then we listen to their...try to imitate the solos that were there instead of teaching scales and the scales that go with the choral structures and that type of thing. So...uh...that’s the part that’s lagging right now, in my view, is the...You’ve got great bands. You play great ensemble sounds. They can play every Basie...every Basie style, lead player will lay back and just get down to the solo, you know... they don’t know their scales. They have...they haven’t been taught that. It is all show and not stay, as they say. (Heath: Yeah)

Heath: You touched on this a little bit. The next question is: What particular aspects of jazz study are available to music education majors at this institution?

Frank: Okay, yes that...that.... Again, the...uh...the option...uh...of studying...uh...jazz theory at...at...that.... Don’t get me wrong, I’m not saying that we completely blot out the traditional harmony thing. Obviously, you have to go through that. But...uh...it is approached in a little different way...uh...in a jazz field. And voicings of...uh...jazz chordal structures which we know is completely different in a lot of areas. The...the structure of the...uh...uh...the voicings of the pianist...uh...whenever they are comping behind a solo...uh.... Of course, there is...the chordal structure is much more complicated and when you start thinking of

flat five...flat this and plus that and there are all these numbers above there...uh...which goes back to the...uh...the figured bass, you know, where you just had the bass line and you had all.... I guess in the early days, you had the bass and then you had all these numbers and stuff and you had to improvise there. A lot of things we do here in our classes, in our theory classes and jazz are based on those elements of seeing a bass line, with all the numbers above it, and trying to figure out what those chordal structures are. And again, the...uh.... A lot of people will use the patterns of jazz and also jazz conception, those kind of things...and uh...uh.... And patterns in jazz, as you well know, you...they give you a melody...and you do it in every key. Or they give you numbers and you do those numbers at every key...uh. Different books like that.... Since I don't do that...since I am the director of bands and not the director of jazz studies, I do know that the director of jazz studies does use a lot of that kind of thing. And also doing record copies to find out what somebody else did, I do know that happens also. And I'm sure I'll think of something else in a minute. After this over, I'll probably think of something else.

Heath: What is the degree of jazz activity in surrounding secondary schools and in the community?

Frank: Well, I'd say...uh...basically it just all has to do with contests. That's all I can.... Contests and that kind of thing and of course then you get down to...uh...contest friend or foe and, you know, what is...what is more important and.... We here at the University of Tulsa have decided to...uh...I say we, the director of jazz studies has decided to go to a completely different format. He goes to a format that no trophies are given. That people come in and hear from three or four jazz specialists, which can critique their band. Everybody has a great time without somebody having to lose or get upset because they thought they should've won and...uh...then we.... Obviously with...we have a couple of jazz groups here and we have a bout four combos...uh...and. One of the things that we do here. We have been pushing a guitar ensemble. We have a guitar ensemble...they (sing) dooba dooba doo.... They just play all their different parts, you know, just like a saxophone section would with rhythm, bass, and...uh...drums. And, so, we work that and to make something different to add...something different. So other people might get into some of those things. And then we have a singers...jazz singers group backed up by combo...uh. And then we have a couple of.... We have a jazz fusion group...and uh...which is.... There is a mixture of jazz and sometimes, you know, somewhat rock...uh...and uh. You know, they may do Latin, all kinds of...uh...things, but that is what we introduce to the community as our school is concerned and we've backed off of the first, second, third, fourth place thing and just bring in jazz people...well know jazz folks that will give them an idea of...if their on the right track or not. And if they want to go compete somewhere else, then they can come here and learn and then compete if that is what they want to do. But we feel better about NOT doing that.

Heath: What type of jazz activities are in the community?

Frank: Okay, we have the Jazz Hall of Fame which is right down the road. Uh...I get a...uh...a...Down the street about four to five blocks. I...I get an e-mail from them every day or two. It's a very active...uh...situation there. They have guests...uh...coming in all the time and playing. Uh...there will be local folks. And then there will be out of state folks that come in. Uh...Lets see. Marsalis was in here not too long ago. And...uh...It is very active. It is very active. Uh...and uh.... The cultural center over greenwood...uh...the cultural center at...where they made into a Hall of Fame for jazz is very active...and uh. That community has really developed...uh...uh... into a place where they bring in a lot of folks and they do feature a lot of local people too. And our...and our...our groups...our jazz groups play there occasionally also.

Heath: How would you characterize your attitude toward jazz education as it is currently practiced in Oklahoma Public Schools?

Frank: My...uh...attitude. I think our attitude is that...uh...since, you know, I'm...getting up in age...in the age...in the older age group and looking at 60 year...in a year or two...two years...less than two years. The thing is...is that I've seen it where you could not get jazz in a curriculum at your school because it was...it was always considered another pep band. And uh...so I fought that for many years...um. They...they finally were able to get jazz in a curriculum at...well at BroFrank Arrow High School for many years and it was considered another pep band. We had to meet after school. Um...and...uh... people are starting to.... They had to figure how to get into the curriculum. One way was "lets call her music theory class." And they would...they would...they would study music theory in there and then...um...and then practice...and then get into jazz band situation...have the jazz band rehearse during that theory class. But in the early days, that's how they first developed the...uh...getting it into the curriculum. Because, regular old time educators did not think that it was.... When I was at North Texas in 73...72, 73, 74...uh...I'd remember you'd think. That in those days, that people would have...uh...enough. Well, you'd think that North Texas and some of the other jazz...uh...or some of the oriented jazz schools would bring in ideas and I did write paper...a paper on how to get jazz in the curriculum. But whenever I did bring it to the public schools, it didn't work. They still...the "old guard", you know still thought of it, in those days, as a pep band. And uh...we...uh.... It took awhile for it to be...be part of the jazz...part of the, you know, class day. And uh...The problem is now, there are so many academics things that they're...The state is requiring so many academic things nowadays, that you have to do...is.... I mean it's just difficult sometimes for kids to take regular band in public schools and jazz band both. And if they want to take orchestra, forget it. There is no time, because they have raised the limit. You've got to have more math, or you gotta have more foreign language and they are killin' us in this area at times, in my view because of these...these state legislatures think that...uh...that uh. I'm not a mathematician and never have been, and never wanted to be, but I can...I can teach people to play an instrument and have been able to do for over 35 years. But uh...I did not...I didn't have to take 14 hours of Algebra to do that. And that is what they want right now. They think that we are

going to ...and I think that is completely ridiculous. If people want to take those things, great! But there are those of us who are not oriented in those areas, who are music people, you know...give us a break.

Heath: Should jazz be included in the music teacher education curriculum? Yes or no?

Frank: Yes.

Heath: If yes, what courses and/or experiences should be required in the music education curriculum?

Frank: Okay. That's a good question. For those who are with jazz emphasis?

Heath: For those who are going to be band directors or choir directors, should there be a course required for them to take in jazz?

Frank: Well, that...that...that really is a great questions. And uh...that's the question...uh...that has been neglected...uh...for a long time, because...uh...what we have said before. Some of the...uh...and I conduct two concert bands; a wind ensemble and a symphonic winds, which is a large concert band...and uh...but there is definitely a need...and I cover it myself here at the University of Tulsa. I cover that particular area in a...a course I teach called "Music in the Secondary Schools" which could be called... Some people call it a methods class, but uh...uh...I cover everything in that including jazz oriented...uh...features. For instance, if you are going to be a band director in Oklahoma or Texas, you are going have to be able to teach jazz also and uh...I cover the only things in that. But getting back more specifically...uh...It would be very nice and we are in the process here of adding some...some more jazz oriented things of jazz education venues concerning...um...how to organize a jazz band...uh...and uh...what it takes to...to a...to run one. Uh...and the...uh...the instrumentation, you know the cost, you know that type of thing. Everything is...is a.... We are in preparation right now of bringing more of...of jazz education...music education things into the curriculum...and uh...that we haven't had in the past. And uh...right now, people like myself as coordinator of music education...uh...instrumental part, which I am...uh...I do cover that and right now, I'm just having to cover it in one main class, which we cover everything from how to deal with band parents, how to deal with fundraising in your school. Everything from how to deal with the principles, how to get jazz in a curriculum is one of my subjects that I teach in this...in this course. How to get jazz in the curriculum...uh at a particular school. Uh...how to justify it to make it academically sound whenever you are visiting with a principle who may be...and you're out here at some country school and they are not aware...or heard of the latest situations like you would be. You'd be hearing at OCU or North Texas or some other...uh...you know, modern type community. So, having to.... We have to sell it ourselves right now. And we are adding, as I said, a jazz theory...uh...more jazz, you know Jazz Theory, Jazz Improvisation classes, and a couple more organizational

classes, hopefully. We're just don't know how to organize it. But right now, that's up to me in "Music in the Secondary Schools."

Heath: And if so, what elective course and/or experiences should be available to music education majors?

Frank: Well, what happens is it gets down to the point to where...um...the students who want to.... You need to make it available to students who want to do it. Who want to get into it. Uh...there may be people who are not into jazz...say the oboe folks or bassoon players, or some of those instruments...the French horn people who are playing in orchestra. They really...whenever you talk about jazz to them, they are a little bit uncomfortable, because they're not used to being in that position, and they're going to feel like they really don't want to do it. So, if they get into a situation where they have to do it. And I tell them, I say, "Okay, I know you've been in orchestra. I know you're a French horn player or oboe player and you play in orchestra and you've played in Wind Ensemble, but you're going to be a jazz...or you're going to be an educator. And they are going to be asking you at some point to make sure.... The principle or superintendent whenever you interview for that job, they're going to be asking you about your jazz experience and can you fill the jazz band. They're going to be asking you that" That is one of the first questions I tell those folks that have not had that experience in jazz or, you know, want to have it. And, after I tell 'em that, whether they want to get a job or not, it's like..."Okay, well I'm not sure. I guess I'd better learn something about this." So, it...a lot of times I have to persuade them to do that.

Heath: What are the reasons or barriers to including more jazz courses within the music education curriculum?

Frank: Well, again, it's...uh...it's about the same thing what I've said. And also the old guard, ...and I'm not against the old guard, because in a way I may be part of that, but uh...It depends on how many people you have in your staff. Uh...right now you have so many requirements to do this and do that and do that... If it is made an elective...uh...students will gravitate to those areas and...uh...especially if they are interested in doing it. Right now, it is basically left to them, a student who is...uh...going to be a music teacher, a band director, it's left up to them right now to...uh...go toward that...those areas as an elective right now most of the time, I see it in schools as elective...uh. And they, well I may need to learn that because I may be asked to teach that...and uh... Right now, I...we don't have any...uh...classes that are "have to" classes as I call them...uh...unless they are made available for the students who want to get into them, and then it's up to me, whenever I persuade them that the really need to take that course because they're going to be asked to teach it.

Heath: To add courses, if you were going to make a jazz course required in the curriculum. Are there hour restrictions or anything that?

Frank: That's the whole thing and that was what I was going to say a while ago and I didn't say it very well...uh...staff restrictions and the restrictions you just got through talking about. We do Monday and Wednesday and Friday we have...those are band and orchestra days...uh...Band and orchestra will go, band from 12-2, orchestra from 3-5 and, on Monday Wednesday and Friday. And Tuesday and Thursday are jazz days. They go from 12-6. Uh, Tuesdays and Thursdays. So, uh...a lot of times restrictions on staff available and the expertise of that staff to be able to teach the classes are the restrictions. Uh...plain and simple, as people are retiring and the economy the way it is in some places, people retiring and they're not being replaced, so we end up having to pick up the slack. Every place is having those problems right now, I think.

Heath: Yeah, a lot of school the music ed degree is right around 140 hours and some schools are even being forced to push it down to 120 or 125. Do you have that kind of push here? Like we'd like, well we'd like to add a jazz course, but if we do, that will put us over a 140 and that's just not going to work.

Frank: We don't have that, we don't have a problem here. I mean, they can take as many, they can go as long as they want, as they can, you know given the time period...uh...or as far as scholarships go, usually they're four years or maybe there are some situations where they may go a semester longer because, as we all know...uh...music takes longer a lot of times because of what you were saying and in order to...uh... I don't see that problem here...uh...I have seen some students that have had 140...and, but...uh...here they have not made a, not to my knowledge, an effort to knock it down.

Heath: What is your musical background? Example: Academic background, performance experience, or jazz experience?

Frank: Well, lets see. Uh...lets see... degrees. Northeastern State College...University of Oklahoma and then Northeastern State College, finished my Bachelor's there and then North Texas State University – Master's. A few studies above that before I got into...uh...the ...back into public schools. Before that, I was in a place called Lebanon Missouri, where we took our jazz band and got 3rd place in a World competition at Montrose Switzerland in 71 or 72, I can't remember which one...71 I guess it was. And that, as far a background in that area. And then we...uh...after North Texas, I was in BroFrank Arrow. I was also in a place called _____(Podoke) and I was in BroFrank Arrow for 13. I was there, we won 4 OBA, Oklahoma Bandmaster's Association marching band championships in a row. Uh...the...my...my.... When I was at North Texas, I directed the 2nd campus concert band under Roy Slumpkin I was Roy Slumpkin's grad assistant. And, I was also...uh...grad assistant in the saxophone department. I also did a...um...I was a substitute conductor of the lab bands, which at one point or another I did the 2 o'clock once, I did the 9 o'clock, 8 o'clock, those night bands because those of us who are grad assistants couldn't play in the afternoons, not that I would've played in the 1 o'clock, absolutely not, but the.... We were really pretty busy and those night

bands were great. Lets see...uh. This is my....Lets see, I taught at a place called Jenks for two years and I have been here...this is the end of my 14th year...um...and lets see.... I don't mean to brag on these other things, but I'm in the Oklahoma Bandmasters Hall of famer 2001 and Northeastern State College hall of famer in 1995 and uh...my jazz bands were after school at...met after school once a week in BroFrank Arrow and we did come in 2nd and 3rd a few times in 4A, which was the top class in those days. I judged the 1st Green Country Jazz Festival with a guy named Ashley Alexander

Heath: Played with him.

Frank: Yep...and a....

Heath: I was in high school before he died.

Frank: Yep...and um...um.... One of my students Keith O'Quinn former students Keith O'Quinn was playing at the time with Buddy Rich and Buddy Rich was at the...played the concert that night and we did the 1st Green Country Jazz Festival in Tahlequah. And I was at North Texas at the time and uh...directed the All State band in 74 for...out at North Texas. So, North Texas was really good to me...and uh...the ideas that I got from them and the music that I got from Lou Gillis at North Texas on writing music...um...I write all of our marching band stuff. I write for a lot of marching bands all over the area...and uh.... A guy named Dr. Lowell Layman was a mentor of mine back in the early days and helped me get started on marching band...and uh.... When I arrived at BroFrank Arrow, marching band was king, so I had to you know develop that particular part of the program and a...along with the jazz program too. And uh. So...um...a lot of, you know, a lot of things....And developing this program....when I arrived here, they didn't have a marching band and no marching equipment and they wanted a marching band program here, so we...It has taFrank awhile to do it. We have marched at OU. We've marched at OSU. We're marching at OU this year, I think, at the OU/TU game. Um...It is a lot of responsibility. We are the smallest...I think we are the smallest division I university in the nation, I believe. So, fielding a band to go up against OU and OSU is really quite a deal.

Heath: Its like trying putting a 2A against a 5A.

Frank: It really is. We have to recruit some outstanding players. And I will say this, that we have a lot of really outstanding players. Obviously, or we couldn't compete against OSU...well, not against them. We're all brothers in music. So, we go over there and play at OSU and OU and have a wonderful time and our kids feel really good about it. There's no way to out blow a big band like that. But play in tune and do your thing.

Heath: I've got 2 more quick questions. Overall, how would you characterize your attitude toward jazz?

Frank: Well, my attitude toward jazz is I wish I could do it all the time. As far as playing, I'm...uh...I've become a...As director of bands, I'm a conductor most of the time and teaching music education, I miss playing my horn. Um. I was a fair player according to some at North Texas back in the olden days, back in the early 70's, but no time to practice now. I'm...I'm usually studying scores. Um, whenever you're in competition, actually at this level, CBDA type...and uh.... You're looking at OU and uh...and you're particular school which is an outstanding school and also these other great schools around the country and...uh...the tunes that their playing, you feel as a concert band director, you feel a lot of pressure to...uh.... It's almost like "one ups man ship". You don't want it to be that way. You want to go ahead and do your thing, and...but uh. You look in the CBDA publication and find out what everybody else is playing and go "Wow, they're playing that." Wow, we're going to have to get on it because they're really something.

Heath: I think that about 5A high schools.

Frank: Oh, it's the same thing, huh?

Heath: Oh you're playing Prague, oh my....

Frank: Yeah. You know the high school bands around here are unbelievable. I tell you what. Whenever, I pull something out, some kid from St. Louis will say, "well, we played that." Or somebody else will say, "We played that."

Heath: You say _____ it away.

Frank: You know. No....

Heath: And you'll go...."Yeah, like you really played it." And they go, "No, I've got a recording of it." And you guys really did play it.

Frank: And boy! It was fantastic, too. You're going, "I don't know." Yeah, I...I'd really... I value the jazz program here, big time. Mr. Howard is doing a great job...and uh. I try to assist in his recruiting because whatever helps jazz, helps me too. Because let's face it, if you are a fantastic technical jazz player and you play saxophone or whatever. If you're a saxophone player, most of the time the technique comes back to your class and you put that classical mouthpiece on there and, you know, you've got great fingers so the jazz thing.... Let me make this real clear on this thing, what I'm saying. The jazz program helps the marching band program big time and it also helps out, I know a lot of the older folks won't agree with me because they will have a negative thing to say about the jazz program. Some of the older folks will, but being 2 years from 60...uh...I still think that the jazz program and the...uh...what it takes to be good at it...and uh...the discipline it takes...uh.... You can change styles over the classical or whatever and it will benefit you, is my view.

Heath: That's great.

Frank: I have always had that view about it and.... I do a lot of jazz on the marching field too...and uh... It is a fantastic help. And uh...I got great jazz players that are at this school that will really help me out big time during classical music.

Heath: That's great to hear, because I've gotten the answers several times that we don't have time to do everything well, so we'll cut out jazz.

Frank: Well, I tell you what, I think it comes to...that comes to how many people...what kind of staff you got. Because, a lot of times...me personally, being director of jazz...not director of jazz, director of bands and then director of music education-instrumental and I'm supervising five interns this semester. Well, actually 3 interns and 2 entry year teachers. Um...There's sometimes that I don't think I'm doing anything particularly well. I'm doing so many things, but uh. I do believe that you can. But the staff that we have and the work that we are doing, we are accomplishing a lot, but we do have that same feeling just like everybody else that sometimes you feel that you're not...But we push it...and uh...to make it...to make it work. A lot of those kids will end up playing in the musicals...Like their doing "Kiss Me Kate" this week over there. And uh...plus going to the Kansas City Jazz Festival, so I mean there's a lot of...Wichita.

Heath: Yeah.

Frank: So a lot of things going on and...and it's just real busy.

Heath: Yeah, the last question I have. What comments would you wish to make, on the topic of jazz, in Oklahoma Music Teacher Education?

Frank: Well, uh. I think it gets down to, again, the same thing and I'm not against trophies. I'm not against contests. Uh...I think a lot of times, I hear High School band directors will come up and tell me they went to this contest and the...uh...people that they had judging the contest either made...uh...statements that were not appropriate or statements that...uh...insulted them...uh...or there was some kind of rules change that they didn't like...and um.... I think it's the contest thing that sometimes that kind of ruins jazz education. It becomes too much a show biz and not learning how to play a diminished scale, you know if you were doing jazz improvisation or something like that and spending more time doing that and doing the aesthetic value out of it. Uh...there are people who argue about not getting aesthetic value out of jazz, that the only thing you get out...that you can't do that. It's a utilitarian thing where you go.... I think I used the wrong word there, but you could have an aesthetic experience with jazz just like you can with any kind of classical music and I think that people have forgotten some of these things. Winning the trophy and being the best and if you did not get that first trophy then you're a loser. And...and...that's what the mentality of some people, you know, around the country. If they didn't lose, then they go home...I mean, if they didn't win, they go home and the band parents go "what happened?" You know, hey! The kids played great, you

know. We didn't...we had a wonderful experience. Those 3 judges though....they put the judgment on us and we put all our faith in what those 3 guys had to say. So, how do you deal with that. And I think a lot of times, you just gotta have the right perspective. And you got to teach your kids to have the right perspective....before they go to the contest. You say, "Hey, we're just goin' go and have a good time. We're gonna play our best. We're goin to get some good comments. Whatever happens on the trophies...." if you feel good after you left the concert, or the contest when you walk off the stage and you go "Man! We did a great job," then that is all that matters. They can keep their trophies. If we win one...great! If not, we had a great time. And...and...we'll go home and enjoy ourselves.

Heath: Okay.

Frank: That's my view of it. Prepare your kids so that they don't think their losers if they don't get the first place trophy.

Heath: Great!

Greg Interview Transcript

Heath Jones: Okay, first question. What aspects of jazz and jazz pedagogy need to be provided to prepare undergraduate music majors preparing for careers as music educators?

Greg: The operative word there is "should", not "is."

Heath: Right.

Greg: Um. Let me start with what "is" here and then go on to what "should." What IS here is a jazz band...um...with some combo opportunities for the players in that group. Um. Which meets all year and does a variety of typical jazz standards. Uh...and also private improvisation which is taught as an applied lesson. There is not a jazz theory class. Um...and that would probably come under the category of what SHOULD be for thorough jazz education to provide fundamental tools for somebody going into public education. Um...That would be probably the hole that we still need to plug...uh...but it is a supply and demand issue for us right now. Uh, we have two or three jazz improve students and not enough to make a class or to have jazz theory program. So, that would be certainly the future for us...uh...in the not to close future...um. But certainly what can be, and should be, would be participation in...um and the clinics that are going on in jazz. Um...all those co-curricular type events that students in education can and should be aware of on an annual basis, just to compile a list of resources...uh...available for them when they are, or IF they are involved with a jazz program in he public schools.

Heath: From these. Would a...uh. When an educators going out into the field, what kind of tech...what kind of experiences do you think they should have or knowledge in the area of jazz to be a, you know if their going to be a band director or something that had a jazz band.

Greg: Well, first and foremost I think is just a solid background of awareness of repertoire, styles with some foundation of recordings that they personally own...uh...of jazz standards. An awareness of...uh...the pedagogy that is available...um....like the Aebersold series. Um. That as just a...a basis for departure I think is something that they need to have in their tool box. And even if they don't have a jazz band per se and their just and instrumental director, having a pretty good working knowledge of jazz styles is essential even in some band literature for that matter, so...um.... Yeah, there should be an awareness of styles...uh...general accepted practice.

Heath: What particular aspects of jazz study are available to music education majors at this institution?

Greg: That would be more along the lines of #1.

Heath: Your jazz band.

Greg: Jazz band...uh...jazz improvisation applied is available, but not required for any degree at this point. Music ed students at this point can still get clear through their degree without participation in either.

Heath: Is jazz study covered in any other courses.

Greg: I'm sure its broached in both...um...Music History, 20th Century Music History, but not in any great sense. I'm sure is broached in upper division theory classes like Arranging and Orchestration, but again not to any significant extent. There is too much ground to cover...uh...and too short a time to spend too much time. It's just a separate course it needs to be if your going to do it correctly. Um...so that opportunity.... Their exposure to jazz per se...uh.... Let me back up a little bit. I'm just thinking instrumental here. Um, because we do have a small vocal group that has morphed from, oh, I guess you could call it...uh...a PR type contemporary Christian group morphing into...uh...more deliberate jazz choir. Uh...as a matter of fact, our first Jazz Choir Festival, that we sponsored, was held here just a few week ago...uh...And that will be, hopefully, an annual event. We've already scheduled and planned next years. So, we have a faculty member that's in the vocal area/choral area that is very interested, and this is a big oversight on my answer to my first question....very interested in jazz style and taking that small group, 14, 16 ones, in that direction. As matter of fact, they just competed at North Texas last week (Heath: Neat!)...and were selected as the representative choir from colleges for the big show that night. And they were surprised. As we were (Heath: Sure)..as this was their first shot at it. So they did really well.

Heath: That's huge. I mean that's national.

Greg: It's national. Other...Every other college that sent a jazz college were much bigger than we are. Um...but...we were the ones that were chosen to do the lead on for...uh...North Texas.

Heath: Man, that's awesome.

Greg: So, they made a big stride in that direction. So, vocal students are getting, now...uh...more immersed in, at least jazz styling. Not so much improvisation yet. They are still scratching the surface there. Uh...but at least exposure to stylings and also to the top groups on the...I mean they hear North Texas and some other fine groups, both instrumental and vocal that are at the top of the heap. So...uh...we have instrumental and vocal opportunities in jazz.

Heath: What is the degree of jazz activity in surrounding secondary schools and in the community?

Greg: Um...Well Yukon has typically been strong in their jazz area. Um...Mustang has typically been very strong in jazz education. Um...Those two schools...Of course, Edmond...um...University and the public schools. I don't know as much about Edmond. You know a lot more about Edmond Public Schools than I. But certainly UCO at the college level in this community. At least, they have the longest reputation. I know you've. So there's, I think significant work being done in this community. Um, at both the secondary and university level. Um, and beyond...professionally. Um, Oklahoma City Jazz thing is pretty vibrant. It's not New Orleans. It's not Chicago or New York, but it's fairly accurate.

Heath: Just curious. I've not known of a jazz program in the Putnam City area. Any insight on that.

Greg: Yeah. Putnam City original with has a jazz program, has a jazz band...and I've heard at times. Their decent. Um...Putnam West does not, I don't believe. I don't know that Putnam North has one. Um, so..Yeah, Putnam Schools have not traditionally been strong in jazz, but Mustang and Yukon have traditionally been kind of power houses.

Heath: I haven't thought of that til now. When I think of Putnam City, I think of their strong orchestra programs and I don't know of an orchestra program in Mustang or Yukon. So...

Greg: So, their talent goes to the wind area, wind and percussion area. So they have.... The whole pool of kids is their So naturally they can put together a pretty strong jazz band.

Heath: How would you characterize your attitude toward jazz education as it is currently practiced in Oklahoma Public Schools?

Greg: Hmm. I can only answer that in a limited fashion because I have only taught in Oklahoma my whole career. So I have no basis to make a real comparison between what's being done here and what is being done elsewhere. And so my response to that is not going to be very informed. Um. I can only comment on the general level of instrumental education that's typical in Oklahoma and surrounding states. I know we're stronger than Kansas and weaker than Texas. Um. Part of that is funding. Part of that's tradition. Um. As far as jazz programs go, I would assume...uh...that the area around Wichita would...had some strength. Overall in Oklahoma, I think there is just a smattering of really strong jazz... And it can be found in some of the most unlikely places, like Perkins, Oklahoma. It...It revolves around a person. Kent Taylor...Kenneth Taylor? Who is out there. He is retired now. But just a tremendous educator and...uh...understood jazz and how to teach it. Uh... and in a little rural town. And they were as...as good as the big city here. And so you have...it just revolves around a person. Um...Overall...In Northeast Oklahoma, it's stronger up there around Tulsa area. Um, but that's a really fine jazz.... Going clear back to _____ (?Ashley Alexander) days, which is what...thirty years ago? Um. And again, it revolves around a person who more than likely was a professional jazz musician that ended up teaching in the public schools and then took his knowledge to his students. Um. So state wide, I suppose Oklahoma public education is not going to be...You know, you don't think of jazz education when you think of Oklahoma public education, but there certainly have been some strong pockets. Having revolved around _____ (too soft). Again, a professional player, who ended up teaching public schools....um...and developed some wonderful musician talent.

Heath: What do you think about the contest aspect of jazz?

Greg: As far as the Gregosophical basis for it, pros and cons, things like that? Um, I know there has been debate about whether to have competitions at all in any area. I think it's unrealistic to expect students to do their best without competition. Um...I think you get to high school...secondary students by challenging them and letting them go to war, so to speak, with the neighboring school...um.... There's danger of course in that with music. In that music is seen as a weapon to declare victory as opposed to an art to enjoy. Um, but still I think realistically speaking, competition over all are healthy in any area, jazz included. I think students want to bring home trophies. I know directors do. But they have to balance that with, "Okay, we won this one." Uh "But, we're not nearly as good as we could be." "We haven't risen to the level that the art really demand." So the danger is being complacent once you've been at the top...or being defeated if you don't get to the top; when you actually have come up here potentially...when you actually have made music and you still don't feel like you won. Uh...that is the other danger of competition. But in general, I think, you know, just like in life...(Heath: Exactly!) You have jobs open in various

professional groups and you compete for those jobs. So, music is competitive and we can't take the competition aspect out of any class of it in secondary education.

Heath: Should jazz be included in the music teacher education curriculum? Yes or no?

Greg: That's another should question. (Heath: Yes) And you're not talking to what degree.

Heath: Well, I have a follow-up question that says, If so, what courses and/or experiences should be required in the music education curriculum?

Greg: (Long pause)

Heath: The key word there is "required." (Greg: uh huh.) And I have another question that follows-up with elective. (Greg: Uh huh. Uh huh)

Greg: Um, his is the balancing act that everybody struggles with. I'm sure you ...the number hours required in a music ed degree and you can't add anything without taking away something else or you have to synthesize two or three things if you add one. You have to reconfigure. You can't add things. Um. So, ask the question again.

Heath: Uh. If so, what courses what course and/or experiences should be required in the music education curriculum?

Greg: So you have the word experiences there, but it's an open door towards co curricular. Um. Required experiences....? The first thing that comes to mind is participation in Um. That is required. It's required they join. We don't keep attendance, you know, you can't...that probably should be. I...I don't know how you guys handle it, but we don't require them to attend convention, because, you know, to do that, they have to miss class. We just encourage, but not require. So, as far as experiences go, that certainly would be one attendance at jazz contest just like choir and band contest is encouraged, but it's not required. So, I have to be careful when I start thinking policy wise here, with the word required. (Heath: yeah) Um. Did we really want to go there and do we really want to enforce it. And what are we going to take off their plate if we are going to put something else on it. Yes, there should be experiences. They should be aware of what's going on in their degree pursuit, but there should be a course. But required....that is where it is dangerous. (Heath: yeah)

Heath: Another example I was just thinking of is...I know we have a requirement for...uh...recital attendance or professional performance. You know that zero credit recital credit. (Greg: Uh huh) Like is there an aspect where: one, you have to go to an orchestral concert and also maybe you're required to go to some type of jazz. (Greg: Uh huh)

Greg: We have the same required without stipulations as to how or what categories they need to go listen to. Again, I..that's avoided just because of bookkeeping. (Heath: yeah) Um...but, we give more credit for performances on our campus than we give for on campus to encourage there. And we provide. Now we have both vocal jazz and instrumental jazz programs. So we provide those experience...and yeah they are required. You actually make a point there. And so, I guess you could say we require them. Um. As part of that requirement, they have...they can't hardly avoid to come into a jazz related event. (Heath: yeah) So, there we go. We've got something. (laughing) I was feeling bad there for a minute.

Heath: Yeah, I start thinking that and then I start thinking, "well, maybe there is more than I thought there was."

(Greg: Yeah, yeah)

Heath: What type of elective course and/or experiences should be available?

Greg: Um. Jazz theory, a course in jazz theory. These are things that aren't...that perhaps would fall into the category of should. Um. Jazz appreciation. And that might be broached in our fine arts class, but probably not much. Our music majors don't even take fine arts. Um. There's listening. Um. History of Jazz. Um. (long pause) Just as a side note. We're starting a music business degree here. Back here behind this auditorium, we've got a little recording studio. Um. One of the new courses in that degree is a history of recording music, which recorded music has only been the last 120 years and it certainly will include more opportunities in that course for students to experience jazz via recorded music. Um. Obviously, you could teach that in courses without trying to learn jazz, but it would very unlikely since you're restricting our look at only the last 100 years in music and that is the era for jazz and so.... Along the line of jazz appreciation, we'll have that course, History of Recording Music in I know, that wasn't your question

Heath: That fits it. That's good, I mean that kind of... A lot of jazz studies degrees have a requirement in recording or music business.

Heath: What are the reasons or barriers to including more jazz courses within the music education curriculum?

Greg: Just course density is....the question was for not including?

Heath: Uh. Uh, what are the reasons or barriers, yeah to NOT include... to keeping it out.

Greg: Really, the only reason or barrier would be course density. There is no Gregosophical...uh...problem with teaching jazz here. Uh. Part of music and part of a well rounded education. That and, you know, qualified personnel available. (Heath: That's right.) Are the main things.

Heath: What is your musical background? Example: Academic background, performance experience, or jazz experience?

Greg: Hmm. Pretty limited in jazz. Uh. I went to school here and played in the jazz band and didn't play jazz in _____ Taught seven years public school in a jazz program there. And became cognizant. I didn't get any jazz pedagogy here or anything. We had a jazz band per se. Led by a guy named Les

Heath: I do know that name.

Greg: Yeah, A trumpet player. So we had some high powered groups back then headed by jazz. Um. But he was here in this area for some time and played trumpet, you know _____ But there was no concerted effort to make that a jazz teaching tool. We kind of set back and listened to him play jazz, but he never told how he was doing it. You know, "wow, that sounds great." We'd do that. You know, there was no systematic vehicle for teaching us what he seemed to have just inherited on his own. Um. Now I've heard jazz clinics saying that "man, you've just got to feel it." Now give me some tools. Then Jamey Aebersold and says there's the tools. At least there's one....Willie Thomas. Did I get that name right.

Heath: Willie Hill? Are you....

Greg: No, there's a

Heath: Is he a saxophone player? Or Willie Thomas does sound....

Greg: He had a series. It wasn't as complete or comprehensive as Jamie Aebersold. I had him over at Bethany High School a couple of times. I can't remember how I came across his name. But I saw his book and called him up "can you come do a clinic?" He came a couple of times. Um. John _____ I've had him here a couple of times. But, some jazz...like Don _____ (?Ranchard) played with Woody Herman. Great player, but didn't know how to teach it. He did not know how to communicate the system, because he learned it by listening to records back and forth. No one ever showed him the theory. He even memorized all the licks and then began to synthesize it. In his own language, but never where he had a systematic approach that he could then just...And his was "I'm going to just...listen to this guy, listen to this guy." You know, that's great advice, but...okay. Then Jamie Aebersold said "Here you go." No first of all learn your scales. Uh frontwards and backwards, all of them. Which one...and then start I'm drifting off your question. Can you go back.

Heath: It's good stuff. Uh. Just talking about your experience.

Greg: Okay, okay. It's just in...in...I started teaching jazz band part of that. I've got to learn it, how to teach these kids something. Or at least give them tools. So that sort of led me to various people. Um. Who is, is it Dan _____ (?Hurley). You know, I'd pick up his books and give them to my keyboard guys. And say, "Man, I

really...your gonna have to kind of dig into this, because it's pretty thick." Um...and try to just give them tools into their hands. So, I was educating myself as I was trying to teach them and feeling very inadequate all the way through about improvising and how it creates...cause I couldn't do it by myself. Um. Some of my kids began to play it (Heath: Yeah) And Aebersold back then was records, you know and the books that came with them, that really helped. So my exper...I...I just kind of consider myself a learning novice.

Heath: That's a real comment, experience, you know band directors getting out there and then you have a jazz band.

Greg: What to I do with this.

Heath: Yeah! And a...you have clinics and you start jumpin in.

Greg: Uh huh, uh huh.

Heath: Two more quick questions. Overall, how would you characterize your attitude toward jazz?

Greg: That's evolved. I grew up in a strongly conservative. Jazz was nada. It just wasn't listened to. It wasn't discouraged necessarily, there just was no interest in it. Um...My dad and mom were both music educators. Um...Dad's a choral person and my mom's keyboard. My church background, you just didn't hang out in places where jazz was being played. There was no recordings. So my earliest attitudes and formation was that jazz was kind of earthy and to tell you the truth the origins of it are really awful (Heath: sure) Um. So that is as a young person learning music, uh...man this Italian stuff I really want to be able to be involved.... So my attitude began to change. It was...and it's still being formed by my environment and the church. I remember the first time I took a jazz band into a church, I thought... I felt like the world's worst sinner, you know. How come I'm doing this. Back then, there was no...A mini album I had had an arrangement of "Amazing Grace." But I think that was the only known jazz piece that had sacred connotation, That may not even be the right name. There's one piece, but since then...now...um....so it's always been this tension between what I felt was, you know, what was noble and righteous and healthy and pure and what I saw as being an art that was worthy of study. There was an awful lot of those issues tied into it. But society has changed, the church has changed. A long answer.

Heath: Uh... What comments would you wish to make, on the topic of jazz, in Oklahoma Music Teacher Education?

Greg: (long pause) Um. From my perspective, probably over all in Oklahoma Music Teacher Education at most schools, jazz is kind of a step child. It finally did get into the main stream curriculum. Some schools synthesize it into it better than others. I don't think we synthesize it as well as we could. We certainly are providing

opportunity, more opportunities than at first _____ Overall, again, I've been at this...on this campus a long time and can't see the forest because of the trees. And so, um...I think overall in teacher preparation it's just how to keep up, how do we fit this into what we are already trying to do. So, all _____

Heath: Well, that does it.

Greg: Hope that helps.

Heath: Oh yeah¹. Thanks a whole lot.

Harold Interview Transcript

Heath Jones: Okay. First question is: What aspects of jazz and jazz pedagogy need to be provided to prepare undergraduate music majors preparing for careers as music educators?

Harold: Uh. I'd say music theory and jazz improvisation, ensemble playing. Um, combo playing. Maybe some listening _____(?flaps).

Heath: Combo playing and jazz ensemble playing. Uh, what particular aspects of jazz study are available to music education majors at this institution?

Harold: We have a...a stage band, which is what we use as our jazz band.

Heath: Okay. How often does it meet.

Harold: Two times a week.

Heath: And how long each time.

Harold: Hour.

Heath: Is there any type of applied improvisation lessons or...

Harold: No.

Heath: What is the degree of jazz activity in surrounding secondary schools and in the community?

Harold: I think about the only school in the area, in the immediate area, here in Miami besides the Miami jazz band is an extracurricular outside of school day deal that Mr. Beard does, you know part-time. In Grove, they have a very good jazz band program from junior high to high school and I'm pretty sure its within their day too, because

they sound fantastic. (Heath: Yeah) Amongst or about Vinita and in the rest of the surrounding areas, I would be surprised if there was a jazz band.

Heath: I think I've seen Vinita entered in the state jazz contest once or twice.

Harold: Well, your right. _____(?Ben Wall) was teaching that. I forgot about that.

Heath: How would you characterize your attitude toward jazz education as it is currently practiced in Oklahoma Public Schools?

Harold: Well, I don't think there's enough emphasis placed on it. Um. And I wish there was more. I wish that it was held more highly regarded, you know, with some of the bigger schools. In some of the smaller schools, it's usually a little bit easier to do a jazz band than a full band, but I don't feel any kind of...so that the bigger schools give those schools as much respect for doing that.

Heath: How about...what is your...your outlook...or...How do you look at competitions or feel about them.

Harold: Well, I think...uh...I think they need...I think if we're gonna have competitions, that doesn't necessarily justify the jazz. I think they all need to be standard based rather than just, do I intend to enter competition because you don't have a good winner. You can have a winner, but not always a good winner. (Heath: Yeah) Uh, but standard base will ensure, you know, that if you get a certain rating, you will at least know whether...you will know how good you are. (Heath: Yeah)

Heath: Should jazz be included in the music teacher education curriculum? Yes or no?

Harold: Yes.

Heath: If so, what courses and/or experiences should be required in the music education curriculum?

Harold: I think there should be maybe a jazz history course tie, you know as long as belongs well into the music history...um...right now I don't know of any that is. Um. I think there should be...um...maybe just a jazz improve pedagogy class, you know, just for...um...kids who are coming to the college, coming from schools that didn't have jazz bands. (Heath: Yeah) Um, you know this is how you start improving. And then, of course, you know, jazz bands and combos as classes. And then make at least, you know, everybody take at least one semester of each so they...they have experience so that when they walk in a door for the first time, they know what they are doing. (Heath: Sure)

Heath: And if so, what elective course and/or experiences should be available to music education majors in the curriculum?

Harold: Uh...combo classes. Maybe advanced pedagogy. Improv one on one as opposed to a class pedagogy.

Heath: Is there opportunities for...uh...your music majors to go to clinics or festivals?

Harold: We don't take them ourselves. Except to OMEA. Um, where they will be...do encounter some jazz ensembles. But, whenever they do come up...uh...I'll tell the kids about them and encourage them to go and even give them bonus points if they do go. (Heath: Yeah)

Heath: So you're able to take some of your students to OMEA each year.

Harold: Yeah. I usually wind up taking four or five, you know, that make the intercollegiate honor band (Heath: Oh yeah).

Heath: That's a good opportunity.

Harold: Yeah, it is. It's especially good for kids who are from their school, because it really gives them...they're not going to get to play in a band like that (Heath: Yeah) ever again

Heath: What are the reasons or barriers...uh...against including jazz courses within the music education curriculum?

Harold: I think a lot of...are you talking about into the secondary schools?

Heath: In the...uh...in university curriculum.

Harold: Universities? (Heath: yeah) I think...uh...a lot of administrators don't necessarily see a need to...um...include more than what's already there. (Heath: Yeah) I think it always...the demand would almost have to come from the public school administrators saying "why aren't you sending us qualified applicants who can teach jazz. (Heath: Yeah) Before they could do something about it.

Heath: Now, is your music degree...is it a four year degree.

Harold: No, it's just a two year degree.

Heath: What are the...uh...how many hours is it.

Harold: Uh..sixty-six.

Heath: Are you forced to stay within a certain number of hours.

Harold: Well, yes and that...what they're trying to force us to do, is get down to sixty, because all the other degrees on campus have gotten their degrees down to sixty and we have held off as long, you know... We teach four semesters of theory, four semesters of sight singing and ear training, and then they have to private lessons. They have to take piano and then they have to take, you know, ensembles. (Heath: Yeah.) And, there's just no way to go down below sixty-six without cutting, you know, part of the theory sequence or something valuable. Which is probably the reason we haven't been able to add, you know any more to the jazz area because they think one class is enough.

Heath: Right. And...uh...how many hours are they able to take in elective.

Harold: They can take as many electives as they want, but only those sixty-six that count toward their degree are going to be considered for graduation.

Heath: Are any number of electives counted toward the degree.

Harold: Um...in the music area? (Heath: Uh huh) I think we have a total of six hours that can be counted.

Heath: Can any of those be a jazz course or jazz band or something?

Harold: Not typically. Um, typically what I do is if I have a student, I'll use it as his ensemble. (Heath: Yeah) They have to take four ensemble credits and I'll use that as one of theirs.

Heath: Okay. And..uh...What is your musical background? Your academic background, performance experience, or jazz experience?

Harold: I grew up in Owasso. We didn't have a jazz band. Uh, I didn't first experience jazz until I got to college. And, I...I'm a tuba player, so I started playing bass trombone in the jazz band at...uh...University of Arkansas and that was a brand new experience for me. And...uh...but it was certainly valuable. The first time I had ever, you know, improved was there. I didn't play in the first band either, that was. He created the second band for all the kids who were brand new to it. (Heath: Yeah) I was glad of that because I would have gotten smoked otherwise. So I spent a year in the second band and then I was able to move up to the first band and continued to play trombone for the next couple of years. And that was really my first experience with jazz, because again in Owasso, jazz was almost just a dirty word. Uh...as I think it still is today there. Um. And then when I started teaching, I...you know, the jazz band was always part of the requirement as it is now. (Heath: Yeah)

Heath: What are some of the feelings that would make...at a school like that...would make jazz a dirty word or...?

Harold: Um. I would asked Mr. Gorham about this once. He was not my first band director there. Before that was Lampkin, Corman came my junior year and I...There was about ten or twelve of us who wanted to start a jazz band and he kept putting us of, you know..."I'll think about it. I'll think about it. Maybe next semester." Then eventually just said no. (Heath: Yeah) And I talked to him once about it and said "You know, why don't you want to do it?" And he just "I hate jazz." And I said, "Well, why!?" And he told me about some experience he had when he was in college...uh...going to a jazz concert at Tahlequah and walking into the room and hearing some guy playing a solo and he said it just sounded like noise to him. So since then he has a bias against jazz.

Heath: I've had the same experience as you in the high school I went to in Texas.
(Harold: Oh yeah) That's interesting.

Heath: Overall, how would you characterize your attitude toward jazz?

Harold: I love it. I think it's a lot of fun.

Heath: And the last question...uh... What comments would you wish to make, on the topic of jazz, in Oklahoma Music Teacher Education?

Harold: I think that the way the future of music education is going...um...more and more smaller ensembles are what...where we are going to place our focus at if we are going to continue to have music as a viable...uh...entity in Oklahoma education. Uh...The way of the big bands is only going to be ten or twelve across the state. (Heath: Yeah) The smaller schools, that's how we're going to have to build our programs is with jazz bands. So, that's probably about the smallest ensemble you can have with twenty kids. (Heath: Yeah) You don't have a set ensemble that sounds good. So I think we need to place more and more emphasis on that if we want our small school bands to stay around.

Heath: That's a great point. I haven't thought of that before.

Harold: Yeah. (Heath: In that...) They'll have to shut down, you know (Heath: Yeah) in ten years. And it's good they're trying to field marching bands with eighteen kids and Dang! It won't work.

Heath: (laugh) Yeah, I know it. What a joke.

Harold: An eighteen piece jazz band down there would be great.

Heath: They just keep getting bigger and bigger flags.

Harold: Yeah. To hold the spacement.

Heath: Yeah. Well that's interesting.

Heath: Well, that's the end of the interview and...uh...

Ian Interview Transcript

Heath Jones: First question is: What aspects of jazz and jazz pedagogy need to be provided to prepare undergraduate music majors preparing for careers as music educators?

Ian: Well, I mean I'm not a jazz musician myself, so I am just the administrator here that...uh...knows that jazz is important in the growth of the musician as a total musician. Improvisation is...uh...uh...very important I think...uh...to...um...you know, a full rounded musician.... Improvisation is something that I don't do that I wish I did do and I...um...that's why I give mine such...uh...free reign when he does in the jazz program here. (Heath: Yeah)

Heath: Any other areas of jazz that are needed for education majors.

Ian: Uh...We have a jazz musicianship...uh...class and a...uh...improvisation...uh...jazz improvisation. We have two courses that we offer. We are a junior college, so we don't offer too much extra stuff that might not count at the junior senior level. (Heath: Okay) And...uh...but they do have the jazz band, the jazz improvisation, and jazz musicianship classes.

Heath: Okay, that kind of answers the next question. What particular aspects of jazz study are available to music education majors at this institution? So that would be....

Ian: Like I said, the jazz band, we also have a jazz combo, which is a...uh...and ensemble that...uh...is the also the accompanist ensemble for our vocal group...uh...that's going...the commercial group, but then the...that's the organization or the ensemble also has its own feature...uh...throughout. We take a show to the area high schools and city clubs and stuff and we tour with...um... we have toured...uh...we go on kind of a cruise line and uh...they perform while the band plays by itself. It performs in the jazz realm of music...and um...and not only that, but...um...they have a regular jazz band...and um...then the two...uh...theory classes type stuff, jazz improvisation...and um...jazz musicianship that Mike Moore teaches.

Heath: Okay.

Ian: But that is about all we offer.

Heath: That's quite a bit. Uh. What is the degree of jazz activity in surrounding secondary schools and in the community?

Ian: Well, uh, the area high school has a...has a jazz program. Uh. It's... not as extensive as it used to be...uh. They only have part-time band position down at the high school. I wish that they had...I think maybe next year, they will have a full-time position. Uh...as far as in the surrounding communities...uh...the larger community has a jazz program going on. Uh...and I think a couple of the other smaller one...communities is not.... Blackwell I don't believe has a jazz program...uh...and Lamont does not. But Tonkawa and Ponca City do.

Heath: Okay. Are there any types of festivals or other jazz activities that go on in the city or in the community.

Ian: Well yeah, we have the Red Bud Jazz Festival. Um. Which...uh...we bring in...uh...national figures...uh...uh...John has been here. Uh...uh...Steve Wilkerson...uh...Byron Strickland...uh...had the North Texas Jazz Trio up. It has to do with the inner community supports that the community has its own committee that helps raise scholarship money and helps with the performance, not performance but the organization and the school...uh...the college...uh supports it also.

Heath: Great. I'd like to say I really enjoyed that this year. This is the first year...I brought my jazz band up and it was really a great experience. We enjoyed it.

Ian: Well good deal.

Heath: How would you characterize your attitude toward jazz education as it is currently practiced in Oklahoma Public Schools?

Ian: Well, um. I myself am a legit player. I mean...I say legit as far as a note reader. I'm not saying that jazz is illegit, but (Heath: Yeah) my views on it is one that might not be favorable to a jazz person. Um...I am not that...uh...versed in jazz. I feel that...um...that...uh...a student should not substitute the jazz program for concert program, but only to supplement and to enhance a program as a whole. Uh...I...I always refer it as a full course meal as far as...uh...if you just give the kids jazz and you are just letting them eat cake and ice cream kind of stuff and you're not makin' them eat their green beans. (Heath: Yeah) Sometimes I feel like the balance there...uh...the musical balance is not in check if it...if it's strong in just jazz. I try and...um...um...you know, not necessarily pull in the reigns or anything like that. I feel like sometimes the jazz program...uh...is pretty strong here and sometimes it's kind of like the tail waggin' the dog to where we need to make sure that we are...um...supporting the regular concert type of things and...uh...trying to make sure that those kids are getting that...uh...you know that aspect. Because they do need to read. They have to read. We get students in here that don't read and...um...trying to stress to them that if they want to be successful in the recording world or to be a recording musician or a studio musician or somethin' like that, they

will have to read. Um...It's a must. I mean they can't just walk in and somebody give them a chart and say I want this specific thing played and they don't know, you know, unless they hear it. And they think if I had someone here to play it for you so you could hear it, then I wouldn't need you. (Heath: Sure) And so...um...anyway to try and get that across to the kids sometimes is a little bit more difficult, so they come from a program that is just strictly jazz. Um, that may have been not the question you asked, but I think it is very important in the Oklahoma as far as the jazz programs are concerned. Uh...but I don't think they should substitute. (Heath: Right.) I think they should enhance or be a part of a balanced program.

Heath: Should jazz be included in the music teacher education curriculum? Yes or no?

Ian: Yes.

Heath: If so, what courses and/or experiences should be required in the music education curriculum?

Ian: As far as jazz is concerned?

Heath: Right. It's a two-part question. One is what courses should be **REQUIRED** and what course should be **ELECTIVE**.

Ian: Uh...what should be required and what should be elective in a jazz program.

Heath: Yeah, for a music education major.

Ian: Well, okay. Whenever...at this school, I used to be the band director; the only band director. Then when I took on as the head of the department, I was asked, what do I want as far as a position to take my place. Do I want to continue with the bands or do I not continue with the bands and hire a band director. And I said, well what I want to do, is I want to continue with the bands, but I want to hire a jazz instructor, because I am not a jazz person and I want that to be a part of the program. I want to offer, you know, as a jazz...for a, you know, jazz program, you must offer the ensemble that they can perform in and then you must offer some type of improvisation, because if you don't have...offer improvisation, then I can teach the regular notes and the style. Maybe not as well as the style...as a regular jazz person can, but I can teach swing music and I can teach all that stuff, but I can't teach improvisation. So to me, improvisation is...if you're gonna have a jazz program, you must have some type of improvisational class. And...so that the students can learn improvisation and then you might have an ensemble that they can practice that in. And...so those are the two musts as far as anything else would be...uh....you know...like I say, I'm not a jazz person, so...um...Mike could probably answer that a little better. Or a jazz instructor could answer that, but as far as me, I'm from the outside looking in, I would say that you would have to have those two things. Did that kind of answer that question?

Heath: Yeah. Uh. What are the reasons or barriers to including more jazz courses within the music education curriculum?

Ian: State that one more time.

Heath: What are the reasons or barriers to including more jazz courses within the music education curriculum?

Ian: Umm. The reasons or the barriers. Um. Well, there are no barriers unless you create them. Uh. The reasons that you might create the barriers to make sure that you have a balanced program. Um. I would not necessarily try and...and...uh...create any barriers or...or reasons to...uh...back, you know, have any kind of jazz program going on. Is that kind of what you're asking?

Heath: Yeah, and like are there any kind of hours stipulations that are put on your music ed degree like you can't go over fifty hours or something like that?

Ian: Uh. Okay. You can always...every course will only count one time. You can repeat a course as many times as you want, but you can only count it towards graduation one time. Such as, you know, your jazz band, even though its basically required that you be in some kind of ensemble each semester and...uh...jazz band will only count one time towards graduation. Jazz improvisation will only count one time...uh...towards graduation. Kind of like students don't understand that, they think they can think all of them and I...my reasoning for that is that I look at them and say okay that means that if you came in here and took jazz for sixty-two times and with those sixty-two hours I could graduate you. (Heath: I got you) No, you can't do that. The ensemble is also a practice ensemble for you to, you know, sharpen your skills and get better. And uh...as far as improvisation...uh...there are the two classes; one is the improvisation and ...or the musicianship and then the extension is the improvisation so there are two courses that do count. And if a student chooses to retake those classes again just to get better, then that is on their own, they really can't count that again.

Heath: How many hours is your music Ed degree?

Ian: Say that again, you kind of cut out.

Heath: How many hours is your music Ed degree?

Ian: Sixty-two hours. (Heath: Sixty-two...) And in that counts, you know, your general electives and everything. (Heath: Right...uh...) They have to have theory one through four, you know, Orff skills one through four, piano one through four, and Music Lit.

Heath: Is there a jazz requirement within those sixty-two hours.

Ian: No, not unless they are jazz oriented. (Heath: Okay) They do not have to have a jazz course to get a music degree now.

Heath: Is there a number of elective hours within that sixty-two.

Ian: Yes, there are. (Heath: Do you...) They could have a jazz as an elective.

Heath: So jazz electives will count toward the sixty-two in the elective category.

Ian: Uh huh.

Heath: But there might be, like if...uh...someone could come in as an instrumentalist and not want to take any jazz and they could graduate without having to...uh...take a jazz course.

Ian: Yes. Uh. Huh.

Heath: What is your background; your academic background, performance experience, jazz experience, etc?

Ian: Well, I am clarinetist and...uh...I am a classical...classically trained. Um. I...uh...have...I...I play tenor sax in jazz band...as far as a part. I don't necessarily do a solo unless it's written out. Uh...I have performed with orchestras on the clarinet. Umm...I have...uh...been, you know, whenever I was at OSU, I was the principle clarinetist there and then at graduate school at Wichita State I was the principle graduate clarinetist. Uh...They...and then I've performed in...uh...workshops forand that type of thing. Uh...but...uh...as far as...I'm basically an educator. I am a performer second and an educator first. Um...I was trained to be a performer first and then an educator second, but...uh...I kind of fell into this job under some circumstances and it kind of trapped me. That is about the extent of it.

Heath: Overall, how would you characterize your attitude toward jazz?

Ian: Well, uh...I respect it. I wish that I could do more of it. Umm. But...uh...in the whole realm of trying to get a music degree...um...you know, trying to get a music degree now days will take you more than five years and to basically add anything else to that...uh...as far as trying to learn jazz improvisation at the college level, I mean if I have any training in a previously...um...if...um...It would be almost impossible to try and.... To me, I would think, it would almost be impossible to try to get that into the program.

Heath: Do you think...uh...at most universities within the music Ed degree...uh...your talking about the number of hours. Do you think of any course that may be eliminated to...so that there would be room for a jazz requirement.

Ian: Ummm...not...I mean, you know.... It's so specialized...and um...to whether you're a vocalist, you're an instrumentalist, you're a conductor, you're a theorist, you're a composition, theory, or you're trying to...to...I mean.... It gets pretty narrow to where, I mean, sure if the student wanted to substitute something to try and get that in...in, I'm sure they could probably substitute in their electives, but as far as...uh...getting rid of any other course work within a music degree...um...I couldn't really go as far as to say that one of the others would not be as important. (Heath: Yeah) You know, it's...some schools have tried...uh...to incorporate Forms and Analysis and theory and their 20th century theory and it's bogged the kids down to where they don't learn everything they need to know. So trying to separate it out...uh...you know, the theory, one through four, being practice period, part writing, it is better than less...and then the 20th century Forms and Analysis and counterpart be different courses. I mean when you start talking all the courses that are required in your music degree, I'm sure you know how hard it is to get all your course work in and if you are a jazz major, then yeah, that could...that would be very likely and very possible to substitute a conducting class or a...uh...upper level theory class of some sort at the graduate level, you know, in there.

Heath: Last question: What comments would you wish to make, on the topic of jazz, in Oklahoma Music Teacher Education?

Ian: What comment would I like to make on jazz in the State of Oklahoma. Well, I mean Oklahoma is certainly rich in jazz musicians, I mean, we produce quite a few. Uh...and uh...I think it is...I mean we go from having a lot of country, to a lot of jazz musicians come from Oklahoma. I...you know...it's important, but again I feel like, I mean it is part of the overall...um...program. I would feel that it would be part of the overall program, but again it should...uh...be a balanced program to where they have their concert and the basic music courses along with it and the jazz should not necessarily be the total focus. (Heath: Yeah) That would be my comment, that it be a balanced program. As far as on the professional realm of a jazz, you know, I'm not a really not a person to comment on that. I'm not a jazz musician on that. (Heath: Yeah) So just as an educator, that's the way I see it. (Heath: Okay) Or as an administrator, that's the way I view it.

Heath: Well, that's does it for the interview.

Jay Interview Transcript

Heath Jones: Okay. Are you there.

Jay: I'm here.

Heath: Great. Okay the first question is: What aspects of jazz and jazz pedagogy need to be provided to prepare undergraduate music majors preparing for careers as music educators?

Jay: Okay, repeat the question again please.

Heath: What aspects of jazz and jazz pedagogy need to be provided to prepare undergraduate music majors preparing for careers as music educators?

Jay: A little bit of history, but I think a lot of, you know, stylistic...uh... components. You know, what...what is...what is good swing style because, I think a lot of times there going to be getting out and having, you know, wanting to start jazz programs and they need to know, you know, what it's, what is proper jazz technique. Uh. You know, instrumentation, style, voicings to a certain extent, you know, that sort of thing. (Heath: Yeah)

Heath: When you say voicings are you alluding to piano voicings.

Jay: Piano that sort of thing. If they can...if they can get that far or if their in a situation where there reading charts for the...the...everything's not necessarily written out for them. I know these days that's pretty rare. (Heath: Yeah) ...in a public school jazz program.

Heath: I'll still get so many bass...so many charts that don't have bass lines written out or any type of piano stuff written out.

Jay: You know, and that's another...you know that's another stand point, if they can know a little bit about, you know, bass lines, you know, how that works. Um. But I...I think, you know...if...if...for all practical purposes, in a perfect world, we'd be...we'd be looking at the educational standpoint, but in a practical world, we need to be able to train people that can go out...and...and know how to put together a good jazz band, because a good jazz band certainly adds entertainment value, public relations value, but it needs to be true to the art form also. Uh... I...I get...I don't do a whole lot of judging in jazz festivals, but I do some judging or I wind up judging jazz bands and, you know, a lot of times I hear groups that don't play correct swing style, (Heath: Right) ...don't know, you know, how to accent...uh...don't know...play a good legato swing style. It...it's chopped up and its really jerky and that kind of stuff...and uh...I think just...uh...teaching them how to put together a good jazz band, I think can be a starting point and it can go...it can go from there. (Heath: Right) And of course, you know, teaching a little bit about improvisation, let's not forget about that also. Uh...that would be...being able to improvise and not just play the solo that's in front...that's written out in front of you. (Heath: Yeah) You know so much of jazz bands is improvisation and creativity. (Heath: Yeah)

Heath: What particular aspects of jazz study are available to music education majors at this institution?

Jay: Uh...We're not a jazz school. Of course we run a jazz band and in the fall it's open and in the spring it's by audition. In the fall, we try to get some people who have not played jazz before, though we do stick with basic jazz instrumentation. Uh...we do have a jazz improvisation class. I think it does not meet every semester. It is sort of as...uh...on an as needed basis. We usually offer it once every couple of years...improvisation or which is combo. One of our...uh...adjunct faculty members teaches that. Mike _____(?Mull) here he does the jazz band and _____(?Ed) Tompkins will do the jazz improvisation course.

Heath: Okay. What is the degree of jazz activity in surrounding secondary schools and in the community?

Jay: Within the...you know, Durant's a small town and...and so there's no community jazz band. Now there is the Texoma jazz orchestra which...uh...meets out of...uh...Denison I believe and it has several directors. I've...my schedule does not allow me to play unfortunately. Uh...as far as in our little neck of the woods, Durant has a viable jazz program. Uh...we are 20 miles from the state line...uh...so you have to really go south of the river to...uh...get something that's a little more viable...Denison is starting a program and Sherman has a good...a good jazz band. So, it's mostly relegated to the larger schools. Lone Wolf has a jazz program...uh...that's 60 miles so there's...in the immediate area, in Oklahoma, there's not much except for Durant. Now you cross the river and the 4A and 5A schools have...uh...have programs.

Heath: I think I recall one time hearing a good jazz band out of Kingston.

Jay: Uh...many years ago. And they sort of have a pseudo band, but...um. As...as far as something that's really viable, they meet, they play, they have a good time. There's nothin' wrong with that. (Heath: Yeah, yeah) But we're running a big jazz festival here on Saturday...uh...let's see if I can find...uhh....and most of the bands we have coming are from the metroplex around about Wichita Falls. (Heath: Okay) Not really bands...uh...jazz bands in Oklahoma are coming to this, it's mostly Texas bands.

Heath: Interesting. How would you characterize your attitude toward jazz education as it is currently practiced in Oklahoma Public Schools?

Jay: Uh. It's not bad. Uh...you know, the programs that have 'em usually have pretty good programs. Um. I...uh...I, you know...I say better than average. I think jazz is probably a little more viable in Oklahoma in the public schools than it is in Arkansas or Kansas for example. And it's probably as viable as it is in Texas. I think there's...I think it's...I think it's in pretty good shape. There's, you know there's always room for improvement because some of the times I think some of the directors get into the contest mentality of preparing for the Four _____ Festival. It's covering a lot of literature. I do think a jazz program should cover a lot of different

literature and like I said before, you know, balance, swing, in addition to funk and rock and shuffle and that sort of thing. So. Yeah.

Heath: Should jazz be included in the music teacher education curriculum? Yes or no?

Jay: (long pause) Are you talking instrumental or vocal?

Heath: Uh...either.

Jay: Huh! That's a tough question. Um. I will say this. I encourage our students to get involved with that. Should it be a required component? Boy! If you start mandating that kind of stuff (Heath: Yeah) you have the problems of what's viable.

Heath: This is kind of a two-part question. The first part is kind of yes or no and then the second two parts are if yes, what courses and/or experiences should be required. (Jay: Should be required? Jeez!) And then the second part, what should be elective.

Jay: Yeah, yeah. In our place, I don't know what jazz studies....it's.... It's not one of whether it's a good idea. Sure it's a good idea. It's one of practicality. (Heath: Sure) Where do we put it into the curriculum. Because we're already crammed.... Our curriculums already crammed to begin with. There's really not room for... idealistically-yes, but practically-no. (Heath: Yeah)

Heath: So having a required course is just not possible and....

Jay: I would say no. If you're going to put my feet to the fire, I'd have to...I would say know.

Heath: Yeah, how about elective courses.

Jay: Oh, sure. Yeah. You know, we don't offer any here, but yeah. If a school is big enough and can provide the faculty for it, yeah. (Heath: Yeah) There should be elective courses.

Heath: Now with your jazz band or... your...and your jazz improve course...uh...do they count as elective credits within the music ed degree.

Jay: They...they do get credit, but they...they do not apply toward anything. There is a full credit, but the credit does not go towards the programs. Here, the students have to have performance majors have to have eight semesters of major ensemble, music Ed have to have seven semesters of major ensemble. Major ensemble is marching band and/or concert and symphonic band. No jazz does not count per se.

Heath: Is that...uh...true for guitar players or percussionists.

Jay: Uh. We don't offer a guitar program now, so that's not the case. Percussionists cannot count jazz band as their primary ensemble.

Heath: Okay. What are the reasons or barriers to including more jazz courses within the music education curriculum?

Jay: Uh, just the amount of hours that, you know, the barrier is...uh...our curriculum is full. By the time, you know, teacher education...they've got 31 hours there. Uh...We have to try to fit everything as close to possible to a 124 hour block and our goals...Our music ed degree is 55 hours and we can't...we just don't have room in the curriculum. We just don't...you know, the kids...you know we've cut out on some things, brass choir, the woodwind choir, we've cut those out because there's just no time in the curriculum.

Heath: So what's the number of hours for a music ed degree?

Jay: Uh, let me look out our...let me pull this up here. Uh...BME major requirement is 55 hours here. (Heath: Okay....) 55 hours, general ed is 41, professional ed is 36. We're at 132 here.

Heath: Wow! That's the lowest I've found. Most state schools are.... They're being held to 140. Some of the private schools go up to 166 is I believe the highest I've found, but some of the state schools I've heard is being pushed to get it down around 125.

Jay: It's supposed to be 124. That's what it's supposed to be. That's the regents recommendations from what I understand. (Heath: Yeah) and were at 132 here. (Heath: Wow, that sounds...) That's interesting. I'll pass that along to our chair...that it's the lowest.

Heath: Yeah, that's the lowest I've found totally.

Jay: Yeah. Uh...20 hours of theory and our theory is really good here, but we don't put instrumentation in or counterpoint. It's just 20 hours. History is 6. Conducting is 2. Uh...Applied music is 14. Class piano is 5, you know they can't test out of that. Secondary instruments is 6. Voice is one for instrumentalists. Orientation is 2. Entry to Music Education is 2. Major ensemble-7. So that's sort of how we break it down here.

Heath: Is there an elective category.

Jay: Uh...no.

Heath: Well, you don't have time for one.

Jay: In the BA degree there's electives. (Heath: Yeah) But not in the BME degree.

Heath: Oh, back on the barriers, you mentioned something about qualified...having qualified people. Jay: Uh huh) Would that be a barrier?

Jay: Not here because of our proximity to UNT. You know we get quite a few adjunct from there. (Heath: Okay) We don't have. We could find somebody .

Heath: Yeah, yeah. What is your musical background? Example: Academic background, performance experience?

Jay: My background. Well, 17 years public schools...uh. Most of the places I taught at, I ran a viable high school jazz program. At Elk City, it was more for community function. We didn't compete much. Uh...when I taught out in West Texas, though, I mean it...we...the... We competed very well. I don't do the jazz band here. As far as performing...uh...played lead in the...Jerry's band at southwestern for awhile and then continued to play. Played...I played... I gig some, but I haven't done it in 4 or 5 years.

Heath: Are you talking trumpet?

Jay: Saxophone.

Heath: Lead alto?

Jay: Yeah. Uh huh.

Heath: Okay. Good.

Jay: And...uh...You know I'd like to play, but I don't, you know, don't have a whole lot of time.

Heath: Yeah, I hear ya. Overall, how would you characterize your attitude toward jazz?

Jay: I think it's a unique...uh...American musical form that definitely deserves study and it should be...it's a great outlet...uh...you know, for students. Uh. There's a lot of educational value. You know, learning the different styles. You can tie so much into it. You go which direction...you know, there's several directions. You can compete with it. You can use it for civic functions, for public relations...uh...you can use it as study of a style. With the classes that I teach here at...I just teach the now is we have a class in pop music or Music in America Society and one of our units, we talk about is jazz.

Heath: What comments...uh...would you wish to make, on the topic of jazz, in Oklahoma Music Teacher Education?

Jay: I'm sorry, I've...you cut out on me there Heath.

Heath: Uh...What comments would you wish to make, on the topic of jazz, in Oklahoma Music Teacher Education?

Jay: Uh...I wish there was more time and more room in the curriculum for it to be studied. But, you know, practically, there's just not (Heath: Yeah)

Heath: Well, that sums it up.

Ken Interview Transcript

Heath Jones: Okay. First question. (Ken: Alright) What aspects of jazz and jazz pedagogy need to be provided to prepare undergraduate music majors preparing for careers as music educators?

Ken: Oh boy! Okay. So say that again one more time.

Heath: What aspects of jazz and jazz pedagogy need to be provided to prepare undergraduate music majors preparing for careers as music educators?

Ken: Um. I would say...uh...(sigh) Let me think about that for a minute. I would say there are.... Well let me just name some off. I think first of all improvisation and understanding improvisation is important if they are going to be jazz educators because so much it seems like...and of course you're talking to a guy who is not a jazz person, so, you know, I play tuba, so I've nerve been in a jazz band in my life. But, I would say improvisation is one. Uh...I would say another is...uh...and understanding of...uh...the rhythm and pulse. Uh...and then I would say another one is an understanding of style. Uh...which I think would have to be backed up with a certain amount of...um...uhh...and understanding of jazz history...uh...as well as some listening. So, how's that. Does that sound like a good answer?

Heath: Yeah, that's good.

Ken: That what your lookin' for?

Heath: Yeah it is. Uh...what particular aspects of jazz study are available to music education majors at this institution?

Ken: Well, we've got...uh...we've got...uh...uh...the big band, the stage band, the...uh... so we've got that and we've got some small group...uh combos available. We have...uh...history of jazz class. We have improvisation that's taken on like an applied level. Uh...there is jazz arranging, I believe. There's also jazz....uhhhh...what else. I think that's it. I could be wrong though. Let me pull out

our catalog here (Heath: Okay) and I can tell you a little better, have a better idea. Uh... Yeah, that about covers it, it looks like.

Heath: Do any of those classes...are any of those required for a music education major.

Ken: Hmm...no...not required. They can...uh...no, not for music education. No. Uh, actually those...those classes are required for the BA, for the BA with a jazz studies emphasis. (Heath: Okay) But not for the music education.

Heath: Do any of those classes count as electives for a music major?

Ken: Ummm. For...Okay music education major or just a music major?

Heath: Music education major.

Ken: They'll...we have no...let me look. We have no...Since our music education degree is so packed full of hours, we have...they have no real electives. They could, I believe, take the jazz...I believe it's actually called the jazz appreciation class, is what it's called and...uh...I think the jazz...people with jazz emphasis take that as part of their deal, but it's also been opened up to other students on campus and they can take that as one of their humanities electives. So, I guess in a way, if they took that as one of their electives, it is one of their general studies electives for humanities. (Heath: Oh, I see) Otherwise, that would be the only way that would happen.

Heath: Okay. Do you know of hand what the...how many hours are in your music education degree.

Ken: Uh. Well, I don't know off hand, but I can get pretty close. How...uh...the problem is we keep changing the dang thing. (Heath: Yeah, everybody) It's changed every...honestly, we have made curriculum changes every stinkin' semester I've been here. Now if your talking about the music education, right? (Heath: Yeah) Okay, there are...uh...72 hours in bachelors of music education-instrumental. The catalog shows 72 hours of music classes. Can that be right? That doesn't sound right, but that's what it says. Uh. Two...seven...sixteen...hang on...two, three, four, five, six.... (counting)...Yeah, I didn't....72 didn't sound right. I'm gonna say its between 124 – 130 hours because we've had to...uh...take classes like conducting, but since we're getting 2 hours credits for and it met two hours a week, that is now a one hour credit class, but still meets two hours a week just so that our hours don't get above that state mandate, or whatever.

Heath: Yeah, that 124 state mandate that a....

Ken: I think we've got between 124 and 130, that's my..... Yeah.

Heath: Do you know how many hours of major ensemble music education majors are required to take.

Ken: Major ensemble?

Heath: Yeah.

Ken: Seven.

Heath: Do you know if jazz band will count within that seven.

Ken: It does not count.

Heath: It does not count.

Ken: No. We have to.... You have to be in a major ensemble every semester. So, you know, if you graduate in four hours and are interning that eighth semester, than you only need seven hours. But, you're in a major ensemble until you do that intern. So, if you're,...if that eighth semester you're not ready to intern, than you're in a major ensemble-orchestra, chorus, or band are the three they count here.

Heath: Would you say that a music education major could go to your institution and graduate without having any experience in jazz?

Ken: Ye...Oh. Yes, as far as participating, yes. Uh...and I...I would say that.... Yes is the answer. At one time, we required them to go, you know, in our ensemble attendance, we required them to go to like a band concert, a chorus concert, a jazz concert, you know the (Heath: Genres) ...different groups which didn't...but I think we took that out. So...so that would have been the only way...the only thing we had. So, the answer is yes. Although, I don't know if it's covered in the curriculum in any of the music history classes. Knowing who teaches music history, I would say it is not covered...smile.

Heath: What is the degree of jazz activity in surrounding secondary schools and in the community?

Ken: Uh...the...uh...well... I would say...that to get...I would say.... With a community...because of our jazz program here, I would say it's pretty healthy. But only because of the university. Not necessarily because of any community activity. As far as public school is concerned...uh..._____ and a lot of little...smaller school around our area. So there's not a lot of activity public school wise. You'd have to go thirty minutes to probably get to the first jazz band...uh...Waggoner has a jazz band...uh...Coweta has a jazz band...Muskogee has a jazz band...uh....so, you know, I'd say the larger classification schools, 3A and up, generally tend to have some form of jazz activity it seems like, but we don't have that in any of those really close to us.

Heath: Are there any festivals in the area?

Ken: The Green Country Jazz Festival is here and Muskogee does a festival...um...let's see. There's a festival.... It seems like one of the public schools in Tulsa has done a jazz festival before, so, you know, within an hours drive you've got at least 3-5 festivals in the area...in an hours drive.

Heath: That pretty intere.... How does that compare to band or orchestra festivals.

Ken: Uhhh....well district festival here in Tahlequah, and.... You know honestly, I would say there...pretty compatible within an hours drive there are probably anywhere from 3-5 concert band festivals in the area. Now, if you, you know, if you include marching band than you're gonna up that a little bit, but as far as concert ensemble group, I'd say it's pretty equitable.

Heath: How would you characterize your attitude toward jazz education as it is currently practiced in Oklahoma Public Schools?

Ken: Uhhh. You know I would say that, well...uh.... My impression are that there are a few guys out there doin' it the right way. Uh...but as far as that goes...uh...I...you know...the stuff they play, the approach...I don't know. Um, I don't know how to phrase the answer to that because...uh...I would say there are a few programs who have a pretty comprehensive approach to teaching jazz in the curriculum...in the school day. Um...and I think in that...in that...in those situations, I think they are doin' a pretty good job. I think there are some people who have a jazz band and it's kind of in name only. Uh...and they don't necessarily explore the literature, the style. It's more of a play pop type music and play at basketball games or, you know, community events or somethin' like that. So... so, you know, I guess I would say that I don't think.... I don't know that it's necessarily...uh...as a state...uh...happening so to speak (Heath: Yeah). Although, I think there are some people out there doin' a really good job, I just don't think that as a whole...uh...it's happening in the state. Is that it?

Heath: Yeah, that's good. Uh. Should jazz be included in the music teacher education curriculum? Yes or no?

Ken: Um. I would say, I think that students who are going to be music educators should be exposed to jazz. I wasn't in my undergraduate degree. There are many people who are not. So, if you think that needs to be part of a comprehensive...uh...instrumental music education; part of that curriculum and you're not being prepared to or you have no background in it, then you won't be able to do a very good job. So, I would say, yes it does, but I would qualify that to say, you know, within a music education curriculum, I don't think...I think there are other things that need to be included. I mean, I'll use our curriculum as an example. Um. I think there are a lot of things left out of...out of the music education curriculum that

should be there...uh...that due to time...you know, our limitations, are not included. So, it does need to be included, but it is not the only thing that's been excluded.

Heath: Okay. It's a two part question. If so, what courses and/or experiences should be required and if so, what courses could be elective?

Ken: Uhhh. Well, as far as required goes...um.... It would be difficult to require everybody. I don't know what I... I was a tuba player. I don't know what I would have played in a...in a jazz ensemble. So I don't know.... It would be difficult to...uh...require that. But I think some sort of...of approach or some kind of a...a introduction to jazz or jazz in the public school curriculum. A type of class that would explore some...some basic history, some basic style, and some basic concepts of...of improvisation. Um. So I don't know, I mean, I think a class like that could be useful. A one semester class. Uh. I don't know what you'd.... Jazz in the Public Schools or what would you necessarily call that. Uh. As far as electives are concerned, I think some of the stuff that we have as far as jazz arranging...uh...improve...uh...jazz band...uh...those types of things...uh...would be elective type classes I would see.

Heath: Okay. What are the reasons or barriers to including more jazz courses within the music education curriculum?

Ken: Well, I think...I think there are.... I can think of two right off hand. I think number one...um...um...the hour limitation...uh...that we're put under. I don't know how other.... Perhaps your other state institutions are this way, but we are under a.... They want us to be able to get students out in four years and so with all the regular education classes and the music classes along with the general education classes, there's just not time in the curriculum to be able to include...uh...jazz education type classes. So that, I would say, would be number one. That would be a big issue. But, if that we're not an issue, I still think you would....I think you would be fighting many people who don't believe that jazz should be...uh...a...a...studied seriously. I think there are a lot of attitudes in the academy as far as, you know, whether jazz belongs there or not. So, I think the attitudes would be the second big hurdle to over come. You know, if you could over come both of those things...uh...I see where you might have a fightin' chance to get that to happen.

Heath: Now, your hour limitation, do they just tell you, you got to set it up where they can get out in four years?

Ken: Yes.

Heath: So you have a....

Ken: We actually had to come up with a...um...a blueprint that said if you'll take this classes in your fall semester you're freshman, these classes in their spring semester as a freshman, and this is the road map for you to be done in four years. See

what you have to do. And...uh...we've even had to go as far as that. We haven't got to the point where, you know, where the university is offering rebates or to pay your tuition free or somethin' if you don't graduate in four years. I have heard of situations like that at other schools where their really stressing getting 'em in and out in four years. Um...Our students end up taking, you know, 12-15 hours as music education people and it takes them, I would say, our degree plan is almost a five year if you include that semester of interning.

Heath: So do they give ya a maximum per semester number of hours?

Ken: Um. There is, I think at some point if you had 17 or 18 hours, you have to get approval from the Dean to be able to take more than that or explain why you are in that kind of situation. Something along those lines, but there is kind of a cap as to how many though they will let them take.

Heath: Interesting. What is your musical background? Example: Academic background, performance experience, or jazz experience?

Ken: Um. My background is primarily. Well, all of my degrees are in music education. Uh. BSE music ed from Arkansas. A master's of music education from Arkansas. And I am AVD at OU in music education. My background is primarily teaching public school band and college band and my jazz experience is limited to teaching...uh...having a jazz band in a couple of the schools I have taught at. _____ I was woefully under prepared to do those. So, no performance in jazz at all.

Heath: Uh. How would you characterize your attitude toward jazz?

Ken: Um. You know, I would say that I'm not necessarily... That's not one of my interest lies as far as music is concerned. But, I would say that I am very open minded about it and that...uh...I feel it is...it is an important part of the development of a comprehensive instrumental music education curriculum.

Heath: And last question: What comments would you wish to make, on the topic of jazz, in Oklahoma Music Teacher Education?

Ken: Uhhh. Boy, I don't know. (Just a second, I'll be right out) The uh...I guess my comment is that...that I think teachers who...get in a public school situation where they have to do a jazz band...uh...in some instances aren't prepared to handle that and so I think what happens is you have people who are unprepared to teach jazz going out and doing that and then...uh.... So then you have other students who aren't prepared and if they come up into college.... I think the cycle kind of perpetuates itself in that I don't see there being a lot of preparation. But I would use myself as an example, even though I graduated from Arkansas. I had no background in jazz; in high school, in college, at all. So, when the time came where I wanted to start a jazz band or I had been....I had taken a job where there was a jazz band, I didn't have the

tools or know what the resources were available to do the job well. And I think that's kind of a situation where we are in Oklahoma. There are some people who are prepared to do that and are doing a good job, but there are not enough of 'em. So, uh...I would say that as the preparation of music educators as their background in jazz improves and I think you will see an improvement...uh...in the state as well as those educators get out and take jobs and start jazz bands or take over programs where there are jazz bands.

Heath: Well great. Thanks a lot for your time.

Ken: You bet.

Heath: It worked out great. I'll talk to you later.

Ken: Hey, good luck.

Heath: Bye

Lea Interview Transcript

Heath Jones: Okay. First question: The purpose of this is to investigate the role of jazz in Oklahoma music teacher education. The question is: What aspects of jazz and jazz pedagogy need to be provided to prepare undergraduate music majors preparing for careers as music educators?

Lea: I think it, a minimum, would be to have it addressed in the...uh...secondary music methods courses. Uh. It would have to be kind of like a separate unit, mini-unit within, which you have many units within secondary music methods. Um, so that improvisation is addressed. Um, and then being able to tie in the theory, like a string of seventh chords to know, you know, how to get from here to there. (Heath: Yeah) And that they have to understand it at the keyboard and then be able to vocalize it as well and depending on if they're instrumental or vocal. You know, I look at it from a vocal stand point, but the same thing, I would believe, would apply to instrumental. Then, it's most beneficial to have an ensemble that they can practice this in. Um. When they are going through these different chord progressions and knowing do I have the third, do I have a fifth, did I have a seventh. Most of the time, they don't even know these things. They see that note, so they sing that note, but they don't know what it is. I think in order for them to teach it...because what I found out as teaching high school is, is they can learn anything you teach them. You just have to teach them. So, I think methods classes.... It would be nice if there was an ensemble...uh...where they have a chance to practice, you know, scatting or the improvisations that.... Vocalization is mainly learning how to scat. And at least making them aware of some of the resources out there, like Bob Stoloff's books that you can use to learn how to scat and then play around with it a little bit. Maybe write a lesson plan.

Heath: So that would be a little bit of pedagogy knowin' the different vocal books out there, vocal methods....

Lea: Right, exactly. And then listening. What recordings. (Heath: Yeah) Having a disc resource...um...so you'd have some idea. Again, getting into your.... If the state or the region or the national level, whether it's MENC or... you know workshops that usually always have some jazz workshops, at least we do in OBCDA. Bring in, you know, Michelle Wear. Bring in Phil Matson, you know, to teach some.... Kirby Shaw. I mean, I picked up a thing at a work shop and this was after I'd been teaching forever. And I had used it with college kids as well as high school kids on teaching them how to scat. Simply using the song (singing) "wise men say, ..." You know, and the chord progressions. Then, using the terminology that they know from theory...(Heath: Right) ...neighbor tone, you know...trills, um...turns, lower neighbor, upper neighbor, and which notes to put it on and then the use of words. I mean, you can take a simple thing like that. (Heath: Yeah) You could do that even in one lesson time in a methods class. They can teach a whole bunch that then if they just get their creative juices flowin', they could go from there with even some of the more contemporary.

Heath: What aspects of jazz study are available to music education majors at this institution?

Lea: Zip. Except for what I choose to teach them chorally.

Heath: So that would be within....

Lea: Within choir. Uh huh. Within the chamber choir.

Heath: Uh. Do you do any jazz pieces in your chamber choir?

Lea: It's like spirituals with jazz influence because of the.... Because I've got to be able to take everything to churches. (Heath: Sure) So, it's a little different situation. (Heath: Yeah)

Heath: What is the degree of jazz activity in surrounding secondary schools and in the community?

Lea: Oh, there's quite a bit. Um. There are contests even for the high school kids to go to. There is now an Oklahoma All State Jazz Vocal Ensemble. There has been a jazz band for quite some time at the All State level. And most high schools have jazz bands and they have had them for quite some time as compared to the vocal. Some people are still afraid. (Heath: Yeah, sure) Because they don't know....it's like, "no one ever taught me this." And that's why we keep going to workshops and keep learning and don't be afraid to try. As long as the kids know, "I'm doin'.... This is new for me too. Let's just go at it and see where we get." (Heath: Yeah, okay)

Heath: How would you characterize your attitude toward jazz education as it is currently practiced in Oklahoma Public Schools?

Lea: From an administrative stand point? (laughing) or teacher stand point?

Heath: Uh, I guess just you lookin' at what you see other schools are doing. The, you know, how do you....

Lea: I perceive that as the people that are doing it. I...to see...perceive it as being very positive. And that they really are making the attempt to learn more themselves because I don't think any of us were trained that way. Of the people that I know who have been teaching here a long time, initially we didn't get any of that in undergraduate, or even in graduate school. Uh. They have not been afraid to go out, to the workshops, to learn, to bring people in, and make a go at it with their own ensembles. So I see that as a very positive step. Whereas the band folks, even if all they have was pep band when they went through school themselves, it was still, they started learning forms of improvisation, which is what jazz is based on. And...So, they have always felt more at ease with that, I think, than the vocal folks have. Especially, in this part of the country and in this state, being where we are. You go to the coast and I think that's something different.

Heath: As far as show choir goes, how does that relate or affect or with jazz choirs?

Lea: I think it just depends on, again, what you want to teach the students. When I was teaching high school, and even as...when I was doing the college show choir, I would teach jazz pieces along with it, because what I found is the jazz teaches better listening. It teaches tighter harmonic tuning and a better balance because of the chord structures. They tend to listen more. When you're moving, then that's gonna eliminate part of that listening. It...your body can only do so many things at once and so, vocally that has to be just solid as a rock before you can even start adding movement to it, which a lot of people just still don't get. You know. And if they can jog around the room and sing well, then there ready to do movement. You know...um... and that's something you have to teach, again, but, I think I see in Oklahoma...jazz rising more and show choir diminishing more. I'd say in the last 8 or 9 years, from what I'd seen in the previous 20 years.

Heath: I know about show choir contests, but I don't know of a jazz choir contest in this state.

Lea: The way.... Even back in the 80's when I was teaching high school, there were categories...the contest at Tahlequah, the contest at Weatherford, the contest...let's see, what else did we go to...oh, it's been so long I can't remember.... But there were jazz categories and show categories. (Heath: Oh, okay) And my high school group, I taught 'em both. I taught 'em how to do both. We worked on them separately. And that was when I was first learning too and I go back and watch some

of those tapes and I go, “Oh!” You know, “if I’d only known.... “ But, it was so much than they’d had before....(Heath: Sure) And I was still learning...and so.

Heath: I think in all that, we are growing educators.

Lea: Right

Heath: Should jazz be included in the music teacher education curriculum? Yes or no?

Lea: Yes.

Heath: If so, what courses and/or experiences should be required in the music education curriculum? There’s an elective question too.

Lea: Yeah, and it...it probably would have to be an elective because of the number of hours for our degree and there’s...and we get one-houred to death. That’s the nature of our degree. We know that. Sometimes these students comin’ in that still. I mean, it’s a fight all the time. Um. But, an ensemble experience. Actually doing it does more for most people....being a hands on learning than anything else. There’s only a very small percentage of us, I think, that can learn only by listening, or learn only by somebody telling us. I think we have to actually experience it. Uh. It would be nice if there was an improvisation class. (Heath: Yeah) I mean, I think THAT would be ideal. Even just a one hour. Even it were one hour, once a week. (Heath: Right) I think that would be incredible. (Heath: Okay) And I know when Bob Stoloft when he teaches his classes, he limits them only to 12 in a class and they sit in a circle and they literally go through a little of his stuff and it’s just incredible. I would love to have that experience myself (Heath: Sure. Yeah) You know.

Heath: What are the reasons or barriers to including more jazz courses within the music education curriculum?

Lea: Limit at the number of hours...uh...that they can take according to guidelines for the universities, according to guidelines by higher ed at the state level, cost-student cost, and faculty cost.

Heath: Uh. What is your musical background? Example: Academic background, performance experience, or jazz experience?

Lea: It’s quite varied. Um. I was a dancer for 17 years and so the musical theatre part of the whole aspect of...of jazz and movement and all of that...uh...was very much a part of my growing up background. Although, high school.... In fact, when I was a junior in high school, I started the first show choir, One of the first ones in Oklahoma. That was...It wasn’t called that, but we, you know, asked the teacher “can I choreograph this...” do this to go out and do run outs and stuff. ‘Cause I already knew what I wanted to do. And so...uh...But we would do things that had

tighter harmonies. Again, it was the same thing that did madrigal. So, it grew out of the madrigal experience....

Heath: Oh, the chamber...

Lea: Yeah. So, those two are...I think they can be overlapped. I think if the chamber choirs would do jazz as well, you know, it would be just really incredible. Then, undergraduate was strictly straight typical mus. Ed. Degree. Um. Although, in my student teaching, again, I did...um.... So, what I call more of the show choir thing, because it really...really didn't get jazz at all. (Heath: Yeah) And...um...since my masters and doctorate are both in conducting...um.... No jazz there either. It's just what I went out and found on my own and what I listen to. And then trying to figure out how to teach what I was hearing even before somebody taught me how to teach that. (Heath: Right) But then, I like that aspect of performing too, even though conducting is my, you know, choral orchestral is really my first love. Uh. I did a lot of the other for so long, that I still have that side of me that (Heath: Sure) the theatre side of me, I guess you want to say. That lighter side. The icing side. Uh.... But, I think like anything else can be as important an art s doing choral orchestral or doing full orchestral or any of that. I think that the people who are really top notch in that area, you know, that's what they do....all that they do. (Heath: Yeah) Not that they can't do other, but they specialize. So, I can't, you know, all I've had are workshops and conventions and then my own listening, reading, listening to other groups, working with clinicians.

Heath: Overall, how would you characterize your attitude toward jazz?

Lea: Oh, I think it's great. I truly believe in it. I think it's a beneficial educational tool.

Heath: And last question: What comments would you wish to make, on the topic of jazz, in Oklahoma Music Teacher Education?

Lea: I think we are moving in the right direction simply by establishing the All State Jazz Choir which has had TREMENDOUS response. Last year, they had over 500 tapes for 24 spots, you know, I mean that's...and that's the 2nd or 3rd year they've even had it. And I think by...um...bringing in more jazz clinicians to summer OCDA conventions and...um...also to OMEA that people are seeing that they don't have to be afraid. I mean, the clinicians work with the teachers. We get up there and try to different things and more and more people are getting less and less afraid of it and willing to try it. So, I really see it starting to grow. (Heath: Yeah) As long as we can get administrators to understand what it is that we are trying to do, I think that's a big hurdle, especially at the collegiate level. Unless something has already been established. If it's new and it's gonna cost money, then...it's a hurdle. So, just like in the high schools where many of us started the show choirs or jazz choirs before or after school, kids get no credit for it. You get no credit load for it, you know, just because you want to teach it and they want to learn it. I think even at

some of the university levels, you have less students willing to give that kind of time because of the work schedule, because of their homework schedule, you know. First thing they want to know is how much credit is it going to get or how much is this gonna cost...rather than what can I learn from it. Which is a scary thought.

Heath: Yeah. That's a good point. You know that a big...that's the way a lot of jazz programs started is just because the teacher loved it and did it before school or after school and the kids wanted to be there. Then, the credit for it came later. Interesting. Okay, well that's it.

Lea: Okey dokey. Well, hope things go well for you....