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Instructor Perspectives and Jazz-Related Courses for Undergraduate Music Majors at NASM Accredited Colleges and Universities

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INSTRUCTOR PERSPECTIVES AND JAZZ-RELATED COURSES FOR
UNDERGRADUATE MUSIC MAJORS AT NASM ACCREDITED
COLLEGES AND UNIVERSITIES

by

David W. Carter, Jr.

A Dissertation
Submitted to the Graduate School,
the College of Arts and Sciences
and the School of Music
at The University of Southern Mississippi
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Philosophy

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ABSTRACT

The purpose of this study was to describe instructor perspectives and curricular content of jazz courses within undergraduate instrumental music education programs at selected colleges and universities accredited by the National Association of Schools of Music (NASM). Respondents ($N = 69$), comprised of music department chairpersons or suitable jazz education music faculty, answered 16 Likert-type and open-ended content questions that asked about jazz-related course offerings and faculty member perspectives. Likert-type items allowed participants to indicate their level of importance ranging from *Not Important* (1) to *Absolutely Essential* (10) and level of agreement ranging from *Strongly Disagree* (1) to *Strongly Agree* (10).

The most common jazz-related course offerings were Jazz Band, Jazz Combo, and Jazz Improvisation. The data also suggest a number of reasons that limit undergraduate music education majors from participating in jazz-related course offerings which include state and accreditation credit hour requirements, institutional focus on traditional/classical music, jazz-related courses that serve as electives instead of requirements, and scheduling conflicts. Although respondents ($N = 69$) indicated a moderately high level of agreement ($M = 7.46$, $SD = 2.52$) regarding faculty perspectives to include required jazz education courses in the undergraduate music education degree program, 89.9% also indicated no upcoming revisions to their undergraduate music education degree programs to include jazz-related courses over the next five years. Similar results were found in previous studies (Bauche, 1982; Hepworth, 1974; Hinkle, 1977; Jones, 2005; Knox, 1996; Rummel, 2005; Thomas, 1980; Treinen, 2011).

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DEDICATION

This dissertation is dedicated to my parents, Ki Suk and David W. Carter, Sr.

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CHAPTER I - INTRODUCTION

“Whereas jazz music is America’s classical music and is an art for that is indigenous to the United States; Whereas the influence of jazz has spread across the world and jazz truly incorporates and transcends differences of nationality, religion, language, culture, socioeconomic status, and race;...” (S. Res. 501, 2004)

Introduction

From the 1970’s to the present, the proliferation of jazz ensembles has been unparalleled by any other phenomenon in music (Mark, 1987). Jazz education continues to flourish in both secondary and post-secondary music programs throughout the United States. In turn, the demand for jazz music education has become greater than the supply of music educators trained to teach jazz music (Porter, 1989). As school administrators, community members, and students increasingly expect jazz ensembles as part of the secondary school music experience, the pressure to produce this product is placed on music educators. However, due to a lack of jazz ensemble participation, limited jazz-related course offerings, and jazz training from undergraduate music education programs, many music teachers are often unprepared and unsure how to implement jazz education into their classrooms (Abrahams, 1999; Brophy, 2002; Colwell, 2007; Hennessey, 1995; Springer, 2015; Wiggins, 1997). As undergraduate music education majors have positive and edifying jazz-related experiences, an increasing desire to teach this genre will also likely increase. The following section provides a brief overview of jazz education in the United States to illustrate its development and perception over the last 100 years.

Brief History of Jazz Education in the United States

Originating in the 1920's as student-led jazz ensembles, "dance bands" prompted considerable interest for high school and college educators while also creating controversy as to the worthiness of the music (Luty, 1982). With the effects of World War II, many professional and college musicians were drafted into the military and continued to perform while in the service. During this time period, known as the Swing Era, the music of "big bands" emerged with prominent groups such as the Glenn Miller Band, the Benny Goodman Orchestra, and the Count Basie Orchestra. By the mid 1940's, the G. I. Bill provided opportunities for thousands of musicians to earn a formal music education--many of which pursued a pathway in "dance band music." As the Navy realized the sailors were more receptive to jazz bands than traditional concert bands, institutions such as the U.S. Navy Music Training School quickly implemented courses in arranging, jazz harmony, lab bands and improvisation. Along with this, ten colleges throughout the United States began offering jazz courses on a non-credit basis while five colleges offered jazz courses for credit (Suber, 1976).

Specifically, schools such as the Berklee College of Music (formerly known as the Schillinger House), University of North Texas (formerly known as North Texas State University), Sam Houston State University, and the University of Houston were among the first four-year institutions to offer jazz courses for credit. As the interest in jazz music increased at the collegiate level, a recognized interest also occurred with secondary schools. Luty (1982) found nearly 5,000 high schools incorporated jazz bands as part of their music curriculum by 1960. By 1970, more than 300,000 students were being taught some type of jazz in high school or college). By the mid-seventies, Suber (1976) reported

over 500,000 students were involved in jazz ensembles under the supervision of a jazz education and nearly 400 postsecondary institutions offering credit for jazz courses.

Discussions at conferences and symposia took place to evaluate the role of jazz in music education. With recommendations from the Yale Seminar (1963) and the Tanglewood Symposium (1967), proposals were accepted stating that jazz, along with other music genres, was equal to music literature of the past that had been the foundation of music education. The Tanglewood Symposium not only recommended the acceptance of all kinds of music, including jazz, but also recognized that all types of music have aesthetic validity (Mark, 1978). The results of the Tanglewood Symposium presented two developments for jazz education: an increased number of jazz courses and faculty-directed jazz ensembles in higher education (Ferriano, 1974).

In 1968, the National Association for Jazz Educators (NAJE), later named the International Association of Jazz Education (IAJE), was founded by participants in the Tanglewood Symposium as a support for jazz education. Despite the increased participation and support of jazz courses throughout the United States, many higher education institutions grudgingly granted credit for jazz classes while keeping budgets for faculty and supplies at a minimum (Luty, 1982). Many still questioned the social and educational purpose of jazz music.

Lehman (1964), opposed to jazz education in a music curriculum stated:

Jazz tends to appeal primarily to the senses rather than to the intellect... This is not to say that jazz is formless, but merely that its form, as jazz is utilized in the high school, is seldom of sufficient subtlety. That it requires no particular thought to

appreciate it is precisely why such music is in popular demand and at the same time why it serves educationally so poorly. (p. 58)

Along with doubts regarding the role of jazz within schools, others questioned school administrators and music educators about jazz education. Feldman (1964) stated:

Training a group of student instrumentalists to perform trite and transient music in emulation of some of the more pretentious professionals seen and heard on recordings . . . is not a particularly good example of worthwhile educational project . . . The teacher's time would be better spent, it seems, not in trying to teach pupils to do those things better but in inspiring them to do better things. Training a boy to blow a horn no longer ensures that he will not blow a safe. It may well blow him into delinquency, for who can deny the close association between jazz and delinquency. (p. 60–61)

Many music educators believed jazz music was sub-standard compared to traditional classical music and arose from a highly suspect sociological and moral standard. Likewise, jazz music was perceived as a transient and temporary phenomenon at the lowest strata of aesthetic meaning (Barr, 1974). Although a number of music educators objected to the inclusion of jazz, many supported the inclusion of jazz because of the historical value in America along with technical and theoretical value not found in traditional classical forms of music. The central premise for support of jazz education may be best articulated by Gunther Schuller who states:

The training and nurturing of the jazz improviser is an area of musical study about which music educators should be more concerned, if only because of the

significant contribution that jazz has made in the areas of creativity and self-expression. (p. 1)

Increasingly throughout the 1970's, published jazz improvisation resources served as supplemental instructional materials for music educators. These materials spanned a variety of approaches including, but not limited to: rhythmic pattern books, play-along-tracks of jazz standards, ear training, scales and chord relationships, instrument-specific techniques for jazz, and transcriptions. From 1975 to 1980, publishers of these jazz materials increased from 56 to over 450 (Kuzmich, 1980). Between 1984 and 1986, jazz ensemble participation increased by 6% in the state of California while participation in traditional concert bands decreased by 50%. Adjudicated competitive jazz festivals and state-level jazz ensembles emerged during the late 1970's. Between 1970 and 1989, representation of all-state level jazz ensembles increased from two states to twenty-five (Kuzmich, 1989).

The increased participation in school and state-level jazz ensembles and published jazz pedagogy resources helped to illustrate the expanding pertinence of jazz education. During the 1980's, the scope of jazz education expanded in K-12 schools through general music, band, vocal, and string instruction. More so, jazz research is becoming more prominent in historical and educational journals and studies (Bash, 1988).

Nationally, both jazz music and jazz education are recognized as important and vital to America's music culture. The House of Congress passed a resolution expressing jazz as a rare and valuable national American treasure (S. Res. 57, 1987). Organizations such as the Jazz Education Network, Jazz at Lincoln Center, and the Thelonious Monk

Institute of Jazz continue to both preserve and promote jazz education throughout the United States with various educational initiatives and outreach programs.

National Standards for Music Education

The current curricular and content requirements for NASM accredited schools is described as a 120-credit hour degree program comprised of at least 50% basic musicianship and performance, 30-35% general studies; and 15-20% professional education where music education methods courses could be counted as a music component while courses normally offered by the education unit such as educational psychology were considered professional education (NASM, 2019). However, it should be noted that NASM (2019) states that it is the responsibility of each institution to determine the specific forms of inclusion, proportions, assignments, and experiences of provided curricular competencies.

Statement of the Problem

Currently, approximately 93% of music education curricula is spent solely on Western music (Humphreys & Wang, 2009). In many instances, music teacher preparation programs are outdated and incomplete in regard to the current trends and evolution of music. Music education degree programs are enveloped with limitations of four intimidating systems: state-mandated legislations and certifications, university requirements, National Association of Schools of Music (NASM) or similar requirements and recommendations, and often times most difficult of all, the traditional practice and teaching of Western music in higher education (Kimpton, 2005).

Delimitations

Colleges and universities selected for this study will be limited to NASM accredited institutions offering undergraduate instrumental music education degree programs in the southeastern United States. According to the National Association for Schools of Music geographic regions, this study will investigate institutions in Region 7 (Florida, Georgia, North Carolina, South Carolina, and Virginia) and Region 8 (Alabama, Kentucky, Mississippi, Tennessee) with the exclusion of Puerto Rico. Because the institution that is providing oversight of this project would be known to the respondents, I decided to include institutions from Mississippi as part of the pilot rather than the main study to lessen any perception that institutional data may be used for recruiting purposes. Reasons for examining NASM accredited post-secondary institutions are three-fold.

First, the National Association of Schools of Music serves as an accreditation organization for establishing a uniform method of granting course credit and minimum national standards for colleges and universities offering undergraduate degrees in music education. Second, past research on similar topics regarding jazz-related courses and undergraduate music education degree programs suggest future research and examination of NASM accredited institutions (Knox, 1996; Fisher, 1981). Last, at the time of this study, although past research exists regarding jazz-related course offerings and undergraduate music education degree programs by various individual states, there are currently no other studies that examine this on a larger and regional scale. Questionnaires were sent to music department chairpersons or suitable jazz education music faculty member of selected NASM accredited institutions.

CHAPTER II – REVIEW OF LITERATURE

“The jazz studies program and adequate preparation for future music teachers through the presentation of a well-designed jazz education curriculum needs attention by researchers in this area to ensure that jazz courses are more effectively taught in tomorrow's schools. Research to further develop the college jazz curriculum and the jazz studies degree is obviously essential if these objectives are to be fully realized.” (Bash & Kuzmich, 1985, p. 24)

A review of related literature was conducted to describe the status of jazz education throughout the United States in regard to curricular content, pedagogical approaches, and preservice music education program training. The review was also used to determine the need for curricular reform for undergraduate music education degree programs. A great deal of the literature related to music education and jazz education focused on improvisation. Although research on the status of jazz education within the preservice music education curricula exists for a small number of individual states, there is still a gap in current and comprehensive literature focusing on specific states, regions, and national populations.

Integration of Jazz Improvisation in Music Education

The use of improvisation as an instructional technique can be seen throughout K-12 music classrooms. Since the establishment of the National Standards for Music Education (MENC, 1994), the incorporation of improvisation in the music classrooms remains as an essential topic. With an increased demand for jazz education, music

publishers and jazz pedagogues provided a variety of pedagogical approaches for teaching improvisation in the form of systematic method books (Aebersold, 1979; Baker, 1980; Coker, 1990; Kuzmich, 1980; Ligon, 2001; Steinel, 1995; Squinobal, 2005; Zwick, 1987). Though many of these systematic method books are intended for novice or intermediate students, Azzara (1993) and Wetzel (2007) developed a pedagogical method for teaching beginning jazz improvisation using an aural-based method in combination with activities and discussion.

While Mosher (1976) and Meadows (1991) complement the scale and chord relationship approach of jazz pedagogues similar to Baker (1980), both also emphasize the importance of listening to individual interpretations of tunes to help with improvisation. However, all three further provide step by step approaches of introducing and utilizing pentatonic, blues, and modal scales to improvise over ii-V7-I chord progressions. Flora (1990) provided a contrasting approach to those similar to Aebersold (1979) and Baker (1980) for teaching jazz improvisation believing there are inherent problems with most of the pedagogical materials such as too much emphasis being placed on chord/scale relationships and not enough attention to items such as phrasing, melody, transcription, and analysis.

In turn, Flora (1990) designed a series of pedagogical projects based on the process of analyzing improvised solos as a supplemental method for teaching jazz improvisation and theory at the university level. This approach of using descriptive questions to determine harmonic structure, melodic considerations, and pedagogical applications, provides students with opportunities to interpret jazz improvisation from a macro-approach rather solely notes and rhythms.

With the advocacy of the National Standards for Music Education (1994), the incorporation of improvisation in the classroom continues to serve as a priority. While systematic method books exist regarding teaching improvisation, the approaches used vary drastically and are often intended for music students with prior training. Approaches range from chord/scale relationships to studying transcriptions.

Examination of Successful Jazz Programs

Many studies have examined various school jazz programs to determine characteristics contributing to success (Day, 1992; Dyas, 2006; Fay, 2013; Goodrich, 2005; Mack, 1993; Pignato, 2010; Schopp, 2006). These programs were often determined by experts in the jazz education field, award recipients from prominent jazz periodicals or placements at top-tier jazz festivals such as the Essentially Ellington Competition. Mack (1993) indicated the potential for success were determined by the support of the jazz band parents, school board, and administration while the general student body, faculty, and community were not as significant for indicators of success. Mack recommended that all jazz band directors work on their improvisational skills, listen to more jazz recordings, and rehearse a minimum of three hours per week to increase success. Similar recommendations were provided by West (2014) who observed and interviewed two middle school jazz ensemble directors. Results from this study suggest that opportunities and experiences afforded by the undergraduate music education program correlated with one's perceived ability to teach jazz.

In a year-long ethnographic study, Goodrich (2005) examined an exemplary high school jazz band to discover why it performed at a consistently high level and to

determine which elements of jazz culture were prevalent. Using a combination of interviews and observing the band director and his students, it was determined that even though the band director had very little jazz background, his encouragement of improvisation provided a rich environment of jazz culture to develop these skills. This environment illustrated prevalent elements of jazz culture including peer mentoring, jazz band clinicians, listening to live and recorded music both in and outside of school, participating in live recordings, and gigging in the community.

Other studies examining successful high school jazz programs have helped to gain insight into instructional and curricular methodologies for teaching both jazz improvisation and jazz style. Dyas (2006) examined two established magnet performing arts high school jazz programs in Texas and collected data through onsite observations and interviews with faculty, students, and administrators of each school. One of the band directors was described as teaching his students in a “loose” manner while the other was described as “strict” with his students. Even though each director approached the students differently, the instructional methodologies were very similar. Similar to the results of Goodrich (2005), both schools investigated by Dyas focused on peer mentoring, jazz band clinicians, gigging in the community, and active listening of jazz recordings.

In order to gain further insight, an examination of various successful high school music programs will help to identify common characteristics. Fay (2013) sought to identify common pedagogical techniques, characteristics, behaviors and methods of high school jazz ensemble directors. Nine band directors of the finalist schools from the 2012 Essentially Ellington competition were interviewed. Although identical methods of jazz pedagogy were not identified, many common techniques emerged. The most common

was the practice of listening to recordings. Common rehearsal techniques included guided listening exercises, providing positive feedback, and addressing jazz specific techniques such as articulation, rhythm, and phrasing. Two common post-rehearsal techniques included self-reflection and offering instruction outside of the large ensemble course.

In a comparison study of the “most effective” jazz programs in colleges, Day (1992) sought to describe characteristics that identified these institutions as “outstanding” jazz programs. A panel of jazz experts identified the top thirteen college jazz programs while a random population of “other” jazz programs were selected from a list provided by the International Association of Jazz Educators (IAJE) were sent identical questionnaires. The questionnaire was divided into four sections: Faculty, Organization, Performance, and Curriculum. Results indicated the most effective programs had at least one full-time jazz faculty member with multiple jazz ensembles, implemented an organized recruitment plan, awarded jazz-specific scholarships, actively encouraged students to observe live jazz, and offered multiple jazz course offerings at both the undergraduate and graduate level.

Although both populations described enrollment in jazz courses as either staying the same or increasing, only 44.4% of the “most effective” population and 16.7% of the “other” programs offered a music education degree with an emphasis in jazz. More so, 50% of the “most effective” programs and 79.2% of the “other” programs do not require jazz-related courses for music education majors. None of the schools in the “other” population, and only one in the “most effective” population, offered a jazz ensemble specifically designed for music education majors.

Pignato (2010) investigated two music teachers in New York utilizing ethnographic techniques to identify and describe the use of improvisation in their classroom settings. Data analysis revealed challenges of teaching improvisation including lack of curricular resources regarding improvisation instruction, conflicts with tradition and expectations of colleagues, parents, students, and administrators, and standing apart from the prevailing practices of colleagues. As a result of these profound challenges, Pignato emphasized necessitated changes in three primary domains of music education: School music practices, school music expectations, and music teacher preparation.

An examination of successful jazz programs helps to provide a detailed image of common characteristics leading to that success. Common themes of these top-tier jazz programs include guided listening of various jazz music, peer mentoring, jazz band clinicians, and support from school and community. Other characteristics for these ensembles include self-reflection and extra instruction outside of class.

Status of Teaching Jazz Education in K-12 Music Classrooms

Although there is an increasing amount of successful jazz programs, many school music programs experience lack of jazz education for various reasons. Over the last four decades, many specific states have been examined to describe the status of jazz education within the K-12 classroom (Bauche, 1982; Baudo, 1982; Hepworth, 1974; Jones, 2009; McMahan, 1977; Pignato, 2010; Wiggins 1997). Overall, music teachers generally felt unprepared to teach jazz and popular music content due to a lack of appropriate training (Springer 2015; Stringham, Thornton, & Shevcock, 2015, West, 2015).

The status of jazz music education was examined in South Carolina through a questionnaire distributed to members of the South Carolina Band Directors Association. In the questionnaire, McMahan (1977) asked directors, to rank, in terms of importance, jazz-related topics in order from (1) lowest to (5) highest. The top 3 results, in order, were: 1. Rehearsal techniques, 2. Jazz Improvisation, and 3. Jazz Arranging. Eighty-eight percent of the surveyed band directors indicated their undergraduate music education programs did not require jazz courses degree completion and expressed a need for jazz instruction due to lack of adequate training.

Similar to McMahan (1977), the status of jazz music education in North Carolina public schools was examined. The Jazz Music Education Questionnaire (JMEQ), created by Wiggins (1997), was designed to collect data relating to the status of jazz music education for North Carolina public high schools. Wiggins found that ten of the 184 institutions offered jazz courses as electives, but none of the universities required jazz music courses for the completion of music education degrees. Sixty-seven band directors (50.76%) felt unprepared to teach jazz. Wiggins discussed issues preventing potential changes to degree requirements including credit hour limit mandates (128 hours) by the State Department of Public Instruction and accreditation regulations by the National Association of Schools of Music. However, after an examination of music education program catalogs at these North Carolina institutions, a listing of 6 to 9 credit hours are considered music electives.

Additional findings by the high school band directors revealed large jazz ensemble, jazz improvisation, and rehearsal techniques were rated as essential courses for inclusion in music education programs. These courses could potentially serve as a

foundation for the inclusion of jazz-related courses in the music education curriculum. Similar results were determined by Jones (2009) who surveyed Alabama public school instrumental jazz ensembles on jazz curriculum offerings, rehearsal and performance schedules, and financial information. Out of 183 schools surveyed, 105 schools (57.4%) offered no jazz instruction.

In summary, music teachers feel unprepared to teach jazz. Although there are limitations for offering jazz-related courses in post-secondary music education programs, the need for jazz training still remains prevalent. Jazz-related courses are typically only offered as an elective course. Due to scheduling and credit hour limitations, preservice music educators are often unable to take these classes and essentially never earn the training to adequately teach in a jazz-centered classroom setting. Music educators believe improvisation, jazz ensemble, and jazz methods courses are important for music education programs.

Status of Jazz Education in Preservice Music Education Degree Programs

As formal jazz education training increased throughout colleges and universities, investigations of jazz curricula took place to examine characteristics and course offerings of each of these institutions. Similar to the investigations of the status of jazz education in the secondary music classrooms, various studies have examined the status of jazz education within the undergraduate music education curriculum within various states (Balfour, 1988; Hepworth, 1974; Hinkle, 1977; Marks, 1994; Payne, 1973; Rummel, 2010; Shires, 1990; Treinen, 2011) and indicated a significant need for jazz training within the music education curriculum (Barr, 1974; Foote, 1977; Hennessey, 1995). Barr

(1974) investigated the curricula of 15 colleges and universities offering a jazz studies curriculum. A questionnaire was distributed to both jazz educators and professional jazz musicians and asked to rate the importance, specific skills, and competencies related to a jazz curriculum of six fundamental categories: (a) Rehearsal Techniques for the Jazz Ensemble, (b) Arranging for the Jazz Ensemble, (c) Jazz Keyboard, (d) Jazz Improvisation, (e) Jazz History and Literature, and (f) Jazz Ensemble. The synthesized data results from other questions related to teaching jazz education indicated over 90% of the surveyed educators had no formal undergraduate training in jazz education and current Jazz Studies programs would soon be outdated due to insufficient forethought of curriculum, philosophy, objectives, and relevancy. Barr made recommendations that both jazz ensemble and jazz pedagogy classes be integrated into the music education curriculum.

Recommendations from Barr (1974) were investigated by Foote (1977) who identified the educational-program objectives of the college jazz ensemble class and to the extent they were being achieved. Out of 257 colleges and universities, a random sample ($n = 51$) was selected. The following six categories were determined: Techniques of various jazz styles, professional preparation of students to teach and perform jazz, live performances, improvisation training, composing/arranging training, and exposure to important composers and arrangers for jazz ensembles. Results indicated over 50% of the directors viewed the teaching of improvisation as the major weakness of the college jazz ensemble class.

Examining jazz curriculum offerings at three different institutions, Hennessey (1995) compared the University of North Texas (UNT), Eastman School of Music, and

the University of Hawai'i at Manoa. Particular attention was paid to the role of jazz in the music education program. The resulting information revealed that although UNT and Eastman provide various jazz opportunities, the jazz course requirements for music education majors were minimal while the jazz course offerings at the University of Hawai'i at Manoa were minimal with no jazz requirements for music education majors. Furthermore, UNT neither required their undergraduate music education majors to take jazz related courses, nor did they provide a jazz methods course. The only required jazz related courses for music education majors at Eastman were JCM 201 (Basic Jazz Theory), and JSM 211 (Improvisation) taken in the third year. For both institutions, courses related to jazz ensemble development and improvisation pedagogy were required for jazz majors but served as electives for the music education curriculum. Recommendations included implementing jazz training for the University of Hawai'i at Manoa in addition to similar schools with very little to no jazz training.

The investigation of individual states further highlights the need for jazz training for music educators. As Hepworth (1974) sought to obtain information to develop a course in "Stage Band Techniques" in the preparation of instrumental music education students at the University of Utah. A questionnaire was distributed to high school instrumental music teachers in Utah, music supervisors in Utah school districts, college teachers throughout the United States concerned with jazz pedagogy, and music education students at the University of Utah. Results indicated that 75% of music teachers stated their music education programs were inadequate to prepare them to function effectively with a stage band and that the primary avenue for jazz knowledge acquisition took place outside of the college curriculum. Similar results were found from

Bauche (1982) in Kentucky, Jones (2005) in Oklahoma, and Knox (1996) in Alabama describing music teachers and the lack of college jazz-related course offerings and need for jazz training.

Furthermore, the investigations of jazz course offerings within the music education curricula in Florida colleges and universities provided similar results as the aforementioned studies (Hinkle, 1977). These institutions were compared to Barr's (1974) jazz curriculum guide. Out of 36 institutions, only one institution implemented a jazz curriculum for music education majors while none of the institutions met the guidelines outlined by the jazz studies curriculum. For Northern Arizona University, 22% of choir directors identified the same need for a jazz pedagogy class while 97% percent of band directors articulated the same need (Shires, 1990).

In a study investigating previous jazz-related experiences of Pennsylvania music educators, Rummel (2005) distributed a 51-item questionnaire used to ascertain attitudes, levels of training, willingness to participate in jazz improvisation activities, and current practices. In addition, eight participants were selected and interviewed to support and clarify questionnaire results. Seven out of the eight participants felt that jazz improvisation training should be required at the undergraduate level while all participants suggested ways that jazz improvisation courses should be required at the undergraduate level. Overall results from the questionnaire indicated a lack of jazz improvisation training from secondary schools through college music education programs.

Even with the support and accreditation of larger governing organizations such as the Southern Association of Colleges and Schools (SACS) and the National Association of Schools of Music, it seems that music educators still enter the profession with limited

to no jazz education training. Thomas (1980) examined the music education curricula of the Southern Association of Colleges and Schools (SACS) by having representatives from 12 Mississippi colleges and universities to complete a questionnaire. Thomas found that none of the colleges or universities accredited by SACS offered any courses pertaining to the jazz ensemble. While some of the institutions offered jazz courses for electives, none were required for music education degree completion. Although many music educators stated that jazz has a place in Mississippi schools, they also illustrated the lack of jazz instruction is the fault of colleges and universities.

The attitudes and experiences of high school band directors and college music educators was examined to determine the importance of jazz training for music education degree programs. Treinen (2011) identified specific teaching skills and competencies necessary for preparing music education students to teach jazz. High school band directors were selected from each of the six geographical locations in Kansas while college music educators ($N = 50$) were selected from eight Kansas institutions offering degrees in music education and affiliated with the National Association of Schools of Music (NASM). Both high school band directors and college music educators agreed with the importance of jazz training for preservice music educators and of the various jazz-related course offerings, Jazz Pedagogy/Methods should be implemented into the music education curriculum.

Comparing jazz ensembles and jazz-related courses with the Barr (1974) Jazz Studies Curriculum Model, Balfour (1988) sought to ascertain the status of music education programs at the California State University and University of California systems. The head of jazz studies at each of the 27 institutions were interviewed. None of

the institutions met the recommendations and guidelines of the Barr Model. More so, none of the institutions offered a “Jazz Educators Ensemble,” as suggested by Barr. It was also determined that many of the jazz educators did not feel the present music education program at their institution were meeting the needs of their teachers regarding jazz education preparation.

Less than 10 years later, Marks (1994) surveyed 27 music teacher training programs affiliated with the California State University and University of California systems to describe preparation, certification, and training of music educators. Similar to Balfour (1988), Marks found that many of the surveyed institutions did not offer a course in jazz methods or jazz improvisation either as a required or elective course for music education degree completion despite the number of educators indicating the need for such courses. Fisher (1981) sought to establish a rationale for jazz-related teacher training to better meet the needs of music educators. A questionnaire was distributed to samples from three populations: jazz education specialists in the United States, heads of college music departments in Pennsylvania which offer degrees in music education, and high school band directors in Pennsylvania. Respondents agreed that they were in favor of the inclusion of required jazz courses in the college music education curriculum taught by full-time jazz specialist faculty members. It was also determined that a course in Jazz Band Methods followed by Jazz Improvisation were also important for music educators.

An examination of various individual states in regard to the status of jazz education in the preservice music education curricula illustrates an overall lack of adequate training to teach in a jazz setting. As a result, teachers feel unprepared to teach jazz—specifically improvisation. Despite recommendations from Barr (1974), many

schools currently offer limited to no jazz-related courses. While jazz-related courses may be offered as elective credit, it is still not often required for an undergraduate music education degree program.

Need for Curricular Reform in Music Education.

The process for change in music teacher education programs have gradually developed since the 1970's by altering curricular elements, broadening the scope of curricular content, and incorporating new pedagogical methods. However, many contemporary issues for the music educator are not addressed for a number of reasons which often results with teachers feeling unprepared to teach certain concepts due to a lack of post-secondary music teacher training (Abrahams, 1999; Brophy, 2002; Colwell, 2007; Hennessey, 1995; Springer, 2015). Kennedy (2005) examined curricular offerings of 17 exemplar U.S. music conservatories offering baccalaureate degrees in music. Other goals included identifying curriculum specializations of Bachelor of Music degree programs with emphasis on music career preparation and to discern if change in core music course and curriculum specializations (majors) offerings was a prevalent aspect.

Data were compiled from: institutional publications (bulletins and catalogs), music curriculum documents, internet websites, telephone interviews, and information supplied by institutions on questionnaire developed for this study. In most cases, school administrators such as deans, vice presidents, and department heads completed the questionnaire. Twelve institutions returned a completed questionnaire and/or provided supplemental publications or information on music curricula. Out of the 12 institutions in the respondent groups, eight institutions indicated that the core requirements for Bachelor

of Music Degrees have remained the same for at least six years, while three of those eight schools stated core music courses have been in place for ten or more years.

Kennedy stated “It is the nature of postsecondary music education to not be particularly reactive to changes in the music industry... At best, reaction comes after a sizable time lag” (p. 179). Kennedy also suggests that music schools incorporate a variety of musics beyond the European tradition along with better preparing music students for the current music industry—including jazz and pop-based courses.

The College Music Society (2014) implemented a national task force to describe progressive change in undergraduate music-major curriculum for the twenty-first century music educator. The Task Force on the Undergraduate Music Major (TFUMM), comprised of a team of music educators throughout the United States, collaborated and developed a rational and recommendations for advancing the undergraduate preparation of music majors. The TFUMM (2014) reported that creativity, diversity, and integration from a holistic approach will serve as the foundation for their rationale of curricular considerations. They expressed the imperative need for music education curricular revision for higher education institutions, stating:

Despite repeated calls for change to assure the relevance of curricular content and skill development to music outside the academy, the academy has remained isolated, resistant to change, and too frequently regressive rather than progressive in its approach to undergraduate education. While surface change has occurred to some extent through additive means (i.e. simply providing more courses, more requirements, and more elective opportunities), fundamental changes in priorities, values, perspectives, and implementation have not occurred. (p. 3)

Along with a call for change with the TFUMM (2014) for post-secondary music programs, the National Coalition for Core Arts Standards, of which the National Association for Music Education (NAfME) is a part, presented the new 2014 Music Standards for K-12 music programs the same year. Focused on musical literacy, the 2014 Music Standards emphasize a student's ability to cognitively and physically carry out the following Artistic Processes: Creating, Performing, Responding, and Connecting. Each overarching Artistic Process contains Anchor Standards, Enduring Understanding (EU), and Essential Question (EQ) to further clarify and support music learning. For students in pre-K through grade 8, standards are presented in a sequential framework by grade level. However, the high school standards are presented by common music class offerings, known as "strands." These discrete strands encompass the following: Harmonizing Instruments (Guitar/Keyboard), Music Technology, Composition/Theory, and Traditional and Emerging Ensembles.

Examining the Traditional and Emerging Ensembles strand, the first performance standard under the "Creating" Artistic Process emphasizes improvising melodic and rhythmic ideas. Similarly, performance standard 3 states that student musicians evaluate and refine improvisations based on teacher-provided criteria. Furthermore, Anchor Standard 6 under the "Performing" Artistic Process illustrates that an accomplished high school musician should be able to demonstrate a mastery of technical demands of improvised music representing diverse styles, genres, and historical periods.

With expectations of the creating, improvising, and exploring a variety of music from both the TFUMM (2014) and the National Coalition for Core Arts Standards (2014), the need for music educators to be trained in teaching these concepts is crucial.

Considering the related literature, it appears there is a continuous examination to the determine the status of jazz education in both secondary schools and undergraduate music education degree programs. However, many of these studies only focused on specific states with very few focusing on regional or national examination of jazz education (Barr, 1974; Schmidt, 1989).

As of the last 20 years, little investigation of jazz education within the undergraduate music education curriculum has been examined on a regional or national level. Along with this gap in literature, many studies have recommended replicating previous studies for various states. Currently, there are no studies examining the status of jazz education within undergraduate music education degree programs in targeted regions throughout the United States. Therefore, the purpose of this study is to describe instructor perspectives and curricular content of jazz courses within undergraduate instrumental music education programs at selected colleges and universities accredited by the National Association of Schools of Music (NASM).

CHAPTER III – METHODOLOGY

The purpose of this study was to describe instructor perspectives and curricular content of jazz courses within undergraduate instrumental music education programs at selected colleges and universities accredited by the National Association of Schools of Music (NASM). A questionnaire was created and distributed electronically using Qualtrics to gather data from music faculty members concerning jazz-related course offerings within the undergraduate music education curriculum. Content of the questionnaire (Appendix A) was based on the work of Knox (1996) and Fisher (1981), who also investigated the status of jazz education in the preparation of music educators in selected colleges and universities. Specific research questions included:

1. To what extent did colleges and universities in the southeastern United States offer training in jazz?
2. What existing jazz courses were available for preservice music educators in their degree programs?
3. Which jazz courses served as electives or degree requirements for undergraduate music education curricula?
4. What were faculty member perspectives and suggestions of jazz instruction regarding preservice music education programs?

Sampling Procedures

The observed presence of jazz-related course offerings varies geographically throughout the United States (Balfour, 1988; Barr, 1974; Jones, 2009; Knox, 1996; Hennessey, 1995; Treinen, 2011; Wiggins, 1997). Many of these studies have examined individual states for course offerings. For the purposes of this study, NASM-accredited post-secondary institutions from the southeastern United States were examined to probe curricular content. Reasons for examining NASM accredited post-secondary institutions are three-fold.

First, the National Association of Schools of Music served as an accreditation organization for establishing a uniform method of granting course credit and minimum national standards for colleges and universities offering undergraduate degrees in music education. Second, past research on similar topics regarding jazz-related courses and undergraduate music education degree programs suggested future research and examination of NASM accredited institutions (Knox, 1996; Fisher, 1981). Last, at the time of the study, there were no other studies that examined this on a larger and regional scale.

A homogeneous purposive sample of post-secondary institutions was selected for this study. This sampling technique involves selecting certain units or cases based on a specific purpose rather than randomly (Tashakkori & Teddlie, 2003a). This type of sampling was used to find instances that are representative or typical of a particular type of case on a dimension of interest. For the purposes of this study, a homogenous sampling scheme was used to choose the settings, groups, and individuals that were based

on similar or specific characteristics (Onwuegbuzie & Leech, 2007). Criteria for this sample were threefold:

1. Post-secondary institutions were accredited by the National Association of Schools of Music (NASM).
2. Post-secondary institutions were located in the southeastern United States, specifically NASM Regions 7 and 8.
3. Post-secondary institutions offered a Bachelor of Music in Music Education or Bachelor of Music Education degree.

According to the National Association of Schools of Music Handbook (2019), colleges and universities throughout the United States were divided into nine geographical regions. Specifically, Regions 7 and 8 served as the target population. The institutions in these two regions were chosen because of my familiarity with the regional area as well as the ease of access to resources. Region 7 contained the following states: Florida, Georgia, North Carolina, South Carolina, and Virginia. Region 8 included the following states: Alabama, Kentucky, Mississippi, and Tennessee. At the time of this study, there were 113 NASM accredited institutions offering an instrumental undergraduate music education degree in Regions 7 and 8.

Development of Questionnaire

Item-Pool Development

A questionnaire was designed to gather data from music faculty members concerning jazz-related course offerings within the undergraduate music education curriculum. Specifically, an online questionnaire was designed because of a number of

advantages including: easy access to a larger population, reduced costs, reduced time and error in data entry, and more possibility for design (Hoonakker and Carayon, 2009).

Divided into three sections, the final questionnaire contained 16 items: three background demographic questions and 13 content items that answered the study's research questions by asking about jazz-related course offerings (two multiple choice questions and two open-ended questions), and faculty member perspectives (five Likert-type questions, three open-ended questions, and one yes/no question). Likert-type items allowed participants to indicate their level of importance ranging from Not Important (1) to Absolutely Essential (10) and level of agreement ranging from Strongly Disagree (1) to Strongly Agree (10).

A 10-point scale has often been used in questionnaires in music education research (Brittin, 1995; Madsen, 1990; Rohwer & Svec, 2014). I chose an even-pointed scale to not allow for a neutral midpoint. I based the questionnaire on past research regarding jazz-related courses within undergraduate music (Fisher, 1981; Knox, 1996). Section 1 of the questionnaire contained three items regarding general information from the respondent including the state location of the institution (questionnaire item 1) and the number of part-time and full-time jazz faculty (questionnaire items 2 and 3). Whereas Knox (1996) used questionnaire items regarding part-time and full-time jazz faculty in a stand-alone section on this questionnaire to collegiate jazz educators, I decided to use the questions in Section 1 as part of the background demographic information.

Section 2 contained four questions pertaining to profiles of specific jazz-related courses at each institution including available offerings and jazz course degree requirements. I modified Knox's (1996) item on instruction of jazz course offerings and

requirements by removing components regarding vocal music education since the scope of my study focuses on instrumental music education. For Knox's (1996) questionnaire to college music educators, items 3a–3j in Section 3 became my items 4–8 in Section 2. Both Fisher (1981) and Knox (1996) modeled Barr's (1974) suggested jazz-related course offerings which included: Jazz Arranging/Composition, Jazz Band, Jazz Combo, Jazz History, Jazz Improvisation, Jazz Methods/Pedagogy, Jazz Piano, and Jazz Theory. I kept the same course descriptions. Whereas Fisher (1981) used a 5-point Likert-type scale for these items, I decided to change them to a 10-point Likert-type scale to allow for greater variance in the responses.

Section 3 contained nine questions designated for faculty member perspectives related to jazz course offerings, preservice music educator preparedness with jazz education, and future developments regarding music education curriculum and jazz-related courses at each institution. Section 2 of Fisher's (1981) questionnaire focused on suggested jazz education courses for inclusion in the college music education curriculum and used a 5-point Likert-type scale for these items. I used the same statements from the first part of Fisher's (1981) Section 2 for my questionnaire item 8, with the exception of jazz voice offerings. I also modified the anchors for the item from levels of agreement (*strongly disagree* to *strongly agree*) to levels of importance (*Not important* to *absolutely essential*) as well as adjusted the rating scale point values from a 5-point Likert-type scale to a 10-point Likert-type scale to enable more variance in the responses.

Questionnaire items 9–13 were borrowed from Section 1 of Fisher's (1981) questionnaire which focused on providing a rationale for college courses in jazz education within the music education curriculum. Whereas Fisher's (1981) questionnaire

for Section 1 contained 12 items, I chose to only use 3 items as the remaining questions were either not focused on the scope of this study or the statement was already covered in a different section of my questionnaire. Questionnaire items 13–15 were open-ended statements from Section 5 of Knox’s (1996) questionnaire which allowed the respondent to provide unique feedback with detailed explanations that may not be gleaned from closed-ended questions. Questionnaire item 18, borrowed from Knox (1996), was used to describe if jazz-related courses were included in the undergraduate music curriculum at each institution. I modified the multiple-choice answers by adding “*No, as revisions were implemented sometime over the last 5 years*” in addition to yes and no.

Pilot Study

Prior to the final version of the questionnaire, I completed a pilot study to in order to examine the appropriateness of the language regarding questionnaire items and to aid in increasing the content validity. Content validity is used to determine if a collection of items on a test fairly represent all the possible questions that could be asked (Salkind, 2017). Additionally, content validity of the questionnaire was verified by a focus group of four experts throughout the field of music education. The pilot questionnaire (Appendix B) was created using Qualtrics and sent to music department chairpersons or a suitable jazz education music faculty member of selected NASM accredited institutions in Mississippi and Louisiana. While Mississippi was in NASM Region 8 and part of the sampling frame, Louisiana was in NASM Region 9. Because the institution that was providing oversight of this project would be known to the respondents, I decided to

include institutions from Mississippi as part of the pilot rather than the main study to lessen any perception that institutional data may be used for recruiting purposes.

As I wanted to select institutions from the primary sample, it was also important to limit the number of institutions from the primary sampling frame for the pilot. All the institutions were NASM-accredited and offered a music education degree that lead to licensure. Based on these two criteria, there were a total of 23 institutions from Mississippi and Louisiana that were asked to participate in the pilot study. IRB approval of the pilot study (Appendix E) was granted in March 2017 and distributed throughout September and October 2017.

I searched each potential institution's web site for contact information for each of these faculty members and created an electronic database containing all pertinent contact information on selected participants and institutions. An electronic cover letter (Appendix C) containing a brief description of the study and link to the questionnaire was sent to music education chairpersons or suitable jazz education faculty members at each institution. Follow-up emails were sent 10 days after the initial invitation was sent, reminding faculty to complete the questionnaire (Appendix D). Overall, feedback from the pilot study respondents ($N = 6$) suggested adding more open-ended response items to better ascertain the status of jazz-related course offerings.

The distribution of the final questionnaire followed the same procedures used in the pilot. IRB approval of the main study (Appendix F) was granted and distributed throughout June 2020. The final questionnaire was emailed to 113 potential participating institutions. After the first 10 days, I received 43 completed questionnaires and received an additional 26 completed questionnaires after the follow-up email was sent for a total of

69 completed questionnaires indicating a 61% response rate. The response rate (61%) is slightly higher compared to studies using similar web-based survey instruments (Bernhard, 2012; Jones, 2009; Springer, 2015).

Data Analysis Procedures

Data were analyzed and summarized with descriptive statistics for this examination of the status of jazz education in the collegiate curricula for undergraduate music education majors in the southeastern United States. The data gathered from the questionnaire provided information regarding offerings and requirements of jazz-related courses in music education degree programs and music faculty perspectives of teacher preparation in jazz education. Questions 1–3 were used to gather information about state location and number of part-time and full-time jazz faculty. Analysis with descriptive statistics of nominal measurements took place with frequencies and percentages displayed using tables. Questions 4–7 were used to gather information about jazz-related course offerings and requirements for undergraduate instrumental music education majors.

Questions 8–12 were used to determine attitudes based on the level of importance and level of agreement regarding jazz-related courses in a music education curriculum. Cronbach's alpha was used to analyze reliability (internal consistency) of Likert-type items. These ordinal data were summarized descriptively and displayed using tables. Questions 13–15 were open-ended questions used to gain perspectives from faculty members regarding jazz-related courses within the undergraduate music education degree program. Question 16 was used to gain insight about potential revisions to include

required jazz-related courses for undergraduate music education majors over the next five years. Analysis with descriptive statistics of nominal measurements took place with frequencies and percentages displayed using tables. Data were collected through Qualtrics and examined using Microsoft Excel and IBM SPSS Statistics (SPSS).

CHAPTER IV – RESULTS

The purpose of this study was to describe instructor perspectives and curricular content of jazz courses within undergraduate instrumental music education programs at selected colleges and universities accredited by the National Association of Schools of Music (NASM) throughout the southeastern United States. A questionnaire was created and distributed electronically using Qualtrics to gather data from music faculty members concerning jazz-related course offerings within the undergraduate music education curriculum. Data were analyzed and summarized with descriptive statistics. Results are presented in the order that questions appeared from the survey instrument.

Questions 1–3 were used to gather information about state location and number of part-time and full-time jazz faculty. Participants comprised of music department chairpersons or suitable jazz education music faculty member of selected NASM accredited institutions (regions 7 and 8) offering an undergraduate music education degree. The following states were represented by participants in the study: Georgia, Tennessee, South Carolina, Florida, North Carolina, Virginia, Alabama, and Kentucky. The distribution of participants by state is presented in Table 1.

Participants indicated that many of the institutions had either no part-time jazz faculty (43.5%) or only one part-time jazz faculty member (44.9%). Similarly, regarding full-time jazz faculty, results indicated that many of the institutions had either no full-time jazz faculty (37.7%) or only one full-time jazz faculty member (42%). The distribution of part-time and full-time jazz faculty members is presented in Table 2 and Table 3.

Table 1

Participants by State

State	Frequency	Percentage
Georgia	11	15.9
Tennessee	10	14.5
South Carolina	10	14.5
Florida	10	14.5
North Carolina	8	11.6
Virginia	7	10.1
Alabama	7	10.1
Kentucky	6	8.7

Table 2

Number of Part-Time Jazz Faculty at Responding Institutions

Part-Time Jazz Faculty	Frequency	Percentage
0	30	43.5
1	31	44.9
2	4	5.8
3	2	2.9
4	1	1.4
5	1	1.4

Table 3

Number of Full-Time Jazz Faculty at Responding Institutions

Full-Time Jazz Faculty	Frequency	Percentage
0	26	37.7
1	29	42.0
2	11	15.9
3	1	1.4
5	2	2.9

Questions 4–7 were used to gather information about jazz-related course offerings and requirements for undergraduate instrumental music education majors. Of the nine jazz-related course offerings, Jazz Band (25.3%), Jazz Combo (21.6%), and Jazz Improvisation (14.2%) were the most common courses offered for credit while Jazz Piano, Jazz Theory (5.3%), and Jazz Methods (5.3%) were the least offered jazz-related courses for credit (Table 4). Open-ended responses from Question 5 indicated the following additional jazz-related courses not discussed in Question 4: Jazz Repertoire, Jazz Analysis, The Art of Jazz (General Education Course for Non-Majors), and Jazz Improvisation as offered through private lessons and not as a course.

Of the respondents ($N = 18$) who answered Question 6, Jazz Methods (28%), Jazz History (22%), Jazz Band (16.7%), and Jazz Improvisation (16.7%) were the most commonly required jazz-related courses for undergraduate music education majors (Table 5). None of the participants indicated any additional required jazz-related courses that were not already covered from Question 6.

Table 4

Jazz Course Offerings for Credit

Jazz Course Offerings	Frequency	Percentage
Jazz Band/Big Band	48	25.3
Jazz Combo	41	21.6
Jazz Improvisation	27	14.2
Jazz History	18	9.5
Jazz Arranging/Composition	13	6.8
Jazz Lab Band	12	6.3
Jazz Piano	11	5.8
Jazz Methods/Pedagogy	10	5.3
Jazz Theory	10	5.3

Table 5

Jazz Course Requirements for Music Education Majors

Jazz Course Requirements	Frequency	Percentage
Jazz Methods/Pedagogy	5	28
Jazz History	4	22
Jazz Band/Big Band	3	16.7
Jazz Improvisation	3	16.7
Jazz Theory	2	11
Jazz Arranging/Composition	1	5.6

For Questions 8–12, Likert-type items were used to determine faculty member attitudes based on the level of importance and level of agreement regarding jazz-related courses in a music education curriculum. For Question 8, Likert descriptors for the level of importance ranged from 1 to 10 (1 = “Not Important” to 10 = “Absolutely Essential”). Of the nine jazz-related course offerings, the highest rated courses for level of importance

based on mean scores were Jazz Improvisation ($M = 8.00$, $SD = 1.51$), Jazz Band ($M = 7.91$, $SD = 1.91$), and Jazz Methods ($M = 7.12$, $SD = 2.70$).

Although Jazz improvisation, Jazz Band, Jazz Methods, and Jazz Combo had the same range (5–10), there was a wide variance of answers regarding the importance of Jazz Lab Band (1–10) and Jazz Theory (1–10) as displayed on Table 6. Internal consistency of the measures for each construct was assessed using Cronbach's alpha and was deemed to be acceptable. Coefficient alpha is useful for estimating reliability when item-specific variance in a unidimensional test is of interest (Cortina, 1993). Specifically, the reliability of Question 8 (importance of jazz-related course offerings) as determined by computing Cronbach's alpha was $\alpha = .86$.

Likert descriptors for questions 9–12 ranged from 1 to 10 based on level of agreement (1 = “Strongly Disagree” to 10 = “Strongly Agree”). A mean score of 7.46 ($SD = 2.52$) indicated a moderately high agreement regarding faculty perspectives to include required jazz education courses in the undergraduate music education degree program. Similarly, respondents indicated a moderately high need for a separate college course in Jazz Methods ($M = 7.39$, $SD = 2.36$). However, respondents did not feel strongly that their institutions adequately prepared preservice music teachers to teach jazz in a school classroom setting ($M = 3.71$, $SD = 2.15$). Although the range of responses varied widely (1–10), the mean score of 6.97 ($SD = 2.81$) suggested a moderate agreement for the need of at least one full-time faculty member to direct jazz performing groups and teach courses in jazz education. The distribution of questions 9–12 are presented in Table 7.

Table 6

Faculty Perspectives Regarding the Importance of Jazz Courses

Variable	<i>M</i>	<i>SD</i>	Range
Jazz Improvisation	8.00	1.51	5–10
Jazz Band/Big Band	7.91	1.91	5–10
Jazz Methods/Pedagogy	7.12	2.70	5–10
Jazz Combo	6.96	1.62	5–10
Jazz Lab Band	6.04	2.79	1–10
Jazz History	5.96	1.94	2–10
Jazz Theory	5.57	2.12	1–10
Jazz Arranging/Composition	4.80	1.80	1–9
Jazz Piano	4.77	2.54	1–9

Note. Scale ranges from 1 = “not important” to 10 = “absolutely essential.”

Table 7

Faculty Perspectives of Jazz-Related Statements

Variable	<i>M</i>	<i>SD</i>	Range
Jazz Course Requirements	7.46	2.52	3–10
Teacher Preparedness	3.71	2.15	1–10
Need for Jazz Methods Course	7.39	2.36	3–10
Jazz-Related Faculty	6.97	2.81	1–10

Note. Scale ranges from 1 = “strongly disagree” to 10 = “strongly agree.”

Questions 13–15 were optional open-ended questions used to gain perspectives from faculty members regarding jazz-related courses within the undergraduate music education degree program. Responses were examined and coded using Microsoft Excel and then input into SPSS to display frequencies and percentages. Coding consisted of examining all responses for each question and aggregating responses into common categories based on similar words and themes. The distribution of questions 13–15 are presented in Tables 8-10. Participants were asked to list any courses that, in their opinion, could be replaced within the music education curriculum. The most common courses included: Courses from the School of Education (20%); No courses should be replaced (20%); and a Music History course (15%). When asked to list any variables that may prevent undergraduate music education majors to participate in jazz-related courses, respondents indicated the following: Limited time due to required credit hours (60.9%), institutional focus on traditional/classical music (13%), jazz-related courses are not mandatory for graduation and count as electives (13%), scheduling conflicts (8.7%), and limited number of faculty members to teach jazz-related courses (4.3%).

In order to gain additional insight about other jazz-related opportunities for undergraduate music educations, participants were asked to provide feedback in an open-ended question. Along with the nine jazz-related courses used throughout this study, additional jazz-related opportunities included: Jazz Improvisation Lessons (12.1%), Jazz Piano Lessons (6.1%), Guest Artists and Performers (3%), and Masterclasses (3%).

Table 8

Faculty Perspectives of Curricular Replacements

Variable	Responses	Percentage
School of Education Courses	4	20
No courses should be replaced	4	20
Music History	3	15
Conducting	2	10
Instrumental Methods	2	10
Upper Level Music Theory	2	10
Physical Education	1	5
Arranging/Composition	1	5
Upper Level Music Elective	1	5

Table 9

Faculty Perspectives of Variables Preventing Jazz Participation

Variable	Responses	Percentage
Limit Due to Credit Hours	14	61.0
Institutional Focus on Traditional Music	3	13.0
Elective/Not Mandatory for Graduation	3	13.0
Scheduling Conflicts	2	8.7
Limited Number of Faculty	1	4.3

Table 10

Faculty Perspectives of Jazz-Related Opportunities

Variable	Responses	Percentage
Jazz Band	10	30.3
Jazz Combo	5	15.2
Jazz Methods	4	12.1
Jazz Improvisation Private Lessons	4	12.1
Jazz Improvisation	3	9.1
Jazz History	2	6.1
Jazz Piano Lessons	2	6.1
Jazz Arranging/Composition	1	3.0
Guest Performers	1	3.0
Masterclasses	1	3.0

Question 16 was used to gain insight about potential revisions to include required jazz-related courses for undergraduate music education majors over the next five years (Table 11). A majority of the respondents indicated no upcoming revisions to their undergraduate music education degree programs to include jazz-related courses over the next five years (89.9%).

Table 11

Curricular Revisions to Include Jazz-Related Courses

Variable	Frequency	Percentage
No	62	89.9
No Due to Revisions Over the Last Five Years	3	4.3
Yes	4	5.8

CHAPTER V – DISCUSSION

“To overcome the inertia of established programs and cultures dominated by interpretive performance and study of European classical music, a new integrated program—replete with creativity and diversity and still including the treasures of European heritage—will require not only curricular overhaul but new ways of thinking, conversing, and forging strategic initiatives.” (Task Force on the Undergraduate Music Major, 2016, p. 8)

Summary

The purpose of this study was to describe instructor perspectives and curricular content of jazz courses within undergraduate instrumental music education programs at selected colleges and universities accredited by the National Association of Schools of Music (NASM). Specific research questions included:

1. To what extent did colleges and universities in the southeastern United States offer training in jazz?
2. What existing jazz courses were available for preservice music educators in their degree programs?
3. Which jazz courses served as electives or degree requirements for undergraduate music education curricula?
4. What were faculty member perspectives and suggestions of jazz instruction regarding preservice music education programs?

A questionnaire was created and distributed electronically using Qualtrics to gather data from music faculty members concerning jazz-related course offerings within the undergraduate music education curriculum. Content of the questionnaire (Appendix A) is based on the work of Knox (1996) and Fisher (1981), who also investigated the status of jazz education in the preparation of music educators in selected colleges and universities. Prior to the final questionnaire, a pilot study questionnaire was created and sent to music department chairpersons or suitable jazz education music faculty member of selected NASM accredited institutions. I searched each potential institution's web site for contact information for each of these faculty members and created an electronic database containing all pertinent contact information on selected participants and institutions. IRB approval of the pilot study (Appendix E) was granted in March 2017 and distributed throughout September and October 2017.

An electronic cover letter containing a brief description of the study and link to the questionnaire was sent. Follow-up emails were sent 10 days after the initial invitation was sent to remind faculty to complete the questionnaire. The distribution of the final questionnaire followed the same procedures used in the pilot. Content of the piloted questionnaire was based on the work of Knox (1996) and Fisher (1981) and was created and distributed using Qualtrics. The pilot study took place to ensure all questions were easy to understand and to identify potential deficiencies within the questionnaire prior to implementing the full study. Validity of the questionnaire was verified by four experts throughout the field of music education. Based on the feedback from both the experts and the pilot study respondents ($N = 6$), I made modifications for the final questionnaire (Appendix A).

IRB approval of the main study (Appendix F) was granted and distributed throughout June 2020. The final questionnaire was emailed to 113 individuals. After the first 10 days, I received 43 completed questionnaires and received an additional 26 completed questionnaires after the follow up email was sent for a total of 69 completed questionnaires indicating a 61% response rate. I distributed the questionnaire through Qualtrics and analyzed the data using Microsoft Excel and IBM SPSS Statistics (SPSS).

Discussion

The first research question dealt with the current status of jazz education throughout the southeastern United States. The results of this study helped to illustrate that although many of the institutions offer jazz-related courses, the number of course offerings are both limited and inconsistent from each state. A possible reason for limited course offerings could be due to the limited number of part-time and full-time faculty available to teach jazz-related courses. Of the respondents ($N = 69$), 61 (88.4%) indicated zero to one part-time jazz faculty while 55 (80%) respondents indicated zero to one full-time jazz faculty member at their institution. Similar results regarding the limited number of jazz faculty were found with Day (1992) who, in turn, suggested the need for increased numbers of jazz-related faculty members.

The second and third research questions sought to determine which jazz-related courses were offered as elective or degree requirements for undergraduate music education majors. Adapted from Barr (1974) and Knox (1996), jazz-related course options for this study included: Jazz Band, Jazz Combo, Jazz Improvisation, Jazz History, Jazz Arranging/Composition, Jazz Lab Band, Jazz Methods, and Jazz Theory. Regarding

this study, the most common jazz-related course offerings for credit were Jazz Band, Jazz Combo, and Jazz Improvisation. The least common jazz-related course offerings included Jazz History, Jazz Arranging/Composition, Jazz Lab Band, Jazz Piano, Jazz Methods, and Jazz Theory. Results from similar studies also indicated Jazz Band and Jazz Improvisation as the most offered jazz courses while Jazz History, Jazz Arranging/Composition, and Jazz Methods were the least offered jazz courses (Balfour, 1988; Barr, 1974; Knox, 1996; Jones, 2009; Wiggins, 1997).

For this study, the following jazz-related courses were found to be degree course requirements for undergraduate music education majors: Jazz Methods, Jazz History, Jazz Band, Jazz Improvisation, Jazz Theory, and Jazz Arranging/Composition. Surprisingly, this is an increase of jazz course offerings considering a number of previous similar studies indicated no jazz course requirements for undergraduate music education majors (Balfour, 1988; Hennessey, 1995; Jones, 2009; Knox, 1996; Marks, 1994; Wiggins, 1997). It is interesting to note that Jazz Methods was considered among the most common jazz course requirements as it was considered one of the least offered jazz courses for credit throughout this study. However, given that the findings regarding jazz-related course requirements were based on a limited number of responses ($N = 18$), the results should be considered with caution due to non-response bias. Of the total respondents ($N = 69$), 51 (74%) respondents did not answer the question.

The final research question helped to illustrate faculty member perspectives and suggestions of jazz instruction regarding preservice music education programs. Respondents ($N = 69$) indicated Jazz Improvisation, Jazz Band, and Jazz Methods as the most essential jazz-related courses for preparing preservice music educators to teach jazz

in classroom setting. With regard to Jazz Methods, faculty member perspectives indicated a moderately high agreement ($M = 7.39$; $SD = 2.36$) when asked if there was a need for a separate college course in jazz methods as the necessary techniques needed for teaching jazz bands are not included in traditional instrumental methods courses. Although Jazz Methods was considered to be an important course according to faculty perspectives, it should be noted that the same course was also among the least commonly offered jazz-related courses. These results matched those observed in previous studies (Bauche, 1982; Hepworth, 1974; Hinkle, 1977; Jones, 2005; Knox, 1996; Rummel, 2005; Thomas, 1980; Treinen, 2011).

Overall, faculty member perspectives indicated a moderately high agreement ($M = 7.46$, $SD = 2.52$) when asked if jazz education required courses should be part of the undergraduate music education degree program. Furthermore, respondents indicated the following as courses that could be replaced in the undergraduate music education curriculum to allow for jazz-related offerings: Courses from the school of education, Music History, Conducting, Instrumental Methods, upper level Music Theory, Physical Education, Arranging and Composition, and upper level music electives. In contrast, four respondents (20%) indicated no changes were needed to the current curriculum.

When asked about variables that may prevent undergraduate music education majors to participate in jazz-related courses, respondents indicated the following: limitations due to credit hours, institutional focus on traditional music, jazz-related courses that serve as electives and are not mandatory for the undergraduate music education program, scheduling conflicts, and a limited number of jazz faculty. These findings further support results from the aforementioned studies. Possible reasons

respondents indicated no changes to the undergraduate music education curriculum may be related to the variables that prevent undergraduate music education majors to participate in jazz-related courses such as limitations due to credit hours. Likewise, the same variables that prevented undergraduate music education majors to participate in jazz-related courses may have contributed to respondents' low agreement ($M = 3.71$; $SD = 2.15$) when asked if the music education program at their institution adequately prepared preservice music educators to teach jazz in a school classroom setting.

Implications

Nationally, both jazz music and jazz education are recognized as important and vital to America's music culture. The House of Congress passed a resolution expressing jazz as a rare and valuable national American treasure (S. Res. 57, 1987). Organizations such as the Jazz Education Network, Jazz at Lincoln Center, and the Thelonious Monk Institute of Jazz continue to both preserve and promote jazz education throughout the United States with various educational initiatives and outreach programs.

As jazz education continues to develop in both secondary and post-secondary music programs throughout the United States, the need for adequately trained music educators remains imperative. As school administrators, community members, and students increasingly expect jazz ensembles as part of the secondary school music experience, the pressure to produce this product is placed on music educators. However, due to a lack of jazz ensemble participation, limited jazz-related course offerings, and jazz training from undergraduate music education programs, many music teachers are often unprepared and unsure how to implement jazz education into their classrooms

(Abrahams, 1999; Brophy, 2002; Colwell, 2007; Hennessey, 1995; Springer, 2015; Wiggins, 1997).

Music education degree programs are enveloped with limitations of four intimidating systems: state-mandated legislations and certifications, university requirements, National Association of Schools of Music (NASM) or similar requirements and recommendations, and often times most difficult of all, the traditional practice of Western music in higher education (Kimpton, 2005). These limitations may serve as possible reasons as to why most respondents indicated no plans to revise their undergraduate music education curriculum to include jazz-related courses. Because of these limiting reasons, implementing curricular change to include more jazz-related courses may be difficult.

This study of the status of music education curricula regarding jazz-related course offerings and music faculty members perspectives in the southeastern United States may help to: Provide a foundation for music education curriculum revision, determine current trends in jazz music education on a larger and broader spectrum, and describe faculty member attitudes of jazz-related courses. Although research on the status of jazz education within the preservice music education curricula exists for a small number of individual states, there is still a gap in current and comprehensive literature which this study may help to bridge.

Findings from this study also helped to identify additional limitations for post-secondary institutions to implement jazz-related courses including: jazz courses that serve as electives and are not mandatory for the undergraduate music education program, scheduling conflicts, and a limited number of jazz faculty. Furthermore, these findings

further support the Task Force on the Undergraduate Music Major (TFUMM) who expressed similar concerns regarding the imperative need for music education curricular revision for higher education institutions, stating:

Despite repeated calls for change to assure the relevance of curricular content and skill development to music outside the academy, the academy has remained isolated, resistant to change, and too frequently regressive rather than progressive in its approach to undergraduate education. While surface change has occurred to some extent through additive means (i.e. simply providing more courses, more requirements, and more elective opportunities), fundamental changes in priorities, values, perspectives, and implementation have not occurred. (p. 3)

Although results from this study indicated a slight increase in jazz-related course offerings from previous related studies, it seems that preservice music educators are still not receiving adequate jazz training for the classroom. As limitations for offering jazz-related courses in post-secondary music education programs are presented, the need for jazz training still remains prevalent. Specifically, because both post-secondary music faculty members and active music teachers often feel unprepared to teach jazz, there is an increased need for curricular revision to include a Jazz Methods course within the undergraduate music education curriculum.

Limitations and Recommendations

This study examined and described instructor perspectives and curricular content of jazz courses within undergraduate instrumental music education programs at selected colleges and universities accredited by the National Association of Schools of Music

(NASM). Results of this study provide some informative findings that future studies could further illuminate. However, there are a few limitations regarding this current study that are important to consider. Due to the nature of the study, a homogenous purposive sampling scheme was used to determine which post-secondary institutions would be included. Specifically, criteria for participation in this study included: Active accreditation by the National Association of Schools of Music (NASM), location in the southeastern United States as designated by NASM Regions 7 and 8, and offered an undergraduate degree in music education. These states included Alabama, Florida, Georgia, Kentucky, Mississippi, North Carolina, South Carolina, Tennessee, and Virginia.

Regarding future research, this study should be replicated while targeting different NASM regions throughout the United States. This study could also be replicated by continuing to target specific regions, but removing the parameter of NASM accreditation or replacing NASM-accreditation with a similar accreditation organization. These replicated studies could help to ascertain the status of jazz education and to determine common trends in different regions throughout the United States. As of the last 20 years, little investigation of jazz education within the undergraduate music education curriculum has been examined on a regional or national level. Although there have been studies examining jazz education within the undergraduate music education curriculum for individual studies, there are currently no studies examining the status of jazz education within undergraduate music education degree programs in a larger regional scale throughout the United States. Additionally, because of this gap in literature, results from previous studies investigating jazz education within individual states may be

outdated, Therefore, another recommendation for future research would include replicating this study for each individual state to ascertain a more current status of jazz education for the undergraduate music education curriculum for each state.

Conclusion

Jazz education continues to develop in both secondary and post-secondary music programs throughout the United States. As school administrators, community members, and students increasingly expect jazz ensembles as part of the secondary school music experience, the pressure to produce this product is placed on music educators. However, results of extant research including this study, suggest that many music teachers are unprepared and unsure how to implement jazz education into their classrooms.

Additionally, many of the institutions that provide an undergraduate music education degree program believe they are not providing adequate jazz-related teaching. These findings suggest several courses of action to better equip both post-secondary institutions and preservice music educators to implement jazz education into the classroom.

First, in agreement with the Task Force on the Undergraduate Music Major (TFUMM), there is a need for a paradigmatic shift from the traditional Westernized European canon of music to a more comprehensive and diverse view of thinking to include genres such as jazz within the undergraduate music education curriculum. This would include implementing the TFUMM's three core pillars - creativity, diversity, and integration, within a revised undergraduate music education curriculum.

Second, more institutions should consider implementing a required Jazz Methods course for preservice music educators. As other methods courses such as Marching Band

Techniques or Strings Methods often serve as requirements for undergraduate music education majors, there still remains a lack of required jazz-related methods courses for preservice music educators. Last, in order to provide a creativity-driven, diversity-rich, and integrative curricular model for preservice music educators, ongoing conversations between all music faculty members throughout each institution should take place.

Conversational topics should focus on the various roles, needs, and expectations of the 21st century music educator. Although wide-scale curricular reform may be needed for many institutions, this should be done incrementally and deliberately. In the words of jazz trumpeter Clark Terry (2012), “Imitate. Assimilate. Innovate.” Through continuous insightful and reflective conversations, changes to the undergraduate music education curriculum could move beyond imitating and assimilating to a Westernized European canon. More so, these inclusive conversations may help to provide a more relevant and innovative curriculum for undergraduate music education majors.

APPENDIX A – MAIN STUDY QUESTIONNAIRE

Jazz-Related Courses and Instructor Perspectives Questionnaire

Start of Block: Section I. General Information

Q1 Which state is your institution located?

- ☐ Alabama
 - ☐ Florida
 - ☐ Georgia
 - ☐ Kentucky
 - ☐ North Carolina
 - ☐ South Carolina
 - ☐ Tennessee
 - ☐ Virginia
-

Q2 Please indicate the number of PART-TIME jazz education faculty at your institution.

- ☐ 0
 - ☐ 1
 - ☐ 2
 - ☐ 3
 - ☐ 4
 - ☐ 5
 - ☐ 6
 - ☐ More than 6
-

Q3 Please indicate the number of FULL-TIME jazz education faculty at your institution.

- ☐ 0
- ☐ 1
- ☐ 2
- ☐ 3
- ☐ 4
- ☐ 5
- ☐ 6
- ☐ More than 6

End of Block: Section I. General Information

Start of Block: Section II. Jazz-Related Course Offerings

Q4 Which of the following courses are offered for credit at your institution? (Select all that apply.)

- ☐ Jazz Arranging/Composition
- ☐ Jazz Band/Big Band
- ☐ Jazz Combo
- ☐ Jazz History
- ☐ Jazz Improvisation
- ☐ Jazz Lab Band
- ☐ Jazz Methods/Pedagogy
- ☐ Jazz Piano
- ☐ Jazz Theory

Q5 If your institution offers additional jazz-related courses for credit not listed above, please list them here.

Q6 Which of the following courses are REQUIRED for undergraduate instrumental music education degree programs at your institution? (Select all that apply.)

- ☐ Jazz Arranging/Composition
 - ☐ Jazz Band/Big Band
 - ☐ Jazz Combo
 - ☐ Jazz History
 - ☐ Jazz Improvisation
 - ☐ Jazz Lab Band
 - ☐ Jazz Methods/Pedagogy
 - ☐ Jazz Piano
 - ☐ Jazz Theory
-

Q7 If your institution offers additional required jazz-related courses not listed above, please list them here.

End of Block: Section II. Jazz-Related Course Offerings

Start of Block: Section III. Faculty Member Perspectives

Q8

From your perspective, please indicate the level of importance (1=Not Important and 10=Absolutely Essential) for each course in preparing pre-service music educators to teach jazz.

	Not Important 1	2	3	4	5	6	7	8	9	Absolutely Essential 10
Jazz Arranging/Composition	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jazz Band/Big Band	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jazz Combo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jazz History	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jazz Improvisation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jazz Lab Band	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jazz Methods/Pedagogy	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jazz Piano	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jazz Theory	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q9 From your perspective, please indicate your level of agreement (1=Strongly Disagree and 10=Strongly Agree) with the following statement below.

	Strongly Disagree 1	2	3	4	5	6	7	8	9	Strongly Agree 10
Colleges offering undergraduate degrees in Music Education should include required jazz education courses in their curriculum.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q10 From your perspective, please indicate your level of agreement (1=Strongly Disagree and 10=Strongly Agree) with the following statement below.

	Strongly Disagree 1	2	3	4	5	6	7	8	9	Strongly Agree 10
The music education program at your institution adequately prepares music educators to teach jazz in school classroom setting.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q11 From your perspective, please indicate your level of agreement (1=Strongly Disagree and 10=Strongly Agree) with the following statement below.

	Strongly Disagree 1	2	3	4	5	6	7	8	9	Strongly Agree 10
There is a need for a separate college course in jazz methods as the necessary techniques needed for teaching jazz bands are NOT included in traditional instrumental methods courses.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q12 From your perspective, please indicate your level of agreement (1=Strongly Disagree and 10=Strongly Agree) with the following statement below.

	Strongly Disagree 1	2	3	4	5	6	7	8	9	Strongly Agree 10
Colleges that offer degrees in music education should have at least one full-time faculty member to direct jazz performing groups and teach courses in jazz education.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q13 From your perspective, which courses, (if any) could be replaced in the undergraduate music education curriculum to allow for jazz-related courses?

Q14 From your perspective, please list any variables that may prevent undergraduate music education majors to participate in jazz-related courses at your institution.

Q15 From your perspective, what opportunities (courses, lessons, experiences, etc.) regarding jazz-related content are provided to undergraduate music education students at your institution?

Q16 Are there plans to include required jazz-related courses/content in the undergraduate music education curriculum within the next 5 years at your institution?

- ☐ No.
- ☐ No, as revisions were implemented sometime over the last 5 years.
- ☐ Yes.

End of Block: Section III. Faculty Member Perspectives

APPENDIX B – PILOT STUDY QUESTIONNAIRE

Jazz-Related Courses and Instructor Perspectives Questionnaire

Q1 List the name of your institution.

Q2 Which state is your institution located?

- ☐ Alabama
- ☐ Florida
- ☐ Georgia
- ☐ Kentucky
- ☐ Louisiana
- ☐ Mississippi
- ☐ North Carolina
- ☐ South Carolina
- ☐ Tennessee
- ☐ Virginia

Q3 Please indicate the number of part-time jazz education faculty at your institution.

- ☐ 0
- ☐ 1
- ☐ 2
- ☐ 3
- ☐ 4
- ☐ 5
- ☐ 6
- ☐ More than 6

Q4 Please indicate the number of full-time jazz education faculty at your institution.

- ☐ 0
- ☐ 1
- ☐ 2
- ☐ 3
- ☐ 4
- ☐ 5
- ☐ 6
- ☐ More than 6

Q5 Are the following courses offered for credit at your institution?

	Please select "yes" or "no" for each course below.	
	Yes	No
Jazz Arranging/Composition	<input type="radio"/>	<input type="radio"/>
Jazz Band/Big Band	<input type="radio"/>	<input type="radio"/>
Jazz Combo	<input type="radio"/>	<input type="radio"/>
Jazz History	<input type="radio"/>	<input type="radio"/>
Jazz Improvisation	<input type="radio"/>	<input type="radio"/>
Jazz Methods/Pedagogy	<input type="radio"/>	<input type="radio"/>
Jazz Piano	<input type="radio"/>	<input type="radio"/>
Jazz Theory	<input type="radio"/>	<input type="radio"/>

Q6 Are the following courses REQUIRED for instrumental music education degree programs at your institution?

	Please select "yes" or "no" for each course below.	
	Yes	No
Jazz Arranging/Composition	<input type="radio"/>	<input type="radio"/>
Jazz Band/Big Band	<input type="radio"/>	<input type="radio"/>
Jazz Combo	<input type="radio"/>	<input type="radio"/>
Jazz History	<input type="radio"/>	<input type="radio"/>
Jazz Improvisation	<input type="radio"/>	<input type="radio"/>
Jazz Methods/Pedagogy	<input type="radio"/>	<input type="radio"/>
Jazz Piano	<input type="radio"/>	<input type="radio"/>
Jazz Theory	<input type="radio"/>	<input type="radio"/>

Q7 In your opinion, please indicate the level of importance for each course in preparing pre-service music educators to teach jazz.

	Absolutely Essential	Very Important	Somewhat Important	Not Important at All
Jazz Arranging/Composition	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jazz Band/Big Band	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jazz Combo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jazz History	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jazz Improvisation	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jazz Methods/Pedagogy	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jazz Piano	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jazz Theory	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q8 Please indicate your level of agreement with the following statements below.

	Strongly Agree	Agree	Disagree	Strongly Disagree
Colleges offering degrees in Music Education should include required jazz education courses in their curriculum.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
There is no need for a separate college course in jazz methods as the necessary techniques needed for teaching jazz bands are included in traditional instrumental methods courses.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The music education program at your institution adequately prepares music educators to teach jazz in public school.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Teaching jazz improvisation is something that can be learned in a post-secondary classroom setting.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jazz improvisation should be included in all elementary and secondary school music curricula.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Colleges that offer degrees in music education should have at least one full-time faculty member to direct jazz performing groups and teach courses in jazz education.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q9 If jazz receives little or no emphasis in your college, to what do you attribute this? Select all that apply.

- ☐ Educational philosophy of the institution
- ☐ Education philosophy of the faculty
- ☐ Lack of faculty training
- ☐ Financial consideration
- ☐ Lack of student interest
- ☐ Lack of regional interest/presence
- ☐ Current curriculum/degree requirements
- ☐ Current accreditation requirements
- ☐ Scheduling difficulties
- ☐ Others not listed _____

Q10 In your opinion, which courses could be replaced in the undergraduate music education curriculum to allow for jazz-related courses?

- ☐ Music History
- ☐ Music Theory
- ☐ Class Piano
- ☐ Group Voice/Vocal Methods
- ☐ Conducting
- ☐ No courses should be replaced for jazz-related courses.
- ☐ Others not listed _____

Q11 Are there plans to include required jazz-related courses in the undergraduate music education curriculum within the next 5 years?

- ☐ No.
- ☐ No, as revisions were implemented sometime over the last 5 years.
- ☐ Yes.

Q12 In your opinion, why should jazz-related courses be included in the undergraduate music education curriculum?

Q13 In your opinion, what is unique and necessary about the experience in jazz?

Q14 Please list any suggestions or feedback for this pilot study questionnaire.

Q15 Please provide suggestions on information that you would like to be included on the questionnaire.

APPENDIX C – ELECTRONIC COVER LETTER

Dear Music Educator:

My name is David Carter and I am a doctoral candidate at the University of Southern Mississippi. I am pursuing research on a dissertation topic examining instructor perspectives and curricular content of jazz-related courses.

The data gathered from this study will help to further illustrate the status of jazz-related course offerings in undergraduate music education degree programs. The questionnaire is designed to survey NASM-accredited institutions providing an undergraduate music education located in the southeastern United States. Specifically, post-secondary institutions located in Regions 7 and 8 as geographically delineated by the National Association of Schools of Music will be addressed. This project has been approved by the Institutional Review Board at the University of Southern Mississippi (Protocol Number: 19-518).

Your participation involves answering a questionnaire that should take between 5 to 7 minutes to complete. Your participation is voluntary. If at any time you discontinue the questionnaire, your results will be discarded. The attached questionnaire is anonymous. The results of the study may be published but neither your name nor your institution will be known. If you feel another person of the music department faculty may answer these questions more easily, please forward this email to him or her.

If you have questions regarding this study, please do not hesitate to contact me via email at david.w.carter@usm.edu. Your cooperation and participation are greatly appreciated. Thank you for your consideration.

An electronic link to the questionnaire can be found below.

Follow this link to the questionnaire:

[Jazz-Related Courses and Instructor Perspectives Questionnaire](https://usmuw.co1.qualtrics.com/jfe/form/SV_bBGzDZZGvSfkuFf)

Or copy and paste the URL below into your internet browser:

https://usmuw.co1.qualtrics.com/jfe/form/SV_bBGzDZZGvSfkuFf

Sincerely,

David W. Carter, Jr.

APPENDIX D – FOLLOW UP COVER LETTER

Dear Music Educator:

This is a friendly reminder that I have not received your response to the “Jazz-Related Courses and Instructor Perspectives Questionnaire” sent approximately two weeks ago. If you have already completed this questionnaire, please disregard this letter. If you have not, please take a few minutes to complete the questionnaire.

Your response is very important to the study. The data gathered from this study will help to further illustrate the status of jazz-related course offerings in undergraduate music education degree programs. Your cooperation and participation are greatly appreciated!

Furthermore, I am certain your schedule is busy and would like to thank you for your consideration. An electronic link to the questionnaire can be found below. This project has been approved by the Institutional Review Board at the University of Southern Mississippi (Protocol Number: 19-518).

Follow this link to the questionnaire:

[Jazz-Related Courses and Instructor Perspectives Questionnaire](https://usmuw.co1.qualtrics.com/jfe/form/SV_bBGzDZZGvSfkuFf)

Or copy and paste the URL below into your internet browser:

https://usmuw.co1.qualtrics.com/jfe/form/SV_bBGzDZZGvSfkuFf

Sincerely,
David W. Carter, Jr.

APPENDIX E – PILOT STUDY IRB APPROVAL



THE UNIVERSITY OF
SOUTHERN MISSISSIPPI

INSTITUTIONAL REVIEW BOARD

118 College Drive #5147 | Hattiesburg, MS 39406-0001

Phone: 601.266.5997 | Fax: 601.266.4377 | www.usm.edu/research/institutional.review.board

NOTICE OF COMMITTEE ACTION

The project has been reviewed by The University of Southern Mississippi Institutional Review Board in accordance with Federal Drug Administration regulations (21 CFR 26, 111), Department of Health and Human Services (45 CFR Part 46), and university guidelines to ensure adherence to the following criteria:

- The risks to subjects are minimized.
- The risks to subjects are reasonable in relation to the anticipated benefits.
- The selection of subjects is equitable.
- Informed consent is adequate and appropriately documented.
- Where appropriate, the research plan makes adequate provisions for monitoring the data collected to ensure the safety of the subjects.
- Where appropriate, there are adequate provisions to protect the privacy of subjects and to maintain the confidentiality of all data.
- Appropriate additional safeguards have been included to protect vulnerable subjects.
- Any unanticipated, serious, or continuing problems encountered regarding risks to subjects must be reported immediately, but not later than 10 days following the event. This should be reported to the IRB Office via the "Adverse Effect Report Form".
- If approved, the maximum period of approval is limited to twelve months.
Projects that exceed this period must submit an application for renewal or continuation.

PROTOCOL NUMBER: 17030205

PROJECT TITLE: An Examination of Instructor Perspectives and Jazz-Related Courses for Undergraduate Music Education Majors at NASM Accredited Colleges and Universities

PROJECT TYPE: New Project

RESEARCHER(S): David W. Carter, Jr.

COLLEGE/DIVISION: College of Arts and Letters

DEPARTMENT: Music

FUNDING AGENCY/SPONSOR: N/A

IRB COMMITTEE ACTION: Exempt Review Approval

PERIOD OF APPROVAL: 03/14/2017 to 03/13/2018

Lawrence A. Hosman, Ph.D.

Institutional Review Board

APPENDIX F – MAIN STUDY IRB APPROVAL

Office of
Research Integrity



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NOTICE OF INSTITUTIONAL REVIEW BOARD ACTION

The project below has been reviewed by The University of Southern Mississippi Institutional Review Board in accordance with Federal Drug Administration regulations (21 CFR 26, 111), Department of Health and Human Services regulations (45 CFR Part 46), and University Policy to ensure:

- The risks to subjects are minimized and reasonable in relation to the anticipated benefits.
- The selection of subjects is equitable.
- Informed consent is adequate and appropriately documented.
- Where appropriate, the research plan makes adequate provisions for monitoring the data collected to ensure the safety of the subjects.
- Where appropriate, there are adequate provisions to protect the privacy of subjects and to maintain the confidentiality of all data.
- Appropriate additional safeguards have been included to protect vulnerable subjects.
- Any unanticipated, serious, or continuing problems encountered involving risks to subjects must be reported immediately. Problems should be reported to ORI via the Incident template on Cayuse IRB.
- The period of approval is twelve months. An application for renewal must be submitted for projects exceeding twelve months.
- FACE-TO-FACE DATA COLLECTION WILL NOT COMMENCE UNTIL USM'S IRB MODIFIES THE DIRECTIVE TO HALT NON-ESSENTIAL (NO DIRECT BENEFIT TO PARTICIPANTS) RESEARCH.

PROTOCOL NUMBER: IRB-19-518

PROJECT TITLE: An Investigation of Instructor Perspectives and Jazz-Related Courses for Undergraduate Music Education Majors at NASM Accredited Colleges and Universities

SCHOOL/PROGRAM: School of Music, Music

RESEARCHER(S): David Carter, Melody Causby

IRB COMMITTEE ACTION: Approved

CATEGORY: Expedited

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.

PERIOD OF APPROVAL: June 7, 2020

A handwritten signature in black ink that reads "Donald Sacco".

Donald Sacco, Ph.D.
Institutional Review Board Chairperson

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