

KANSAS HIGH SCHOOL BAND DIRECTORS AND COLLEGE FACULTIES' ATTITUDES
TOWARDS TEACHER PREPARATION IN JAZZ EDUCATION

by

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B.M., Washburn University, 1990
M.M., Kansas State University, 2000

AN ABSTRACT OF A DISSERTATION

submitted in partial fulfillment of the requirements for the degree

DOCTOR OF PHILOSOPHY

Department of Curriculum and Instruction
College of Education

KANSAS STATE UNIVERSITY
Manhattan, Kansas

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Abstract

The purpose of this study examined high school band directors and college music educators' attitudes in regard to implementing curricula requirements for music teacher training programs in jazz education, as well as personal and professional characteristics to current and past jazz cultures in music education. In addition, high school band directors and college music educators were also asked to evaluate specific teaching skills and competencies necessary for preparing music education students to teach jazz as an essential part of their teaching responsibilities in Kansas' schools. Primary participants in this study included high school band directors (N=175) randomly selected from each of the six districts based upon geographical location in Kansas: (1) Northeast, (2) North-central, (3) Northwest, (4) Southeast, (5) South-central, and (6) Southwest, and college music educators (N=50) from eight Kansas institutions that were members of the National Association of Schools of Music (NASM), and offer degrees in music education.

The survey in this study used modified questions and statements that focused on teaching instead of performance as highlighted in an existing research instrument by Walter Barr (1974), "The Jazz Studies Curriculum." Data compared between both studies revealed similar findings. A descriptive method of research was used and designed to provide structured responses. The survey was divided into five sections, included frequencies, rating scales, mean scores, yes-no questions and 3-point Likert type questions. Data collected from this study described the following: background characteristics, teaching skills and experiences, competencies for music education majors, and jazz education as it relates to teacher preparation in Kansas.

Results from this study indicated that high school band directors and college music educators agreed that the current music education programs in Kansas were not preparing music

education majors to teach jazz in the public schools. Respondents were asked to provide opinions related to jazz and jazz course requirements for music education majors graduating and applying for teacher certification. Respondents were also asked to provide statistical information regarding the prioritization of courses in jazz pedagogy, jazz ensemble, jazz history, jazz theory, jazz keyboard and jazz improvisation with regards to essential skills and competencies needed for public school teaching. Tables were utilized to show statistical data and comparisons. Implications from this study included the need for more teacher preparation in jazz education.

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Approved by:

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Dedication

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Chapter 1 - Introduction and Theoretical Framework

Jazz is America's music, an art form that has influenced artistic creativity throughout the world (Tirro, 1993). "The traditions of jazz are responsible for creating the first extensive written and recorded history of popular culture as a legitimate and praiseworthy part of our American heritage" (Lopes, 2002, p. 272). Since jazz music is intricately woven into the development of America's culture, its contributions to American music can no longer be ignored. Fisher (1981) stated, "music faculty that were not formally trained in jazz, have yet to be convinced of the value of jazz education and its importance for future music educators" (p. 2). "Jazz education should no longer be left to chance... American colleges should prepare American educators to teach American music to American students in American public schools" (p. 10). Yet, jazz music is not an integral part of music education in America's schools.

The music called jazz has enriched the quality of American life, inspired cultural change, and has served as a catalyst for removing racial barriers across social lines. Jazz does not recognize social classifications, but instead it brings people together from all lifestyles by building relationships between amateur and professional musicians who perform side by side. It has solidified its position among all forms of music, reflecting American values, and embracing diverse ethnic and cultural contributions from all around the world. As a result, different cultures and ethnic groups are then able to experience our American values through the inherent characteristics of American jazz.

In 1987, the House of Representatives declared jazz as a rare and valuable national American treasure (House of Congress Resolution 57, 1987). Furthermore, in 2004, they voted that jazz music is America's classical music-an art form indigenous to the United States (House of Congress Resolution 501, 2004). During a symposium held by Wynton Marsalis, former

president Bill Clinton discussed how jazz played an important role on his trip to Russia when saxophonist Igor Butman performed for him and Russian President Vladimir Putin. “All of these people liked us that day because they saw us through the eyes of jazz” (New York Times, December 11, 2003, p. B2). “Jazz continues to be an honest reflection of American values and cultural democracy” (Sehgal, 2008, p. 50).

The images of jazz mirror an American society, flourishing in such venues as clubs, churches, infomercials, movies, sporting events, radio, concert halls, performing arts centers, educational institutions and across the Internet capturing global interest. Through its increasing popularity, jazz has provided opportunities for the development of jazz ensembles, vocal jazz groups, jazz combos, related jazz courses, and degree programs in educational institutions, nationally and internationally. The inclusion of jazz education into academia allows students to experience our American musical culture. The musical independence and personal expression experienced from studying jazz, may not be emphasized or encouraged in other genres. Students studying jazz also learn the importance of individual responsibility, teamwork, and communication by performing and participating in various jazz settings. The richness of jazz’s inherent qualities provides students with an in-depth understanding of today’s music.

Preserving the musical traditions of a culture is one of the main purposes of music education (Fowler, 1988). Music education teaches “the musical heritage of African Americans, Hispanics and Latinos, Asian Americans, Native Americans and European-Americans to new generations of young Americans, and for music education, this obligation is an enormous responsibility” (p. 134). For these reasons, Jazz deserves to be preserved, encouraged, and promoted in America schools because it retains fundamental American qualities (Sehgal, 2008). Even though jazz may not be as popular in today’s society as in past times, it still requires the

support of American educational institutions, and organizations such as MENC (Music Educators National Conference), American Jazz Museum, Jazz at Lincoln Center, Thelonious Monk Institute, The Kennedy Center, and the recovery of New Orleans musical traditions to preserve American music culture.

Jazz has played a vital role in the development of American music, yet it struggles to find acceptance within in our educational institutions. Colleges and universities in other countries require students to study their cultures musical traditions, however in the United States, music education students are minimally provided these opportunities.

When comparing the traditions of classical music to the traditions of jazz music, jazz has established its own standards of dialogue and complexities. A sizeable catalog of jazz masterworks exists by composers such as Duke Ellington, Charlie Parker, Stan Kenton, Charles Mingus, Cole Porter, Nelson Riddle, Gil Evans, Thad Jones, Billy Strayhorn, Hoagy Carmichael and Thelonious Monk, which are yet to be used by music educators as curricular resources in our public institutions and universities. Jazz requires standards of musical literacy of distinguished artists, listeners, and educators; however, classical literature is still the primary resource guiding public education (Tirro, 1993).

The reluctance of colleges and universities to include jazz education courses into college music education curricula suggests that not all college music educators understand the full educational and aesthetic value of jazz. It appears that academia places a higher value on music content outside of the jazz idiom, impeding future teachers recognition of jazz music's contributions to culture and society. An renewed attention to jazz must occur with music teacher training and preparation, and further more across music education in general. Fulton (1990), music education must help students become highly proficient in society through training in

America's cultural traditions. He suggests that students must be able to identify with the cultural traditions of jazz music so they can connect with the past, and recognize the value of the present, enabling them to become more acceptable to future trends in music. This is particularly important for those music education students in teacher-training programs.

Collier (1993) suggested that, "students should be well grounded in jazz, and receive some experience with all forms of music, especially if they are expected to teach." "Because it is the responsibility of teachers in our educational institutions to preserve America's only true art form" (p.157). By requiring academia to include courses in jazz for teacher certification, the scope of school music programs will be broadened .

Music teacher-training programs face several challenges today in regard to implementing jazz courses into current curricula. The first challenge is degree hour constraints. College and university curricula are already unable to absorb additional credits. Current teacher-training programs require students take on average 130–145 credit hours to complete an undergraduate degree in music education, which is more than many other college degree programs. With increasing expectations on music education students to meet the challenges of an emerging ethnically diverse American culture, music education programs need to reevaluate current curricula in order to provide instruction that is relevant for future generations of music teachers. Jazz has demonstrated its legitimacy within academia by providing students a broad multi-ethnic musical experience. Studying jazz is a viable solution for music education to meet these current educational demands especially during these times of cultural change.

The second challenge is in realigning curricula to include jazz courses. If jazz courses are to be included, method courses in music education will have to be redesigned or restructured to include jazz content. A problem is that college music educators find it difficult to exclude

content that has traditionally been included in music education programs. According to Barr (1974), there is only a hand full of colleges requiring jazz courses towards the fulfillment of a Bachelor of Music Education, Applied, or Composition degree. “Even though several institutions offer courses in jazz pedagogy, there are currently no requirements for a future teacher to study jazz” (p. 37). In addition, music educators are often unable to provide students with the practical knowledge needed to teach jazz, because they themselves are disconnected from the jazz culture.

Jorgensen (2003) suggested that the American education system’s commitment to the study of Western European traditions is the reason that many music teachers are disconnected from jazz music. He further explained that the inclusion of jazz into music education curricula would challenge the beliefs of a social system that resist change, “especially fundamental change,” because they are worried about how those changes may impact their teaching (p. 40). Tradition can benefit music education by providing stable instruction, clarifying expectations, insuring beliefs and practices and establishing policies. On the other hand, tradition can repress creativity, “thereby making it difficult for musicians and educators,” to construct new methods for learning (p. 41).

Part of the problem is the academic field of music does not take jazz seriously (Szwed, *The Future of Jazz*, 2002). “All too often, music departments hinder efforts to develop jazz programs by claiming it [jazz] infringes on their turf”(p. 203). The refusal to remove or restructure existing courses to include jazz perpetuates a continuous cycle of music educators incapable of exposing their students to America’s music.

The third challenge is that music education programs offer jazz performance courses as electives within their music education programs. Music education students are not required to participate in jazz and as a result create a void in their training. Since courses in jazz are not

required for degree completion or certification, faculty fail to encourage or advise students to study jazz.

Students accepting their first teaching position are often faced with the reality of teaching a jazz ensemble without the skills and knowledge to teach jazz. They become frustrated and lose the confidence of their students or their ability to teach. If colleges and universities begin making changes to existing curricula by requiring jazz courses for music teacher certification, there are not enough qualified jazz educators and musicians to hold these positions. “Today some colleges are offering students the opportunity to receive degrees in jazz studies or jazz performance with a jazz emphasis or jazz minor under the umbrella of their music education degrees” (Ake, 2002, p. 115).

Jazz educators today, teach and perform several styles of music. Most are encouraged, if not required, to study classical literature during their undergraduate degrees. It is beneficial for colleges and universities to employ multitalented music educators capable of teaching several genres. Don Sinta, a world-class classical saxophonist and faculty member at the University of Michigan stated, “ I am unable to help students who are interested in jazz and jazz improvisation, and if I am not able to help them they look for other resources in the building” (Sinta, 1994, p. 1). The increasing numbers of applied college positions are no longer purely classical due to student interest in jazz. Music education faculty who have the ability to train both traditional and jazz methods can provide students with the necessary job skills for current and future employment, however, the future of music education must rely on individuals who’s visions perceive the future of music education as embracing jazz.

The Collegiate Association of Schools of Music (NASM) accredits music programs based upon established standards for granting degrees in music. However, NASM has not

required jazz education in teacher training programs. As a result, the lack of training perpetuates an under educated work force of music teachers.

Essential Teaching Requirements

To develop music teachers that can appropriately include jazz in the curriculum, specific skills and training are needed. Rudimental skills such as phrasing, stylistic interpretations, identifying chords, piano chord voicing's, improvisation, articulations, ensemble balance, constructing bass lines, illustrating various drum set beats, rehearsal techniques, compositional structure, and a thorough knowledge of jazz history are some of the skills essential for instrumental music teachers. Creativity, individualism, aural recognition, historical recognition, identification of rhythmic styles, cultural and ethnic musical contributions and theoretical understanding of complex harmonies are acquired from performing a diverse anthology of jazz literature.

Music educators must recognize a musical chronology of jazz history. Traditional jazz literature provides the opportunity for students to discover stylistic and expressive nuances that will connect them to past generations of prominent jazz artists. Great American composers such as Duke Ellington, Cole Porter, Billy Strayhorn, Gil Evans, Stan Kenton, Sammy Nestico, Irving Berlin, Jerome Kern, George Gershwin, and Glenn Miller, and others have made significant contributions to American music and to its history. Their historical literature has inspired generations of young musicians to capture the essence of what makes jazz unique. These American composers' works portray American life, depicting the times that shaped the ideologies of an American society. Their music provides an insight into the past that will enable students to relate to current and future trends of music. Music educators that have gained the knowledge and skills associated within jazz will broaden their student's perspective of historical

literature and provide them with an understanding about how to teach and perform current styles of jazz literature. Teacher training programs that include jazz education will encourage future music educators to become more insightful into the preparation, selection, and teaching of jazz literature.

Shire (1990) suggests that jazz educators must have a working knowledge of the acceptable literature for their specific medium, be able to correctly interpret jazz and rock styles used in different periods of music, and be able to demonstrate and teach improvisation to the students. “The teacher must understand the symbols generally associated with jazz and commercial pop music and know the major contributors of each style” (p. 25).

Supporting Organizations

Several professional music organizations support jazz education in Kansas including the Kansas Music Educators Association (KMEA) and the Kansas Bandmasters Association (KBA). These organizations promote jazz workshops, clinics, and performance opportunities for high school students, college students, and music educators throughout the state. The American Jazz Museum in Kansas City, Missouri, is an advocate of jazz education providing educational workshops and performance opportunities for educators and students, and is the largest employer of jazz musicians in the Kansas City metropolitan area.

Nationally, in 2000, the Thelonious Monk Institute introduced an educational program titled, Jazz in America: “The National jazz Curriculum,” which helped establish a national curriculum for jazz education in public institutions throughout the United States (www.monkinstitute.org). “Jazz at Lincoln Center,” led by Wynton Marsalis, is instrumental in providing educational materials and performances displaying the rich heritage of jazz (www.jalc.org). The Kennedy Center is also instrumental in providing performances and

education programs discussing the jazz idiom (www.kennedycenter.org/programs/jazz/education.html).

Cultural and ethnic contributions have enriched the musical traditions found within our American culture and shaped the music we know as jazz. The continuation of jazz relies on quality music education programs. However, how do we enhance jazz, America's music, in our schools as a majority of college and university programs fail to educate American students in American traditional music called jazz (Phillips, 1990, p.17)?

Statement of the Problem

Pre-service teacher training programs are not preparing students to teach jazz in the public schools, and instrumental music teachers who are currently teaching in public schools are using methods that are inappropriate and often detrimental to their jazz program. Bauche (1980), jazz ensemble is an important component of public school music programs and is recognized in higher education as a part of the instrumental music courses in secondary education. However, teacher-training courses are not available in this area. Students that become competent music educators have the ability to demonstrate an array of knowledge and skills in all styles of music. College and university music programs may offer courses in jazz, but music education students are not required to participate in these courses in order to complete their degrees or acquire teacher certification. The majority of public school music teachers currently holding instrumental teaching positions lack the necessary skills to teach jazz, require outside assistance, or are canceling their jazz programs altogether.

Western European traditions have been the focal point for curricula designs and teacher preparation for many years. College faculties and administrators who share the responsibility for making changes to current music curricula and are responsible for preparing music education

students to teach jazz in the public schools are either unqualified or were poorly trained in contemporary jazz practices.

With the number of jazz ensembles at the middle and secondary levels, music educators are expected to have the skills and knowledge to teach jazz. Novice music educators unprepared in traditional and contemporary jazz practices are unable to meet these expectations. Fisher (1981) states, “the music teaching profession is adversely affected by a lack of formal jazz education on the collegiate level” (p. 8). Institutions of higher learning should be obligated to provide pre-service music teachers with the necessary skills to teach jazz. Nevertheless, today’s college curriculums do not require student participation in jazz courses for degree completion or teacher certification. Music is not just Western European traditions, but is more global. Institution and teacher accreditation should include regional, national and non-western traditions.

There have been several studies addressing teacher preparation in jazz education suggesting that further research is needed to establish standards for teacher preparation in jazz education (Avery, 2002; Balfour, 1988; Barr, 1974, Elliot, 1983; Fisher, 1981; Hearne, 1985; Hennessey, 1995; Hinkle, 1977; Jones, 2005; Knox, 1996; Kennedy, 2005, Mack, 1993; Shires, 1990; Thomas, 1980; Wiggins, 1997). Currently there is no research available that has examined instrumental music teachers and college faculties’ attitudes towards, and preparation in jazz education in the State of Kansas. There appears to be a need for qualified jazz educators in secondary and higher education, and for teacher training programs to enhance the quality of jazz education.

Purpose of the Study

The purpose of this study examined the differences between high school band directors and college music educators attitudes in regard to teaching skills and competencies necessary for

preparing music education students to teach jazz in the state of Kansas. This study also examined high school band directors and college music educators attitudes in regard to implementing curricula requirements for music teacher training programs in jazz education as well as personal and professional characteristics to current and past jazz cultures in music education. Questions guiding this study was:

1. What are the current personal and professional characteristics of high school band directors and college music educators in the state of Kansas?
2. What are the differences between high school band directors and college music educators' attitudes towards implementing curricula requirements for jazz into public school and music teacher education programs?
3. What are the differences between high school band directors and college music educators' attitudes towards the teaching skills and competencies necessary for preparing music education majors to teach jazz?
4. What are the differences between high school band directors and college music educators' attitudes towards jazz education in regard to preparing music education students to teach jazz?

Limitations

Due to the large percentage of 1A classification of high schools in Kansas, high school music programs may not include a jazz ensemble within the music program and some district may not contain 5A or 6A classifications. Furthermore, due to the limited number of 5A and 6A classified high school in some districts, those districts that contained only one 5A or 6A representative was automatically chosen for this study. Therefore, this researcher is relying on

the professionalism of these high school band directors to provide truthful information discussing jazz education in the state of Kansas.

Delimitations

Participant in this study were limited to high school band directors and college music educators. College music educators were selected based on the following criteria: (1) experiences in or currently teaching or performing jazz, (2) prior experience teaching instrumental music in public institutions, and (3) involved with music education programs in the state of Kansas. High school band directors were selected from institutions that were associated with the Kansas Music Educators Association (KMEA). College faculties were selected from institutions that were accredited by the National Association of Schools of Music (NASM) and offered degrees in music teacher education. This study was designed to address the status of jazz education in Kansas and was not intended to generalize to other states.

Assumptions

The researcher assumed that all participants will answer questions honestly and that the responses given are a meaning reflection of their views. Based upon their previous uses, Barr's (1974) and Jones (2005) data collection instruments were assumed valid and reliable for this study.

Chapter 2 - Review of Related Literature

Introduction

This chapter reviews the literature related to jazz as it pertains to teacher training programs in higher education institutions. The review of literature was categorized into the following areas: (1) historical context of jazz education, (2) jazz's impact on higher education music curricula, (3) issues concerning the implementation of jazz courses into college curricula, (4) music faculty abilities to teach jazz in higher education, (5) dissertation research on teacher preparation and curriculum recommendations in jazz, and (6) current trends in jazz curricula.

As compared to other music traditions, jazz education is acquiring increased attention and support from students and educators from all over the world. In addition to a growing cultural and ethnic population, music education student today will be required to teach jazz as well as other musical forms. Currently, music teacher training programs in higher education have yet to address these issues concerning jazz.

Jazz in Higher Education –Historical Context

Murphy, (1949) commented, shortly following World War II, Berklee College of Music initiated the first jazz program in the world dedicated to educating students in jazz, and soon after, in 1946, the introduction of the “lab band” concept by M. E. Hall was introduced at North Texas State College. Hall developed a four-year curriculum for their Bachelor of Music degree majoring in Dance Band. The Lab Band concept was used to resemble actual performing conditions (p. 16).

By the 1950s, jazz became popular in public schools and independent jazz schools were being developed to provide training programs for jazz musicians. Furthermore, jazz education began to gain support in teacher-training programs pressuring colleges and university faculty to

offer instruction (Hall, 1963). During the late 1950s, jazz festivals became the dominant force in promoting and encouraging jazz activities on college campuses. They were appearing frequently throughout the United States and these competitions were attracting a large number of high school and collegiate jazz ensembles. In support of jazz education, corporations began sponsoring jazz festivals, clinics, and performances at colleges and universities.

By the 1960s, colleges and universities started expanding the music curricula to include jazz courses and jazz majors programs (Kumich, 1975, p. 6). This included jazz band, which brought great debates about its educational merit, but institutions found that offering jazz band as a part of the curricula initiated an increase in enrollment and a greater acceptance among its faculty.

Kennedy (2005) commented that in 1963, Music Educators National Conference (MENC), the National Association of Schools of Music (NASM), the Music Teachers National Association (MTNA) and the American Association of Colleges for Teacher Education (AACTE) approved a curriculum design for undergraduate music teachers' education programs. The curriculum consisted of general education courses, basic music courses (theory, music history and conducting), applied music courses, professional education courses, and electives. "This curriculum is still prevalent in most college and university music degree programs today even though percentages have shifted" (p. 38).

In 1967, the Tanglewood symposium acted as a catalyst in getting MENC to endorse the study of jazz. Music educators, business executive and professional musicians concluded that jazz and all other forms of music should be included in secondary and higher education curricula. "The results from the symposium presented two major developments in jazz education; increased number of jazz courses offered and faculty-directed jazz ensembles in higher education"

(Ferriano, 1974, p. 255). Furthermore, in 1968, The National Association of Jazz Educators (NAJE) was established becoming instrumental in initiating acceptance for jazz education in the public schools.

By the 1970s, jazz studies programs proliferated in the United States. “Courses in jazz improvisation, jazz arranging, and composition were being added to college curricula and colleges and universities music programs started placing more emphasis on performance-based jazz courses than courses in jazz history and jazz ensemble” (Tanner, 1971, p. 93).

Ferguson (1978) acknowledged that 22 college and university music programs offered degrees in jazz education and performance. By the 1980s, Murphy (1994) mentioned, “there were over 500 colleges offering jazz-related courses and more than 500,000 high school and college students were involved in jazz activities” (pp.34-38). Larson (2005) indicated, “there were nearly one million high school and college students involved in school jazz activities.” The leaders in the field are Berklee, University of North Texas (formerly North Texas State), the University of Miami, Indiana University, University of Northern Colorado, the New England Conservatory of Music, and the University of Southern California (p, 216).

Jazz education has made great strides to legitimize itself within the walls of academia. A majority of institutions in the United States now offers Bachelor degrees in jazz education and performance with a number of jazz courses focusing in other related areas. The development of jazz education has forced higher education to take an in-depth look at the core requirements influencing music curricula. Current curriculum designs in higher education have limited the inclusion of jazz and other forms of cultural and ethnic styles of music. Jazz’s contributions are attracting today’s younger music educators and students, however a number of institutions in the United States have made little progress to include jazz requirements for music education majors.

Jazz's Impact on Higher Education

Since jazz first appeared in American institutions, it was criticized by various social classes, music critics, and music elitist in academia. However, jazz's historical traditions and contributions have continued to reshape American music. The American art form has inspired contributions from various cultures and ethnic groups throughout the world, making the study of jazz in the academic world a key fundamental. Yet the proposed curricula requirements for today's music education majors still reflects a program of study developed over 50 years ago, which excluded the study of jazz.

In a recent study, Humphreys & Wang (2009) estimated the amount of time music education majors spent on 13 styles of music, in history, theory, and performance during a four-year program. Based on the estimates, Romantic, Classical, and Baroque have accounted for 58.81 percent of the time students were formally engaged in music study. Adding music from the Twentieth Century, Medieval and Renaissance brought the total time devoted to studying western European traditions to 92.83 percent while music from western non-art music traditions (Jazz, American Popular, Latin) together accounted for 6.94 percent of time subjects were formally engaged in music study (p. 24). The amount time devoted to European music in higher education is unbalanced, which restricts students from acquiring skills in other styles of music. Without opportunities to study jazz and other forms of music, students are setup for failure before accepting their first teaching position in secondary education.

However, today teachers believe that classical music still has enormous value, but that it should not assume the entire curriculum. Isbell (2007) states, "Classical music should no longer be the sole prime contender for space in the curriculum" (p. 57).

Cutietta (2007) reveals that music education curricula's mirrors a curriculum of forty years ago. He suggests that as a profession, music education has been passed by and that other professions have made changes to become more specialized. Mack (1993) "teaching methods are often borrowed and applied inappropriately in other areas of music education." "For this reason, traditionally trained instrumental directors have difficulties teaching the characteristic traits of jazz" (p. 5).

Shires (1990) comments that public school music teachers and college faculty are responsible for teacher training programs and should provide input into identifying the skills and attitudes necessary for teachers to be successful in public education. He mentioned that it was important for teachers to identify the cultural makeup of their communities and that college faculty must maintain an awareness of major issues concerning teacher preparation by keeping up to date with the current practices of public education. Shires stated, "music students in teacher training programs should no longer be viewed as intellectually inferior to other music students." All music students should be held to the same standard. Shire explained, "it is the responsibility of teacher training programs to maintain a system of open access to education and continuous improvement" (p. 8).

College and university music programs need to provide students with opportunities to experience music in the context for which they will perform or teach. "Many areas of jazz teaching techniques are relatively unexplored and new in the field of music education" (Knox, 1996, p. 11). In higher education, jazz educators focused on performance-based methods, and yet the value of instructional-based methods in jazz education has yet to be realized. Teacher training programs need to access competencies and skills for preparing music education students to teach jazz in the public schools.

Holmes, (1988) advocated that having a jazz program provides benefits. He suggested that a jazz program could help promote the entire band program, reaching new students and improving the level of other performance ensembles within the program. Holmes notes that students who play non-traditional instruments like piano, bass, and guitar will have an opportunity to perform in a school-sponsored group.

Teachout (2005) suggests that college faculty must begin preparing music students in ways that addresses today's social and cultural change in our country. Music educators in higher education will need to make important decisions concerning curricula and the implementation of jazz. Higher education will also need to begin addressing courses in other cultural and ethnic styles of music. Jorgenson (2003) comments that music teachers must receive comprehensive training in the music they are planning to teach which includes jazz. Teachers are only as effective as the musical knowledge and skills they possess.

Day (1992), with the large number of teaching positions available today that include some type of jazz or pop ensemble, "it seems inexcusable for a student to graduate from college without some type of jazz experience." He suggests, "music department administrators, music education professors, and jazz educators must come together to remedy this major gap in the preparation of music education students" (p. 141).

Hall (1969) explained that it is the responsibility of music educators to provide musical experiences for students in jazz and to help shed light on their own generation's social, political, and cultural situations. Music education must teach students to deal with the unfamiliar without the fear of ridicule and to allow them to make their own judgments about the type of music they want to learn without the concern of conforming. Hall's philosophy was adopted by National Association of Jazz Educators (NAJE) in 1968.

Knox (1996) found that most high school band directors are unprepared to provide jazz instruction to their students and “while contemporary authorities in the field of music education regularly confirm the specialty and legitimacy of jazz in the teacher education curriculum, their discussions on jazz education frequently contribute few substantive justifications or guidelines for its practice.” Knox continues by stating, “if jazz is to be a justifiable major component of music education, then suitable curricula should emerge at the undergraduate institutions” (p. 4). Public school music programs are now requiring teachers to teach jazz, but colleges and universities are not graduating teachers with the necessary skills (Newman, 1981).

Ake (2002) suggested that jazz education programs support individuality. “Jazz reinforces the philosophy of sound, tone, vibrato, and pitch, which explains why so many jazz musicians reputations are well known from the development their own distinct sounds” (p. 120). He suggested that classical education discourages individuality, and reinforces past philosophical views of sound and interpretations of written literature that are past down from teacher to student, and as a result, students then reflect these teaching by performing literature in a certain manner. He noted that if classical musicians don’t abide by these practices they could be dismissed from orchestral positions.

Prouty (2002) found that studying Western European literature reflects an historical perspective on limited reproductions of written literature. He suggests that music education students studying European literature must make assumptions about historical and stylistic information by interpreting scores from deceased composers. However, students studying jazz are not dealing with unknown facts; they are afforded the opportunity to gather valuable information and resources from a large number of historical jazz figures that are still living today. He indicated that these artists were also instrumental in the creation and development of

jazz, representing several generations of musician's, musical styles, and practices that are beneficial for student development (p. 260). He concludes that studying jazz is fundamentally based upon historical models especially in academia. "Students studying jazz have the opportunity to learn how to improvise by interpreting, analyzing and applying various stylistic approaches as modeled in recorded performances by current and historical jazz figures" (p. 102).

The impact that jazz has made on higher education and the future of music education has required music educators to teach jazz and to demonstrate the ability to teach other forms of cultural and ethnic styles of music. The importance of a quality jazz education has become necessary for all music students, especially in today's social and cultural landscape. However, the implementation of jazz into the music education curriculum remains uncertain.

Jazz – Issues Implementing Jazz Courses into College Curricula

Hennessey (1995) comments there have been several issues concerning the implementation of jazz courses into current curricula in higher education. These issues pertain to smaller music departments finding problems with including jazz as a required course of study. "Smaller student enrollments and the number of full-time faculty are factors impacting their ability to provide a broad range of experiences for their students." Thus, "the departments must depend on flexibility of its faculty to fulfill curriculum needs" (p. 127).

Colwell (2007) comments that with the heightened interest of jazz, existing college and university music education curriculums allow little flexibility for music education students to study jazz due to core requirements set forth by state education boards and national accrediting agencies. Students must complete these requirements for teacher certification and institutions must abide by these policies and procedures to maintain their program approval and accreditation (p. 18).

Goodrich (2005) suggests, “one of the problems of jazz in the teacher preparation curriculum is that higher education wedges jazz courses, ensembles and a few guest lectures into an already crowded course of study” (p. 224). Goodrich explained, “We may have jazz in the schools, but we are forcing music education students, the future teachers of jazz, into a similar situation encountered thirty years ago” (p. 223), as found in earlier research. Payne (1973) found that 78% of high school band directors in Louisiana felt they were not prepared to teach jazz. Tanner (1970) indicated that there is a need for more teachers training in jazz. Fisher (1981) states, “the future music teacher is perhaps most seriously affected by a lack of formal jazz education at the college level” (p. 8). Mack (1993) “Despite the popularity of jazz programs in the United States, little research exists that has examined jazz education in general or specific jazz ensemble rehearsal techniques and materials” (p. 7).

In 1987, Kimpton formed a research group sponsored by MENC that published a report, *Partnership and Process*. The study reported that higher education teacher-training programs were out of touch with the contemporary issues facing K-12 education and that these programs were not preparing teachers for current job requirements. The research group suggested that music educators needed to form new partnerships with other disciplines and begin designing a new core of musical and academic experiences for incoming music education students. The National Executive Board of MENC did not approve of the recommendations for fear of outraging NASM. The MENC board suggested a 65/35 split of academic and musical course work for music education majors with the inclusion of courses like improvisation, arranging, composition, jazz history, and the study of musicology discredited in fear of upsetting the theorists, musicologists, or applied faculties (Kimpton, 2005, p. 9). Professional music organizations such as MENC and NASM have made recommendations for changes to current

music curricula, but have been unable to reach a decision on how to move the music education profession forward into the 21st century (Knox, 1996).

Prouty (2002) remarks, “jazz education is not the cause of music education’s downfall.” “Academia is being pressured by the increasing interest of jazz in our academic institutions, but most faculties within the music departments are concerned about their own interests and feel threatened when a new popular form of musical study enters their environment” (p. 77). He clarifies that jazz education culturally is not a threat to academia, but economically it could be.

In 2009, Anne Wagener proposed a topic in MENC’s jazz forum, inviting discussion on the status of jazz in college music education programs. MENC collegiate members indicated that college music education students have varied levels of experience with jazz. Students who were required to take jazz courses felt the advantages even if the course was only for one semester. Students who were unable to take courses in jazz felt unprepared to teach jazz.

Susan Bechler, the MENC orchestra mentor discusses that no one can agree on what the core requisites should be for a four-year program. David Kay, the MENC jazz mentor responded by inferring that jazz ensembles exist in high numbers in middle and high school music programs. Teacher training programs should offer instructional-based courses that prepare music education students to teach jazz. He indicated that higher education offers instructional-based courses for choral and instrumental music education students, but fail to provide them with instructional-based courses that prepare them to teach jazz.

MENC jazz mentor Paul Cumming commented that higher education has not entirely neglected trying to implement jazz into the curricula, its just that many teacher-training programs contain no requirements for music education majors to take a course in jazz pedagogy or to participate in jazz ensemble. David Kay responded, “Participation in a jazz ensemble does not

qualify students to teach jazz.” He comments that jazz requires a set of skills that are different from those learned in European art music, “that alone necessitates focused study for the music education major” (<http://www.menc.org/v/jazz/jazz-requirement-or-elective>).

Sarath (2002) explains that by implementing jazz into existing undergraduate curriculum students could be given full credit toward jazz ensemble participation. The next solution would be to implement jazz into the keyboard classes where techniques in chord voicings, chord construction, and accompanying could be part of the sequence. He also mentioned the opportunity to implement jazz into the theory and history sequence. This would allow students to study jazz without the added credits. Sarath suggested that higher education would be challenged to teach and incorporate multiethnic music into an unchanging curricular base.

Kuzmich (1989) recommends that if college music education programs begin including jazz as a requirement for music education students, teachers who have received training in jazz education are more capable of offering their students the opportunity to experience the creative aspects of music education including improvisation, arranging, and composing. Jazz education teaches students comprehensive musicianship, such as ear training, composing, and style analysis, which are essential for their musical development (p. 43).

Cuttieta (2007), “limiting students opportunities to study jazz affirmed that other various types of popular music creates an unbalance between academic knowledge and real world experiences”. Higher education needs to realize that our local communities react differently to various styles of music whether it’s classical or jazz, blues or rock, or folk or country (p.13).

In an earlier study, Walter Barr contributed four major points for the inclusion of jazz into music curriculums: (1) Jazz contains much that is of immediate value to the theoretical and technical growth of the young musician and is highly relevant to the musical dialect of the 20th

century. (2) Jazz is the only truly indigenous American musical idiom that contains a high degree of complex formal scheme and format. (3) Jazz is a music art requiring a continually growing array of skills as demanding in their own way as those in classical music and that jazz contained unique musical skills to be learned which were not to be found in other types of music. (4) Jazz in the curriculum would upgrade rather than disintegrate musical standards (Barr, 1974, p. 26).

NASM, (1994) declared for jazz to be implemented into music education programs, music educators must lead this process. Without prior experience or training in this field, it is nearly impossible to think that music education majors are capable of teaching jazz in the public schools. By mandating requirements in jazz education for teacher training programs, it will require further professional development for many teachers currently in the field. This will force higher education to change its current curricula by bringing forth standards in jazz education for all music majors. Pre-service training in jazz will have to be restructured, strengthening existing components. Faculty in higher education will need to supplement their knowledge and skills by acquiring new capabilities (NASM, 1994, p. 17).

Higher education and teacher accrediting agencies must realize that without jazz as a major component in the preparation of music educators, public school music programs will continue to be taught by unqualified teachers. Higher education needs to structure a balanced curriculum to enable music students the opportunity to study jazz, popular music and other forms of musical literature. Faculty need to provide instructional-based courses for music education students that introduces specific teaching methods and practical skills for teaching jazz in public schools. Higher education needs to reexamine the music teacher education curriculum to search for ways that the profession might better prepare future music teachers.

Music Faculty Abilities to Teach Jazz in Higher Education

Barr (1979) comments that jazz studies programs at the college and university level will demand qualified scholars, skilled musicians, and educators in the near future to accommodate the increasing popularity of jazz. He suggested that college curricula will become more comprehensive and the preparation of future college faculty will have to be reevaluated. College faculties, who have obtained the ability to teach music students the stylistic fundamentals, repertoire, and performance practices of jazz as well as other forms of cultural music, will need to become a part of future music education departments (Grant & Kohut, 1992).

Higher education continues to search for qualified jazz faculty to fill open positions but is limited due to academic requirements requiring faculty to possess terminal degrees in order to be considered for, or retain employment. Even though the number of students receiving masters and doctorate degrees in jazz studies has increased throughout the years, the majority of college and university music programs in the United States employ minimal staffs to cover the entire jazz program. Day (1992) suggests that the number of college faculty qualified to teach jazz at the collegiate level is very limited, yet jazz faculty can make a considerable difference in the development of any collegiate music program.

Prouty (2002) comments that “departmental or university administrators unfamiliar with jazz usually have difficulty interpreting academic credentials when hiring jazz educators on their professional experience in lieu of advanced degrees” (p. 273). He indicates that jazz artists without terminal degrees are usually offered adjunct or “artists in resident” positions based on their performance credentials, yet these professional jazz musicians that have obtained college teaching positions can greatly impact student development. He suggested that artist’s with exceptional technique and theoretical knowledge of jazz can raise student’s interests and

performance levels. Artists can provide these institutions with national and international recognition, which can improve recruitment and retention among music students. He further implies that the experiences of professional artists will help music students prepare for real-life performance situations, which many of them are rarely prepared for at the college level.

Grimes (1987) suggested that there are a number of jazz artists and jazz educators being offered teaching positions in higher education with little or no prior teaching experience in secondary education. He explains that if jazz educators are to become successful music teachers they must receive the same training that any instrumental music teacher must possess in aural skills, conducting skills, and organizational ability.

Collier (1994) agrees that university positions focused on jazz education are becoming flooded with educators that are specifically trained in jazz who continued through academia acquiring degrees without any practical experience as players or as teachers (p. 31). Without prior teaching experience, some professional jazz artists have difficulties teaching and communicating information at an entry level for students with no prior experiences in jazz. Sometimes the information being taught is often too advanced for inexperienced students, especially students entering college from public institutions where resources were either limited or unavailable. Dr. Billy Taylor (1990) suggests, “efforts to use jazz musicians, as artist-in-residence, music teachers, composers-in-residence, music directors, conductors, and consultants should be studied, documented and improved” (p. 97).

Practical teaching methods and performance practices are essential for music education students preparing to teach jazz at the secondary level. College jazz educators must evaluate and access students’ prior experiences, especially when teaching jazz. Skills taught should enrich the level of experience and develop students seeking instruction. Jazz educators that accept positions

in higher education must have first-hand knowledge of the communities they are working in and prior experience teaching music at the secondary level in order to evaluate and provide appropriate levels of instruction to high school band directors and students.

Hunt (2009), “music educators should use community awareness to develop programs that directly support students’ values and diverse needs.” She explained, “music teachers need to understand the cultures and issues in the community that affect students’ attitudes towards teachers and music programs” (p. 39).

Dissertation Research on Teacher Preparation and Curriculum Recommendations

Regarding teacher preparation in jazz studies, the literature revealed several issues concerning the preparation of music education majors to teach jazz in public schools. Data from these studies also specified how ineffective colleges education programs have been in preparing teachers to teach jazz in the public schools. Historical studies by (Balfour, 1988; Barr, 1974; Berry, 1985; Elliot, 1983; Fisher, 1981; Fulton, 1990; Hinkle, 1977; McMahan, 1977; Payne, 1973; Shires, 1990; Thomas, 1980) investigated jazz education in several states including Louisiana, South Carolina, North Carolina, Florida, Mississippi, Alabama, California, Arizona, and Canada.

This historical research determined that jazz curricula offered in college and universities were inadequate and failed to meet the needs of music education majors. McMahan (1977) found that 56% of teachers participated in jazz ensemble during their undergraduate programs. In addition, 88% of those teacher surveyed indicated that their institutions did not require jazz courses for teacher certification. Payne (1973) reported that 100% of teachers felt that jazz ensemble should be a part of music education and that graduate programs needed to provide a

course in jazz ensemble techniques. Thomas (1980) stated that the majority of jazz courses being offered in college and universities in Mississippi were identified as electives in many of the music education programs. He found that none of the twelve institutions offered jazz education courses for the Bachelor of Music Education degree requirements.

Barr's (1974) "Jazz Studies Curriculum," was developed to establish guidelines and recommendations for a jazz curriculum that would help identify deficiencies among music educators in order for jazz educators to develop a program that could improve teacher proficiencies in jazz education. Barr's (1974) study presented two surveys used to find the differences and commonalities between two populations, professional jazz musicians, and professional jazz educators.

The purposes of the surveys were to address the needed competencies and skills specifically related to jazz for music education and performance majors. The instrument included three sections consisting of general information, background information, and six fundamental categories representing the structure of a jazz studies curriculum. The six categories were derived from an analysis of curricula offerings from fifteen American colleges offering a Bachelor of Music degree with a major in Jazz (Barr, 1974, p. 44). These suggested curriculum categories were also developed from the Bachelor of Music degree in performance that meets the recommended criteria established by NASM in 1973. The instrument response formats included Likert-type rating scales, open-ended questions, "yes-no" questions and fill in charts. Categories of responses ranged from of extreme importance to of no importance. The following information describes the statistical procedures used to analyze and evaluate the data collected from both populations.

The data were evaluated by four major statistical procedures. The first treatment took raw scores for the initial reduction of data into component parts from each population. Then a mean rating was used computing all general categories and each sub-category competency items, which yielded a hierarchical rank of all items with number responses in order to rank the difference between each of the general and specific items. To further reduce the data Barr listed the composite rankings for each general category and sub-category competency items and by prioritizing the rankings of all categories, he was able to determine the importance of each item for inclusion into the jazz studies curriculum. Barr's rationale for the four statistical processes was that the structure of the survey yielded non-interval and non-parametric data. Barr felt that no ordinal measure within the ranking was appropriate. The most desired result was from the ranking of each general category and sub-category items and the rank differences between the two populations (p. 60-61). Both populations were administered the same survey with exception to general and background information Barr was able to statistically correlate the differences.

The first population consisted of 118 professional jazz musicians that were currently employed by or alumnus of professional jazz ensembles. The second population consisted of 136 jazz educators from junior high, high school and college level music education programs whose weekly teaching assignments included jazz related courses (N=254). Barr's (1974) instrument was administered to senior graduate level class entitled "Rehearsal Techniques for the Jazz Ensemble," at Morehead State University, Morehead, Kentucky. Several changes were made including the re-ordering of questions in the competency statements, which lacked clarity. Barr also changed to a circle response instead of a written response to insure reliability and clarity in his instrument (p. 47). The questions being used from Barr's study were based on retrieving content, measuring specifically related traits for which the test was designed. It shows what

experts in the field whom judge adequacy are expecting students to master (Best & Kahn, 1998, p. 281).

Later studies by (Balfour, 1988; Day, 1992; Hinkle, 1977; Knox, 1996; McMahan, 1977) used Barr's instrument to compare and identify jazz deficiencies in teacher-training programs and music educators in secondary education. When comparing the eight areas of Barr's curriculum, these researchers found that a number of colleges and universities music curricula in their proposed states did not meet the requirements and guidelines presented by Barr.

Barr (1974) was the first to present a national study researching jazz education in higher education. Ninety-one percent of jazz educators who responded received no formal training. In 1983, NAJE also supported a second national survey by Barr (1983), where the initial purpose was to compile current curriculum information from institutions accredited by NASM that offered a jazz studies program. The research determined that the growth rate of jazz education within higher education was nearly 480% since 1972, and he found that 72 institutions were offering undergraduate and graduate degrees with either a major or minor in jazz studies (as cited in Hinkle, 1988). Barr's (1974) study presented two surveys used to find the differences and commonalities between two populations, professional jazz musicians, and professional jazz educators. The purposes of the surveys were to address the needed competencies and skills specifically related to jazz for music education and performance majors. The instrument included three sections consisting of general information, background information, and six fundamental categories representing the structure of a jazz studies curriculum. The six categories were derived from an analysis of curricula offerings from fifteen American colleges offering a Bachelor of Music degree with a major in Jazz (Barr, 1974, p. 44). These suggested curriculum categories were also developed from the Bachelor of Music degree in performance that meet the

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Fisher (1981) study examined current attitudes and opinions of college and secondary music educators in Pennsylvania on the value of jazz and its inclusion in public school music programs. Questionnaires were sent to jazz education specialist, department heads in colleges with music education programs and high school band directors. One hundred and seventy-seven questionnaires were mailed, with 163 returned for a 92% return rate. His findings concluded that 95% of those surveyed felt that colleges should include jazz courses into their curriculum. Seventy-nine percent of those surveyed felt that colleges should require jazz course for all music education majors. Seventy-six percent of those surveyed felt that teachers should experience both performing and instructional courses as part of the music education degree. Ninety percent of those surveyed felt that colleges should have a least one full-time jazz faculty member. From the courses listed in the survey, jazz pedagogy, jazz ensemble, jazz improvisation and jazz history and literature received the highest average approval rating of 92.5% for courses to be required for music education majors.

Elliott (1983) administered a study to 76 institutions throughout Canada. He did a preliminary analysis to determine the representation of his population. To describe the

population's characteristics seven areas were examined to establish a confidence level in regard to the data collected. The seven areas included pre-college teaching experience, jazz performance experience, performing medium, age, degree level, college jazz study, and college jazz performance experience. These seven areas were used to detail each respondent's background for use in correlation and multiple regression analyses. The data collected then provided the main objectives for his study that highlighted 5 separate categories: (1) Post-secondary jazz curricula in Canada, (2) Jazz curricula priorities, (3) Jazz education in Canadian secondary schools, (4) Correlations: respondents backgrounds and opinions, and (5) Respondents remarks.

The first objective of Elliot's survey was to determine the extent of jazz curricula in Canadian post-secondary music institutions. Data was collected from two different areas. Responses were then listed in rank order of availability. Then a comparison of the mean scores was used to determine which item corresponded with each category.

The second objective was to ascertain the degree of importance of 15 specific jazz items as indicated from surveyed responses. Ratings were collected on a 5-point Likert scale, which included responses of very important, important, undecided, not very important, and of no importance. The items were ranked by importance as indicated by their mean ratings. A Pearson correlation analysis was used to see if there was a correlation between respondent's ratings of importance of jazz education between the means ratings of respondent's attitudes towards jazz.

The third objective was to asked respondents to estimate the amount of jazz activity in four categories of jazz performance. Data was collected on a 5-point Likert scale that included responses of considerable activity, moderate activity, don't know, very little activity, and no activity. The response "don't know," was eliminated from the mean ratings with the remaining responses being reported. The smaller N's reflected the elimination of this response. A Pearson

correlation analysis was used to reveal a correlation between live professional jazz activity and levels of secondary school jazz performance activity.

The final objective of the survey was used to gather specific details of respondent's background. A Pearson correlation analysis was used on thirty variable pairings to see if there was a significant correlation between respondent's backgrounds and their opinions and attitudes concerning importance of jazz in Canadian institutions. Elliot's survey procedure provided for responses from all faculties of music, all music departments within faculties of education, and all community college music departments in each of the ten Canadian provinces (Elliot, 1983, p. 283). The results indicated that 167 courses in jazz were available and that 10 institutions offered degrees in jazz studies.

Berry (1985) concluded that jazz courses offered in the public schools were inadequate because colleges and universities did not view jazz education as a priority and therefore were not providing adequate jazz instruction for its music education students.

Balfour (1988) interviewed 27 administrators, which were department heads of their institutions jazz studies programs in California. He analyzed the catalogue listings from several colleges and universities located in California. Then he compared it to eight areas of a model jazz studies curriculum developed by Barr (1974). Results of his study found that jazz courses and jazz ensembles in one institution contained a jazz element in music education and one institution provided an instructional jazz ensemble for music educators. He also found that none of the music curricula in colleges and universities in California met the requirements and guidelines presented by Barr. Respondents believed that jazz pedagogy and curriculum reform in teacher preparation was needed.

Fulton (1990) findings revealed that administrators and directors who took jazz courses, offered jazz programs at their institutions, and administrators who did not take jazz courses, did not offer a jazz program at their institution. He concluded that institutions that offered jazz degree programs had larger enrollments than those institutions not offering jazz degree programs.

Shires' (1990) study indicated that 97% of those surveyed identified a need for jazz pedagogy classes. He concluded that jazz band pedagogy was needed at the high school and college levels and that sixty-nine percent of high school and 100% of college educators required more training in this area.

The research presented in these historical studies found that the majority of jazz education programs in the United States were substandard, and teacher's skills were inadequate. Music educators stated that jazz courses were required for performance majors only, and that music education students were not required to take jazz courses. These results indicated that music educators throughout the United States were inadequately prepared to teach jazz.

Hennessey (1995) reported that several prestigious music programs such as the University of North Texas, the Eastman School of Music, and the University of Hawaii at Manoa provided several jazz opportunities for students, but the requirements for jazz was minimal for music education majors. At UHM, and UNT music education majors were not required to take any jazz course for completion of their degrees.

Knox (1996) examined the attitudes of Alabama music educators towards jazz education and compared the jazz curricula of 19 colleges to the curricula models introduced by (Barr, 1974 & Day, 1992). He found that 92% of high school band directors believed that jazz must be an integral part of the college music education curriculum, and concluded that 86% of collegiate

music educators believed that their institutions failed to prepare their music education graduates to teach jazz. Only 29% of collegiate music educators stated they had taken jazz as an undergraduate student. Eighty-two percent of high school band directors indicated that jazz should be an integral part of a high school music curriculum. Knox observed that none of the collegiate music educators who reported to have jazz experience had this experience as a requirement for their undergraduate degrees.

Wiggins (1997) examined band directors' undergraduate preparation to teach jazz in North Carolina. His study revealed that 50% of high school band directors surveyed offered jazz courses and that the remaining 50 % of the director's surveyed felt unqualified to teach jazz. Wiggins concluded that administrators, community support, student support, director's prior professional experiences, scheduling, preparation, and participation in undergraduate jazz courses affected the inclusion of jazz into high school music programs in North Carolina.

Fischer (1999) study examined graduate jazz studies programs and found that out of 24 institutions only four of the institutions offered a jazz pedagogy degree. In addition to reviewing 42-degree plans, only 19 required jazz pedagogy as a part of the jazz studies curriculum. Statistics revealed that jazz pedagogy was of low priority to students in the jazz studies area. Fischer concluded that future jazz performers and educators should be able to educate students with the fundamentals of jazz music. Moreover, institutions should place emphasis on developing teaching techniques in improvisation, composition, and arranging (pp. 166-167).

Jones (2005) research study used a mixed methodology combining both quantitative and qualitative research. Jones survey was based upon the survey used in Elliott's (1983) study *Descriptive, Philosophical and Practical Bases for Jazz Education: A Canadian Perspective*. Jones reconstructed and formatted Elliott's instrument into a web based online survey featuring

several response formats which included Likert-type rating scales, open-ended questions, “yes-no” questions and fill in charts. Categories of responses ranged from strongly agree to strongly disagree. On other questions, choices range from very important to not important. The Likert scale on which the survey test scores was based has equal units, assigned values of "1" through "5" as the categories move from statements that favor a point a view to statements opposing a point of view. In order for Jones to establish face validity, the survey was evaluated by 24 music professors outside the state of Oklahoma. Feedback was provided and appropriate revisions were made. Jones instrument used the Cronbach’s Alpha statistical test to assess inter-item reliability of the instrument. Cronbach’s Alpha values ranged from .728 to .868 for all questionnaires cluster items. The instrument was then adjusted, therefore determining it to be reliable for his study (Jones, 2005, p. 39).

Data was analyzed using the Statistical Package for the Social Sciences (SPSS, 2004) and Quack Form artist Data Report (Quask, 2004) software. Jones used a variety of data analysis procedures. Descriptive statistics (means and standard deviation) were produced to gather data pertaining to years of teaching and Likert-type scales. Frequencies and percentages were used for categorical data such as yes-no responses and categories of Likert-type data (Jones, 2005, pp. 45-47).

Kennedy (2005) compared the core music offerings in a number of Bachelor of Music degree programs from highly acclaimed schools of music in the United States and explained how teacher preparation was supported by each program. He revealed that established core music requirements have remained unchanged and despite the advances in music. Core music curricula focuses exclusively on European traditions. Contemporary styles of music are less integrated

because institutions have resisted including music technology and music business courses. Even though Jazz Studies majors are present, preparation still requires a blend of European traditions.

The literature reviewed describes issues concerning teacher preparation in jazz and the implementation of jazz requirements for music education majors in current college curricula. From the result, higher education has been unsuccessful in educating music education majors in the field of jazz. Music teachers believe that jazz must be an integral part of secondary and college music programs. Studies by Barr and Day have introduced jazz curriculum designs that included jazz history, jazz pedagogy, jazz ensemble techniques, jazz arranging, and jazz improvisation.

The ineffectiveness of college and university music education programs continues to graduate music teachers unqualified to teach jazz in the public schools and even in academia. These issues concerning jazz education need to be addressed so that every American student has the opportunity to study jazz and to receive instruction from a qualified jazz educator. Recent studies have shown little change in music curricula since 1973, to require jazz related courses for music education majors. It has been determined by this researcher that college and universities music teacher-training programs have yet to address the issues concerning teacher preparation in jazz.

Current Trends in Jazz Curricula Designs

Jazz education, which has seen a tremendous growth over the past several decades, is continuing to develop and change. The field of jazz education has not only provided music education with a substantial amount of research, but has provided an abundant amount of educational materials and literature. The advancement of jazz education in colleges and universities found in Europe, Asia, Canada, and in a number of other countries around the world

has become prevalent. Jazz is widely accepted and has become commonly practiced in institutions found in Ireland, Japan, France, Germany, Australia, Brazil, Switzerland, and Finland, which have established curriculums for undergraduate and graduate degrees in jazz studies.

With the addition of new jazz departments in Finland's music institutions, the curriculum has provided opportunities for students to study various styles of music. These new developments have forced new teaching methods that provide pedagogical studies for popular music (Väkevä, 2006).

The University of Ghana offers a bachelor of arts in music and bachelor of music degrees where students in music education programs are required to participate in as many ensembles as possible including jazz ensemble (Royse, Addo, Klinger, Dunbar-Hall, & Campbell, 1999). The teacher-training program in music education at the Sydney Conservatorium of Music at the University of Sydney is a four-year program offering a degree in music education where one of the possible five major areas of study is jazz (Royse et al., 1999).

Garcia's (2010) proposed a question to 40 successful college jazz educators, discussing the implementation of a jazz curriculum into higher education music programs. Garcia found that the majority of college faculties have never studied jazz and were reluctant to engage in it. He suggested that by inviting non-jazz faculty into the mentoring process to observe rehearsals and classes that it may help remove the negative perceptions associated with jazz. Then once you have a curricular plan, invite your non-jazz colleagues for their input. Garcia states that getting a jazz curriculum accepted into your institutions curriculum depends largely on your colleagues.

Dr. Ronald McCurdy, jazz chair at the University of Southern California commented that with the number of required traditional courses at the undergraduate level, several courses were

deleted to implement courses that addressed jazz topics. In order to implement these jazz courses into the curriculum, traditional music theory courses were removed from the curriculum with faculty approval. The jazz department now teaches these courses. Other curriculum changes included reducing Music History to one year and adding a one-year Jazz History course. Courses like combo, improvisation, and composition were now combined into one class.

Dr. Stephen Zegree, Bobby McFerrin distinguished professor of Jazz, commented, “Western Michigan University established a major in jazz studies for instrumentalists and vocalist over 30 years ago.” Experienced faculty (some who were classically trained) were hired to teach all of the proposed courses (jazz theory, improvisation, arranging, composition, history and more). Undergraduate and graduate students have the option to major in Jazz Studies either as a singer or as an instrumentalist. Curricular requirements are essentially the same for both majors.

There are several institutions in the United States, Europe and Asia and in other parts of the world making bold advances in curriculum design by implementing new elements involving jazz, commercial music, technology, sound engineering, video production and music industry and business. These curricular designs have identified the need to specialize students in specific fields of music (see Tables 2.1. & 2.2. for complete description of jazz courses offered in current jazz studies degrees).

Current Curricular Designs for Jazz Studies

Table 2.1 Descriptions of Four-Year Jazz Studies Degrees

| Colleges and Universities | Degree Programs | Courses |
|---|---|---|
| Walter L Barr (1974) Core Jazz Studies Curriculum | Bachelors of Music Major in Jazz Studies Jazz Performance (Instrumental) Music Education 4-year undergraduate degree programs | Jazz improvisation, Jazz ensemble, Jazz composition & arranging for jazz ensemble, Jazz pedagogy, Jazz history & literature, Jazz keyboard, (Suggested core curriculum) |
| University of Sydney (Australia) | Bachelors of Music Jazz Performance (Instrumental or Vocal) Music Education (Jazz Emphasis) 4-year degree program Specializations in four areas: Performance, Composition, Education and Musicology | Jazz music skills, Jazz counterpoint, Jazz harmony & analysis, Jazz arranging, Jazz history, Sound recording, Jazz ensemble, Jazz combo, Music business, Jazz pedagogy, Writing skills for music professionals and Jazz orchestra, Aural training |
| University College Cork (Ireland) | Bachelors of Music Major in Jazz Studies (Instrumental or vocal) Music Education (Jazz Emphasis) 4-year degree program | Jazz harmony 1 & 2, Jazz improvisation, Jazz ensemble, Jazz combo, Jazz performance, Exploring popular music and jazz, Introduction to jazz, Jazz history, Aural training |
| Leeds College of Music (United Kingdom) | Specializes in Jazz Studies Undergraduate & Graduate Degree programs | Jazz improvisation, Jazz ensemble, Jazz combo, Jazz composition, Jazz harmony, Music business, Jazz pedagogy, Latin performance, Community performance projects and Jazz history, Aural training |
| University of the Arts (Folkwang, Germany) | Bachelors of Music Major in Jazz Studies Jazz Performance (Instrumental or Vocal) Music Education (Jazz Emphasis) 4-year degree programs Specializations in specific areas | Jazz history, Jazz improvisation, Jazz ensemble, Jazz combo, Jazz performance, Sound recording, Multimedia, Jazz composition and arranging, Production internships, Cooperative projects, Jazz pedagogy, Aural training |

Note. Tables 2.1. & 2.2., indicate current curriculum designs and courses offered in colleges and universities throughout the world. The institutions used are only a small representation of the current institutions offering degrees in jazz studies. Barr’s curriculum study represents historical data used to compare to current trends in curriculum designs.

Table 2.2 Continuation of Descriptions of Four-Year Jazz Studies Degrees

| College and Universities | Degree Programs | Courses |
|---|--|---|
| Nepark Music Centre (Dublin, Ireland) | Bachelor of Arts (Jazz Performance) 4-year degree program (international Partnership with Berklee School of Music) | Jazz history Jazz improvisation, Jazz theory, Jazz ensemble, Jazz combo, Jazz performance Jazz composition & arranging, Transcription, Jazz pedagogy, Aural training, Rhythmic studies, Jazz harmony, Music technology, Jazz piano |
| Senzokn Gakuen College of Music (Japan) | Bachelors of Music Major in Jazz Studies 4-year undergraduate and graduate degree programs International partnership with (Berklee School of Music) | Jazz history, Jazz improvisation, Jazz theory, Jazz ensemble, Jazz combo, Jazz performance Jazz composition & arranging, Jazz pedagogy, Aural training, Jazz harmony, Music technology, Jazz piano |
| Rion School of Jazz & Contemporary Music (Israel) | Performance Major in Jazz Studies 4-year undergraduate degree International partnership with (Berklee School of Music) | Jazz history, Jazz improvisation, Jazz theory, Jazz ensemble, Jazz combo, Jazz performance Jazz composition & arranging, Jazz pedagogy, Aural training, Jazz harmony, Music technology, Jazz piano |
| University of Miami (United States) | Bachelors of Music Major in Jazz Studies & Jazz Performance (Instrumental or Vocal) Music Education/Jazz Emphasis (Instrumental or Vocal) 4-year undergraduate and graduate degree programs | Jazz forum, Jazz improvisation, Jazz composition, Jazz keyboard, Jazz skills 1-4, Jazz ensemble, Advanced modern arranging 1-2, Music technology, Analysis & evolutions of jazz styles |
| University of Southern California (United States) | Bachelors of Music Major in Jazz Studies Jazz Performance (Instrumental or Vocal) 4-year undergraduate and graduate degree programs | Jazz history, Jazz improvisation, Jazz theory, Jazz ensemble, Jazz combo, Jazz performance, Sound recording, Music technology, Songwriting 1-3, Record production management, Computer recording, Jazz pedagogy, Aural training |

Continuing to look at the current trends in curricula designs at institutions throughout the world, we see several universities and colleges implementing jazz related courses into their music degree requirements. Colleges and universities in other countries as well as here in the United States have begun to restructure existing curricula to emphasize the study of jazz. Music education majors attending The University of Miami and the University of Southern California now have the opportunity to specialize in jazz as a core part of their music education degree. These advancements in curricula design provided by these institutions can be used as blueprints for future curricula designs.

American institutions must continue to find ways to improve current curricula designs to prepare students for future careers in music. Leaders in our local, state, and national music organizations, professional musicians, and specialist in all fields of music education must begin working together to create new ideas to elevate the music profession to new heights. American institutions must design new curricula that are innovative and flexible and reflects current and past cultures of American music as well as other regional, national and non-traditional musics.

Jazz – Summary of Literature

In reviewing the literature presented in this chapter, higher education needs to restructure and reevaluate current curriculum requirements to accommodate current issues facing our American education system. Institutions in higher education continue to educate music students with a system that has seen minimal changes for nearly a century. The current curriculum continues to place limits on the growth and inclusion of jazz and other forms of cultural and ethnic styles of music. By restricting the study of jazz, music education students are unqualified for comprehensive teaching requirements in public education.

Jazz education has seen a tremendous growth in higher education over the past several decades. The importance of a quality jazz education has become a necessity for all music students. Teacher preparation in jazz education is still struggling to produce quality teachers with the skills necessary to maintain or establish quality jazz programs in public education. Jazz education can no longer ignore the high school band director's request for instructional-based jazz courses such as jazz pedagogy or practical teaching methods for jazz ensembles and jazz combos. Standards for jazz education should be included in every teacher-training program in the United States.

Chapter 3 - Methods and Procedures

Introduction

The purpose of this study examined the differences between high school band directors and college music educators attitudes regarding current college curricula, teacher preparation, quality of jazz education and courses needed in preparing future music education students to teach jazz in Kansas public schools. Furthermore, this study examined the professional backgrounds of high school band directors and college music educators to obtain information that describes the current makeup of music educators in the state of Kansas. The researcher developed a survey that combined to previous studies by Barr (1974) and Jones (2005) used to collect data addressing the primary areas of inquiry in this study. Descriptive research and survey procedures as specified by Best & Kahn (1998) were followed during the construction and completion of the survey.

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

Participants

Characteristics

The first group sampled for this study included 175 high school band directors currently teaching high school instrumental music programs in rural and urban populated school districts in Kansas, and current members of the Kansas Music Educators Association (KMEA). The

second group included for this study included 50-college music faculty from eight Kansas institutions that were members of the National Association of Schools of Music (NASM), and offer degrees in music education.

Sampling Procedures

Eight institutions in Kansas met the qualifying requirements for this study. Those institutions were Kansas State University, University of Kansas, Wichita State University, Washburn University, Fort Hays State University, Pittsburgh State University, Emporia State University, and Friends University. College music educators were selected for this study based on the following criteria: (1) teach music in a college or university teacher training program, (2) teach or professional experience in jazz at a college or university that offers a undergraduate teacher training program, (3) prior experience teaching instrumental music in public schools. College music educators must have met one of these three criteria to be eligible. To confirm the total number of potential respondents' information was obtained from music department websites, which provided bios, names, and email addresses. Faculty who met the previously mention criteria were then deemed potential respondents for this study.

KMEA membership is divided into 6 districts based upon geographical location: (1) Northeast, (2) North-central, (3) Northwest, (4) Southeast, (5) South-central, and (6) Southwest. Within the 6 districts, schools are divided into six categories based on Kansas's state classification, 1A, 2A, 3A, 4A, 5A, and 6A (each classification refers to size of student population, 1A smallest populations - 6A largest populations). Within each of the six districts, the number of 1A through 6A high school classifications varied proportionally in each district. Some districts contained a higher or lesser number of high schools in specific classifications. Therefore, several districts may not contain high schools with a 5A or 6A classification based on

geographical location. Other districts may contain a larger number of high schools in a specific classification. For the purposes of this study a stratified random sample was utilized to assure, “certain characteristics are represented in the sample in the same proportion as they occur in the population” (Frankel & Wallen, 2003, p. 113). To reduce the possibility of sampling error, proportional stratified random sampling was used to assure that each district was represented equally. Each of the six districts designated by KMEA represented one stratum.

From the 349 public high schools band directors in Kansas, a sample of 175 high school band directors were randomly selected from each of the six districts (N=175) and college music educators were randomly selected from the eight institutions (N=50) with a representation of a sample population totaling 225 participants. Each individual surveyed received the same survey (see appendix A) and a cover letter (see appendices E and F) explaining the purpose for the research. The letter contained a brief description of the study and guaranteed anonymity of the respondents. The survey was sent electronically with follow up emails to encourage participation and secure a high return rate. Both samples were large enough by this researcher to serve as an adequate representation of the population of interest.

Instrument Design

The Survey

The design of this study utilized descriptive research methodology. Survey research was selected to collect quantitative data describing the differences of the attitudes and opinion of high school band directors and college music educators regarding background characteristics, teaching skills and experiences, competencies for music education majors and jazz education as it relates to teacher preparation in Kansas.

The survey combined questions and statements from two existing research instruments, “The Jazz Studies Curriculum,” by Walter Barr (1974), and the “Jazz in Oklahoma Music Education Survey,” by Heath Jones (2005). The questions used for this instrument were pertinent for gathering specific data as sought by the author. A pilot study of the instrument was presented to 10 instrumental music educators during an in-service workshop for district 501 music educators, held at Washburn University. The purpose of this pilot was to evaluate the instrument for readability, structure, and length. Comments were made and recommendations applied to the instrument. As a result questions were altered to emphasize teacher rather than performing. Following these slight revisions, a favorable evaluation was indicated verbally and in written form from each music educator. The authors granted permission to use the measures for the present study (see Appendix B).

Development of the Instrument

A descriptive method of research was employed in this study utilizing a survey constructed to provide structured responses. The survey was developed for obtaining information from two different groups: (a) High school band directors, and (b) College music educators. Questions from various sections of Barr and Jones’s surveys were adapted and designed using AXIO web-based online survey for this study. The survey was divided into 5 sections included rating scales, mean scores, yes-no questions, and 3-point Likert type questions.

Section I of the jazz education survey requested respondent’s general background information for the purpose of obtaining gender, age, and length of service, professional experience, academic background, jazz background, and teaching experience. High school band directors were also asked to identify their schools classification. Section II of the jazz education survey elicited the attitude and opinions of the respondents regarding jazz instruction and teacher

training programs in colleges and universities in Kansas. Questions in this section used the following type Likert scale: Agree, undecided, and disagree.

Section III requested the attitudes and opinions of respondents regarding six fundamental categories that represented the teaching skill and experiences necessary for high school band directors. The source from which these six fundamental categories were determined came from an analysis of curricular formats obtained from 15 American institutions offering degrees in jazz (Barr, 1974). The six categories were: (1) Jazz Ensemble Techniques/Pedagogy, (2) Jazz Arranging/Composition, (3) Jazz Keyboard, (4) Jazz Improvisation, (5) Jazz History, and (6) Jazz Ensemble. For each category was a description of basic objectives and areas of concentration. Questions used the following Likert scale: (1) Important, (2) undecided, and (3) not important.

Section IV of the jazz education survey requested the attitudes and opinions of experienced high school band directors and college faculty toward the importance of skills and competencies for music education majors regarding teaching jazz in public schools. Question in this section used the previous Likert scale used in section 3. Respondents were requested to rank general categories and skills according to importance as listed in each sub- category.

Section V of the survey requested respondent's attitudes and opinions towards the status of jazz education in Kansas. Questions used the following Likert scales: (1) Important, (2) undecided, and (3) not important and (1) Positive, (2) undecided and (3) negative.

Data Analysis Procedures

The survey instrument sought the opinions and attitudes of High school band directors and college music educators in Kansas. The data provided information concerning High school band directors and college music educator's attitudes and opinions towards teacher preparation in jazz education. In order to obtain the desired data, the data was evaluated using several different descriptive measures such as frequencies, percentages and mean scores.

Section I of the survey involved a statistical treatment using nominal measures that identified the personal and professional characteristics of both high school band directors and college music educators. Each variable such as gender, age, major field of study, public school teaching experience, college teaching experience, degrees held, district and university student population, participation in jazz-related courses, jazz experience, and professional experience were evaluated using percentages and mean scores. Responses were collected and averaged to identify and generalize each population's overall personal and professional characteristics. Data was further reduced to gather data that identified the average age, gender, teaching experience, and jazz experience of high school band directors and college music educators.

Section II of the survey involved a statistical treatment using nominal measures that identified the attitudes and opinions of both high school band directors and college music educators towards teacher preparation in jazz education. Several variables were presented such as the preparation of music education majors to teach jazz, requirements for music education majors to complete one jazz-related course before graduation, complete one jazz-related course teacher certification requirements, and to demonstrate basic competencies and skills related to teaching jazz. All responses were evaluated using descriptive statistics. Responses were collected and averaged to identify and generalize each population's overall response. A

comparison of both populations responses was evaluated to find out whether or not high school band directors and college music educators differed among responses.

Section III of the survey involved a statistical treatment using percentages and mean scores by ranking the responses based on mean scores, which indicated the importance of each course design. By ranking the courses on importance, the responses indentified the attitudes and opinions of both high school band directors and college music educators towards which courses were deemed most important for teacher preparation in jazz education.

Section IV of the survey involved a statistical treatment, which reduced the data into component parts for each population. The general category of both populations were computed and then ranked based on their mean scores and then ranked based on their differences of each category and sub-categories between both populations. The data was then further reduced by listing the composite rankings for each general category and sub-category items. This step further reduced the previous data by including the mean scores and the differences between the mean scores of both populations. The final process was averaging both general category and sub-category items. Each general category and subcategory items then received a final priority ranking based on the importance of each item.

In this section, the statistical procedures used are a replication of the statistical procedures used in prior research presented by Walter Barr (1974). Barr (1974) reasoning for using this type of statistical process was based upon his decision that the data was non-parametric in nature. No ordinal measures within the ranking process were deemed appropriate. Therefore, the desired result was to evaluate the importance of each general category and sub-category items and then to rank the difference between both populations. The positive and negative rank differences illustrated the concerns unique to each population. A positive rank difference favored the high

school band directors while a negative rank difference favored the college music educators.

Section V of the survey involved a statistical treatment using percentages that indentified the attitudes and opinions of both high school band directors and college music educators towards their personal opinions towards jazz and how it is practiced in public school music programs in Kansas. Responses were based on two different 3-point Likert scales: (1) Important, undecided, and not important, and (2) Positive, undecided, and negative.

Data was analyzed using the Statistical Package for the Social Sciences (SPSS, 2010) software. Descriptive statistics (means and standard deviation) were produced to gather data pertaining to years of teaching and Likert-type scales. Frequencies and percentages were used for categorical data such as yes-no responses and categories of Likert-type data.

Chapter 4 - Survey Results

Introduction

The purpose of this study examined the differences between high school band directors and college music educators' attitudes in regard to teaching skills and competencies necessary for preparing music education students to teach jazz in the state of Kansas. The study examined high school band directors and college music educators' attitudes in regard to implementing curricula requirements for music teacher training programs in jazz education, as well as personal and professional characteristics to current and past jazz cultures in music education.

Questions guiding this study addressed the following issues:

(a) What are the current personal and professional characteristics of high school band directors and college faculties in the state of Kansas?

(b) What are the differences between high school band directors and college faculties' attitudes towards implementing curricula requirements for jazz into public school and music teacher education programs?

(c) What are the differences between high school band directors and college faculties' attitudes towards the teaching skills and competencies necessary for preparing music education majors to teach jazz?

(d) What are the differences between high school band directors and college faculties' attitudes towards jazz education in regard to preparing music education students to teach jazz?

From the 349 public high schools band directors in Kansas, a sample of high school band directors were randomly selected from each of the six districts (N=175) with ninety-four participants (54%) responding to the survey. College music educators were randomly selected from the eight institutions with a representation of a sample population totaling (N=50)

participants with thirty-two (65%) participants responding to the survey. Each individual surveyed received the same survey (see appendix A) and a cover letter (see appendix C and D) explaining the purpose for the research.

Results of High School Band Directors

Section I: Personal Characteristics

Section I collected data describing personal characteristics of the respondents. Of the ninety-four (54%) participants who completed the survey, fifty-seven were male (61%) and twenty-five were female (27%). Twelve subjects (13%) did not respond. The average age of the participants was forty-one. Their ages ranged from twenty-three to sixty-three years. With regard to their major, seventy-six were instrumental directors (81%), five were vocal majors (5%), and three were orchestral (1%). The average years of experience, teaching instrumental music in the public schools was sixteen years. Their experience ranged from zero years of teaching to a maximum of forty-three years.

With regard to academic background, twenty-nine of the participants held baccalaureate degrees (30%), while fifty-one participants (54%) held masters degrees. Fourteen participants (15%) did not respond to the survey question. In the area of district classification, fourteen of the respondents were from 1A schools (15%), five were from 2A (5%), seventeen were from 3A (18%), twenty-four were from 4A (25%), twelve were from 5A (13%), and eight were from 6A, which comprised eight percent of the population.

Among the respondents in this survey, sixty-two of them participated in jazz courses (66%), while nineteen (20%) did not. Thirteen participants (14%) did not respond to the survey question. Of the sixty-two respondents who participated in jazz classes; sixty (64%) participated in jazz ensemble; nineteen (20%) participated in jazz combo; seven (7%) participated in

arranging; twenty-five (27%) participated in jazz improvisation; eleven (12%) participated in jazz theory; fifteen (16%) participated in jazz pedagogy; thirteen (14%) participated in jazz history; five (5%) took applied jazz lessons; and four (4%) enrolled in jazz keyboard classes.

Among the ninety-four respondents, fifty-two (55%) had professional experiences, while twenty-nine (31%) did not. Thirteen participants (14%) did not respond to the survey question. Those with professional experiences, twenty-eight (30%) participated in jazz ensemble, thirteen (14%) participated in studio recording, twenty (21%) performed in a jazz combo, fifteen (16%) had performed in a road band, three (3%) had performed in military bands, thirty-six (38%) had performed in theater/pit orchestras, twenty-five (27%) had performed in orchestral settings, eight (8%) had performed in large/small vocal ensembles, and thirty-one (31%) had performed in chamber ensembles. Thirteen participants (14%) did not respond to the survey question.

Finally, of those who responded to having had professional experience, forty-six (50%) said that their professional experience required skills and competencies associated with jazz. Seventeen (18%) said their experience did not require jazz skills.

Table 4.1 Degrees

| High School Band Directors: Personal Characteristics | | |
|--|-----------------|-----|
| Bachelors Degrees | 29 participants | 30% |
| Masters Degrees | 51 participants | 54% |

Table 4.2 District Classifications

| District Classifications: Population Surveyed | | |
|---|-----------------|-----|
| 1A District | 14 participants | 15% |
| 2A District | 5 participants | 5% |
| 3A District | 17 participants | 18% |
| 4A District | 24 participants | 25% |
| 5A District | 12 participants | 13% |
| 6A District | 8 participants | 8% |
| Participated in Jazz Courses | 62 participants | 66% |
| No Participation in Jazz Courses | 19 participants | 20% |

Table 4.3 Jazz Courses

| Jazz Courses: Participation | | |
|-----------------------------|-----------------|-----|
| Jazz Ensemble | 60 participants | 64% |
| Jazz Combo | 19 participants | 20% |
| Arranging | 7 participants | 7% |
| Jazz Improvisation | 25 participants | 27% |
| Jazz Theory | 11 participants | 12% |
| Jazz History | 13 participants | 12% |
| Jazz Pedagogy/Techniques | 15 participants | 16% |
| Jazz Lessons | 5 participants | 5% |
| Jazz Keyboard | 4 participants | 4% |
| Professional Experience | 52 participants | 55% |
| No Professional Experience | 29 participants | 31% |

Table 4.4 Categories

| Professional Experiences: Categories | | |
|--|-----------------|-----|
| Jazz Ensemble | 28 participants | 30% |
| Studio Recording | 13 participants | 14% |
| Jazz Combo | 20 participants | 21% |
| Road Bands | 15 participants | 16% |
| Military Bands | 3 participants | 3% |
| Theater/Pit Orchestras | 36 participants | 38% |
| Orchestra | 25 participants | 27% |
| Large/Small Vocal Ensembles | 8 participants | 8% |
| Chamber Ensembles | 31 participants | 31% |
| Experiences Required Jazz Skills and Competencies | 46 participants | 50% |
| Experiences did not require Jazz Skills and Competencies | 17 participants | 18% |

Section II: Teacher Preparation

Section II collected data describing personal opinions of the respondents regarding teacher training. High school band directors were asked if music education programs in Kansas were adequately preparing music education majors to teach jazz in public schools. Of the ninety-four respondents, eight (8%) agreed with the view that music education programs in Kansas were indeed adequately preparing music education majors to teach jazz in public schools. Thirty-four (36%) were undecided, and forty-nine (52%) disagreed with the view that music education programs in Kansas were adequately preparing music education majors to teach jazz in public schools.

The participants in the study were asked if music majors who were intending to pursue careers in music education should be required to complete at least one jazz-related course before

graduation. Of the ninety-four respondents, eighty-one (86%) agreed with the view that music majors who were intending to pursue careers in music education should be required to complete at least one jazz-related course before graduation. Nine (10%) were undecided, and one (1%) disagreed with the view that music majors who were intending to pursue careers in music education should be required to complete at least one jazz-related course before graduation. Three (3%) did not respond to the question.

The participants in the study were asked if music education should be required to complete at least one jazz-related course before teacher certification. Of the ninety-four respondents, seventy (74%) agreed with the view that music majors who were intending to pursue careers in music education should be required to complete at least one jazz-related course before teacher certification. Ten (11%) were undecided, and eleven (12%) disagreed with the view that music majors who were intending to pursue careers in music education should be required to complete at least one jazz-related course before teacher certification. Three (3%) did not respond to the question.

The participants in the study were asked if music education should be required to demonstrate basic competencies and skills related to teaching jazz in public schools. Of the ninety-four respondents, sixty (64%) agreed with the view that music majors who were intending to pursue careers in music education should be required to demonstrate basic competencies and skills related to teaching jazz in public schools. Twenty-four (25%) were undecided, and seven (7%) disagreed with the view that music majors who were intending to pursue careers in music education should be required to demonstrate basic competencies and skills related to teaching jazz in public schools. Three (3%) did not respond to the question.

Table 4.5 Teacher Preparation

| Section II: Teacher Preparation | | | |
|--|---------------|------------------|------------------|
| Music education programs in Kansas were adequately preparing music education majors to teach jazz. | 8% agreed | 36% undecided | 52% disagreed |
| Music education majors should be required to complete at least one jazz related course before graduation. | 86% agreed | 10% undecided | 1% disagreed |
| Music education majors should be required to complete at least one jazz-related course before teacher certification. | 74% agreed | 11% undecided | 12% disagreed |
| Music education majors should be required to demonstrate basic competencies and skills related to teaching jazz in the public schools. | 64% agreed | 25% undecided | 7% disagreed |

Section III: Course Design

Section III collected data about the participants’ personal opinions about whether it was important or not to take jazz-related courses before teaching in a public school setting. High school band directors were asked to evaluate the level of importance with regard to whether or not taking a course in jazz pedagogy would be helpful for music education majors. Of the ninety-four respondents, eighty-three (88%) agreed with the view that taking a course in jazz pedagogy would be helpful for music education majors. Seven (8%) were undecided, and none (0%) disagreed with the view that taking a course in jazz pedagogy would be helpful for music education majors. Four (4%) did not respond to the question.

High school band directors were asked to evaluate the level of importance with regard to whether or not taking a course in jazz arranging would be helpful for music education majors. Of the ninety-four respondents, sixteen (17%) agreed with the view that taking a course in jazz arranging would be helpful for music education majors. Forty-two (45%) were undecided, and thirty-two (34%) disagreed with the view that taking a course in jazz arranging would be helpful for music education majors. Four (4%) did not respond to the question.

High school band directors were asked to evaluate the level of importance with regard to whether or not taking a course in jazz keyboard would be helpful for music education majors. Of the ninety-four respondents, forty-two (45%) agreed with the view that taking a course in jazz keyboard would be helpful for music education majors. Twenty-seven (29%) were undecided, and twenty-one (22%) disagreed with the view that taking a course in jazz keyboard would be helpful for music education majors. Four (4%) did not respond to the question.

High school band directors were asked to evaluate the level of importance with regard to whether or not taking a course in jazz improvisation would be helpful for music education majors. Of the ninety-four respondents, seventy-four (79%) agreed with the view that taking a course in jazz improvisation would be helpful for music education majors. Thirteen (14%) were undecided, and two (2%) disagreed with the view that taking a course in jazz improvisation would be helpful for music education majors. Five (5%) did not respond to the question.

High school band directors were asked to evaluate the level of importance with regard to whether or not taking a course in jazz history would be helpful for music education majors. Of the ninety-four respondents, fifty-three (56%) agreed with the view that taking a course in jazz history would be helpful for music education majors. Thirty-one (33%) were undecided, and six (6%) disagreed with the view that taking a course in jazz history would be helpful for music education majors. Four (4%) did not respond to the question.

High school band directors were asked to evaluate the level of importance with regard to whether or not taking a course in jazz ensemble would be helpful for music education majors. Of the ninety-four respondents, seventy-six (81%) agreed with the view that taking a course in jazz ensemble would be helpful for music education majors. Ten (11%) were undecided, and four (4%) disagreed with the view that taking a course in jazz ensemble would be helpful for music

education majors. Four (4%) did not respond to the question.

Table 4.6 Course Design

| Section III: Course Design (courses based on level of importance) | | | |
|---|------------|---------------|---------------|
| Jazz Ensemble Pedagogy/Techniques | 88% agreed | 8% undecided | 0 disagreed |
| Jazz Arranging | 17% agreed | 45% undecided | 34% disagreed |
| Jazz Keyboard | 45% agreed | 29% undecided | 22% disagreed |
| Jazz Improvisation | 79% agreed | 14% undecided | 2% disagreed |
| Jazz History | 56% agreed | 33% undecided | 6% disagreed |
| Jazz Ensemble | 81% agreed | 11% undecided | 4% disagreed |

Section IV: Skills and Competencies

While Section III collected data about the participants' personal opinions about whether it was important or not to take jazz-related courses before teaching in a public school setting, Section IV collected data about the specific skills related to each of those individual courses that students should demonstrate upon completion of those courses. As in Section III the subcategories of Section IV included the following areas: a) Jazz Ensemble Techniques and Pedagogy; b) Jazz Arranging; c) Jazz Keyboard; d) Jazz Improvisation; e) Jazz History; and e) Jazz Ensemble (see tables, 4.18, 4.19, 4.20 and 4.21).

In the first subcategory (Jazz Ensemble Techniques and Pedagogy), six separate skills were targeted for response from the participants. First, high school band directors were asked to evaluate the level of importance regarding music education students' ability to teach and demonstrate competencies in selecting appropriate literature for concerts and jazz festivals. Of the ninety-four respondents, eighty-three (88%) agreed with the view that it is important for music education students to teach and demonstrate competencies in selecting appropriate

literature for concerts and jazz festivals. Five (5%) were undecided, and none (0%) disagreed with the view that it is important for music education students to teach and demonstrate competencies in selecting appropriate literature for concerts and jazz festivals. Six (6%) did not respond to the question.

High school band directors were then asked to evaluate the level of importance regarding music education students' ability to teach and demonstrate competencies in the following areas: Analyzing and preparing scores by identifying form; solos; tutti/soli sections; style; and articulation. Of the ninety-four respondents, seventy-nine (84%) agreed with the view that it is important for music education students to teach and demonstrate competencies in analyzing and preparing scores by identifying form, solos, tutti/soli sections, style, and articulation. Nine (10%) were undecided, and none (0%) disagreed with the view that it is important for music education students to teach and demonstrate competencies in analyzing and preparing scores by identifying form, solos, tutti/soli sections, style, and articulation. Six (6%) did not respond to the question.

High school band directors were then asked to evaluate the level of importance regarding music education students' ability to teach and demonstrate competencies in instructional methods and techniques used for rehearsing a jazz ensemble. Of the ninety-four respondents, eighty-one (86%) agreed with the view that it is important for music education students to teach and demonstrate competencies in instructional methods and techniques used for rehearsing a jazz ensemble. Seven (7%) were undecided, and none (0%) disagreed with the view that it is important for music education students to teach and demonstrate competencies in instructional methods and techniques used for rehearsing a jazz ensemble. Six (6%) did not respond to the question.

High school band directors were then asked to evaluate the level of importance regarding music education students' ability to teach and demonstrate various styles of jazz ensemble literature. Of the ninety-four respondents, seventy-eight (83%) agreed with the view that it is important for music education students to teach and demonstrate various styles of jazz ensemble literature. Eight (9%) were undecided, and none (0%) disagreed with the view that it is important for music education students to teach and demonstrate competencies in various styles of jazz ensemble literature. Six (6%) did not respond to the question.

High school band directors were then asked to evaluate the level of importance regarding music education students' ability to teach and demonstrate competencies in instructional methods and techniques used for rehearsing a rhythm section. Of the ninety-four respondents, eighty (85%) agreed with the view that it is important for music education students to teach and demonstrate competencies in instructional methods and techniques used for rehearsing a rhythm section was important. Eight (9%) were undecided, and none (0%) disagreed with the view that it is important for music education students to teach and demonstrate competencies in instructional methods and techniques used for rehearsing a rhythm section. Six (6%) did not respond to the question.

High school band directors were then asked to evaluate the level of importance regarding music education students' ability to teach and demonstrate knowledge of instructional materials, resources, and technologies available for teaching a jazz ensemble. Of the ninety-four respondents, seventy-eight (83%) agreed with the view that it is important for music education students to teach and demonstrate knowledge of instructional materials, resources, and technologies available for teaching a jazz ensemble. Nine (10%) were undecided, and none (0%) disagreed with the view that it is important for music education students to teach and

demonstrate knowledge of instructional materials, resources, and technologies available for teaching a jazz ensemble. Six (6%) did not respond to the question.

In the second subcategory (Jazz Arranging), five separate skills were targeted for response from the participants. First, high school band directors were asked to evaluate the level of importance regarding music education students' ability to arrange and compose various styles of jazz literature. Of the ninety-four respondents, nineteen (20%) agreed with the view that that it is important for music education students to display the ability to arrange and compose various styles of jazz literature. Twenty-nine (31%) were undecided, and thirty-nine (42%) disagreed with the view that it is important for music education students to display the ability to arrange and compose various styles of jazz literature. Seven (7%) did not respond to the question.

High school band directors were then asked to evaluate the level of importance regarding music education students' ability to teach and demonstrate knowledge of compositional techniques used in current and past jazz literature. Of the ninety-four respondents, forty (43%) agreed with the view that it is important for music education students to teach and demonstrate knowledge of compositional techniques used in current and past jazz literature. Thirty-four (36%) were undecided, and thirteen (14%) disagreed with the view that it is important for music education students to teach and demonstrate knowledge of compositional techniques used in current and past jazz literature. Seven (7%) did not respond to the question.

High school band directors were then asked to evaluate the level of importance regarding music education students' ability to arrange a jazz composition using various non-traditional instruments. Of the ninety-four respondents, twenty-nine (31%) agreed with the view that it is important for music education students to have the ability to arrange a jazz composition using various non-traditional instruments. Twenty-six (28%) were undecided, and thirty-two (34%)

disagreed with the view that it is important for music education students to have the ability to arrange a jazz composition using various non-traditional instruments. Seven (7%) did not respond to the question.

High school band directors were then asked to evaluate the level of importance regarding music education students' ability to arrange a jazz composition using a standard "Real Book" lead sheet. Of the ninety-four respondents, twenty-eight (30%) agreed with the view that it is important for music education students to have the ability to arrange a jazz composition using a standard "Real Book" lead sheet. Thirty-two (34%) were undecided, and twenty-six (28%) disagreed with the view that it is important for music education students to have the ability to arrange a jazz composition using a standard "Real Book" lead sheet. Eight (8%) did not respond to the question.

High school band directors were then asked to evaluate the level of importance regarding music education students' ability to arrange for both large and small jazz, pop, Latin, and rock ensembles. Of the ninety-four respondents, twenty-four (26%) agreed with the view that it is important for music education students to have the ability to arrange for both large and small jazz, pop, Latin, and rock ensembles. Thirty-two (34%) were undecided, and thirty-one (33%) disagreed with the view that it is important for music education students to have the ability to arrange for both large and small jazz, pop, Latin, and rock ensembles. Seven (7%) did not respond to the question.

In the third subcategory (Jazz Keyboards), five separate skills were targeted for response from the participants. First, high school band directors were asked to evaluate the level of importance regarding music education students' ability to teach and demonstrate basic jazz piano voicings. Of the ninety-four respondents, sixty-three (67%) agreed with the view that it is

important for music education students to have the ability to teach and demonstrate basic jazz piano voicings. Fourteen (15%) were undecided, and ten (11%) disagreed with the view that it is important for music education students to have the ability to teach and demonstrate basic jazz piano voicings. Seven (7%) did not respond to the question.

High school band directors were then asked to evaluate the level of importance regarding music education students' ability to teach and demonstrate basic improvisational techniques used over blues and simple "Real Book" tunes. Of the ninety-four respondents, fifty-three (56%) agreed with the view that it is important for music education students to have the ability to teach and demonstrate basic improvisational techniques used over blues and simple "Real Book" tunes. Twenty-one (22%) were undecided, and twelve (13%) disagreed with the view that it is important for music education students to have the ability to teach and demonstrate basic improvisational techniques used over blues and simple "Real Book" tunes. Eight (8%) did not respond to the question.

High school band directors were then asked to evaluate the level of importance regarding music education students' ability to teach and demonstrate basic chord progressions. Of the ninety-four respondents, sixty-nine (73%) agreed with the view that it is important for music education students to have the ability to teach and demonstrate basic chord progressions. Nine (10%) were undecided, and eight (9%) disagreed with the view that it is important for music education students to have the ability to teach and demonstrate basic chord progressions. Eight (8%) did not respond to the question.

High school band directors were then asked to evaluate the level of importance regarding music education students' ability to sight-read and accompany students using a standard jazz "Real Book." Of the ninety-four respondents, twenty-nine (31%) agreed with the view that it is

important for music education students to sight-read and accompany students using a standard jazz “Real Book”. Thirty-nine (42%) were undecided, and nineteen (20%) disagreed with the view that it is important for music education students to sight-read and accompany students using a standard jazz “Real Book.” Seven (7%) did not respond to the question.

High school band directors were then asked to evaluate the level of importance regarding music education students’ ability to teach and demonstrate various jazz keyboard comping styles. Of the ninety-four respondents, forty-five (48%) agreed with the view that it is important for music education students to have the ability to teach and demonstrate various jazz keyboard comping styles. Twenty-eight (30%) were undecided, and fourteen (15%) disagreed with the view that it is important for music education students to have the ability to teach and demonstrate various jazz keyboard comping styles. Seven (7%) did not respond to the question.

In the fourth subcategory (Jazz Improvisation), six separate skills were targeted for response from the participants. First, high school band directors were asked to evaluate the level of importance regarding music education students’ knowledge of resources, technologies, and instructional materials used for teaching jazz improvisation. Of the ninety-four respondents, seventy-eight (83%) agreed with the view that it is important for music education students to demonstrate knowledge of resources, technologies, and instructional materials used for teaching jazz improvisation. Nine (10%) were undecided, and none (0%) disagreed with the view that it is important for music education students to demonstrate knowledge of resources, technologies, and instructional materials used for teaching jazz improvisation. Seven (7%) did not respond to the question.

High school band directors were then asked to evaluate the level of importance regarding music education students’ ability to sight-read and improvise using jazz chord symbols. Of the

ninety-four respondents, fifty-six (60%) agreed with the view that it is important for music education students to sight-read and improvise using jazz chord symbols. Twenty-five (27%) were undecided, and six (6%) disagreed with the view that it is important for music education students to sight-read and improvise using jazz chord symbols. Seven (7%) did not respond to the question.

High school band directors were then asked to evaluate the level of importance regarding music education students' ability to teach and demonstrate current methods and techniques used to perform an improvised solo. Of the ninety-four respondents, seventy-five (80%) agreed with the view that it is important for music education students to teach and demonstrate current methods and techniques used to perform an improvised solo. Ten (11%) were undecided, and two (2%) disagreed with the view that it is important for music education students to teach and demonstrate current methods and techniques used to perform an improvised solo. Seven (7%) did not respond to the question.

High school band directors were then asked to evaluate the level of importance regarding music education students' ability to teach and demonstrate the use of common improvisational patterns and licks. Of the ninety-four respondents, seventy (75%) agreed with the view that it is important for music education students to have the ability to teach and demonstrate the use of common improvisational patterns and licks. Thirteen (14%) were undecided, and four (4%) disagreed with the view that it is important for music education students to have the ability to teach and demonstrate the use of common improvisational patterns and licks. Seven (7%) did not respond to the question.

High school band directors were then asked to evaluate the level of importance regarding music education students' ability to teach and demonstrate techniques used for transcribing

recordings. Of the ninety-four respondents, thirty-nine (42%) agreed with the view that it was important for music education students to teach and demonstrate techniques used for transcribing recordings. Thirty-five (37%) were undecided, and thirteen (14%) disagreed with the view that it was important for music education students to teach and demonstrate techniques used for transcribing recordings. Seven (7%) did not respond to the question.

High school band directors were then asked to evaluate the level of importance regarding music education students to teach and demonstrate knowledge of basic voice-leading techniques. Of the ninety-four respondents, sixty-four (68%) agreed with the view that students to teach and demonstrate knowledge of basic voice-leading techniques. Nineteen (20%) were undecided, and four (4%) disagreed with the view that that students to teach and demonstrate knowledge of basic voice-leading techniques. Seven (7%) did not respond to the question.

In the fifth subcategory (Jazz History), five separate skills were targeted for response from the participants. First, high school band directors were asked to evaluate the level of importance regarding music education students' ability to teach and demonstrate the chronological development of jazz and its contribution to American music and culture. Of the ninety-four respondents, sixty-four (68%) agreed with the view that it was important for music education students to have the ability to teach and demonstrate the chronological development of jazz and its contribution to American music and culture. Eighteen (19%) were undecided, and five (5%) disagreed with the view that it was important for music education students to have the ability to teach and demonstrate the chronological development of jazz and its contribution to American music and culture. Seven (7%) did not respond to the question.

High school band directors were then asked to evaluate the level of importance regarding music education students' ability to teach and demonstrate the significant musical contributions

of prominent jazz artists and how their music influence the development of jazz. Of the ninety-four respondents, sixty-four (68%) agreed with the view that it was important for students to have the ability to teach and demonstrate the significant musical contributions of prominent jazz artists and how their music influence the development of jazz. Seventeen (18%) were undecided, and five (5%) disagreed with the view that it was important for students to have the ability to teach and demonstrate the significant musical contributions of prominent jazz artists and how their music influence the development of jazz. Eight (8%) did not respond to the question.

High school band directors were then asked to evaluate the level of importance regarding music education students' ability to teach and demonstrate the compositional styles of prominent jazz arrangers and composers from each historical period. Of the ninety-four respondents, forty-six (49%) agreed with the view that it was important for music education students to have the ability to teach and demonstrate the compositional styles of prominent jazz arrangers and composers from each historical period. Twenty-nine (31%) were undecided, and twelve (13%) disagreed with the view that it was important for music education students to have the ability to teach and demonstrate the compositional styles of prominent jazz arrangers and composers from each historical period. Seven (7%) did not respond to the question.

High school band directors were then asked to evaluate the level of importance regarding music education students' knowledge of historical jazz performances and recordings. Of the ninety-four respondents, sixty-six (70%) agreed with the view that it was important for music education students to demonstrate knowledge of historical jazz performances and recording. Eighteen (19%) were undecided, and three (3%) disagreed with the view that it was important for music education students to demonstrate knowledge of historical jazz performances and recordings. Seven (7%) did not respond to the question.

High school band directors were then asked to evaluate the level of importance regarding music education students' ability to teach and demonstrate the historical development and instrumentation of a jazz ensemble. Of the ninety-four respondents, fifty-seven (61%) agreed with the view that it is important for music education students to teach and demonstrate the historical development and instrumentation of a jazz ensemble. Twenty (21%) were undecided, and ten (11%) disagreed with the view that it was important for music education students to teach and demonstrate the historical development and instrumentation of a jazz ensemble. Seven (7%) did not respond to the question.

In the sixth subcategory (Jazz Ensemble), six separate skills were targeted for response from the participants. First, high school band directors were asked to evaluate the level of importance regarding music education students' ability to perform various jazz styles. Of the ninety-four respondents, seventy-five (80%) agreed with the view that it was important for music education students to have the ability to perform a variety of jazz styles. Twelve (13%) were undecided, and none (0%) disagreed with the view that it was important for music education students to have the ability to perform a variety of jazz styles. Seven (7%) did not respond to the question.

High school band directors were then asked to evaluate the level of importance regarding music education students' ability to teach and demonstrate appropriate performance techniques used with current and past styles of jazz literature. Of the ninety-four respondents, seventy-one (76%) agreed with the view that it is important for music education students to teach and demonstrate appropriate performance techniques used with current and past styles of jazz literature was important. Fourteen (15%) were undecided, and two (2%) disagreed with the view that it is important for music education students to teach and demonstrate appropriate

performance techniques used with current and past styles of jazz literature. Seven (7%) did not respond to the question.

High school band directors were then asked to evaluate the level of importance regarding music education students' ability to develop aural skills for large and small jazz settings. Of the ninety-four respondents, sixty-three (67%) agreed with the view that it is important for music education students to develop aural skills for large and small jazz settings. Eighteen (19%) were undecided, and six (6%) disagreed with the view that it is important for music education students to develop aural skills for large and small jazz settings. Seven (7%) did not respond to the question.

High school band directors were then asked to evaluate the level of importance regarding music education students' ability to teach and demonstrate an understanding of sectional techniques used within various sections. Of the ninety-four respondents, seventy-two (77%) agreed with the view that it is important for music education students to teach and demonstrate an understanding of sectional techniques used within various sections. Thirteen (14%) were undecided, and two (2%) disagreed with the view that it is important for music education students to teach and demonstrate an understanding of sectional techniques used within various sections. Seven (7%) did not respond to the question.

High school band directors were then asked to evaluate the level of importance regarding music education students' ability to sight-read jazz ensemble literature in all styles with accuracy. Of the ninety-four respondents, fifty-four (57%) agreed with the view that it is important for music education students to have the ability to sight-read jazz ensemble literature in all styles with accuracy. Twenty-seven (29%) were undecided, and six (6%) disagreed with the view that it is important for music education students to have the ability to sight-read jazz

ensemble literature in all styles with accuracy. Seven (7%) did not respond to the question.

High school band directors were then asked to evaluate the level of importance regarding music education students' ability to teach and demonstrate the function of a rhythm section and the use of auxiliary percussion. Of the ninety-four respondents, seventy-four (79%) agreed with the view that it is important for music education students to have the ability to teach and demonstrate the function of a rhythm section and the use of auxiliary percussion. Nine (10%) were undecided, and three (3%) disagreed with the view that it is important for music education students to have the ability to teach and demonstrate the function of a rhythm section and the use of auxiliary percussion. Eight (8%) did not respond to the question.

Section V: Jazz Education in Kansas

Section V collected data describing personal opinions of the respondents regarding jazz education in Kansas. High school band directors were asked how important jazz training for music education majors is. Of the ninety-four respondents, seventy (74%) agreed with the view that jazz training for music education majors was indeed important for preparing music education majors to teach jazz in public schools. Fifteen (16%) were undecided, and three (3%) disagreed with the view that jazz training for music education majors was important for preparing music education majors to teach jazz in Kansas's public schools. Six (7%) did not respond to the question.

High school band directors were then asked to characterize their attitudes towards jazz education as it is currently practiced in Kansas public schools. Of the ninety-four respondents, thirty (32%) had a positive attitude towards how jazz education is currently practice in Kansas public schools. Forty-three (46%) were undecided, and fifteen (16%) had negative views towards how jazz education is currently practice in Kansas public schools. Six (6%) did not respond to

the question.

High school band directors were then asked if it was important for jazz to be an essential part of their institution music education program. Of the ninety-four respondents, sixty (64%) thought it was important for jazz to be an essential part of their institution music education program. Nineteen (20%) were undecided, and nine (10%) thought it was not important for jazz to be an essential part of their institution music education program. Six (6%) did not respond to the question.

High school band directors were then asked if it was important for jazz education courses to be required for music education majors. Of the ninety-four respondents, sixty-nine (73%) thought it was important for jazz education courses to be required for music education majors. Fifteen (16%) were undecided, and four (5%) thought it was not important for jazz education courses to be required for music education majors. Six (6%) did not respond to the question.

High school band directors were then asked to characterize their attitudes towards jazz. Of the ninety-four respondents, seventy-nine (84%) had a positive attitude towards jazz. Nine (10%) were undecided, and zero (0%) had a negative attitude towards jazz. Six (6%) did not respond to the question.

Table 4.7 Jazz Education in Kansas

| Section V: Jazz Education in Kansas | | | |
|---|---------------|---------------|-------------------|
| Importance of jazz education training for music education majors. | 74% agreed | 16% undecided | 3% disagreed |
| Attitudes towards how jazz is practice in Kansas public schools. | 32% positive | 46% undecided | 16% negative |
| Is jazz an essential part of their institution music education program. | 64% important | 20% undecided | 10% not important |
| Requirement of jazz education courses for music education majors. | 73% important | 16% undecided | 5% not important |
| Attitudes towards jazz education. | 84% positive | 10% undecided | 0 negative |

Results of College Music Educators

Section I: Personal Characteristics

Section I collected data describing personal characteristics of the respondents. Of the thirty-two participants who completed the survey, twenty-seven were male (84%) and four were female (13%). One subject (3%) did not respond. The average age of the participants was fifty. Their ages ranged from thirty-one to seventy-one years. With regard to their major, 25 were instrumental directors (78%), five were vocal majors (16%), and one was other (3%). The average years of public school teaching experience was 11.18 years. Their experience ranged from zero years of public school teaching to a maximum of thirty-three years. The average years of college teaching experience was twenty years.

With regard to academic background, one of the participants held a baccalaureate degree (3%), while ten participants (31%) held Masters degrees, and twenty participants (62%) held Doctorate degrees. One participant (3%) did not respond to the survey question. With reference to student populations, two respondents (6%) were from universities with a student population ranging from 0-4999, ten respondents (31%) were from universities with a student population ranging from 5000-9999, five respondents (16%) were from universities with a student population ranging from 10,000-14,999, three respondents (9%) were from universities with a students population ranging from 15,000-19,999, and ten respondents (31%) were from universities with a student population over 20,000. Two participants (6%) did not respond.

Among the respondents in this survey, twenty respondents participated in jazz courses (63%), while eight participants (25%) did not. Four participants (12%) did not respond to the survey question. Of the thirty-two participants, twenty-four (75%) participated in jazz ensemble, fourteen (44%) participated in jazz combo, seven (22%) participated in arranging, ten (31%)

participated in jazz improvisation, eight (25%) participated in jazz theory, four (13%) participated in jazz pedagogy, five (16%) participated in jazz history, nine (28%) took applied jazz lessons, and two (6%) enrolled in jazz keyboard classes.

Amid the thirty-two respondents, twenty-eight (88%) had professional experiences, while accompanied by four (12%) that did not. Amongst those with professional experiences; twenty-three (72%) participated in jazz ensemble; twenty-two (69%) participated in studio recording; twenty-one (66%) performed in a jazz combo; ten (31%) performed in a road band; four (13%) performed in military bands; fifteen (47%) performed in theater/pit orchestras; twenty-one (66%) performed in orchestral settings; eleven (34%) performed in large/small vocal ensembles; and seventeen (53%) performed in chamber ensembles.

Finally, of those who responded to having had professional experiences, twenty-six (81%) said that their professional experiences required jazz skills and competencies. Five (16%) said their experience did not require jazz skills. One participant (3%) did not respond.

Table 4.8 Degrees

| High School Band Directors: Personal Characteristics | | |
|--|-----------------|-----|
| Masters Degrees | 10 participants | 31% |
| Doctorate Degrees | 20 participants | 62% |

Table 4.9 Student Population

| Student Population | | |
|----------------------------------|-----------------|-----|
| 0-4999 | 2 participants | 6% |
| 5000-9999 | 10 participants | 31% |
| 10,000-14,999 | 5 participants | 16% |
| 15,000-19,999 | 3 participants | 9% |
| 20,000+ | 10 participants | 31% |
| Participated in Jazz Courses | 20 participants | 63% |
| No Participation in Jazz Courses | 8 participants | 25% |

Table 4.10 Jazz Courses

| Jazz Courses: Participation | | |
|-----------------------------|-----------------|-----|
| Jazz Ensemble | 24 participants | 75% |
| Jazz Combo | 14 participants | 44% |
| Arranging | 7 participants | 22% |
| Jazz Improvisation | 10 participants | 33% |
| Jazz Theory | 8 participants | 25% |
| Jazz History | 5 participants | 16% |
| Jazz Pedagogy/Techniques | 4 participants | 13% |
| Jazz Lessons | 9 participants | 28% |
| Jazz Keyboard | 2 participants | 6% |
| Professional Experience | 28 participants | 88% |
| No Professional Experience | 4 participants | 12% |

Table 4.11 Categories

| Professional Experiences: Categories | | |
|--|-----------------|-----|
| Jazz Ensemble | 23 participants | 72% |
| Studio Recording | 22 participants | 69% |
| Jazz Combo | 21 participants | 66% |
| Road Bands | 10 participants | 31% |
| Military Bands | 4 participants | 13% |
| Theater/Pit Orchestras | 15 participants | 47% |
| Orchestra | 21 participants | 66% |
| Large/Small Vocal Ensembles | 11 participants | 34% |
| Chamber Ensembles | 17 participants | 53% |
| Experiences Required Jazz Skills and Competencies | 26 participants | 81% |
| No Experiences Required Jazz Skills and Competencies | 5 participants | 16% |

Section II: Teacher Preparation

Section II collected data describing personal opinions of the respondents regarding teacher training. College music educators were asked if music education programs in Kansas were adequately preparing music education majors to teach jazz in public schools. Of the thirty-two respondents, six (19%) agreed with the view that music education programs in Kansas were indeed adequately preparing music education majors to teach jazz in public schools. six (19%) were undecided, and twenty (62%) disagreed with the view that music education programs in Kansas were adequately preparing music education majors to teach jazz in public schools.

The participants in the study were then asked if music majors who were intending to pursue careers in music education should be required to complete at least one jazz-related course before graduation. Of the thirty-two respondents, twenty-six (82%) agreed with the view that

music majors who were intending to pursue careers in music education should be required to complete at least one jazz-related course before graduation. Three (9%) were undecided, and three (9%) disagreed with the view that music majors who were intending to pursue careers in music education should be required to complete at least one jazz-related course before graduation.

The participants in the study were then asked if music education majors should be required to complete at least one jazz-related course before teacher certification. Of the thirty-two respondents, twenty-six (82%) agreed with the view that music majors who were intending to pursue careers in music education should be required to complete at least one jazz-related course before teacher certification. Three (9%) were undecided, and three (9%) disagreed with the view that music majors who were intending to pursue careers in music education should be required to complete at least one jazz-related course before teacher certification.

The participants in the study were then asked if music education should be required to demonstrate basic competencies and skills related to teaching jazz in public schools. Of the thirty-two respondents, twenty-five (78%) agreed with the view that music majors who were intending to pursue careers in music education should be required to demonstrate basic competencies and skills related to teaching jazz in public schools. Four (13%) were undecided, and three (9%) disagreed with the view that music majors who were intending to pursue careers in music education should be required to demonstrate basic competencies and skills related to teaching jazz in public schools.

Table 4.12 Teacher Preparation

| Section II: Teacher Preparation | | | |
|--|------------|---------------|---------------|
| Music education programs in Kansas were adequately preparing music education majors to teach jazz. | 19% agreed | 19% undecided | 62% disagreed |
| Music education majors should be required to complete at least one jazz related course before graduation. | 82% agreed | 9% undecided | 9% disagreed |
| Music education majors should be required to complete at least one jazz-related course before teacher certification. | 82% agreed | 9% undecided | 9% disagreed |
| Music education majors should be required to demonstrate basic competencies and skills related to teaching jazz in the public schools. | 78% agreed | 13% undecided | 9% disagreed |

Section III: Course Design

Section III collected data about the participants’ personal opinions about whether it was important or not to take jazz-related courses before teaching in a public school setting. College music educators were asked to evaluate the level of importance with regard to whether or not taking a course in jazz pedagogy would be helpful for music education majors. Of the thirty-two respondents, 28 (88%) agreed with the view that taking a course in jazz pedagogy would be helpful for music education majors. Four (12%) were undecided, and none (0%) disagreed with the view that taking a course in jazz pedagogy would be helpful for music education majors.

College music educators were then asked to evaluate the level of importance with regard to whether or not taking a course in jazz arranging would be helpful for music education majors. Of the thirty-two respondents, ten (31%) agreed with the view that taking a course in jazz arranging would be helpful for music education majors. Twelve (38%) were undecided, and ten (31%) disagreed with the view that taking a course in jazz arranging would be helpful for music education majors.

College music educators were then asked to evaluate the level of importance with regard to whether or not taking a course in jazz keyboard would be helpful for music education majors. Of the thirty-two respondents, nine (28%) agreed with the view that taking a course in jazz keyboard would be helpful for music education majors. Fifteen (47%) were undecided, and eight (25%) disagreed with the view that taking a course in jazz keyboard would be helpful for music education majors.

College music educators were then asked to evaluate the level of importance with regard to whether or not taking a course in jazz improvisation would be helpful for music education majors. Of the thirty-two respondents, 21 (66%) agreed with the view that taking a course in jazz improvisation would be helpful for music education majors. Ten (31%) were undecided, and one (3%) disagreed with the view that taking a course in jazz improvisation would be helpful for music education majors.

College music educators were then asked to evaluate the level of importance with regard to whether or not taking a course in jazz history would be helpful for music education majors. Of the ninety-four respondents, fourteen (44%) agreed with the view that taking a course in jazz history would be helpful for music education majors. Eleven (34%) were undecided, and seven (22%) disagreed with the view that taking a course in jazz history would be helpful for music education majors.

College music educators were then asked to evaluate the level of importance with regard to whether or not taking a course in jazz ensemble would be helpful for music education majors. Of the thirty-two respondents, twenty-five (78%) agreed with the view that taking a course in jazz ensemble would be helpful for music education majors. Five (16%) were undecided, and two (6%) disagreed with the view that taking a course in jazz ensemble would be helpful for

music education majors.

Table 4.13 Course Design

| Section III: Course Design (courses based on level of importance) | | | |
|---|------------|---------------|---------------|
| Jazz Ensemble Pedagogy/Techniques | 88% agreed | 12% undecided | 0 disagreed |
| Jazz Arranging | 31% agreed | 38% undecided | 31% disagreed |
| Jazz Keyboard | 28% agreed | 47% undecided | 25% disagreed |
| Jazz Improvisation | 66% agreed | 31% undecided | 3% disagreed |
| Jazz History | 44% agreed | 34% undecided | 22% disagreed |
| Jazz Ensemble | 78% agreed | 16% undecided | 6% disagreed |

Section IV: Skills and Competencies

While Section III collected data about the participants' personal opinions about whether it was important or not to take jazz-related courses before teaching in a public school setting, Section IV collected data about the specific skills related to each of those individual courses that students should demonstrate upon completion of those courses. As in Section III, the subcategories of Section IV included the following areas: a) Jazz Ensemble Techniques and Pedagogy; b) Jazz Arranging; c) Jazz Keyboard; d) Jazz Improvisation; e) Jazz History; and e) Jazz Ensemble (see tables 4.18, 4.19, 4.20, and 4.21).

In the first subcategory (Jazz Ensemble Techniques and Pedagogy), six separate skills were targeted for response from the participants. First, college music educators were asked to evaluate the level of importance regarding music education students' ability to teach and demonstrate competencies in selecting appropriate literature for concerts and jazz festivals. Of the thirty-two respondents, thirty-one (97%) agreed with the view that it is important for music education students to teach and demonstrate competencies in selecting appropriate literature for concerts and jazz festivals. One (3%) was undecided, and none (0%) disagreed with the view that

it is important for music education students to teach and demonstrate competencies in selecting appropriate literature for concerts and jazz festivals.

College music educators were then asked to evaluate the level of importance regarding music education students' ability to teach and demonstrate competencies in the following areas: Analyzing and preparing scores by identifying form; solos; tutti/soli sections; style; and articulation. Of the thirty-two respondents, twenty-nine (91%) agreed with the view that it is important for music education students to teach and demonstrate competencies in analyzing and preparing scores by identifying form, solos, tutti/soli sections, style, and articulation. Two (6%) were undecided, and none (0%) disagreed with the view that it is important for music education students to teach and demonstrate competencies in analyzing and preparing scores by identifying form, solos, tutti/soli sections, style, and articulation. One (3%) did not respond to the question.

College music educators were then asked to evaluate the level of importance regarding music education students' ability to teach and demonstrate competencies in instructional methods and techniques used for rehearsing a jazz ensemble. Of the thirty-two respondents, thirty (94%) agreed with the view that it is important for music education students to teach and demonstrate competencies in instructional methods and techniques used for rehearsing a jazz ensemble. One (3%) was undecided, and none (0%) disagreed with the view that it is important for music education students to teach and demonstrate competencies in instructional methods and techniques used for rehearsing a jazz ensemble. One (3%) did not respond to the question.

College music educators were then asked to evaluate the level of importance regarding music education students' ability to teach and demonstrate various styles of jazz ensemble literature. Of the thirty-two respondents, twenty-nine (91%) agreed with the view that it is important for music education students to teach and demonstrate various styles of jazz ensemble

literature. One (3%) was undecided, and one (3%) disagreed with the view that it is important for music education students to teach and demonstrate competencies in various styles of jazz ensemble literature. One (3%) did not respond to the question.

College music educators were then asked to evaluate the level of importance regarding music education students' ability to teach and demonstrate competencies in instructional methods and techniques used for rehearsing a rhythm section. Of the thirty-two respondents, twenty-seven (84%) agreed with the view that it is important for music education students to teach and demonstrate competencies in instructional methods and techniques used for rehearsing a rhythm section was important. Four (13%) were undecided, and none (0%) disagreed with the view that it is important for music education students to teach and demonstrate competencies in instructional methods and techniques used for rehearsing a rhythm section. One (3%) did not respond to the question.

College music educators were then asked to evaluate the level of importance regarding music education students' ability to teach and demonstrate knowledge of instructional materials, resources, and technologies available for teaching a jazz ensemble. Of the thirty-two respondents, twenty-eight (88%) agreed with the view that it is important for music education students to teach and demonstrate knowledge of instructional materials, resources, and technologies available for teaching a jazz ensemble. Three (9%) were undecided, and none (0%) disagreed with the view that it is important for music education students to teach and demonstrate knowledge of instructional materials, resources, and technologies available for teaching a jazz ensemble. One (3%) did not respond to the question.

In the second subcategory (Jazz Arranging), five separate skills were targeted for response from the participants. First, college music educators were asked to evaluate the level of

importance regarding music education students' ability to arrange and compose various styles of jazz literature. Of the thirty-two respondents, eight (25%) agreed with the view that that it is important for music education students to display the ability to arrange and compose various styles of jazz literature. Sixteen (50%) were undecided, and six (19%) disagreed with the view that it is important for music education students to display the ability to arrange and compose various styles of jazz literature. Two (6%) did not respond to the question.

College music educators were then asked to evaluate the level of importance regarding music education students' ability to teach and demonstrate knowledge of compositional techniques used in current and past jazz literature. Of the thirty-two respondents, thirteen (41%) agreed with the view that it is important for music education students to teach and demonstrate knowledge of compositional techniques used in current and past jazz literature. Twelve (37%) were undecided, and five (16%) disagreed with the view that it is important for music education students to teach and demonstrate knowledge of compositional techniques used in current and past jazz literature. One (6%) did not respond to the question.

College music educators were then asked to evaluate the level of importance regarding music education students' ability to arrange a jazz composition using various non-traditional instruments. Of the thirty-two respondents, thirteen (41%) agreed with the view that it is important for music education students to have the ability to arrange a jazz composition using various non-traditional instruments. Eight (25%) were undecided, and eight (25%) disagreed with the view that it is important for music education students to have the ability to arrange a jazz composition using various non-traditional instruments. Three (9%) did not respond to the question.

College music educators were then asked to evaluate the level of importance regarding music education students' ability to arrange a jazz composition using a standard "Real Book" lead sheet. Of the thirty-two respondents, sixteen (50%) agreed with the view that it is important for music education students to have the ability to arrange a jazz composition using a standard "Real Book" lead sheet. Seven (22%) were undecided, and five (16%) disagreed with the view that it is important for music education students to have the ability to arrange a jazz composition using a standard "Real Book" lead sheet. Four (12%) did not respond to the question.

College music educators were then asked to evaluate the level of importance regarding music education students' ability to arrange for both large and small jazz, pop, Latin, and rock ensembles. Of the thirty-two respondents, eight (25%) agreed with the view that it is important for music education students to have the ability to arrange for both large and small jazz, pop, Latin, and rock ensembles. Fifteen (47%) were undecided, and six (19%) disagreed with the view that it is important for music education students to have the ability to arrange for both large and small jazz, pop, Latin, and rock ensembles. Three (9%) did not respond to the question.

In the third subcategory (Jazz Keyboards), five separate skills were targeted for response from the participants. First, college music educators were asked to evaluate the level of importance regarding music education students' ability to teach and demonstrate basic jazz piano voicings. Of the thirty-two respondents twenty-one (66%) agreed with the view that it is important for music education students to have the ability to teach and demonstrate basic jazz piano voicings. Six (19%) were undecided, and three (9%) disagreed with the view that it is important for music education students to have the ability to teach and demonstrate basic jazz piano voicings. Two (6%) did not respond to the question.

College music educators were then asked to evaluate the level of importance regarding music education students' ability to teach and demonstrate basic improvisational techniques used over blues and simple "Real Book" tunes. Of the thirty-two respondents, twenty-two (68%) agreed with the view that it is important for music education students to have the ability to teach and demonstrate basic improvisational techniques used over blues and simple "Real Book" tunes. Four (13%) were undecided, and four (13%) disagreed with the view that it is important for music education students to have the ability to teach and demonstrate basic improvisational techniques used over blues and simple "Real Book" tunes. Two (6%) did not respond to the question.

College music educators were then asked to evaluate the level of importance regarding music education students' ability to teach and demonstrate basic chord progressions. Of the thirty-two respondents, twenty-eight (88%) agreed with the view that it is important for music education students to have the ability to teach and demonstrate basic chord progressions. Two (6%) were undecided, and zero (0%) disagreed with the view that it is important for music education students to have the ability to teach and demonstrate basic chord progressions. Two (6%) did not respond to the question.

College music educators were then asked to evaluate the level of importance regarding music education students' ability to sight-read and accompany students using a standard jazz "Real Book." Of the thirty-two respondents, thirteen (41%) agreed with the view that it is important for music education students to sight-read and accompany students using a standard jazz "Real Book". Thirteen (41%) were undecided, and four (12%) disagreed with the view that it is important for music education students to sight-read and accompany students using a standard jazz "Real Book." Two (6%) did not respond to the question.

College music educators were then asked to evaluate the level of importance regarding music education students' ability to teach and demonstrate various jazz keyboard comping styles. Of the thirty-two respondents, ten (31%) agreed with the view that it is important for music education students to have the ability to teach and demonstrate various jazz keyboard comping styles. Fifteen (47%) were undecided, and five (16%) disagreed with the view that it is important for music education students to have the ability to teach and demonstrate various jazz keyboard comping styles. Two (6%) did not respond to the question.

In the fourth subcategory (Jazz Improvisation), six separate skills were targeted for response from the participants. First, college music educators were asked to evaluate the level of importance regarding music education students' knowledge of resources, technologies, and instructional materials used for teaching jazz improvisation. Of the thirty-two respondents, twenty-five (78%) agreed with the view that it is important for music education students to demonstrate knowledge of resources, technologies, and instructional materials used for teaching jazz improvisation. Three (10%) were undecided, and two (6%) disagreed with the view that it is important for music education students to demonstrate knowledge of resources, technologies, and instructional materials used for teaching jazz improvisation. Two (6%) did not respond to the question.

College music educators were then asked to evaluate the level of importance regarding music education students' ability to sight-read and improvise using jazz chord symbols. Of the thirty-two respondents, twenty-five (78%) agreed with the view that it is important for music education students to sight-read and improvise using jazz chord symbols. Five (16%) were undecided, and zero (0%) disagreed with the view that it is important for music education

students to sight-read and improvise using jazz chord symbols. Two (6%) did not respond to the question.

College music educators were then asked to evaluate the level of importance regarding music education students' ability to teach and demonstrate current methods and techniques used to perform an improvised solo. Of the thirty-two respondents, twenty-six (81%) agreed with the view that it is important for music education students to teach and demonstrate current methods and techniques used to perform an improvised solo. Four (13%) were undecided, and zero (0%) disagreed with the view that it is important for music education students to teach and demonstrate current methods and techniques used to perform an improvised solo. Two (6%) did not respond to the question.

College music educators were then asked to evaluate the level of importance regarding music education students' ability to teach and demonstrate the use of common improvisational patterns and licks. Of the thirty-two respondents, twenty-five (78%) agreed with the view that it is important for music education students to have the ability to teach and demonstrate the use of common improvisational patterns and licks. Five (16%) were undecided, and zero (0%) disagreed with the view that it is important for music education students to have the ability to teach and demonstrate the use of common improvisational patterns and licks. Two (6%) did not respond to the question.

College music educators were then asked to evaluate the level of importance regarding music education students' ability to teach and demonstrate techniques used for transcribing recordings. Of the thirty-two respondents, seventeen (53%) agreed with the view that it is important for music education students to teach and demonstrate techniques used for transcribing recordings. Ten (31%) were undecided, and three (9%) disagreed with the view that it is

important for music education students to teach and demonstrate techniques used for transcribing recordings. Two (6%) did not respond to the question.

College music educators were then asked to evaluate the level of importance regarding music education students to teach and demonstrate knowledge of basic voice-leading techniques. Of the thirty-two respondents, twenty-one (66%) agreed with the view that it is important for music education students to teach and demonstrate knowledge of basic voice-leading techniques. Five (16%) were undecided, and four (13%) disagreed with the view that it is important for music education students to teach and demonstrate knowledge of basic voice-leading techniques. Two (6%) did not respond to the question.

In the fifth subcategory (Jazz History), five separate skills were targeted for response from the participants. First, college music educators were asked to evaluate the level of importance regarding music education students' ability to teach and demonstrate the chronological development of jazz and its contribution to American music and culture. Of the thirty-two respondents, twenty-four (75%) agreed with the view that it is important for music education students to have the ability to teach and demonstrate the chronological development of jazz and its contribution to American music and culture. Four (13%) were undecided, and two (6%) disagreed with the view that it is important for music education students to have the ability to teach and demonstrate the chronological development of jazz and its contribution to American music and culture. Two (6%) did not respond to the question.

College music educators were then asked to evaluate the level of importance regarding music education students' ability to teach and demonstrate the significant musical contributions of prominent jazz artists and how their music influence the development of jazz. Of the thirty-two respondents, twenty-five (78%) agreed with the view that it is important for students to have

the ability to teach and demonstrate the significant musical contributions of prominent jazz artists and how their music influence the development of jazz. Four (13%) were undecided, and one (3%) disagreed with the view that it is important for students to have the ability to teach and demonstrate the significant musical contributions of prominent jazz artists and how their music influence the development of jazz. Two (6%) did not respond to the question.

College music educators were then asked to evaluate the level of importance regarding music education students' ability to teach and demonstrate the compositional styles of prominent jazz arrangers and composers from each historical period. Of the thirty-two respondents, eighteen (56%) agreed with the view that it is important for music education students to have the ability to teach and demonstrate the compositional styles of prominent jazz arrangers and composers from each historical period. Ten (31%) were undecided, and two (6%) disagreed with the view that it is important for music education students to have the ability to teach and demonstrate the compositional styles of prominent jazz arrangers and composers from each historical period. Two (6%) did not respond to the question.

College music educators were then asked to evaluate the level of importance regarding music education students' knowledge of historical jazz performances and recordings. Of the thirty-two respondents, twenty-one (66%) agreed with the view that it is important for music education students to demonstrate knowledge of historical jazz performances and recording. Six (19%) were undecided, and three (9%) disagreed with the view that it is important for music education students to demonstrate knowledge of historical jazz performances and recordings. Two (6%) did not respond to the question.

College music educators were then asked to evaluate the level of importance regarding music education students' ability to teach and demonstrate the historical development and

instrumentation of a jazz ensemble. Of the thirty-two respondents, eighteen (56%) agreed with the view that it is important for music education students to teach and demonstrate the historical development and instrumentation of a jazz ensemble. Eight (25%) were undecided, and four (13%) disagreed with the view that it was important for music education students to teach and demonstrate the historical development and instrumentation of a jazz ensemble. Two (6%) did not respond to the question.

In the sixth subcategory (Jazz Ensemble), six separate skills were targeted for response from the participants. First, college music educators were asked to evaluate the level of importance regarding music education students' ability to perform various jazz styles. Of the thirty-two respondents, twenty-four (75%) agreed with the view that it is important for music education students to have the ability to perform a variety of jazz styles. Four (13%) were undecided, and two (6%) disagreed with the view that it is important for music education students to have the ability to perform a variety of jazz styles. Two (6%) did not respond to the question.

College music educators were then asked to evaluate the level of importance regarding music education students' ability to teach and demonstrate appropriate performance techniques used with current and past styles of jazz literature. Of the thirty-two respondents, twenty-two (69%) agreed with the view that it is important for music education students to teach and demonstrate appropriate performance techniques used with current and past styles of jazz literature. Seven (22%) were undecided, and one (3%) disagreed with the view that it is important for music education students to teach and demonstrate appropriate performance techniques used with current and past styles of jazz literature. Two (6%) did not respond to the question.

College music educators were then asked to evaluate the level of importance regarding music education students' ability to develop aural skills for large and small jazz settings. Of the thirty-two respondents, twenty-four (75%) agreed with the view that it is important for music education students to develop aural skills for large and small jazz settings. Four (13%) were undecided, and two (6%) disagreed with the view that it is important for music education students to develop aural skills for large and small jazz settings. Two (6%) did not respond to the question.

College music educators were then asked to evaluate the level of importance regarding music education students' ability to teach and demonstrate an understanding of sectional techniques used within various sections. Of the thirty-two respondents, twenty-six (81%) agreed with the view that it is important for music education students to teach and demonstrate an understanding of sectional techniques used within various sections. Three (9%) were undecided, and one (3%) disagreed with the view that it is important for music education students to teach and demonstrate an understanding of sectional techniques used within various sections. Two (6%) did not respond to the question.

College music educators were then asked to evaluate the level of importance regarding music education students' ability to sight-read jazz ensemble literature in all styles with accuracy. Of the thirty-two respondents, twenty (63%) agreed with the view that it is important for music education students to have the ability to sight-read jazz ensemble literature in all styles with accuracy. Nine (28%) were undecided, and one (3%) disagreed with the view that it is important for music education students to have the ability to sight-read jazz ensemble literature in all styles with accuracy. Two (6%) did not respond to the question.

College music educators were then asked to evaluate the level of importance regarding music education students' ability to teach and demonstrate the function of a rhythm section and the use of auxiliary percussion. Of the thirty-two respondents, twenty-six (81%) agreed with the view that it is important for music education students to have the ability to teach and demonstrate the function of a rhythm section and the use of auxiliary percussion. Four (13%) were undecided, and zero (0%) disagreed with the view that it is important for music education students to have the ability to teach and demonstrate function of a rhythm section and the use of auxiliary percussion. Two (6%) did not respond to the question.

Section V: Jazz Education in Kansas

Section V collected data describing personal opinions of the respondents regarding jazz education in Kansas. College music educators were asked how important is jazz training for music education majors. Of the thirty-two respondents, twenty-six (81%) agreed with the view that jazz training for music education majors was indeed important for preparing music education majors to teach jazz in public schools. Three (10%) were undecided, and one (3%) disagreed with the view that jazz training for music education majors was important for preparing music education majors to teach jazz in Kansas's public schools. Two (6%) did not respond to the question.

College music educators were then asked to characterize their attitudes towards jazz education as it is currently practiced in Kansas public schools. Of the thirty-two respondents, ten (31%) had a positive attitude towards how jazz education is currently practice in Kansas public schools. Nine (28%) were undecided, and eleven (35%) had negative views towards how jazz education is currently practice in Kansas public schools. Two (6%) did not respond to the

question.

College music educators were then asked if it was important for jazz to be an essential part of their institution music education program. Of the thirty-two respondents, twenty-six (81%) thought it was important for jazz to be an essential part of their institution music education program. Two (6%) were undecided, and one (3%) thought it was not important for jazz to be an essential part of their institution music education program. Three (10%) did not respond to the question.

College music educators were then asked if it was important for jazz education courses to be required for music education. Of the thirty-two respondents, twenty-three (72%) thought it was important for jazz education courses to be required for music education majors. Five (16%) were undecided, and one (3%) thought it was not important for jazz education courses to be required for music education majors. Three (9%) did not respond to the question.

College music educators were then asked to characterize their attitudes towards jazz. Of the thirty-two respondents, twenty-nine (91%) had a positive attitude towards jazz. One (3%) was undecided, and zero (0%) had a negative attitude towards jazz. Two (6%) did not respond to the question.

Table 4.14 Jazz Education in Kansas

| Section V: Jazz Education in Kansas | | | |
|--|---------------|---------------|-------------------|
| Importance of jazz education training for music education majors. | 74% agreed | 16% undecided | 3% disagreed |
| Attitudes towards how jazz is practice in Kansas public schools | 32% positive | 46% undecided | 16% negative |
| Is jazz an essential part of their institution music education program | 64% important | 20% undecided | 10% not important |
| Requirement of jazz education courses for music education majors. | 73% important | 16% undecided | 5% not important |
| Attitudes towards jazz education | 84% positive | 10% undecided | 0 negative |

Comparisons of High School Band Directors and College Music Educators

Section I: Personal Characteristics

Section I collected data describing personal characteristics of the respondents. In this section, data is being compared to find differences between high school band directors and college music educators. Of the total respondents who completed the survey, eighty-four were male and twenty-nine were female. In comparison the majority of female music educators twenty-five (27%) taught in public school system with only four female college music educators (13%) teaching at the collegiate level. When comparing males and female music educators, the majority of respondents were males with fifty-seven (61%) teaching in public schools and twenty-seven (84%) teaching at the collegiate level.

With regard to age, the average age of high school band directors was forty-one years of age compared to the average age of college music educators, which was fifty-one years. The range of ages for high school band directors was between twenty-three and sixty-three, compared to the range of ages for college music educators, which were between those ages of thirty-one

and seventy-one. The largest percentages of high school band directors were found between the ages of twenty-six and thirty-three (26%) and between the ages of forty-two and fifty (27%). The largest percentages of college music educators were between the ages of fifty-four and fifty-nine (41%).

With regard to major field of study, the majority of respondents were instrumental music educators. Of the total population who completed the survey, 81% of high school band directors and college music educators were instrumental music teachers, 10% were vocal music educators and 9% were from other areas.

With regard to public school teaching experience, the average years of teaching experience in public education was sixteen years for high school band directors, versus eleven years for college music educators. The range of teaching experience in public education for college music educators was significantly smaller compared to high school band directors. High school band directors' teaching experience in public education ranged from one to forty-three years, versus the range of teaching experience in public education for college music educators, which ranged from one to thirty-three years. However, the majority of college music educators (50%) had seven years or less of public school teaching experience with fourteen (44%) of the respondents with only five years or less. In comparison, high school band directors (32%) reported seven years or less of public school teaching experience. Two (6%) of the college music educators had one year of public school teaching experience with five (16%) college music educators who had no teaching experience in public schools. Out of the thirty-two college music educators who completed the survey, nine (28%) had two years or less of teaching experience in public schools. Out of the ninety-four high school band directors who completed the survey, eleven (12%) had two years or less of teaching experience in the public schools.

With regard to college teaching experience, high school band directors had significantly less experience compared to college music educators. The average years of college teaching experience for high school band directors was one year, while college music educators' average years of teaching experience was twenty years. The range of college teaching experience for high school band directors was one to twenty-five years, and the range of college teaching experience for college music educators was one to forty years. Of the majority of college music educators who responded to the survey, fourteen (44%) taught at the collegiate level on average between twenty and thirty-one years. Of the majority of high school band directors, seventy-three (78%) responded with no collegiate teaching experience. Only six (7%) high school band directors had six or more years of teaching experience at the college level. Eleven (12%) had at least two years experience at the college level.

With regard to obtaining advanced degrees, fifty-one (54%) high school band directors responded to have obtained a masters degree. Of the college music educators, ten (31%) reported to have obtained masters degrees and twenty (66%) reported to have obtained doctorates.

With regard to participating in undergraduate jazz courses, sixty-two (66%) of the ninety-four high school band directors had taken jazz courses during their undergraduate degrees. Of the thirty-two college music educators, twenty (63%) responded that they had taken jazz courses during their undergraduate degrees. Nineteen (20%) of the high school band and eight (25%) of the college music educators did not take jazz courses during their undergraduate degrees. Of those high school band directors and college music educators who participated in undergraduate jazz courses, the following (Table 4.1.) indicates those courses most participated in by each population. Courses were ranked in order from highest to lowest by mean scores, with '1' being

the highest and ‘9’ being the lowest. Mean score differences were shown to compare the responses of both populations.

Table 4.15 Jazz Courses

| Courses | HSBD Course Mean Score | HSBD Course Ranking | CME Course Mean Score | CME Course Ranking | Rank & Mean Score Differences |
|---------------------------|------------------------|---------------------|-----------------------|--------------------|-------------------------------|
| Jazz Ensemble | .64 | 1 | .75 | 1 | 0, -. 11 |
| Jazz Combo | .20 | 3 | .44 | 2 | -1, -. 24 |
| Jazz Arranging | .07 | 7 | .22 | 6 | -1, -. 15 |
| Jazz Improvisation | .27 | 2 | .31 | 3 | +1, +. 04 |
| Jazz Theory | .12 | 6 | .25 | 5 | -1, -. 13 |
| Jazz Techniques /Pedagogy | .16 | 4 | .13 | 8 | +4, +. 03 |
| Jazz History | .14 | 5 | .16 | 7 | +2, +. 02 |
| Jazz Lessons | .05 | 8 | .28 | 4 | -4, -. 23 |
| Jazz Keyboard | .04 | 9 | .06 | 9 | 0, -. 02 |

Of the total population, 70% participated in jazz ensemble; 32% participated in jazz combo; 19% participated in jazz arranging; 29% participated in jazz improvisation; 19% participated in jazz theory; 15% participated in jazz techniques/pedagogy; 15% participated in jazz history; 17% participated in jazz lessons; and 5% participated in jazz keyboard. A large percentage of high school band directors participated in jazz ensemble compared to the other courses. Only 15% of the total population participated in Jazz Ensemble Techniques/Pedagogy course.

With regard to professional experience, the majority of college music educators (88%) had professional performance experience, a higher percentage in comparison to high school band directors (55%). Of those respondents indicating they have had professional performance experiences, the following (Table 4.16.) indicates the different types of performance experiences practiced by both populations. The mean scores were ranked to indicate the most common types

of performances experiences prevalent to both populations. Experiences were ranked by mean scores, with '1' being the highest and '8' being the lowest.

Table 4.16 Professional Performance Experiences

| Performance Experiences | HSBD Experiences Mean Score | HSBD Experiences Ranking | CME Experiences Mean Score | CME Experiences Ranking |
|-------------------------|-----------------------------|--------------------------|----------------------------|-------------------------|
| Jazz Ensemble | .30 | 3 | .72 | 1 |
| Studio/Recording | .14 | 7 | .69 | 2 |
| Jazz Combo | .21 | 5 | .66 | 3 |
| Road Bands | .16 | 6 | .31 | 6 |
| Military Bands | .03 | 9 | .13 | 8 |
| Theater/Pit Orchestra | .38 | 1 | .47 | 5 |
| Orchestra | .27 | 4 | .66 | 3 |
| Vocal Ensembles | .09 | 8 | .34 | 7 |
| Chamber Groups | .33 | 2 | .53 | 4 |

A larger percentage of college music educators had professional experiences performing in a jazz ensemble (72%) than high school band directors (30%). The top three performance experiences for college music educators were jazz ensemble, studio/recording and jazz combo. The top three performance experiences for high school band directors were theater/pit orchestra, chamber groups, and jazz ensemble. Jazz combo and studio/recording ranked much lower for high school band directors than college music educators. Jazz Combo and Orchestra ranked third among college music educators compared to Jazz Ensemble, which ranked third for high school band directors.

Section II: Teacher Preparation

Section II of the survey collected data prevalent to the preparation of music education majors. The questions sought to reveal the attitudes and personal opinions of high school band directors and college music educators to find out whether or not collegiate music education

programs were adequately preparing music education students to teach jazz. In this section, data is being compared to find differences between both populations.

With regard to teacher preparation, 58% of the total population disagreed with the statement that music education students were being prepared to teach jazz. Thirteen percent of those who completed the survey agreed that collegiate music education programs were adequately preparing music education students to teach jazz, and 18% were undecided. A higher percentage of college music educators (63%) disagreed with the statement than high school band directors (52%) that music education students were being prepared to teach jazz. A higher percentage of high school band directors (36%) were undecided, while only 19% of college music educators were undecided.

With regard to requiring music education students to complete at least one jazz-related course before graduating, 86% of the participants agreed that music education students should be required to complete at least one jazz related course before graduating. There were no significant differences between the responses from both populations.

With regard to requiring music education students to complete at least one jazz-related course for teacher certification, 78% of the participants agreed that music education students should be required to complete at least one jazz related course for teacher certification. Ten percent were undecided, and 12% disagreed. There were no significant differences between the responses from both populations.

With regard to requiring music education students to demonstrate skills and competencies related to teaching jazz in the public schools before graduating, 71% of the participants agreed that music education students should be required to demonstrate skills and competencies related to teaching jazz before graduating, while 19% were undecided, 9% disagreed, and 1% did not

respond. Overall, a higher percentage of college music educators (78%) agreed, compared to that of high school band directors (64%).

Section III: Course Description

Section III of the survey collected data discussing which of the following courses were most beneficial to music education students preparing to teach jazz in the public schools. This section sought the attitudes and personal opinions of high school band directors and college music educators to find out which of these courses would adequately preparing music education students to teach jazz in the public schools. In this section, data is being compared to find differences between both populations. The following comparison (Table 4.17.) being used tabulated the responses of both populations in order to identify differences between both populations. Courses were ranked by mean scores with ‘1’ being the highest and ‘6’ being the lowest. Ranking differences were shown to compare the responses of both populations.

Table 4.17 Course Rankings on Importance

| Course Descriptions | HSBD Mean Score | HSBD Course Ranking | CME Mean Score | CME Course Ranking | Course Ranking Differences |
|--------------------------|-----------------|---------------------|----------------|--------------------|----------------------------|
| Jazz Techniques/Pedagogy | 1.03 | 1 | 1.13 | 1 | 0 |
| Jazz Arranging | 2.09 | 6 | 2.00 | 6 | 0 |
| Jazz Keyboard | 1.69 | 5 | 1.97 | 5 | 0 |
| Jazz Improvisation | 1.13 | 2 | 1.38 | 3 | +1 |
| Jazz History | 1.41 | 4 | 1.78 | 4 | 0 |
| Jazz Ensemble | 1.15 | 3 | 1.28 | 2 | -1 |

Table 4.17., represents the responses of both high school band directors and college music educators concerning the importance of the courses surveyed. Of the courses listed, 88% of the total population ranked Jazz Techniques/Pedagogy the most important course for music education students. Based on course rankings, Jazz Ensemble (80%) ranked second, while Jazz Improvisation (72%) ranked third. Jazz History (50%), Jazz Keyboard (36%), and Jazz

Arranging (24%) ranked third, fourth and fifth respectively between both populations. However, college music educators showed a higher percentage of those who believed that a course in Jazz Arranging (31%) was most important for music education students, versus the responses of high school band directors (17%). High school band directors (45%) believed that a course in Jazz Keyboard was most important for music education students, versus the responses of college music educators (28%).

Section IV: Skills and Competencies

Questions from Section IV of the survey corresponded with the previous questions in section III. Data collected in this section discussed what type of skills and competencies a music education student should be able to demonstrate after completion of the following courses: Jazz Ensemble Techniques/Pedagogy; Jazz Arranging; Jazz Keyboard; Jazz Improvisation; Jazz History; and Jazz Ensemble. The skills and competencies mentioned under each course heading were used to identify which of the following skill sets are most beneficial for music education students preparing to teach jazz in the public schools. The following general categories (courses) display the sub-category (skills) which were calculated in Table 4.18:

The figures in Table 4.18 sought the opinions of both high school band directors and college music educators to find out which skills and competencies would adequately prepare music education students to teach jazz in the public schools. In this section, data was weighted for each response. Determining the mean scores of each general category item for both populations identifies course competencies and skills based on importance. Each general category and each item listed in the subcategories mean scores are tabulated for both populations. Each category does not correspond with the survey format; they are listed by general category ranking on importance. Responses were ranked by mean scores with '1' being

the highest and '3' being the lowest. The data shown in Table 4.18 displays the mean scores of all General Categories and Sub-Categories.

Table 4.18 Mean Scores of All General Categories and Sub-Category Items

| General Categories: | Item | HSBD Mean Scores | CME Mean Scores |
|--------------------------|------|------------------|-----------------|
| Jazz Techniques/Pedagogy | | 1.03 | 1.13 |
| Jazz Improvisation | | 1.13 | 1.38 |
| Jazz Ensemble | | 1.15 | 1.28 |
| Jazz History | | 1.41 | 1.78 |
| Jazz Keyboard | | 1.69 | 1.97 |
| Jazz Arranging | | 2.09 | 2.00 |
| Sub-Categories: | | | |
| Jazz Techniques/Pedagogy | #1 | .99 | 1.03 |
| | #2 | 1.03 | 1.03 |
| | #3 | 1.01 | 1.00 |
| | #4 | 1.04 | 1.06 |
| | #5 | 1.02 | 1.09 |
| | #6 | 1.03 | 1.06 |
| Jazz Improvisation | #1 | 1.02 | 1.16 |
| | #2 | 1.32 | 1.09 |
| | #3 | 1.07 | 1.06 |
| | #4 | 1.15 | 1.09 |
| | #5 | 1.57 | 1.44 |
| | #6 | 1.21 | 1.34 |
| Jazz Ensemble | #1 | 1.05 | 1.19 |
| | #2 | 1.12 | 1.22 |
| | #3 | 1.24 | 1.19 |
| | #4 | 1.11 | 1.09 |
| | #5 | 1.34 | 1.28 |
| | #6 | 1.09 | 1.06 |
| Jazz History | #1 | 1.22 | 1.19 |
| | #2 | 1.22 | 1.13 |
| | #3 | 1.49 | 1.38 |
| | #4 | 1.18 | 1.31 |
| | #5 | 1.35 | 1.44 |
| Jazz Keyboard | #1 | 1.29 | 1.31 |
| | #2 | 1.41 | 1.31 |
| | #3 | 1.19 | 1.00 |
| | #4 | 1.74 | 1.59 |
| | #5 | 1.52 | 1.72 |
| Jazz Arranging | #1 | 2.06 | 1.81 |
| | #2 | 1.56 | 1.63 |
| | #3 | 1.88 | 1.66 |
| | #4 | 1.83 | 1.45 |
| | #5 | 1.93 | 1.75 |

The figures in Table 4.19 ranked each general category and each subcategory by displaying the rank differences of all categorical items. The basis for this table was the conclusion of Table 4.18. All of the items mean scores in Table 4.18 were shown in Table 4.19 displaying general and subcategory rankings. The ranking of the items by high school band directors were treated as the dependent variable while the college music educators were treated as the independent variable. The dependent variable was a result of the differences between the rank items and ranked difference of both populations. In determining the rank differences, the dependent variable (high school band directors) were subtracted from the independent variable (college music educators) calculating the dependent variable ranked differences. This statistical process revealed several conclusions. Both populations agreed under general categories that Jazz Ensemble Techniques/Pedagogy was the most important. Jazz Improvisation favored the high school band directors and Jazz Ensemble favored the college music educators as far as which items were ranked second. However, both populations agreed that both courses were still considered very important. There were no rank differences between the final three general categories with both populations agreeing on their importance. (Note that jazz arranging was ranked sixth by both populations.)

When analyzing items from each sub-category, the items listed in Jazz Ensemble Techniques/ Pedagogy skill #1 is ranked highest among high school band directors and skill #3 is ranked highest among college music educators. Skills #1 & #2 and skills #4 & #6 are ranked equally among college music educators. Skill #4 is ranked two points lower for high school band directors than it is for college music educators. Skill #5 favors the high school band directors and skill #6 favors the college music educators as to which item should be ranked third.

The items listed in Jazz Improvisation reveal that high school band directors favor skill #1 by two points over college music educators. High school band directors do not agree with college music educators by three points that skill #2 is important. Skill #3 is favored by college music educators and is ranked second for high school band directors. Skill #5 is favored by college music educators and not for high school band directors. Both populations agreed that Skill #6 is least important.

The items listed in Jazz Ensemble revealed that high school band directors ranked skill #1 two points higher than college music educators. College music educator ranked skill #6 as most important and high school band directors ranked skill #6 second in this sub-category. Both populations ranked skill #4 fourth. Skill #3 was ranked two points higher by college music educators than high school band directors.

The items listed in Jazz History revealed that skills #1, #2, and #4 ranked highest between both populations. High school band directors ranked skill #4 two points higher than college music educators. High school band directors ranked skill #5 two points higher than college music educators. Both populations ranked skill #3 the same.

The items listed in Jazz Keyboard revealed that both populations agreed on skills #1, #3, and #5. College music educators favored skill #4 by two points compared to high school band directors. Skill #2 was also favored by college music educators. The items listed in Jazz Arranging revealed that high school band directors favored skill #2 over skill #4 and college music educators favored skill #4 over skill #2. Both populations agreed on skills #1, #3, and #5.

All general categories and sub-category items were listed by showing the rank differences between both populations. The discrepancy between both populations as to the importance of each skill and competencies were listed for each sub-category. By indicating the ranked

differences between the responses of both populations, the table provides a comparison analysis of categorical items as to the measure of disagreement and agreement between both populations.

Table 4.19 Ranking and Rank Differences of All Categories and Sub-Category Items

| General Categories: | Item | HSBD Rank | CME Rank | Rank Difference |
|--------------------------|------|-----------|----------|-----------------|
| Jazz Techniques/Pedagogy | | 1 | 1 | 0 |
| Jazz Improvisation | | 2 | 3 | +1 |
| Jazz Ensemble | | 3 | 2 | -1 |
| Jazz History | | 4 | 4 | 0 |
| Jazz Keyboard | | 5 | 5 | 0 |
| Jazz Arranging | | 6 | 6 | 0 |
| Sub-Categories: | | | | |
| Jazz Techniques/Pedagogy | #1 | 1 | 2 | +1 |
| | #2 | 4 | 3 | -1 |
| | #3 | 2 | 1 | -1 |
| | #4 | 6 | 6 | 0 |
| | #5 | 3 | 4 | +1 |
| | #6 | 5 | 5 | 0 |
| Jazz Improvisation | #1 | 1 | 4 | -3 |
| | #2 | 5 | 3 | -2 |
| | #3 | 2 | 1 | -1 |
| | #4 | 3 | 2 | -1 |
| | #5 | 6 | 6 | 0 |
| | #6 | 4 | 5 | +1 |
| Jazz Ensemble | #1 | 1 | 3 | +2 |
| | #2 | 4 | 5 | +1 |
| | #3 | 5 | 4 | -1 |
| | #4 | 3 | 2 | -1 |
| | #5 | 6 | 6 | 0 |
| | #6 | 2 | 1 | -1 |
| Jazz History | #1 | 3 | 2 | -1 |
| | #2 | 2 | 1 | -1 |
| | #3 | 5 | 4 | -1 |
| | #4 | 1 | 3 | +2 |
| | #5 | 4 | 5 | +1 |
| Jazz Keyboard | #1 | 2 | 2 | 0 |
| | #2 | 3 | 3 | 0 |
| | #3 | 1 | 1 | 0 |
| | #4 | 5 | 4 | -1 |
| | #5 | 4 | 5 | +1 |
| Jazz Arranging | #1 | 5 | 5 | 0 |
| | #2 | 1 | 2 | +1 |
| | #3 | 3 | 3 | 0 |
| | #4 | 2 | 1 | -1 |
| | #5 | 4 | 4 | 0 |

Table 4.20 displayed composite rankings of all general categories and sub-category items with mean scores and mean differences. The composite ranking column in Table 4.20 presents general category rankings of the dependent variable (high school band directors), rank differences between the dependent and the independent variable (college music educators), combination of rankings from both general categories, and sub-category items and the rank differences of both general categories and sub-category items.

Table 4.20 Composite Rankings of All Categorical Items with Mean Scores and Mean Differences Between Both Populations.

| General Categories: | Item | HSBD Composite Ranking | CME Composite Ranking | HSBD Mean Scores | CME Mean Scores | Ranking Difference |
|--------------------------|------|------------------------------|-----------------------------|------------------------|-----------------------|-----------------------|
| Jazz Techniques/Pedagogy | | 1 | 1, 0 | | | |
| Jazz Improvisation | | 2 | 3, +1 | | | |
| Jazz Ensemble | | 3 | 2, -1 | | | |
| Jazz History | | 4 | 4, 0 | | | |
| Jazz Keyboard | | 5 | 5, 0 | | | |
| Jazz Arranging | | 6 | 6, 0 | | | |
| | | | | | | |
| Sub-Categories: | | | | | | |
| Jazz Techniques/Pedagogy | #1 | 1, 0 | 2, +1 | .99 | 1.03 | + .04 |
| | #2 | 1, 0 | 3, -1 | 1.03 | 1.03 | 0 |
| | #3 | 1, 0 | 1, -1 | 1.01 | 1.00 | -.01 |
| | #4 | 1, 0 | 6, +1 | 1.04 | 1.06 | + .02 |
| | #5 | 1, 0 | 4, +1 | 1.02 | 1.09 | + .07 |
| | #6 | 1, 0 | 5, +1 | 1.03 | 1.06 | + .03 |
| Jazz Improvisation | #1 | 2, +1 | 4, -3 | 1.02 | 1.16 | + .14 |
| | #2 | 2, +1 | 3, -2 | 1.32 | 1.09 | -.23 |
| | #3 | 2, +1 | 1, -1 | 1.07 | 1.06 | -.01 |
| | #4 | 2, +1 | 2, -1 | 1.15 | 1.09 | -.06 |
| | #5 | 2, +1 | 6, 0 | 1.57 | 1.44 | -.13 |
| | #6 | 2, +1 | 5, +1 | 1.21 | 1.34 | + .13 |
| Jazz Ensemble | #1 | 3, -1 | 3, +2 | 1.05 | 1.19 | + .14 |
| | #2 | 3, -1 | 5, +1 | 1.12 | 1.22 | + .10 |
| | #3 | 3, -1 | 4, -1 | 1.24 | 1.19 | -.05 |
| | #4 | 3, -1 | 2, -1 | 1.11 | 1.09 | -.02 |
| | #5 | 3, -1 | 6, 0 | 1.34 | 1.28 | -.06 |
| | #6 | 3, -1 | 1, -1 | 1.09 | 1.06 | -.03 |
| Jazz History | #1 | 4, 0 | 2, 0 | 1.22 | 1.19 | -.03 |
| | #2 | 4, 0 | 1, -1 | 1.22 | 1.13 | -.09 |
| | #3 | 4, 0 | 4, -1 | 1.49 | 1.38 | -.11 |
| | #4 | 4, 0 | 3, +2 | 1.18 | 1.31 | + .13 |
| | #5 | 4, 0 | 5, +1 | 1.35 | 1.44 | + .09 |
| Jazz Keyboard | #1 | 5, 0 | 2, 0 | 1.29 | 1.31 | + .02 |
| | #2 | 5, 0 | 3, 0 | 1.41 | 1.31 | -.10 |
| | #3 | 5, 0 | 1, 0 | 1.19 | 1.00 | -.19 |
| | #4 | 5, 0 | 4, -1 | 1.74 | 1.59 | -.15 |
| | #5 | 5, 0 | 5, +1 | 1.52 | 1.72 | + .20 |
| Jazz Arranging | #1 | 6, 0 | 5, 0 | 2.06 | 1.81 | -.25 |
| | #2 | 6, 0 | 2, +1 | 1.56 | 1.63 | + .07 |
| | #3 | 6, 0 | 3, 0 | 1.88 | 1.66 | -.22 |
| | #4 | 6, 0 | 1, -1 | 1.83 | 1.45 | -.38 |
| | #5 | 6, 0 | 4, 0 | 1.93 | 1.75 | -.18 |

Table 4.21 displays a concise view of all general categories and sub-category items, which were ranked and then averaged for both populations. The ranked averages provide a priority ranking for each general category and sub-category items. This made it possible to first find the differences between both high school band directors and college music educators on the importance of each specific categorical item. Second, it provided an in-depth look at the data upon which decisions were made in regards to designing a jazz curriculum for music education majors.

Table 4.21 Rank and Rank Averages of All Surveyed Items in Sections III and IV

| General Categories: | Item | HSBD Ranking | CME Ranking | Ranking Average | Priority Ranking |
|--------------------------|------|--------------|-------------|-----------------|------------------|
| Jazz Techniques/Pedagogy | | 1 | 1 | 1.0 | 1 |
| Jazz Improvisation | | 2 | 3 | 2.5 | 2 |
| Jazz Ensemble | | 3 | 2 | 2.5 | 3 |
| Jazz History | | 4 | 4 | 4.0 | 4 |
| Jazz Keyboard | | 5 | 5 | 5.0 | 5 |
| Jazz Arranging | | 6 | 6 | 6.0 | 6 |
| Sub-Categories: | | | | | |
| Jazz Techniques/Pedagogy | #1 | 1 | 2 | 1.5 | 1 |
| | #2 | 4 | 3 | 3.5 | 4 |
| | #3 | 2 | 1 | 1.5 | 2 |
| | #4 | 6 | 6 | 6.0 | 6 |
| | #5 | 3 | 4 | 3.5 | 3 |
| | #6 | 5 | 5 | 5.0 | 5 |
| Jazz Improvisation | #1 | 1 | 4 | 2.5 | 2 |
| | #2 | 5 | 3 | 4.0 | 4 |
| | #3 | 2 | 1 | 1.5 | 1 |
| | #4 | 3 | 2 | 2.5 | 3 |
| | #5 | 6 | 6 | 6.0 | 6 |
| | #6 | 4 | 5 | 4.5 | 5 |
| Jazz Ensemble | #1 | 1 | 3 | 2.0 | 2 |
| | #2 | 4 | 5 | 4.5 | 4 |
| | #3 | 5 | 4 | 4.5 | 5 |
| | #4 | 3 | 2 | 2.5 | 3 |
| | #5 | 6 | 6 | 6.0 | 6 |
| | #6 | 2 | 1 | 1.5 | 1 |
| Jazz History | #1 | 3 | 2 | 2.5 | 3 |
| | #2 | 2 | 1 | 1.5 | 1 |
| | #3 | 5 | 4 | 4.5 | 5 |
| | #4 | 1 | 3 | 2.0 | 2 |
| | #5 | 4 | 5 | 4.5 | 4 |
| Jazz Keyboard | #1 | 2 | 2 | 2.0 | 2 |
| | #2 | 3 | 3 | 3.0 | 3 |
| | #3 | 1 | 1 | 1.0 | 1 |
| | #4 | 5 | 4 | 4.5 | 5 |
| | #5 | 4 | 5 | 4.5 | 4 |
| Jazz Arranging | #1 | 5 | 5 | 5.0 | 5 |
| | #2 | 1 | 2 | 1.5 | 1 |
| | #3 | 3 | 3 | 3.0 | 3 |
| | #4 | 2 | 1 | 1.5 | 2 |
| | #5 | 4 | 4 | 4.0 | 4 |

Section V: Jazz Training in Kansas

Section V of the survey collected data discussing jazz training in Kansas. The questions sought to gather data revealing the attitudes and personal opinions of high school band directors and college music educators to find out if collegiate music education programs were adequately preparing music education students to teach jazz in Kansas. In this section, data is being compared to find differences between both populations.

With regard to the importance of training music education students in jazz, 78% of those surveyed found it important for music education students to receive training in jazz. While both populations agreed on the importance of jazz training, 12% were undecided, 3% responded with not important and 7% did not respond to the question. There was no significant difference between both populations.

With regard to the practice of jazz education in Kansas public schools, 31% of the total population attitudes were positive, 37% were undecided, and 25% were negative. College music educators had a higher percentage of those who responded negatively (35%) in comparison to high school band directors (16%). Forty-six percent of high school band directors and 28% of college music educators were undecided towards the practice of jazz education in Kansas public schools. In comparison, a higher percentage of high school band directors were undecided with regards to the practice of jazz education in Kansas.

With regard to jazz being an essential part of their institution's music education programs, 72% of the total population reported that jazz was important to their institution's music education program. Twenty percent of high school band directors were undecided compared to that of college music educators (6%). Six percent of the total population reported that jazz was not important to their music education program.

With regard to requiring jazz education courses for music education majors, 87% of the total population responded that jazz education courses should be required for music education majors. Three percent responded that jazz education courses should not be required for music education majors, 4% were undecided and 6% did not respond. There were no significant differences between both populations.

With regard to Kansas high school band directors and college music educators, 87% of the total population's attitude was positive toward jazz education, 7% responded negatively, and 6% did not respond. There were no significant differences between the responses of both populations.

Summary of Data

This chapter presented data collected from the Jazz Education Survey, which was presented to high school band directors and college music educators. The following list provides a summary of the results.

1. Of the respondents, 63% were male and 37% were female. Twenty seven percent of those teaching in public schools were female and with only four (13%) among them were teaching in higher education.
2. The average age of high school band directors was 41 years of age, and the average age for college music educators was 50 years. The largest age groups of high school band directors ranged from 24 to 33 (33%) and 36 to 49 (40%). The largest age group of college music educators ranged from 54 to 59 (41%).
3. Eighty-one percent of high school band directors were instrumental music educators. Seventy percent of college music educators were instrumental music educators.

4. The average of public school teaching experience for high school band directors was 16 years. The average of public school teaching experience for college music educators was 11 years. Fifty percent of college music educators reported to have eight years of public school teaching experience. Forty-four percent of college music educators reported to have five years or less of public school teaching experience. Twenty-eight percent reported to having two years or less of public school teaching experience with 22% reporting to have one to no years of public school teaching experience.
5. Seventy-three (77%) high school band directors reported having no experience teaching in higher education.
6. Fifty-one (54%) high school band directors reported having obtained master degrees, and twenty (63%) college music educators reported having obtained doctorate degrees.
7. Sixty-two (66%) high school band directors reported to have enrolled in undergraduate jazz courses, and nineteen (20%) did not. Twenty (62%) college music educators reported to have enrolled in undergraduate jazz courses, and eight (25%) did not.
8. The most popular course reported between both populations was jazz ensemble. Sixty (64%) high school band directors reported to have participated in jazz ensemble during their undergraduate degrees. Twenty-four (75%) college music educators reported to have participated in jazz ensemble during their undergraduate degrees. Courses in Jazz Combo, Jazz Arranging, Jazz Improvisation, Jazz Theory, Jazz History and Jazz Ensemble

Techniques/Pedagogy were reported to considerably less than jazz ensemble. Of the total population, fifteen (16%) high school band directors reported to have taken Jazz Ensemble Techniques/Pedagogy, and four (13%) college music educators reported to have taken the course.

9. Twenty-eight (88%) college music educators reported having professional performance experiences, with fifty-two (55%) high school band directors reporting to have professional performance experience. Twenty-three (72%) reported to performing professionally in a jazz ensemble, with only twenty-eight (30%) high school band directors reporting to have professional experience performing in a jazz ensemble. The highest percentage of high school band directors (38%) reported to performing professionally in theater/pit orchestras. The highest percentage of college music educators had professional performance experiences in jazz ensembles. Professional ensembles such as Jazz Combo, Road Bands, Studio/Recording, Military Bands, Orchestras, Large/Small Vocal Ensembles and Chamber Groups were reported by both populations to having fewer experiences in these settings. The exception was studio/recording, which reported higher in college music educators with twenty-two (69%) reporting to have professional experiences in this area.
10. Forty-six (49%) high school band directors reported that their professional experiences required jazz skills. Twenty-six (81%) college music educators reported that their professional experiences required jazz skills.
11. Twenty (63%) college music educators reported that teacher-training programs in Kansas were not preparing music education students to teach jazz. Forty-nine

(52%) high school band directors reported that teacher-training programs in Kansas were not preparing music education students to teach jazz, however a large percentage of high school band directors (36%) were undecided.

12. Eighty-one (86%) high school band directors and twenty-six (81%) college music educators agreed that music education students should be required to complete at least one jazz-related course before graduating.

13. Seventy (75%) high school band directors and twenty-six (81%) college music educators agreed that music education students should be required to have completed at least one jazz-related course before receiving their teacher certification.

14. Sixty (64%) high school band directors and twenty-five (78%) college music educators agreed that it should be required for music education majors to demonstrate skills and competencies related to jazz before graduating.

15. Eighty-three (88%) high school band directors and twenty-eight (88%) college music educators reported that a course in Jazz Ensemble Techniques/Pedagogy was the most important course for music education students. The following courses were ranked second and third by both populations: Seventy-six (81%) high school band directors and twenty-five (78%) college music educators agreed that jazz ensemble was very important. Seventy-four (79%) high school band directors and twenty-one college music educators agreed that jazz improvisation was important. Courses in Jazz Keyboard and Jazz Arranging were considered least important.

16. Eighty-five percent of high school band directors and 90% of college music educators reported that students completing a course in Jazz Ensemble Techniques/Pedagogy should acquire skills and competencies in selecting literature, analyzing and preparing scores, instructional methods, teaching various jazz styles, instructional methods for rhythm sections and have knowledge of resources for teaching jazz.
17. The majority of high school band directors and college music educators reported that skills and competencies such as arranging literature in all jazz styles, knowledge of compositional techniques, arrange jazz literature for non-traditional instruments, arrange a jazz composition using a “Real Book, “ and arrange for both large and small ensemble jazz settings was least important compared to other skills and competencies needed to teach jazz in the public schools.
18. With regard to skills and competencies introduced in a Jazz Keyboard course, 67% of high school band directors and 66% of college music educators reported that learning jazz voicings on piano was important, while 73% of high school band directors and 88% of college music educators reported that playing basic chord progressions was important. Fifty-six percent of high school band directors and 69% of college music educators reported that learning how to improvise over blues and comping “Real Book” tunes was important.
19. With regards to skills and competencies introduced in a Jazz Improvisation course, high school band directors and college music educators reported that skills in instructional materials, sight-reading jazz chord symbols and being able to teach current methods and techniques was important for music education students.

Transcribing was the skill reported by both populations to be least important for music education majors.

20. College music educators and high school band directors agreed that music education students should be able to demonstrate skills and competencies in teaching the chronological development of jazz and the musical contributions and recordings of prominent jazz artists. Sixty-eight percent of high school band directors and over 70% of college music educators reported these skills as important.
21. College music educators and high school band directors agreed that music education students should be able to demonstrate skills and competencies within a performance jazz ensemble. More than seventy percent of both populations agreed that skills such as performing a variety of jazz styles, familiarity with current and past jazz ensemble literature, aural skills, section techniques and understanding the function of a rhythm section and auxiliary percussion were important. However, 63% of college music educators and 57% of high school band directors reported that sight-reading jazz literature was least important skill in this category.
22. Seventy (75%) high school band directors reported that jazz training for music education majors was very important. Twenty-six (81%) college music educators reported that jazz training for music education majors was very important.
23. Thirty percent of both populations reported that they had a positive attitude towards how jazz is practiced in Kansas. Forty-three (46%) high school band directors were undecided.

24. Twenty-six (81%) college music educators reported that jazz education is important to their schools music program. Sixty (64%) high school band directors reported that jazz education is important to their schools music program.
25. Sixty-nine (73%) high school band directors reported that jazz should be required for music education majors. Twenty-three (72%) college music educators reported that jazz should be require for music education majors.
26. Seventy-nine (84%) high school band directors reported to have a positive attitude towards the importance of jazz. Twenty-nine (91%) college music educators reported to have a positive attitude towards the importance of jazz.

The survey data presented in this chapter provided an overview of the attitudes and opinions of high school band directors and college music educators concerning jazz education in the state of Kansas. Response of high school band directors and college music educators were evaluated to find differences between both populations. A chi-square test was administered finding no significant differences between both populations. The null hypothesis indicated that there are no differences between high school band directors and college music educators attitudes and opinions concerning jazz education, therefore the null hypothesis was not rejected.

Chapter 5 - Conclusions

Overview

This study was designed to survey high school band directors' and college music educators' attitudes in regard to teacher preparation in jazz and teaching skills and competencies necessary for preparing music education students to teach jazz by identifying specific curricula requirements for music teacher training programs in jazz education. First, the purpose of this study was to examine the personal and professional characteristics of high school band directors and college music educators to current and past jazz cultures in music education. Second, a comparison between the high school band directors' responses and the college music educators' responses, was made to reveal any discrepancies between music education major's requirements and course offerings. Third, based on the data gathered, the study provided the researcher with an opportunity to make suggestions for the implementation and development of a current and comprehensive jazz curriculum to be offered in college teacher-training programs.

The need for this study was evident by lack of literature dealing specifically with teacher preparation in jazz. The unique and specialized skills and competencies required for teaching jazz are important factors involved in the education of future music educators. These specialized skills require special consideration within the music education curriculum. While training in other areas of music can translate to several areas of jazz, a number of techniques require additional training and often-sufficient time for study, which is currently not afforded or required within today's music education curriculum.

Music education programs must be responsive to the future needs of music education majors and to the real world of music teaching. Therefore, a survey of Kansas high school band

directors and college music educators current attitudes towards teacher preparation in jazz was needed.

Question (1): What are the current personal and professional characteristics of high school band directors and college music educators in the state of Kansas? Based on the results of this study, the following conclusions pertain to Kansas's college music educators and high school band director's professional characteristics. The majority of instrumental music educators in Kansas were male, between the ages of 41 to 51, (received teacher training before jazz studies was available in most colleges) with high school band directors reporting a higher percentage between the ages of 24 to 33 (33%), and 36 to 49 (40%). Eighty-one percent of high school band directors and 70% of college music educators were instrumental music teachers. Results from this study indicated that a large number of high school band directors (54%) in Kansas, currently hold master degrees, and the majority of college music educators (63%) have doctorates. The average years of public school teaching experience for high school band directors was 16 years and for college music educators was 8 years. However, it is interesting to note that 28% of college music educators had two years or less of public school teaching experience and 22% had one year or no public school teaching experience.

College music educators perform more frequently in professional settings than high school band directors. Seventy-two percent of college music educators responded to having experiences performing in a professional jazz ensemble, (professional experiences in jazz ensemble have diminished over the years) which is significantly different in comparison to that of high school band directors (30%). Of the high school band directors 38% reported experiences performing in a professional theater/pit orchestra. Professional ensembles such as jazz combo, road bands, military bands and large and small vocal ensembles found both populations reporting

fewer experiences. When both populations were asked if their professional experiences required specific jazz skills, 49% of high school band directors answered favorably, which was significantly lower in comparison to the responses of college music educators (81%).

Question (2): What are the differences between high school band directors and college music educators attitudes towards implementing curricula requirements for jazz into public school and music teacher education programs? Results from the survey indicated that high school band directors (86%) and college music educators (81%) attitudes were positive towards implementing jazz education courses for music education students. From the results, music education students should be required to take at least one jazz-related course before completing their undergraduate degrees. High school band directors (75%) and college music educators (81%) agreed that these requirements should be completed before music education students can be certified to teach music in the public schools. In comparing the frequency of high school band directors (63%) and college music educators (78%) responses, the results indicated that music education majors should be able to demonstrate basic skills and competencies in jazz before graduating from music education programs. Furthermore, when both populations were asked to provide an opinion on how jazz education is currently practiced in Kansas public schools, 52% of high school band directors felt that the quality of jazz education in Kansas was unsatisfactory and 63% of college music educators agreed. Among the responses of high school band directors (36%) a seemingly high percentage of those were undecided towards the current practice of jazz in Kansas public schools, which could indicate that there is a large percentage of high school band directors in Kansas who are unqualified to teach jazz.

In comparison of high school band directors and college music educators responses regarding their participation in jazz courses during their undergraduate studies, 66% of high

school band directors, and 62% of college music educators reported to have participated in jazz courses. Jazz techniques/pedagogy revealed that only 16% of high school band directors and 13% of college music educators participated in this course. The previous result was significant indicating a lack of training in basic jazz ensemble fundamentals. There were several courses in which high school band directors reported minimal training: Jazz Keyboards (4%), Jazz Lessons (5%), Jazz History (14%), Jazz Theory (12%), Jazz Arranging (7%), Jazz Combo (20%), Jazz Improvisation (27%). Thirty-six percent of high school band directors never participated in Jazz Ensemble. College music educators reported minimal training in Jazz Techniques/Pedagogy (13%), Jazz Keyboard (6%), Jazz History (16%), Jazz Arranging (22%), Jazz Theory (25%) and Jazz Improvisation (31%).

Table 5.1 A Comparison of Courses Participated in Between Both Populations

| Jazz Courses | High School Band Directors | College Music Educators |
|--------------------------|----------------------------|-------------------------|
| Jazz Pedagogy/Techniques | 16% | 13% |
| Jazz Keyboard | 4% | 6% |
| Jazz Lessons | 5% | 28% |
| Jazz History | 14% | 16% |
| Jazz Theory | 12% | 25% |
| Jazz Arranging | 7% | 22% |
| Jazz Combo | 20% | 44% |
| Jazz Improvisation | 27% | 31% |
| Jazz Ensemble | 64% | 75% |

The importance of this finding indicates that even though a large percentage (54%) of high school band directors have received masters degrees, an even higher percentage of high school band directors teaching jazz at the public school level remain unqualified to teach jazz.

Question (3): What are the differences between high school band directors and college faculties' attitudes towards the teaching skills and competencies necessary for preparing music

education majors to teach jazz? The study introduced several categories that provided the respondents with descriptions of several jazz courses. These courses were adapted from Barr's study and were agreed upon as necessary for preparing music education majors to teach jazz. These courses were jazz ensemble, jazz combo, jazz arranging, jazz improvisation, jazz theory, jazz ensemble techniques/pedagogy, jazz history, jazz lessons and jazz keyboard. The results of the study indicated that 87% of the total population agreed that jazz techniques/pedagogy was the most important course for music education majors, and that courses in jazz ensemble and jazz improvisation should be included into the music education curriculum. It was also reported that 72% of the total population felt that music education majors should be required to receive some type of formal training in jazz. Skills and competencies associated with each of these courses reported agreements that music education majors should be able to demonstrate the following skills:

1. Jazz Ensemble Techniques/Pedagogy – Select appropriate literature; analyze and prepare scores; knowledge of instructional techniques and methods for jazz ensemble; teach various styles of jazz literature; knowledge of instructional methods for rhythm sections; and knowledge of instructional materials, resources and technologies.

2. Jazz Improvisation – Knowledge of resources, technologies and instructional materials; current methods, scales and techniques used to improvise; improvising using jazz chord symbols; use of common improvisational patterns and licks; and teach basic voice leading techniques.

3. Jazz Ensemble – Perform various jazz styles; performance techniques used with past and current jazz literature; develop aural skills appropriate for large and small jazz settings; understanding of sectional techniques; and describe the function of a rhythm section and auxiliary percussion.

College music educators and high school band directors also agreed upon other related skills and competencies listed in several other courses. For instance, in jazz history, 75% of college music educators and 68% of high school band directors felt it was important for music education majors to have knowledge of the chronological development of jazz. In addition, 68% of the high school band directors and 78% of the college music educators felt that knowledge of significant contributions of prominent jazz artist and their music was also important for music education majors. In jazz keyboard, 88% of college music educators and 73% of high school band directors agreed that music education majors should be able to teach basic jazz chord progressions.

Several courses such as jazz keyboard, jazz arranging, and jazz history were viewed as less important between both populations. College music educators and high school band directors felt that the value of the course content proposed in each course sub-category listing was important but not necessary for preparing music education students to teach jazz. Even though both populations agreed that courses in jazz keyboard, jazz arranging and jazz history were not as important as jazz ensemble technique/pedagogy, jazz improvisation and jazz ensemble in the training of music education students to teach jazz, the results from the study indicated that both populations agreed that the specific skills and competencies provided from each of these courses were still necessary for all music students. When comparing the frequency of responses between high school band directors and college music educators in regard to skills and competencies, the results indicated no significant differences between both populations. High school band directors and college music educators attitudes and opinions towards the importance of specific skills and competencies for music education majors were similar.

Question (4): What are the difference between high school band directors and college music educators attitudes towards jazz education in regards to preparing music education students to teach jazz? Seventy-four percent of high school band directors and 81% percent of college music educators agreed that music education majors should receive training in jazz before accepting a teaching position in the public schools. With both populations stating that jazz is an essential part of their institutions music education programs, curriculum requirements for music educations students in jazz was important. The attitudes of Kansas high school band directors and college music educators towards jazz was positive. The majority of both populations were positive towards implementing jazz requirements into university curricula.

In comparison to Walter Barr's research in 1974, which determined that the jazz curricula offered in college and universities were inadequate and failed to meet the needs of both performance and music education majors, the results from this study coincided with the findings of Barr's study. In that study, music educators ranked jazz ensemble as the most important course for music students with jazz improvisation and jazz techniques/pedagogy ranking in the top three. Even though the results from this study have ranked the top three general categories differently, jazz techniques/pedagogy were ranked the highest between both populations with jazz ensemble and jazz improvisation ranking in the top three. However, when comparing both studies, the same top three courses in both studies were jazz techniques, jazz improvisation and jazz ensemble. It is important to mention that Barr's study—though introduced thirty-seven years ago—reported similar results found in this current 2011 study. Therefore, as we look at today's music education curriculum, we can generalize that few changes have been made to implement or require these jazz courses for music education majors since Barr's 1974 study.

After reviewing several research studies that discuss teacher preparation in jazz education, it has been concluded that a number of researchers have reported similar findings. Shires (1990) indicated that 97% of those surveyed identified a need for jazz pedagogy classes, and that jazz pedagogy should be required for music education majors at the college level. Payne (1973) reported that 100% of teachers felt that jazz ensemble should be a part of music education and that graduate programs needed to provide a course in jazz ensemble techniques. Thomas (1980) stated that the majority of jazz courses being offered in college and universities were identified as electives in many of the collegiate music education programs. Elliot's (1983) study concluded that courses in jazz education were being offered at the secondary levels, but felt that the jazz curricula were inadequate and not meeting the needs of their music education majors. Berry (1985) concluded that jazz courses offered in the public schools were inadequate because colleges and universities did not view jazz education as a priority and therefore were not providing adequate jazz instruction for its music education students. Mack (1993) suggested that despite jazz's popularity in higher education, research examining jazz education and specific pedagogical techniques and materials are minimal (p. 7).

Hennessey (1995) reported that several prestigious music programs such as the University of North Texas, the Eastman School of Music, and the University of Hawaii at Manoa requirements for jazz was minimal for music education majors. Knox (1996) found that 86% of collegiate music educators believed that their institutions have failed to prepare their music education students to teach jazz. Jones (2005) also stated that in Oklahoma jazz instruction is neither included nor required for music education programs.

With regards to teacher preparation in Kansas colleges and universities, issues concerning teacher preparation in jazz are still prevalent in higher education. The number of

qualified jazz faculty teaching in higher education appears to have improved, but recent data indicates that there is still not enough qualified college music educator's proficient in jazz education. The absence of course requirements in jazz for music education majors propels unqualified music educators into the public schools without any training.

After reviewing the 2010-11 online course catalogues provided by Washburn University, University of Kansas, Kansas State University, Wichita State University, Emporia State University, Pittsburgh State University and Fort Hays State University (all of whom offered degrees in Music Education), it was revealed that each institution offered minimal degree requirements for music education majors to participate in jazz courses. Several institutions offered courses in jazz ensemble, jazz history, jazz improvisation and jazz pedagogy, but were only available as electives. Other music education programs offered jazz pedagogy as a requirement, but the course was split with marching band during the same semester. One university offered jazz pedagogy and marching band as an "either/or" option for music education students. Several colleges and universities did require jazz improvisation for performance majors, but not for music education majors. (Note: This information provides a general overview of several colleges and universities in Kansas reviewed by the author, which does not reflect every institution in the state of Kansas.)

Teacher preparation in jazz education is still struggling to produce quality teachers with the skills necessary to maintain or establish quality jazz programs in Kansas. High school band directors need courses that parallel teaching positions in public schools and courses that apply teaching strategies, which are guided towards instructional-based methods and techniques. The results indicated that high school band directors (64%) and college music educators (78%) agreed that music education majors should be expected to demonstrate competencies and skills

in jazz literature, jazz history, jazz improvisation and rehearsals techniques for jazz ensemble and jazz combos. These learning outcomes should be the standard qualifications required for all music majors and students pursuing careers in music education.

College music educators must prepare music education students to teach and perform. There is a need for instructional-based methods courses that contain information pertaining to the teaching of jazz in various ensemble settings. The introduction of instructional-based courses like jazz pedagogy and jazz improvisation could reflect these practical skills and competencies needed for teaching jazz in public schools. Hennessey (1995) suggested that music education majors would focus on jazz ensemble performance and rehearsal set-ups, rehearsal techniques for jazz ensemble, reading a jazz score, score preparation, jazz phrasing and interpretation, instructional methods for jazz improvisation, process for selecting jazz literature for concert and festivals, jazz publishers, jazz arrangers and composers. Skill-based instruction used in performance courses such as jazz ensemble, jazz combo, applied jazz lessons and jazz improve would consist of methods relating to all performance aspects of jazz. As far as a knowledge-based approach in jazz education, these types of strategies would be more conducive to current job requirements associated with most secondary music programs. To preserve our American musical traditions, high school band directors and college music educators must believe that music education students need to obtain skills and training in specific areas of jazz.

For jazz to be fully implemented into Kansas music education programs, the process for curriculum change must first be led by qualified college music educators. Without prior experiences or training in jazz, it is nearly impossible to think that music education students are capable of teaching jazz at the secondary level. Jazz education will require professional

development for a number of teachers currently practicing in the field. It will be the role of college music educators to update and restructure current teacher-training programs.

Jazz education has seen a tremendous growth over the past several decades. Jazz schools are developing in many parts of the world in such places as Ireland, Japan, China, France, Germany, Australia, Brazil, Canada, Switzerland and Finland. These schools are establishing curriculums for undergraduate and advanced degrees in jazz studies. The importance of a quality jazz education has become necessary for all music students. The demands placed on future music educators will not only require them to teach jazz, but to also demonstrate the ability to teach other forms of cultural and ethnic styles of music.

The research, which has provided useful information about jazz education in Kansas, reveals the differences and similarities between high school band directors and college music educators concerning the importance of jazz education in music education programs. The results of this study suggest that further research is needed discussing the implementation of jazz into current curricula requirements for music education majors.

Implications

One of the purposes of this study was to determine the attitudes and opinions of high school band directors by addressing the issues concerning their effectiveness to teach jazz in the public schools, as well as to gain insight of the opinions and attitudes of college music educators as to their perspectives on teacher preparation in jazz. Issues raised in this study dealt with specific courses and skills recommended from prior studies for music education majors to effectively teach jazz in the public schools. The study was also designed to determine how university music education curriculums were currently preparing music education majors in the area of jazz as well as those high school band directors and college music educators who were

currently practicing in the field. The following concepts and suggestions were derived from the results of the Jazz Education Survey, and relevant literature. These findings may serve as implications from which high school band directors and college music educators can utilize for the development of a curriculum that prepares music education majors to teach jazz.

1. Teacher preparation in jazz should consider the high percentage of jazz ensembles in public schools and the commitment needed to develop a quality jazz program. In addition, the curriculum should take into consideration that music education majors need adequate time to develop specific skills that pertain to directing a jazz ensemble. A jazz techniques/pedagogy course should provide students with instructional methods that reflect teaching a jazz ensemble in the public schools.

2. Positive support for jazz education and philosophy of skills and competencies specific to jazz appear to be generally consistent in their responses indicating that both high school band directors and college music educators view jazz as an important and integral part of instrumental music programs.

3. Generally, categories listed in the jazz education survey such as jazz pedagogy, jazz improvisation, jazz history and jazz ensemble appear to be beneficial for high school band directors and college music educators to teach jazz. Therefore, it is important to provide college music educators with sufficient data that is appropriate, effective and practical for jazz courses such as jazz techniques/pedagogy, jazz improvisation, jazz history and jazz ensemble.

4. Given the small percentage of universities in Kansas requiring either full or partial credit for courses in jazz techniques/pedagogy and jazz improvisation, high school band directors have expressed a need for such courses to prepare them to teach jazz at the public school level. College music education programs should require training in those courses.

5. Based on the high school band directors responses, universities presently offering training in jazz techniques/pedagogy, jazz ensemble, and jazz improvisation need to reevaluate course content to satisfy current high school band directors concerns about teaching jazz.

6. Based on the responses of both high school band directors and college music educators courses in jazz education should be required for music education majors intending to pursue careers in music education.

7. Universities in Kansas offering jazz courses in jazz pedagogy, jazz improvisation, jazz history, and jazz ensemble, should consider the needs of high school band directors and music education students when developing a syllabus for those courses. College music educators knowledge of jazz is crucial for a comprehensive and thorough teacher training experience for music education majors.

8. There were a high percentage of college music educators (28%) accepting positions at universities with less than two years teaching experience in public education. The results reported that 16% of college faculty currently teaching music education majors have no teaching experience in the public schools. College music educators with experiences teaching in the public schools are able to identify with the skills and competencies needed for students pursuing careers in music education.

9. Based on the responses of both populations, music education majors need to have an understanding of the chronological development and significant contributions of prominent jazz artists. Seventy-eight percent of college music educators and 68% of high school band directors agreed. Content could be implemented into current history courses.

10. When comparing this study to Barrs (1974) study, there has been little change to include jazz courses to existing curricula. Past research introduced by Payne (1973) to current research introduced by Jones (2005) has reported similar results.

Recommendations

This study attempted to gather information concerning the attitudes of high school band directors and college music educators concerning teacher preparation in jazz. The following recommendations were prompted by the results and conclusions of the study.

1. A jazz curriculum should include core classes that provide knowledge-based instruction (pedagogy, history and theory) and skilled-based instruction (jazz improvisation, large and small ensembles) that consist of instructional methods and strategies designed for the high school band directors.

2. Seminars and clinics need to be offered for high school band directors and college music educators that show clear deficiencies in jazz. Current theories and practices need to be readily available for practicing music educators.

3. College music educators need to have the knowledge of current trends, resources and the status of current jazz programs in Kansas's public schools. This is crucial for the development of a comprehensive and thorough teacher training experience.

4. Research needs to be conducted assessing the effectiveness of college music educators in the preparation of music education majors without any prior teaching experiences in secondary education.

5. Research in jazz education needs to be made public and assessable for all inquiries. There needs to be open communications between college music educators and high school band directors on pertinent matters that concern both academic levels.

6. There is a need for research in the area of teacher preparation and curriculum issues concerning jazz and the implementation of jazz courses for music education majors.

7. The results of the survey indicated a need for a qualitative approach to investigate, analyze, and to discover discrepancies between college music educators teacher-training theories and high school band directors practices.

8. Follow-up studies need to be conducted with first, second and third year teachers to determine their satisfaction with their music education programs in preparation to teach jazz in the public schools. These studies should employ statistical procedures that gather data so it can be analyzed, statistically treated and the results formulated into conclusions.

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Appendix A - Jazz Education Survey

JAZZ EDUCATION SURVEY

SECTION ONE

Background Information

1. Gender: Male _____ Female _____
 2. Age: _____
 3. Major Field of Study: Instrumental _____ Vocal _____ Orchestral _____ Other _____
 4. Years of Teaching Experience in Public Education _____
 5. Years of Teaching Experience in Higher Education _____
 6. Highest Degree held: Bachelor _____ Master _____ Doctorate _____
 7. Institution Classification: (high school band directors only)
1A__ 2A__ 3A__ 4A__ 5A__ 6A__
 8. Student Population of your Institution: (college faculty only)
0-4999 _____ 5000-9999 _____ 10,000-14,999 _____ 15,000-19,999 _____ 20,000 or more _____
-
9. During your undergraduate work did you participate in any jazz-related courses?
____ Yes ____ No
10. If you answered, 'YES' to question 9, (check all that apply). If you answered 'NO' to question 9, (continue to question 11).
- Jazz Ensemble _____
- Jazz Combo _____
- Jazz Arranging/Composition _____
- Jazz Improvisation _____
- Jazz Theory _____
- Jazz Pedagogy/Techniques _____
- Jazz History _____
- Applied Jazz Lessons _____
- Jazz Keyboard _____

11. Have you had professional performance experience as a musician?

Yes No

12. If you answered 'YES' to question 11 (check all that apply). If you answered 'NO' to question 11 (continue to question 14).

Jazz Ensemble

Studio Recording

Jazz Combo

Road Band

Military Band

Theater/Pit Orchestra

Orchestra

Large/Small Vocal Ensembles

Chamber Groups

13. Did your professional experiences require competencies and skills related to jazz?

Yes No

Section 2 – General Information

*Please indicate the extent to which you AGREE or DISAGREE with the following statements by SELECTING your response.

14. Music education programs in Kansas are adequately preparing music education majors to teach jazz in public schools.

Agree Undecided Disagree

15. Music majors intending to pursue careers in music education should be required to complete at least one jazz-related course before graduation.

Agree Undecided Disagree

16. Music education majors should be required to complete at least one jazz-related course for teacher certification.

Agree Undecided Disagree

17. Before graduating, music education majors should be required to demonstrate basic competencies and skills related to teaching jazz in public schools.

Agree Undecided Disagree

Section 3 - Teaching skills and Experiences

*The following six fundamental courses represent an approach to preparing music education students to teach jazz in the public schools. Based upon your teaching experience, indicate your attitude regarding the level of importance for each of the following six courses:

18. JAZZ ENSEMBLE TECHNIQUES/PEDAGOGY (a course designed to teach instructional methods and strategies for rehearsing a jazz ensemble/combo; style analysis; score reading; literature, etc.).

Important Undecided Not important

19. JAZZ ARRANGING (a course designed to teach compositional techniques used in arranging for both large and small jazz settings).

Important Undecided Not important

20. JAZZ KEYBOARD (a piano course designed to teach spelling, reading, and jazz chord voicing with an emphasis on jazz ensemble and combo playing).

Important Undecided Not important

21. JAZZ IMPROVISATION (a course designed to introduce instructional methods and resources used for developing skills in writing or improvising solos in various jazz styles).

Important Undecided Not important

22. JAZZ HISTORY (a course introducing a chronological description of jazz styles, artists, and literature, and its influence on American music and culture from past to the present).

Important Undecided Not important

23. JAZZ ENSEMBLE (a performance ensemble providing experiences in all styles of historical and contemporary jazz literature).

Important Undecided Not important

Section 4 - Competencies and Skills for Collegiate Music Education Students

Based upon your teaching experience, describe your attitude as to the importance of the following competencies and skills for music education students: 1 – Important, 2 – Undecided, 3 – Not important.

24. JAZZ ENSEMBLE TECHNIQUES/PEDAGOGY: Following successful completion of each category, the music education student will be able to teach and demonstrate the following competencies:

| |
|---|
| 24.1 the ability to select appropriate literature for concerts jazz festivals, and ensemble skill level. |
| 24.2 the ability to analyze and prepare scores by identifying form, solos, tutti and soli sections, style, and articulations. |
| 24.3 Instructional methods and techniques used for rehearsing and developing a jazz ensemble (balance, articulations, style, etc.). |
| 24.4 various styles of jazz ensemble literature (swing, Latin, bebop, funk, rock, contemporary, etc.). |
| 24.5 instructional methods and techniques used for rehearsing and developing a rhythm section (bass lines, chord voicings, guitar voicings, rhythmic patterns, etc.). |

25. JAZZ ARRANGING: Following successful completion of each category, the music education student will be able to teach and demonstrate the following competencies:

| |
|---|
| 25.1 the ability to arrange and compose literature in all styles of jazz including swing, bebop, Latin, rock, contemporary, etc.. |
| 25.2 knowledge of compositional techniques used in past and current jazz literature. |
| 25.3 the ability to arrange a jazz composition using various non-traditional instruments. |
| 25.4 the ability to arrange a jazz composition using a standard “Real Book” lead sheet. |
| 25.5 the ability to arrange for both large and small jazz, pop, Latin, and rock ensembles. |

26. JAZZ KEYBOARD: Following successful completion of each course, the music education student will be able to teach and demonstrate the following competencies:

| |
|--|
| 26.1 basic jazz piano voicings. |
| 26.2 basic improvisational techniques used over blues and simple “Real Book” tunes. |
| 26.3 basic chord progressions (12 bar blues, ii-V7-I, iii-vi-ii-V7-I, etc.). |
| 26.4 the ability to sight-read and accompany students using a standard jazz “Real Book.” |
| 26.5 various jazz keyboard comping styles. |

27. JAZZ IMPROVISATION: Following successful completion of each course, the music education student will be able to teach and demonstrate the following competencies:

| |
|--|
| 27.1 knowledge of resources, technologies, and instructional materials used for teaching jazz improvisation. |
| 27.2 the ability to sight-read and improvise using jazz chord symbols. |
| 27.3 current methods, scales, and techniques used to perform an improvised solo. |
| 27.4 the use of common improvisational patterns and licks to construct a improvised solo. |
| 27.5 techniques used for transcribing recordings of improvised jazz solos. |
| 27.6 knowledge of basic voice leading techniques. |

28. JAZZ HISTORY: Following successful completion of each course, the music education student will be able to teach and demonstrate the following competencies:

| |
|---|
| 28.1 the chronological development of jazz and its contributions to American music and culture. (written or verbal). |
| 28.2 the significant contributions of prominent jazz artists and how their music influenced the development of jazz. (written or verbal). |
| 28.3 the compositional styles of prominent jazz arrangers and composers from each historical period. |
| 28.4 knowledge of historical jazz performances and recordings. |
| 28.5 the historical development and instrumentation of a jazz ensemble. |

29. JAZZ ENSEMBLE: Following successful completion of each course, the music education student will be able to teach and demonstrate the following competencies:

| |
|---|
| 29.1 the ability to perform various jazz styles, including swing, bebop, Latin, rock, contemporary, etc.. |
| 29.2 appropriate performance techniques used with past and current styles of jazz literature. |
| 29.3 the development of aural skills for large and small jazz settings |
| 29.4 an understanding of sectional techniques used within various sections (phrasing, balance, articulation, etc.). |
| 29.5 the ability to sight-read jazz ensemble literature in all styles with accuracy. |
| 29.6 the ability to describe the function of a rhythm section and the use of auxiliary percussion. |

Section 5 - Jazz Education in Kansas

Please answer the following questions regarding your attitude towards jazz education in the state of Kansas.

30. How important is jazz training for music education majors?

Important Undecided Not Important

31. How would you characterize your attitude towards jazz education as it is currently practiced in Kansas public schools?

Positive Undecided Negative

32. How important is it for jazz to be an essential part of your institution music education program?

Important Undecided Not Important

33. How important do you feel it is for jazz education courses to be required for music education majors?

Important Undecided Not Important

34. Overall, how would you characterize your attitude towards jazz?

Positive Undecided Negative

Appendix B - Permission Letter

| | |
|----------------|---------------------------------|
| Subject | RE: Craig Treinen (Ph.D. study) |
| From | WALTER L BARR <wlbarr@msn.com> |
| Date | Monday, June 28, 2010 3:24 pm |
| To | craig.treinen@washburn.edu |

Hello Craig:

You are most certainly welcome to use any and/or all of the design of the survey I did...lo these many years ago. I'm sure it would be interesting to compare your results since mine was a fairly "early" study of what has now become a rather common performance major.

As I recall, NASM did use my original results as a format to create the initial Jazz Studies Major, although things have dramatically (and appropriately) changed through the years. Several years ago at Metro State in Denver, we initiated a required Jazz Pedagogy class for all music ed majors. Gene Aitken at U. or Northern Colo (Greeley) has also been fairly deep into the area and created a substantial syllabus, which you might wish to examine. Gene is now Emeritus and basically travels as a guest clinician, but I know he still maintains a residence in Greeley. Three other suggestions...You might also want to connect with Lou Fischer at Capitol University in Columbus, Ohio. As I recall, Lou was also doing some work in the area and might have some ideas for you. Another person who has been very active from a materials development perspective has been Jamey Aebersold. You are probably aware the Jamey does many State Music Convention clinics and is probably pretty well in touch with the music ed. scene and teacher preparation in Jazz Studies. Finally, David Baker at Indiana University (not sure if David is still teaching or retired) might be of some help. Through the years, David has kept up with the evolution of Jazz Education and might have some important insights. Good luck with your study. I would love to see the results. Best regards, Walter Barr www.walterbarrmusic.com

Appendix C - Data Set 1: College Music Educators

| Statistics | | Gender | Age | Major | Years_Public | Years_highed | Hdegree |
|--------------------|---------|--------|---------|-------|--------------|--------------|---------|
| N | Valid | 31 | 32 | 31 | 31 | 32 | 32 |
| | Missing | 1 | 0 | 1 | 1 | 0 | 0 |
| Mean | | 1.13 | 50.19 | 1.26 | 11.18 | 19.78 | 2.53 |
| Std. Error of Mean | | .061 | 1.937 | .113 | 1.962 | 1.93 | .127 |
| Median | | 1.00 | 54.00 | 1.00 | 8.00 | 21.00 | 3.00 |
| Mode | | 1 | 54a | 1 | 0 | 7a | 3 |
| Std. Deviation | | .341 | 10.956 | .631 | 10.92110 | .960 | .718 |
| Variance | | .116 | 120.028 | .398 | 119.276 | 120.112 | .515 |
| Range | | 1 | 40 | 3 | 33 | 40 | 3 |
| Minimum | | 1 | 31 | 1 | 0 | 0 | 0 |
| Maximum | | 2 | 71 | 4 | 33 | 40 | 3 |

| Statistics | | Studentpop | Q10 | Q11a | Q11b | Q11c | Q11d |
|--------------------|---------|------------|------|------|------|------|------|
| N | Valid | 32 | 32 | 32 | 32 | 32 | 32 |
| | Missing | 0 | 0 | 0 | 0 | 0 | 0 |
| Mean | | 3.28 | 1.13 | .75 | .44 | .22 | .31 |
| Std. Error of Mean | | .278 | .108 | .078 | .089 | .074 | .083 |
| Median | | 3.00 | 1.00 | 1.00 | .00 | .00 | .00 |
| Mode | | 2a | 1 | 1 | 0 | 0 | 0 |
| Std. Deviation | | 1.571 | .609 | .440 | .504 | .420 | .471 |
| Variance | | 2.467 | .371 | .194 | .254 | .176 | .222 |
| Range | | 6 | 2 | 1 | 1 | 1 | 1 |
| Minimum | | 0 | 0 | 0 | 0 | 0 | 0 |
| Maximum | | 6 | 2 | 1 | 1 | 1 | 1 |

| Statistics | | Q11e | Q11f | Q11g | Q11h | Q11i | Q12 |
|--------------------|---------|------|------|------|------|------|------|
| N | Valid | 32 | 32 | 32 | 32 | 32 | 32 |
| | Missing | 0 | 0 | 0 | 0 | 0 | 0 |
| Mean | | .25 | .13 | .16 | .28 | .06 | .88 |
| Std. Error of Mean | | .078 | .059 | .065 | .081 | .043 | .059 |
| Median | | .00 | .00 | .00 | .00 | .00 | 1.00 |
| Mode | | 0 | 0 | 0 | 0 | 0 | 1 |
| Std. Deviation | | .440 | .336 | .369 | .457 | .246 | .336 |
| Variance | | .194 | .113 | .136 | .209 | .060 | .113 |
| Range | | 1 | 1 | 1 | 1 | 1 | 1 |
| Minimum | | 0 | 0 | 0 | 0 | 0 | 0 |
| Maximum | | 1 | 1 | 1 | 1 | 1 | 1 |

| Statistics | | Q13a | Q13b | Q13c | Q13d | Q13e | Q13f |
|--------------------|---------|------|------|------|------|------|------|
| N | Valid | 32 | 32 | 32 | 32 | 32 | 32 |
| | Missing | 0 | 0 | 0 | 0 | 0 | 0 |
| Mean | | .72 | .69 | .66 | .31 | .13 | .47 |
| Std. Error of Mean | | .081 | .083 | .085 | .083 | .059 | .090 |
| Median | | 1.00 | 1.00 | 1.00 | .00 | .00 | .00 |
| Mode | | 1 | 1 | 1 | 0 | 0 | 0 |
| Std. Deviation | | .457 | .471 | .483 | .471 | .336 | .507 |
| Variance | | .209 | .222 | .233 | .222 | .113 | .257 |
| Range | | 1 | 1 | 1 | 1 | 1 | 1 |
| Minimum | | 0 | 0 | 0 | 0 | 0 | 0 |
| Maximum | | 1 | 1 | 1 | 1 | 1 | 1 |

| Statistics | | | | | | | |
|--------------------|---------|------|------|------|------|------|------|
| | | Q13g | Q13h | Q13i | Q14 | Q15 | Q16 |
| N | Valid | 32 | 32 | 32 | 32 | 32 | 32 |
| | Missing | 0 | 0 | 0 | 0 | 0 | 0 |
| Mean | | .66 | .34 | .53 | 1.13 | 2.44 | 1.28 |
| Std. Error of Mean | | .085 | .085 | .090 | .074 | .142 | .112 |
| Median | | 1.00 | .00 | 1.00 | 1.00 | 3.00 | 1.00 |
| Mode | | 1 | 0 | 1 | 1 | 3 | 1 |
| Std. Deviation | | .483 | .483 | .507 | .421 | .801 | .634 |
| Variance | | .233 | .233 | .257 | .177 | .641 | .402 |
| Range | | 1 | 1 | 1 | 2 | 2 | 2 |
| Minimum | | 0 | 0 | 0 | 0 | 1 | 1 |
| Maximum | | 1 | 1 | 1 | 2 | 3 | 3 |

| Statistics | | | | | | | |
|--------------------|---------|------|------|------|------|------|------|
| | | Q17 | Q18 | Q19 | Q20 | Q21 | Q22 |
| N | Valid | 32 | 32 | 32 | 32 | 32 | 32 |
| | Missing | 0 | 0 | 0 | 0 | 0 | 0 |
| Mean | | 1.28 | 1.31 | 1.13 | 2.00 | 1.97 | 1.38 |
| Std. Error of Mean | | .112 | .114 | .059 | .142 | .131 | .098 |
| Median | | 1.00 | 1.00 | 1.00 | 2.00 | 2.00 | 1.00 |
| Mode | | 1 | 1 | 1 | 2 | 2 | 1 |
| Std. Deviation | | .634 | .644 | .336 | .803 | .740 | .554 |
| Variance | | .402 | .415 | .113 | .645 | .547 | .306 |
| Range | | 2 | 2 | 1 | 2 | 2 | 2 |
| Minimum | | 1 | 1 | 1 | 1 | 1 | 1 |
| Maximum | | 3 | 3 | 2 | 3 | 3 | 3 |

| Statistics | | Q23 | Q24 | Q25_1 | Q25_2 | Q25_3 | Q25_4 |
|--------------------|---------|------|------|-------|-------|-------|-------|
| N | Valid | 32 | 32 | 32 | 32 | 32 | 32 |
| | Missing | 0 | 0 | 0 | 0 | 0 | 0 |
| Mean | | 1.78 | 1.28 | 1.03 | 1.03 | 1.00 | 1.06 |
| Std. Error of Mean | | .140 | .103 | .031 | .055 | .045 | .077 |
| Median | | 2.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 |
| Mode | | 1 | 1 | 1 | 1 | 1 | 1 |
| Std. Deviation | | .792 | .581 | .177 | .309 | .254 | .435 |
| Variance | | .628 | .338 | .031 | .096 | .065 | .190 |
| Range | | 2 | 2 | 1 | 2 | 2 | 3 |
| Minimum | | 1 | 1 | 1 | 0 | 0 | 0 |
| Maximum | | 3 | 3 | 2 | 2 | 2 | 3 |

| Statistics | | Q25_5 | Q25_6 | Q26_1 | Q26_2 | Q26_3 | Q26_4 |
|--------------------|---------|-------|-------|-------|-------|-------|-------|
| N | Valid | 32 | 32 | 32 | 32 | 32 | 31 |
| | Missing | 0 | 0 | 0 | 0 | 0 | 1 |
| Mean | | 1.09 | 1.06 | 1.81 | 1.63 | 1.66 | 1.45 |
| Std. Error of Mean | | .069 | .063 | .145 | .147 | .172 | .160 |
| Median | | 1.00 | 1.00 | 2.00 | 2.00 | 1.50 | 1.00 |
| Mode | | 1 | 1 | 2 | 1 | 1 | 1 |
| Std. Deviation | | .390 | .354 | .821 | .833 | .971 | .888 |
| Variance | | .152 | .125 | .673 | .694 | .943 | .789 |
| Range | | 2 | 2 | 3 | 3 | 3 | 3 |
| Minimum | | 0 | 0 | 0 | 0 | 0 | 0 |
| Maximum | | 2 | 2 | 3 | 3 | 3 | 3 |

| Statistics | | Q26_5 | Q27_1 | Q27_2 | Q27_3 | Q27_4 | Q27_5 |
|--------------------|---------|-------|-------|-------|-------|-------|-------|
| N | Valid | 32 | 32 | 32 | 32 | 32 | 32 |
| | Missing | 0 | 0 | 0 | 0 | 0 | 0 |
| Mean | | 1.75 | 1.31 | 1.31 | 1.00 | 1.59 | 1.72 |
| Std. Error of Mean | | .156 | .130 | .138 | .064 | .141 | .144 |
| Median | | 2.00 | 1.00 | 1.00 | 1.00 | 2.00 | 2.00 |
| Mode | | 2 | 1 | 1 | 1 | 1a | 2 |
| Std. Deviation | | .880 | .738 | .780 | .359 | .798 | .813 |
| Variance | | .774 | .544 | .609 | .129 | .636 | .660 |
| Range | | 3 | 3 | 3 | 2 | 3 | 3 |
| Minimum | | 0 | 0 | 0 | 0 | 0 | 0 |
| Maximum | | 3 | 3 | 3 | 2 | 3 | 3 |

| Statistics | | Q28_1 | Q28_2 | Q28_3 | Q28_4 | Q28_5 | Q28_6 |
|--------------------|---------|-------|-------|-------|-------|-------|-------|
| N | Valid | 32 | 32 | 32 | 32 | 32 | 32 |
| | Missing | 0 | 0 | 0 | 0 | 0 | 0 |
| Mean | | 1.16 | 1.09 | 1.06 | 1.09 | 1.44 | 1.34 |
| Std. Error of Mean | | .111 | .082 | .077 | .082 | .134 | .139 |
| Median | | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 |
| Mode | | 1 | 1 | 1 | 1 | 1 | 1 |
| Std. Deviation | | .628 | .466 | .435 | .466 | .759 | .787 |
| Variance | | .394 | .217 | .190 | .217 | .577 | .620 |
| Range | | 3 | 2 | 2 | 2 | 3 | 3 |
| Minimum | | 0 | 0 | 0 | 0 | 0 | 0 |
| Maximum | | 3 | 2 | 2 | 2 | 3 | 3 |

| Statistics | | Q29_1 | Q29_2 | Q29_3 | Q29_4 | Q29_5 | Q30_1 |
|--------------------|---------|-------|-------|-------|-------|-------|-------|
| N | Valid | 32 | 32 | 32 | 32 | 32 | 32 |
| | Missing | 0 | 0 | 0 | 0 | 0 | 0 |
| Mean | | 1.19 | 1.13 | 1.38 | 1.31 | 1.44 | 1.19 |
| Std. Error of Mean | | .114 | .098 | .125 | .130 | .142 | .114 |
| Median | | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 |
| Mode | | 1 | 1 | 1 | 1 | 1 | 1 |
| Std. Deviation | | .644 | .554 | .707 | .738 | .801 | .644 |
| Variance | | .415 | .306 | .500 | .544 | .641 | .415 |
| Range | | 3 | 3 | 3 | 3 | 3 | 3 |
| Minimum | | 0 | 0 | 0 | 0 | 0 | 0 |
| Maximum | | 3 | 3 | 3 | 3 | 3 | 3 |

| Statistics | | Q30_2 | Q30_3 | Q30_4 | Q30_5 | Q30_6 | Q31 |
|--------------------|---------|-------|-------|-------|-------|-------|------|
| N | Valid | 32 | 32 | 32 | 32 | 32 | 32 |
| | Missing | 0 | 0 | 0 | 0 | 0 | 0 |
| Mean | | 1.22 | 1.19 | 1.09 | 1.28 | 1.06 | 1.09 |
| Std. Error of Mean | | .108 | .114 | .094 | .112 | .077 | .094 |
| Median | | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 |
| Mode | | 1 | 1 | 1 | 1 | 1 | 1 |
| Std. Deviation | | .608 | .644 | .530 | .634 | .435 | .530 |
| Variance | | .370 | .415 | .281 | .402 | .190 | .281 |
| Range | | 3 | 3 | 3 | 3 | 2 | 3 |
| Minimum | | 0 | 0 | 0 | 0 | 0 | 0 |
| Maximum | | 3 | 3 | 3 | 3 | 2 | 3 |

| Statistics | | Q32 | Q33 | Q34 | Q35 |
|--------------------|---------|------|------|------|------|
| N | Valid | 32 | 32 | 32 | 32 |
| | Missing | 0 | 0 | 0 | 0 |
| Mean | | 1.91 | 1.03 | 1.13 | .97 |
| Std. Error of Mean | | .170 | .095 | .108 | .055 |
| Median | | 2.00 | 1.00 | 1.00 | 1.00 |
| Mode | | 3 | 1 | 1 | 1 |
| Std. Deviation | | .963 | .538 | .609 | .309 |
| Variance | | .926 | .289 | .371 | .096 |
| Range | | 3 | 3 | 3 | 2 |
| Minimum | | 0 | 0 | 0 | 0 |
| Maximum | | 3 | 3 | 3 | 2 |

Section I: Personal Characteristics

Frequency Tables

| Gender: College Music Educators | | | | | |
|---------------------------------|---------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | Male | 27 | 84.4 | 87.1 | 87.1 |
| | Female | 4 | 12.5 | 12.9 | 100.0 |
| | Total | 31 | 96.9 | 100.0 | |
| Missing | System1 | | 3.1 | | |
| Total | | 32 | 100.0 | | |

| Age: College Music Educators | | | | | |
|------------------------------|-------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | 31 | 2 | 6.3 | 6.3 | 6.3 |
| | 33 | 2 | 6.3 | 6.3 | 12.5 |
| | 35 | 1 | 3.1 | 3.1 | 15.6 |
| | 36 | 1 | 3.1 | 3.1 | 18.8 |
| | 37 | 1 | 3.1 | 3.1 | 21.9 |
| | 42 | 1 | 3.1 | 3.1 | 25.0 |
| | 43 | 1 | 3.1 | 3.1 | 28.1 |
| | 45 | 1 | 3.1 | 3.1 | 31.3 |
| | 46 | 1 | 3.1 | 3.1 | 34.4 |
| | 47 | 1 | 3.1 | 3.1 | 37.5 |
| | 49 | 1 | 3.1 | 3.1 | 40.6 |
| | 51 | 1 | 3.1 | 3.1 | 43.8 |
| | 53 | 1 | 3.1 | 3.1 | 46.9 |
| | 54 | 3 | 9.4 | 9.4 | 56.3 |
| | 55 | 3 | 9.4 | 9.4 | 65.6 |
| | 56 | 3 | 9.4 | 9.4 | 75.0 |
| | 58 | 2 | 6.3 | 6.3 | 81.3 |
| | 59 | 2 | 6.3 | 6.3 | 87.5 |
| | 60 | 1 | 3.1 | 3.1 | 90.6 |
| | 64 | 1 | 3.1 | 3.1 | 93.8 |
| | 70 | 1 | 3.1 | 3.1 | 96.9 |
| | 71 | 1 | 3.1 | 3.1 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Major Field of Study | | | | | |
|----------------------|--------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | Instrumental | 25 | 78.1 | 80.6 | 80.6 |
| | Vocal | 5 | 15.6 | 16.1 | 96.8 |
| | Other | 1 | 3.1 | 3.2 | 100.0 |
| | Total | 31 | 96.9 | 100.0 | |
| Missing System | | 1 | 3.1 | | |
| Total | | 32 | 100.0 | | |

| Years of Public School Teaching Experience – College Music Educators | | | | |
|--|-----------|---------|---------------|--------------------|
| | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid 0 | 5 | 15.6 | 16.1 | 16.1 |
| 1 | 2 | 6.3 | 6.5 | 22.6 |
| 2 | 1 | 3.1 | 3.2 | 25.8 |
| 2 | 1 | 3.1 | 3.2 | 29.0 |
| 3 | 1 | 3.1 | 3.2 | 32.3 |
| 4 | 1 | 3.1 | 3.2 | 35.5 |
| 5 | 3 | 9.4 | 9.7 | 45.2 |
| 6 | 1 | 3.1 | 3.2 | 48.4 |
| 8 | 1 | 3.1 | 3.2 | 51.6 |
| 9 | 1 | 3.1 | 3.2 | 54.8 |
| 10 | 3 | 9.4 | 9.7 | 64.5 |
| 14 | 1 | 3.1 | 3.2 | 67.7 |
| 17 | 1 | 3.1 | 3.2 | 71.0 |
| 20 | 1 | 3.1 | 3.2 | 74.2 |
| 21 | 2 | 6.3 | 6.5 | 80.6 |
| 22 | 1 | 3.1 | 3.2 | 83.9 |
| 25 | 1 | 3.1 | 3.2 | 87.1 |
| 28 | 1 | 3.1 | 3.2 | 90.3 |
| 32 | 1 | 3.1 | 3.2 | 93.5 |
| 33 | 2 | 6.3 | 6.5 | 100.0 |
| Total | 31 | 96.9 | 100.0 | |
| Missing System | 1 | 3.1 | | |
| Total | 32 | 100.0 | | |

| Years of College Teaching Experience – College Music Educators | | | | |
|--|-----------|---------|---------------|--------------------|
| | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid 0 | 1 | 3.1 | 3.1 | 3.1 |
| 2 | 1 | 3.1 | 3.1 | 6.3 |
| 6 | 1 | 3.1 | 3.1 | 9.4 |
| 7 | 3 | 9.4 | 9.4 | 18.8 |
| 8 | 2 | 6.3 | 6.3 | 25.0 |
| 9 | 1 | 3.1 | 3.1 | 28.1 |
| 11 | 1 | 3.1 | 3.1 | 31.3 |
| 12 | 1 | 3.1 | 3.1 | 34.4 |
| 15 | 1 | 3.1 | 3.1 | 37.5 |
| 16 | 1 | 3.1 | 3.1 | 40.6 |
| 20 | 1 | 3.1 | 3.1 | 43.8 |

| | | | | |
|-------|----|-------|-------|-------|
| 21 | 3 | 9.4 | 9.4 | 53.1 |
| 23 | 1 | 3.1 | 3.1 | 56.3 |
| 25 | 3 | 9.4 | 9.4 | 65.6 |
| 26 | 2 | 6.3 | 6.3 | 71.9 |
| 28 | 2 | 6.3 | 6.3 | 78.1 |
| 30 | 1 | 3.1 | 3.1 | 81.3 |
| 31 | 2 | 6.3 | 6.3 | 87.5 |
| 32 | 1 | 3.1 | 3.1 | 90.6 |
| 33 | 1 | 3.1 | 3.1 | 93.8 |
| 39 | 1 | 3.1 | 3.1 | 96.9 |
| 40 | 1 | 3.1 | 3.1 | 100.0 |
| Total | 32 | 100.0 | 100.0 | |

| Highest Degree Earned | | | | | |
|-----------------------|-----------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 1 | 3.1 | 3.1 | 3.1 |
| | Bachelors | 1 | 3.1 | 3.1 | 6.3 |
| | Masters | 10 | 31.3 | 31.3 | 37.5 |
| | Doctorate | 20 | 62.5 | 62.5 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Student Population | | | | | |
|--------------------|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | No Response | 1 | 3.1 | 3.1 | 3.1 |
| | 0-4999 | 2 | 6.3 | 6.3 | 9.4 |
| | 5000-9999 | 10 | 31.3 | 31.3 | 40.6 |
| | 10,000-14,999 | 5 | 15.6 | 15.6 | 56.3 |
| | 14,999-20,000 | 3 | 9.4 | 9.4 | 65.6 |
| | 20,000 + | 10 | 31.3 | 31.3 | 96.9 |
| | NR | 1 | 3.1 | 3.1 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q10: Participated in jazz-related courses during undergraduate work. | | | | | |
|--|-------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | No Response | 4 | 12.5 | 12.5 | 12.5 |
| | Yes | 20 | 62.5 | 62.5 | 75.0 |
| | No | 8 | 25.0 | 25.0 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q11a: Jazz Ensemble | | | | | |
|---------------------|-------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | No | 8 | 25.0 | 25.0 | 25.0 |
| | Yes | 24 | 75.0 | 75.0 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q11b: Jazz Combo | | | | | |
|------------------|-------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | No | 18 | 56.3 | 56.3 | 56.3 |
| | Yes | 14 | 43.8 | 43.8 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q11c: Jazz Arranging/Composition | | | | | |
|----------------------------------|-------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | No | 25 | 78.1 | 78.1 | 78.1 |
| | Yes | 7 | 21.9 | 21.9 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q11d: Jazz Improvisation | | | | | |
|--------------------------|-------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | No | 22 | 68.8 | 68.8 | 68.8 |
| | Yes | 10 | 31.3 | 31.3 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q11e: Jazz Theory | | | | | |
|-------------------|-------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | No | 24 | 75.0 | 75.0 | 75.0 |
| | Yes | 8 | 25.0 | 25.0 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q11f: Jazz Ensemble Techniques/Pedagogy | | | | | |
|---|-------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | No | 28 | 87.5 | 87.5 | 87.5 |
| | Yes | 4 | 12.5 | 12.5 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q11g: Jazz History | | | | | |
|--------------------|-------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | No | 27 | 84.4 | 84.4 | 84.4 |
| | Yes | 5 | 15.6 | 15.6 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q11h: Applied Jazz Lessons | | | | | |
|----------------------------|-------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | No | 23 | 71.9 | 71.9 | 71.9 |
| | Yes | 9 | 28.1 | 28.1 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q11i: Jazz Keyboard | | | | | |
|---------------------|-------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | No | 30 | 93.8 | 93.8 | 93.8 |
| | Yes | 2 | 6.3 | 6.3 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q12: Professional Experience | | | | | |
|------------------------------|-------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | No | 4 | 12.5 | 12.5 | 12.5 |
| | Yes | 28 | 87.5 | 87.5 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q13a: Jazz Ensemble | | | | | |
|---------------------|-------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | No | 9 | 28.1 | 28.1 | 28.1 |
| | Yes | 23 | 71.9 | 71.9 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q13b: Studio/Recording | | | | | |
|------------------------|-------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | No | 10 | 31.3 | 31.3 | 31.3 |
| | Yes | 22 | 68.8 | 68.8 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q13c: Jazz Combo | | | | | |
|------------------|-------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | No | 11 | 34.4 | 34.4 | 34.4 |
| | Yes | 21 | 65.6 | 65.6 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q13d: Road Bands | | | | | |
|------------------|-------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | No | 22 | 68.8 | 68.8 | 68.8 |
| | Yes | 10 | 31.3 | 31.3 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q13e: Military Bands | | | | | |
|----------------------|-------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | No | 28 | 87.5 | 87.5 | 87.5 |
| | Yes | 4 | 12.5 | 12.5 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q13f: Theater/Pit Orchestra | | | | | |
|-----------------------------|-------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | No | 17 | 53.1 | 53.1 | 53.1 |
| | Yes | 15 | 46.9 | 46.9 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q13g: Orchestra | | | | | |
|-----------------|-------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | No | 11 | 34.4 | 34.4 | 34.4 |
| | Yes | 21 | 65.6 | 65.6 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q13h: Large/Small Vocal Ensembles | | | | | |
|-----------------------------------|-------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | No | 21 | 65.6 | 65.6 | 65.6 |
| | Yes | 11 | 34.4 | 34.4 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q13i: Chamber Groups | | | | | |
|----------------------|-------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | No | 15 | 46.9 | 46.9 | 46.9 |
| | Yes | 17 | 53.1 | 53.1 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q14: Experience require jazz related skills and competencies | | | | | |
|--|-------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | No Response | 1 | 3.1 | 3.1 | 3.1 |
| | Yes | 26 | 81.3 | 81.3 | 84.4 |
| | No | 5 | 15.6 | 15.6 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

Section II: Preparing Music Education Students to Teach Jazz

| Q15: Kansas music education programs preparing students in jazz | | | | | |
|---|-----------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | Agree | 6 | 18.8 | 18.8 | 18.8 |
| | Undecided | 6 | 18.8 | 18.8 | 37.5 |
| | Disagree | 20 | 62.5 | 62.5 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q16: Complete at least one jazz-related course before graduation | | | | | |
|--|-----------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | Agree | 26 | 81.3 | 81.3 | 81.3 |
| | Undecided | 3 | 9.4 | 9.4 | 90.6 |
| | Disagree | 3 | 9.4 | 9.4 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q17: Complete at least one jazz-related course for teacher certification | | | | | |
|--|-----------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | Agree | 26 | 81.3 | 81.3 | 81.3 |
| | Undecided | 3 | 9.4 | 9.4 | 90.6 |
| | Disagree | 3 | 9.4 | 9.4 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q18: Before graduation demonstrate basic skills in jazz education | | | | | |
|---|-----------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | Agree | 25 | 78.1 | 78.1 | 78.1 |
| | Undecided | 4 | 12.5 | 12.5 | 90.6 |
| | Disagree | 3 | 9.4 | 9.4 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

Section III. Course Design

| Q19: Jazz Ensemble Techniques/Pedagogy | | | | | |
|--|-----------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | Important | 28 | 87.5 | 87.5 | 87.5 |
| | Undecided | 4 | 12.5 | 12.5 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q20: Jazz Arranging | | | | | |
|---------------------|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | Important | 10 | 31.3 | 31.3 | 31.3 |
| | Undecided | 12 | 37.5 | 37.5 | 68.8 |
| | Not Important | 10 | 31.3 | 31.3 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q21: Jazz Keyboard | | | | | |
|--------------------|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | Important | 9 | 28.1 | 28.1 | 28.1 |
| | Undecided | 15 | 46.9 | 46.9 | 75.0 |
| | Not Important | 8 | 25.0 | 25.0 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q22: Jazz Improvisation | | | | | |
|-------------------------|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | Important | 21 | 65.6 | 65.6 | 65.6 |
| | Undecided | 10 | 31.3 | 31.3 | 96.9 |
| | Not Important | 1 | 3.1 | 3.1 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q23: Jazz History | | | | | |
|-------------------|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | Important | 14 | 43.8 | 43.8 | 43.8 |
| | Undecided | 11 | 34.4 | 34.4 | 78.1 |
| | Not Important | 7 | 21.9 | 21.9 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q24: Jazz Ensemble | | | | | |
|--------------------|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | Important | 25 | 78.1 | 78.1 | 78.1 |
| | Undecided | 5 | 15.6 | 15.6 | 93.8 |
| | Not Important | 2 | 6.3 | 6.3 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

Section IV: Skills and Competencies

Jazz Ensemble

| Q25_1: Select appropriate literature | | | | | |
|--------------------------------------|-----------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | Important | 31 | 96.9 | 96.9 | 96.9 |
| | Undecided | 1 | 3.1 | 3.1 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q25_2: Analyze and prepare scores | | | | | |
|-----------------------------------|-----------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 1 | 3.1 | 3.1 | 3.1 |
| | Important | 29 | 90.6 | 90.6 | 93.8 |
| | Undecided | 2 | 6.3 | 6.3 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q25_3: Instructional methods and techniques for jazz ensemble | | | | | |
|---|-----------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 1 | 3.1 | 3.1 | 3.1 |
| | Important | 30 | 93.8 | 93.8 | 96.9 |
| | Undecided | 1 | 3.1 | 3.1 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q25_4: Teach various styles of jazz ensemble literature | | | | | |
|---|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 1 | 3.1 | 3.1 | 3.1 |
| | Important | 29 | 90.6 | 90.6 | 93.8 |
| | Undecided | 1 | 3.1 | 3.1 | 96.9 |
| | Not Important | 1 | 3.1 | 3.1 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q25_5: Instructional methods and techniques for rhythm sections | | | | | |
|---|-----------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 1 | 3.1 | 3.1 | 3.1 |
| | Important | 27 | 84.4 | 84.4 | 87.5 |
| | Undecided | 4 | 12.5 | 12.5 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q25_6: Instructional materials, resources and technologies | | | | | |
|--|-----------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 1 | 3.1 | 3.1 | 3.1 |
| | Important | 28 | 87.5 | 87.5 | 90.6 |
| | Undecided | 3 | 9.4 | 9.4 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

Jazz Arranging

| Q26_1: Arrange and compose literature in all styles of jazz | | | | |
|---|-----------|---------|---------------|--------------------|
| | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid NR | 2 | 6.3 | 6.3 | 6.3 |
| Important | 8 | 25.0 | 25.0 | 31.3 |
| Undecided | 16 | 50.0 | 50.0 | 81.3 |
| Not Important | 6 | 18.8 | 18.8 | 100.0 |
| Total | 32 | 100.0 | 100.0 | |

| Q26_2: Compositional techniques used in past and current jazz literature | | | | |
|--|-----------|---------|---------------|--------------------|
| | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid NR | 2 | 6.3 | 6.3 | 6.3 |
| Important | 13 | 40.6 | 40.6 | 46.9 |
| Undecided | 12 | 37.5 | 37.5 | 84.4 |
| Not Important | 5 | 15.6 | 15.6 | 100.0 |
| Total | 32 | 100.0 | 100.0 | |

| Q26_3: Arrange a jazz composition for non-traditional instruments | | | | |
|---|-----------|---------|---------------|--------------------|
| | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid NR | 3 | 9.4 | 9.4 | 9.4 |
| Important | 13 | 40.6 | 40.6 | 50.0 |
| Undecided | 8 | 25.0 | 25.0 | 75.0 |
| Not Important | 8 | 25.0 | 25.0 | 100.0 |
| Total | 32 | 100.0 | 100.0 | |

| Q26_4: Arrange a jazz composition using a standard "Real Book" lead sheet | | | | |
|---|-----------|---------|---------------|--------------------|
| | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid NR | 3 | 9.4 | 9.7 | 9.7 |
| Important | 16 | 50.0 | 51.6 | 61.3 |
| Undecided | 7 | 21.9 | 22.6 | 83.9 |
| Not Important | 5 | 15.6 | 16.1 | 100.0 |
| Total | 31 | 96.9 | 100.0 | |
| Missing System | 1 | 3.1 | | |
| Total | 32 | 100.0 | | |

| Q26_5: Arrange for both large and small ensembles | | | | | |
|---|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 3 | 9.4 | 9.4 | 9.4 |
| | Important | 8 | 25.0 | 25.0 | 34.4 |
| | Undecided | 15 | 46.9 | 46.9 | 81.3 |
| | Not Important | 6 | 18.8 | 18.8 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

Jazz Keyboard

| Q27_1: Teach basic jazz piano voicings | | | | | |
|--|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 2 | 6.3 | 6.3 | 6.3 |
| | Important | 21 | 65.6 | 65.6 | 71.9 |
| | Undecided | 6 | 18.8 | 18.8 | 90.6 |
| | Not Important | 3 | 9.4 | 9.4 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q27_2: Teach basic improvisational techniques over blues and "Real Book" tunes | | | | | |
|--|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 2 | 6.3 | 6.3 | 6.3 |
| | Important | 22 | 68.8 | 68.8 | 75.0 |
| | Undecided | 4 | 12.5 | 12.5 | 87.5 |
| | Not Important | 4 | 12.5 | 12.5 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q27_3: Teach basic chord progressions | | | | | |
|---------------------------------------|-----------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 2 | 6.3 | 6.3 | 6.3 |
| | Important | 28 | 87.5 | 87.5 | 93.8 |
| | Undecided | 2 | 6.3 | 6.3 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q27_4: Sight-read and accompany students using a “Real Book” | | | | | |
|--|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 2 | 6.3 | 6.3 | 6.3 |
| | Important | 13 | 40.6 | 40.6 | 46.9 |
| | Undecided | 13 | 40.6 | 40.6 | 87.5 |
| | Not Important | 4 | 12.5 | 12.5 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q27_5: Teach various jazz keyboard comping styles | | | | | |
|---|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 2 | 6.3 | 6.3 | 6.3 |
| | Important | 10 | 31.3 | 31.3 | 37.5 |
| | Undecided | 15 | 46.9 | 46.9 | 84.4 |
| | Not Important | 5 | 15.6 | 15.6 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

Jazz Improvisation

| Q28_1: Knowledge of resources, technologies, and instructional materials | | | | | |
|--|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 2 | 6.3 | 6.3 | 6.3 |
| | Important | 25 | 78.1 | 78.1 | 84.4 |
| | Undecided | 3 | 9.4 | 9.4 | 93.8 |
| | Not Important | 2 | 6.3 | 6.3 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q28_2: Improvise using jazz chord symbols | | | | | |
|---|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 2 | 6.3 | 6.3 | 6.3 |
| | Important | 25 | 78.1 | 78.1 | 84.4 |
| | Not Important | 5 | 15.6 | 15.6 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q28_3: Current methods, scales and techniques used to improvise | | | | | |
|---|-----------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 2 | 6.3 | 6.3 | 6.3 |
| | Important | 26 | 81.3 | 81.3 | 87.5 |
| | Undecided | 4 | 12.5 | 12.5 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q28_4: Use of common improvisational patterns and licks | | | | | |
|---|-----------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 2 | 6.3 | 6.3 | 6.3 |
| | Important | 25 | 78.1 | 78.1 | 84.4 |
| | Undecided | 5 | 15.6 | 15.6 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q28_5: Transcribing techniques | | | | | |
|--------------------------------|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 2 | 6.3 | 6.3 | 6.3 |
| | Important | 17 | 53.1 | 53.1 | 59.4 |
| | Undecided | 10 | 31.3 | 31.3 | 90.6 |
| | Not Important | 3 | 9.4 | 9.4 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q28_6: Teach basic voicing leading techniques | | | | | |
|---|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 2 | 6.3 | 6.3 | 6.3 |
| | Important | 21 | 65.6 | 65.6 | 71.9 |
| | Undecided | 5 | 15.6 | 15.6 | 87.5 |
| | Not Important | 4 | 12.5 | 12.5 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

Jazz History

| Q29_1: Chronological development of jazz (written or verbal) | | | | |
|--|-----------|---------|---------------|--------------------|
| | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid NR | 2 | 6.3 | 6.3 | 6.3 |
| Important | 24 | 75.0 | 75.0 | 81.3 |
| Undecided | 4 | 12.5 | 12.5 | 93.8 |
| Not Important | 2 | 6.3 | 6.3 | 100.0 |
| Total | 32 | 100.0 | 100.0 | |

| Q29_2: Significant contributions of prominent jazz artists and their music | | | | |
|--|-----------|---------|---------------|--------------------|
| | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid NR | 2 | 6.3 | 6.3 | 6.3 |
| Important | 25 | 78.1 | 78.1 | 84.4 |
| Undecided | 4 | 12.5 | 12.5 | 96.9 |
| Not Important | 1 | 3.1 | 3.1 | 100.0 |
| Total | 32 | 100.0 | 100.0 | |

| Q29_3: Compositional styles of prominent jazz arrangers and composers | | | | |
|---|-----------|---------|---------------|--------------------|
| | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid NR | 2 | 6.3 | 6.3 | 6.3 |
| Important | 18 | 56.3 | 56.3 | 62.5 |
| Undecided | 10 | 31.3 | 31.3 | 93.8 |
| Not important | 2 | 6.3 | 6.3 | 100.0 |
| Total | 32 | 100.0 | 100.0 | |

| Q29_4: Knowledge of historical jazz performances | | | | |
|--|-----------|---------|---------------|--------------------|
| | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid NR | 2 | 6.3 | 6.3 | 6.3 |
| Important | 21 | 65.6 | 65.6 | 71.9 |
| Undecided | 6 | 18.8 | 18.8 | 90.6 |
| Not Important | 3 | 9.4 | 9.4 | 100.0 |
| Total | 32 | 100.0 | 100.0 | |

| Q29_5: Historical development and instrumentation of a jazz ensemble | | | | | |
|--|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 2 | 6.3 | 6.3 | 6.3 |
| | Important | 18 | 56.3 | 56.3 | 62.5 |
| | Undecided | 8 | 25.0 | 25.0 | 87.5 |
| | Not Important | 4 | 12.5 | 12.5 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

Jazz Ensemble

| Q30_1: Perform various jazz styles | | | | | |
|------------------------------------|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 2 | 6.3 | 6.3 | 6.3 |
| | Important | 24 | 75.0 | 75.0 | 81.3 |
| | Undecided | 4 | 12.5 | 12.5 | 93.8 |
| | Not Important | 2 | 6.3 | 6.3 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q30_2: Performance techniques used with past and current jazz literature | | | | | |
|--|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 2 | 6.3 | 6.3 | 6.3 |
| | Important | 22 | 68.8 | 68.8 | 75.0 |
| | Undecided | 7 | 21.9 | 21.9 | 96.9 |
| | Not Important | 1 | 3.1 | 3.1 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q30_3: Aural skills appropriate for large and small jazz settings | | | | | |
|---|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 2 | 6.3 | 6.3 | 6.3 |
| | Important | 24 | 75.0 | 75.0 | 81.3 |
| | Undecided | 4 | 12.5 | 12.5 | 93.8 |
| | Not Important | 2 | 6.3 | 6.3 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q30_4: Understanding of sectional techniques | | | | | |
|--|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 2 | 6.3 | 6.3 | 6.3 |
| | Important | 26 | 81.3 | 81.3 | 87.5 |
| | Undecided | 3 | 9.4 | 9.4 | 96.9 |
| | Not Important | 1 | 3.1 | 3.1 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q30_5: Sight-read jazz ensemble literature in all styles of jazz | | | | | |
|--|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 2 | 6.3 | 6.3 | 6.3 |
| | Important | 20 | 62.5 | 62.5 | 68.8 |
| | Undecided | 9 | 28.1 | 28.1 | 96.9 |
| | Not Important | 1 | 3.1 | 3.1 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q30_6: Describe the function of a rhythm section and auxiliary percussion | | | | | |
|---|-----------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 2 | 6.3 | 6.3 | 6.3 |
| | Important | 26 | 81.3 | 81.3 | 87.5 |
| | Undecided | 4 | 12.5 | 12.5 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

Section V: Jazz in Kansas

| Q31: Jazz training for music education majors | | | | | |
|---|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 2 | 6.3 | 6.3 | 6.3 |
| | Important | 26 | 81.3 | 81.3 | 87.5 |
| | Undecided | 3 | 9.4 | 9.4 | 96.9 |
| | Not Important | 1 | 3.1 | 3.1 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q32: Attitudes towards jazz education in Kansas | | | | | |
|---|-----------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 2 | 6.3 | 6.3 | 6.3 |
| | Positive | 10 | 31.3 | 31.3 | 37.5 |
| | Undecided | 9 | 28.1 | 28.1 | 65.6 |
| | Negative | 11 | 34.4 | 34.4 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q33: Jazz to be an essential part of your institutions music education program | | | | | |
|--|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 3 | 9.4 | 9.4 | 9.4 |
| | Important | 26 | 81.3 | 81.3 | 90.6 |
| | Undecided | 2 | 6.3 | 6.3 | 96.9 |
| | Not Important | 1 | 3.1 | 3.1 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q34: Requirement of jazz education courses for music education majors | | | | | |
|---|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 3 | 9.4 | 9.4 | 9.4 |
| | Important | 23 | 71.9 | 71.9 | 81.3 |
| | Undecided | 5 | 15.6 | 15.6 | 96.9 |
| | Not Important | 1 | 3.1 | 3.1 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

| Q35: Attitudes towards jazz | | | | | |
|-----------------------------|-----------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 2 | 6.3 | 6.3 | 6.3 |
| | Positive | 29 | 90.6 | 90.6 | 96.9 |
| | Undecided | 1 | 3.1 | 3.1 | 100.0 |
| | Total | 32 | 100.0 | 100.0 | |

Appendix D - Data Set 2: Survey Data\High School Band Directors

| Statistics | | Gender | Age | Major | Years_Public | Years_highed | Hdegree |
|------------|--------------------|--------|---------|-------|--------------|--------------|---------|
| N | Valid | 82 | 93 | 82 | 94 | 94 | 94 |
| | Missing | 12 | 1 | 12 | 0 | 0 | 0 |
| | Mean | 1.30 | 41.01 | 1.09 | 15.97 | 1.30 | 1.39 |
| | Std. Error of Mean | .051 | 1.185 | .036 | 1.167 | .419 | .076 |
| | Median | 1.00 | 40.00 | 1.00 | 15.00 | .00 | 2.00 |
| | Mode | 1 | 29a | 1 | 12 | 0 | 2 |
| | Std. Deviation | .463 | 11.425 | .322 | 11.312 | 4.064 | .736 |
| | Variance | .215 | 130.532 | .104 | 127.951 | 16.512 | .542 |
| | Range | 1 | 40 | 2 | 43 | 25 | 2 |

| Statistics | | Dist class | Q10 | Q11a | Q11b | Q11c | Q11d |
|------------|--------------------|------------|------|------|------|------|------|
| N | Valid | 94 | 94 | 94 | 94 | 94 | 94 |
| | Missing | 0 | 0 | 0 | 0 | 0 | 0 |
| | Mean | 2.97 | 1.06 | .64 | .20 | .07 | .27 |
| | Std. Error of Mean | .195 | .060 | .050 | .042 | .027 | .046 |
| | Median | 3.00 | 1.00 | 1.00 | .00 | .00 | .00 |
| | Mode | 4 | 1 | 1 | 0 | 0 | 0 |
| | Std. Deviation | 1.886 | .583 | .483 | .404 | .264 | .444 |
| | Variance | 3.558 | .340 | .233 | .163 | .070 | .197 |
| | Range | 6 | 2 | 1 | 1 | 1 | 1 |

| Statistics | | Q11e | Q11f | Q11g | Q11h | Q11i | Q12 |
|------------|--------------------|------|------|------|------|------|------|
| N | Valid | 94 | 94 | 94 | 94 | 94 | 94 |
| | Missing | 0 | 0 | 0 | 0 | 0 | 0 |
| | Mean | .12 | .16 | .14 | .05 | .04 | 1.17 |
| | Std. Error of Mean | .033 | .038 | .036 | .023 | .021 | .067 |
| | Median | .00 | .00 | .00 | .00 | .00 | 1.00 |
| | Mode | 0 | 0 | 0 | 0 | 0 | 1 |
| | Std. Deviation | .323 | .368 | .347 | .226 | .203 | .650 |
| | Variance | .104 | .136 | .120 | .051 | .041 | .422 |
| | Range | 1 | 1 | 1 | 1 | 1 | 2 |

| Statistics | | Q13a | Q13b | Q13c | Q13d | Q13e | Q13f |
|------------|--------------------|------|------|------|------|------|------|
| N | Valid | 94 | 94 | 94 | 94 | 94 | 94 |
| | Missing | 0 | 0 | 0 | 0 | 0 | 0 |
| | Mean | .30 | .14 | .21 | .16 | .03 | .38 |
| | Std. Error of Mean | .047 | .036 | .042 | .038 | .018 | .050 |
| | Median | .00 | .00 | .00 | .00 | .00 | .00 |
| | Mode | 0 | 0 | 0 | 0 | 0 | 0 |
| | Std. Deviation | .460 | .347 | .411 | .368 | .177 | .489 |
| | Variance | .211 | .120 | .169 | .136 | .031 | .239 |
| | Range | 1 | 1 | 1 | 1 | 1 | 1 |

| Statistics | | Q13g | Q13h | Q13i | Q14 | Q15 | Q16 |
|------------|--------------------|------|------|------|------|------|------|
| N | Valid | 94 | 94 | 94 | 90 | 94 | 94 |
| | Missing | 0 | 0 | 0 | 4 | 0 | 0 |
| | Mean | .27 | .09 | .33 | .89 | 2.37 | 1.09 |
| | Std. Error of Mean | .046 | .029 | .049 | .073 | .080 | .042 |
| | Median | .00 | .00 | .00 | 1.00 | 3.00 | 1.00 |
| | Mode | 0 | 0 | 0 | 1 | 3 | 1 |
| | Std. Deviation | .444 | .281 | .473 | .694 | .776 | .406 |
| | Variance | .197 | .079 | .223 | .482 | .602 | .165 |
| | Range | 1 | 1 | 1 | 2 | 3 | 3 |

| Statistics | | Q17 | Q18 | Q19 | Q20 | Q21 | Q22 |
|------------|--------------------|------|------|------|------|------|------|
| N | Valid | 94 | 94 | 94 | 94 | 94 | 94 |
| | Missing | 0 | 0 | 0 | 0 | 0 | 0 |
| | Mean | 1.31 | 1.37 | 1.03 | 2.09 | 1.69 | 1.13 |
| | Std. Error of Mean | .074 | .069 | .035 | .085 | .090 | .053 |
| | Median | 1.00 | 1.00 | 1.00 | 2.00 | 2.00 | 1.00 |
| | Mode | 1 | 1 | 1 | 2 | 1 | 1 |
| | Std. Deviation | .719 | .672 | .342 | .825 | .868 | .513 |
| | Variance | .517 | .451 | .117 | .681 | .753 | .263 |
| | Range | 3 | 3 | 2 | 3 | 3 | 3 |

| Statistics | | Q23 | Q24 | Q25_1 | Q25_2 | Q25_3 | Q25_4 |
|------------|--------------------|------|------|-------|-------|-------|-------|
| N | Valid | 94 | 94 | 94 | 94 | 94 | 93 |
| | Missing | 0 | 0 | 0 | 0 | 0 | 1 |
| | Mean | 1.41 | 1.15 | .99 | 1.03 | 1.01 | 1.04 |
| | Std. Error of Mean | .070 | .057 | .035 | .041 | .039 | .046 |
| | Median | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 |
| | Mode | 1 | 1 | 1 | 1 | 1 | 1 |
| | Std. Deviation | .679 | .548 | .344 | .400 | .374 | .440 |
| | Variance | .460 | .300 | .118 | .160 | .140 | .194 |
| | Range | 3 | 3 | 2 | 2 | 2 | 3 |

| Statistics | | Q25_5 | Q25_6 | Q26_1 | Q26_2 | Q26_3 | Q26_4 |
|------------|--------------------|-------|-------|-------|-------|-------|-------|
| N | Valid | 94 | 93 | 94 | 94 | 94 | 93 |
| | Missing | 0 | 1 | 0 | 0 | 0 | 1 |
| | Mean | 1.02 | 1.03 | 2.06 | 1.56 | 1.88 | 1.83 |
| | Std. Error of Mean | .040 | .042 | .099 | .085 | .100 | .096 |
| | Median | 1.00 | 1.00 | 2.00 | 1.50 | 2.00 | 2.00 |
| | Mode | 1 | 1 | 3 | 1 | 3 | 2 |
| | Std. Deviation | .387 | .402 | .959 | .824 | .971 | .928 |
| | Variance | .150 | .162 | .921 | .679 | .943 | .861 |
| | Range | 2 | 2 | 3 | 3 | 3 | 3 |

| Statistics | | Q26_5 | Q27_1 | Q27_2 | Q27_3 | Q27_4 | Q27_5 |
|------------|--------------------|-------|-------|-------|-------|-------|-------|
| N | Valid | 94 | 94 | 93 | 93 | 94 | 94 |
| | Missing | 0 | 0 | 1 | 1 | 0 | 0 |
| | Mean | 1.93 | 1.29 | 1.41 | 1.19 | 1.74 | 1.52 |
| | Std. Error of Mean | .097 | .078 | .084 | .072 | .089 | .087 |
| | Median | 2.00 | 1.00 | 1.00 | 1.00 | 2.00 | 1.00 |
| | Mode | 2 | 1 | 1 | 1 | 2 | 1 |
| | Std. Deviation | .942 | .757 | .811 | .696 | .867 | .839 |
| | Variance | .887 | .573 | .657 | .484 | .751 | .704 |
| | Range | 3 | 3 | 3 | 3 | 3 | 3 |

| Statistics | | Q28_1 | Q28_2 | Q28_3 | Q28_4 | Q28_5 | Q28_6 |
|------------|--------------------|-------|-------|-------|-------|-------|-------|
| N | Valid | 94 | 94 | 94 | 94 | 94 | 94 |
| | Missing | 0 | 0 | 0 | 0 | 0 | 0 |
| | Mean | 1.02 | 1.32 | 1.07 | 1.15 | 1.57 | 1.21 |
| | Std. Error of Mean | .043 | .073 | .053 | .062 | .085 | .066 |
| | Median | 1.00 | 1.00 | 1.00 | 1.00 | 2.00 | 1.00 |
| | Mode | 1 | 1 | 1 | 1 | 1 | 1 |
| | Std. Deviation | .414 | .707 | .513 | .604 | .823 | .637 |
| | Variance | .172 | .499 | .263 | .365 | .677 | .406 |
| | Range | 2 | 3 | 3 | 3 | 3 | 3 |

| Statistics | | Q29_1 | Q29_2 | Q29_3 | Q29_4 | Q29_5 | Q30_1 |
|------------|--------------------|-------|-------|-------|-------|-------|-------|
| N | Valid | 94 | 93 | 94 | 94 | 94 | 94 |
| | Missing | 0 | 1 | 0 | 0 | 0 | 0 |
| | Mean | 1.22 | 1.22 | 1.49 | 1.18 | 1.35 | 1.05 |
| | Std. Error of Mean | .068 | .068 | .084 | .062 | .080 | .046 |
| | Median | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 |
| | Mode | 1 | 1 | 1 | 1 | 1 | 1 |
| | Std. Deviation | .658 | .657 | .813 | .604 | .772 | .449 |
| | Variance | .433 | .432 | .661 | .365 | .596 | .201 |
| | Range | 3 | 3 | 3 | 3 | 3 | 2 |

| Statistics | | Q30_2 | Q30_3 | Q30_4 | Q30_5 | Q30_6 | Q31 |
|------------|--------------------|-------|-------|-------|-------|-------|------|
| N | Valid | 94 | 94 | 94 | 94 | 93 | 94 |
| | Missing | 0 | 0 | 0 | 0 | 1 | 0 |
| | Mean | 1.12 | 1.24 | 1.11 | 1.34 | 1.09 | 1.16 |
| | Std. Error of Mean | .056 | .070 | .056 | .073 | .056 | .059 |
| | Median | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 | 1.00 |
| | Mode | 1 | 1 | 1 | 1 | 1 | 1 |
| | Std. Deviation | .546 | .683 | .538 | .712 | .545 | .574 |
| | Variance | .298 | .466 | .290 | .507 | .297 | .329 |
| | Range | 3 | 3 | 3 | 3 | 3 | 3 |

| Statistics | | Q32 | Q33 | Q34 | Q35 |
|--------------------|---------|------|------|------|------|
| N | Valid | 94 | 94 | 94 | 94 |
| | Missing | 0 | 0 | 0 | 0 |
| Mean | | 1.71 | 1.33 | 1.18 | 1.03 |
| Std. Error of Mean | | .084 | .076 | .062 | .041 |
| Median | | 2.00 | 1.00 | 1.00 | 1.00 |
| Mode | | 2 | 1 | 1 | 1 |
| Std. Deviation | | .812 | .739 | .604 | .400 |
| Variance | | .659 | .546 | .365 | .160 |
| Range | | 3 | 3 | 3 | 2 |

Section I: Personal Characteristics

Frequency Tables

| Gender: High School Band Directors | | | | |
|------------------------------------|-----------|---------|---------------|--------------------|
| | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid: Male | 57 | 60.6 | 69.5 | 69.5 |
| Female | 25 | 26.6 | 30.5 | 100.0 |
| Total | 82 | 87.2 | 100.0 | |
| Missing System | 12 | 12.8 | | |
| Total | 94 | 100.0 | | |

| Age: High School Band Directors | | | | |
|---------------------------------|-----------|---------|---------------|--------------------|
| | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid 23 | 1 | 1.1 | 1.1 | 1.1 |
| 24 | 3 | 3.2 | 3.2 | 4.3 |
| 25 | 2 | 2.1 | 2.2 | 6.5 |
| 26 | 3 | 3.2 | 3.2 | 9.7 |
| 27 | 3 | 3.2 | 3.2 | 12.9 |
| 28 | 3 | 3.2 | 3.2 | 16.1 |
| 29 | 6 | 6.4 | 6.5 | 22.6 |
| 30 | 2 | 2.1 | 2.2 | 24.7 |
| 31 | 4 | 4.3 | 4.3 | 29.0 |
| 32 | 3 | 3.2 | 3.2 | 32.3 |
| 33 | 2 | 2.1 | 2.2 | 34.4 |

| | | | | |
|---------|---------|------|-------|-------|
| 34 | 1 | 1.1 | 1.1 | 35.5 |
| 35 | 1 | 1.1 | 1.1 | 36.6 |
| 36 | 3 | 3.2 | 3.2 | 39.8 |
| 37 | 3 | 3.2 | 3.2 | 43.0 |
| 38 | 2 | 2.1 | 2.2 | 45.2 |
| 39 | 2 | 2.1 | 2.2 | 47.3 |
| 40 | 3 | 3.2 | 3.2 | 50.5 |
| 41 | 2 | 2.1 | 2.2 | 52.7 |
| 42 | 3 | 3.2 | 3.2 | 55.9 |
| 44 | 4 | 4.3 | 4.3 | 60.2 |
| 46 | 3 | 3.2 | 3.2 | 63.4 |
| 47 | 2 | 2.1 | 2.2 | 65.6 |
| 48 | 6 | 6.4 | 6.5 | 72.0 |
| 49 | 4 | 4.3 | 4.3 | 76.3 |
| 50 | 3 | 3.2 | 3.2 | 79.6 |
| 51 | 1 | 1.1 | 1.1 | 80.6 |
| 54 | 2 | 2.1 | 2.2 | 82.8 |
| 55 | 4 | 4.3 | 4.3 | 87.1 |
| 56 | 1 | 1.1 | 1.1 | 88.2 |
| 57 | 2 | 2.1 | 2.2 | 90.3 |
| 58 | 3 | 3.2 | 3.2 | 93.5 |
| 59 | 1 | 1.1 | 1.1 | 94.6 |
| 61 | 1 | 1.1 | 1.1 | 95.7 |
| 62 | 1 | 1.1 | 1.1 | 96.8 |
| 63 | 3 | 3.2 | 3.2 | 100.0 |
| Total | 93 | 98.9 | 100.0 | |
| Missing | System1 | 1.1 | | |

| Major Field of Study: High School Band Directors | | | | | |
|--|--------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | Instrumental | 76 | 80.9 | 92.7 | 92.7 |
| | Vocal | 5 | 5.3 | 6.1 | 98.8 |
| | Orchestral | 1 | 1.1 | 1.2 | 100.0 |
| | Total | 82 | 87.2 | 100.0 | |
| Missing | System | 12 | 12.8 | | |
| Total | | 94 | 100.0 | | |

| Years Public School Teaching Experience: High School Band Directors | | | | | |
|---|-------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 1 | 1.1 | 1.1 | 1.1 |
| | 1 | 1 | 1.1 | 1.1 | 2.1 |
| | 1 | 5 | 5.3 | 5.3 | 7.4 |
| | 2 | 5 | 5.3 | 5.3 | 12.8 |
| | 3 | 3 | 3.2 | 3.2 | 16.0 |
| | 4 | 1 | 1.1 | 1.1 | 17.0 |
| | 4 | 3 | 3.2 | 3.2 | 20.2 |
| | 5 | 5 | 5.3 | 5.3 | 25.5 |
| | 6 | 3 | 3.2 | 3.2 | 28.7 |
| | 7 | 4 | 4.3 | 4.3 | 33.0 |
| | 9 | 3 | 3.2 | 3.2 | 36.2 |
| | 10 | 2 | 2.1 | 2.1 | 38.3 |
| | 12 | 7 | 7.4 | 7.4 | 45.7 |
| | 13 | 2 | 2.1 | 2.1 | 47.9 |
| | 14 | 1 | 1.1 | 1.1 | 48.9 |
| | 15 | 6 | 6.4 | 6.4 | 55.3 |
| | 16 | 1 | 1.1 | 1.1 | 56.4 |
| | 17 | 1 | 1.1 | 1.1 | 57.4 |
| | 18 | 2 | 2.1 | 2.1 | 59.6 |
| | 19 | 2 | 2.1 | 2.1 | 61.7 |
| | 20 | 1 | 1.1 | 1.1 | 62.8 |
| | 21 | 3 | 3.2 | 3.2 | 66.0 |
| | 22 | 2 | 2.1 | 2.1 | 68.1 |
| | 23 | 1 | 1.1 | 1.1 | 69.1 |
| | 24 | 3 | 3.2 | 3.2 | 72.3 |
| | 25 | 4 | 4.3 | 4.3 | 76.6 |
| | 26 | 1 | 1.1 | 1.1 | 77.7 |
| | 27 | 1 | 1.1 | 1.1 | 78.7 |
| | 28 | 3 | 3.2 | 3.2 | 81.9 |
| | 29 | 2 | 2.1 | 2.1 | 84.0 |
| | 30 | 4 | 4.3 | 4.3 | 88.3 |
| | 31 | 1 | 1.1 | 1.1 | 89.4 |
| | 33 | 4 | 4.3 | 4.3 | 93.6 |
| | 34 | 1 | 1.1 | 1.1 | 94.7 |
| | 35 | 2 | 2.1 | 2.1 | 96.8 |
| | 36 | 1 | 1.1 | 1.1 | 97.9 |
| | 39 | 1 | 1.1 | 1.1 | 98.9 |
| | 43 | 1 | 1.1 | 1.1 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

| Years of College Teaching Experience: High School Band Directors | | | | | |
|--|-------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 73 | 77.7 | 77.7 | 77.7 |
| | 1 | 2 | 2.1 | 2.1 | 79.8 |
| | 2 | 11 | 11.7 | 11.7 | 91.5 |
| | 3 | 1 | 1.1 | 1.1 | 92.6 |
| | 4 | 1 | 1.1 | 1.1 | 93.6 |
| | 6 | 1 | 1.1 | 1.1 | 94.7 |
| | 10 | 1 | 1.1 | 1.1 | 95.7 |
| | 14 | 1 | 1.1 | 1.1 | 96.8 |
| | 15 | 1 | 1.1 | 1.1 | 97.9 |
| | 21 | 1 | 1.1 | 1.1 | 98.9 |
| | 25 | 1 | 1.1 | 1.1 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

| Highest Degree Earned | | | | | |
|-----------------------|-----------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 14 | 14.9 | 14.9 | 14.9 |
| | Bachelors | 29 | 30.9 | 30.9 | 45.7 |
| | Masters | 51 | 54.3 | 54.3 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

| District Classification | | | | | |
|-------------------------|-------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 14 | 14.9 | 14.9 | 14.9 |
| | 1A | 14 | 14.9 | 14.9 | 29.8 |
| | 2A | 5 | 5.3 | 5.3 | 35.1 |
| | 3A | 17 | 18.1 | 18.1 | 53.2 |
| | 4A | 24 | 25.5 | 25.5 | 78.7 |
| | 5A | 12 | 12.8 | 12.8 | 91.5 |
| | 6A | 8 | 8.5 | 8.5 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

| Q10: Participation in jazz-related courses during undergraduate work | | | | | |
|--|-------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 13 | 13.8 | 13.8 | 13.8 |
| | Yes | 62 | 66.0 | 66.0 | 79.8 |
| | No | 19 | 20.2 | 20.2 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

| Q11a: Jazz Ensemble | | | | | |
|---------------------|-------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 34 | 36.2 | 36.2 | 36.2 |
| | Yes | 60 | 63.8 | 63.8 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

| Q11b: Jazz Combo | | | | | |
|------------------|-------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 75 | 79.8 | 79.8 | 79.8 |
| | Yes | 19 | 20.2 | 20.2 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

| Q11c: Jazz Arranging/Composition | | | | | |
|----------------------------------|-------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 87 | 92.6 | 92.6 | 92.6 |
| | Yes | 7 | 7.4 | 7.4 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

| Q11d: Jazz Improvisation | | | | | |
|--------------------------|-------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 69 | 73.4 | 73.4 | 73.4 |
| | Yes | 25 | 26.6 | 26.6 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

| Q11e: Jazz Theory | | | | | |
|-------------------|-------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 83 | 88.3 | 88.3 | 88.3 |
| | Yes | 11 | 11.7 | 11.7 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

| Q11f: Jazz Ensemble Techniques/Pedagogy | | | | | |
|---|-------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 79 | 84.0 | 84.0 | 84.0 |
| | Yes | 15 | 16.0 | 16.0 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

| Q11g: Jazz History | | | | | |
|--------------------|-------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 81 | 86.2 | 86.2 | 86.2 |
| | Yes | 13 | 13.8 | 13.8 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

| Q11h: Applied Jazz Lessons | | | | | |
|----------------------------|-------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 89 | 94.7 | 94.7 | 94.7 |
| | Yes | 5 | 5.3 | 5.3 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

| Q11i: Jazz Keyboard | | | | | |
|---------------------|-------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 90 | 95.7 | 95.7 | 95.7 |
| | Yes | 4 | 4.3 | 4.3 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

| Q12: Professional performance experience: High School Band Directors | | | | | |
|--|-------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 13 | 13.8 | 13.8 | 13.8 |
| | Yes | 52 | 55.3 | 55.3 | 69.1 |
| | No | 29 | 30.9 | 30.9 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

| Q13a: Jazz Ensemble | | | | | |
|---------------------|-------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 66 | 70.2 | 70.2 | 70.2 |
| | Yes | 28 | 29.8 | 29.8 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

| Q13b: Studio/Recording | | | | | |
|------------------------|-----|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 81 | 86.2 | 86.2 | 86.2 |
| | Yes | 13 | 13.8 | 13.8 | 100.0 |
| Total | | 94 | 100.0 | 100.0 | |

| Q13c: Jazz Combo | | | | | |
|------------------|-----|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 74 | 78.7 | 78.7 | 78.7 |
| | Yes | 20 | 21.3 | 21.3 | 100.0 |
| Total | | 94 | 100.0 | 100.0 | |

| Q13d: Road Band | | | | | |
|-----------------|-----|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 79 | 84.0 | 84.0 | 84.0 |
| | Yes | 15 | 16.0 | 16.0 | 100.0 |
| Total | | 94 | 100.0 | 100.0 | |

| Q13e: Military Bands | | | | | |
|----------------------|-----|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 91 | 96.8 | 96.8 | 96.8 |
| | Yes | 3 | 3.2 | 3.2 | 100.0 |
| Total | | 94 | 100.0 | 100.0 | |

| Q13f: Theater/Pit Orchestra | | | | | |
|-----------------------------|-----|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 58 | 61.7 | 61.7 | 61.7 |
| | Yes | 36 | 38.3 | 38.3 | 100.0 |
| Total | | 94 | 100.0 | 100.0 | |

| Q13g: Orchestra | | | | | |
|-----------------|-----|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 69 | 73.4 | 73.4 | 73.4 |
| | Yes | 25 | 26.6 | 26.6 | 100.0 |
| Total | | 94 | 100.0 | 100.0 | |

| Q13h: Large and Small Vocal Ensembles | | | | | |
|---------------------------------------|-------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 86 | 91.5 | 91.5 | 91.5 |
| | Yes | 8 | 8.5 | 8.5 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

| Q13i: Chamber Groups | | | | | |
|----------------------|-------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 63 | 67.0 | 67.0 | 67.0 |
| | Yes | 31 | 33.0 | 33.0 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

| Q14: Professional experience require skills related to jazz | | | | | |
|---|-------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 27 | 28.7 | 30.0 | 30.0 |
| | Yes | 46 | 48.9 | 51.1 | 81.1 |
| | No | 17 | 18.1 | 18.9 | 100.0 |
| | Total | 90 | 95.7 | 100.0 | |
| Missing System | | 4 | 4.3 | | |
| | Total | 94 | 100.0 | | |

Section II: Preparing Music Education Students to Teach Jazz

| Q15: Kansas music education programs are preparing students to teach jazz | | | | | |
|---|-----------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 3 | 3.2 | 3.2 | 3.2 |
| | Agree | 8 | 8.5 | 8.5 | 11.7 |
| | Undecided | 34 | 36.2 | 36.2 | 47.9 |
| | Disagree | 49 | 52.1 | 52.1 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

| Q16: Complete at least on jazz-related course before graduation | | | | | |
|---|-----------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 3 | 3.2 | 3.2 | 3.2 |
| | Agree | 81 | 86.2 | 86.2 | 89.4 |
| | Undecided | 9 | 9.6 | 9.6 | 98.9 |
| | Disagree | 1 | 1.1 | 1.1 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

| Q17: Complete at least on jazz-related course for teacher certification | | | | | |
|---|-----------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 3 | 3.2 | 3.2 | 3.2 |
| | Agree | 70 | 74.5 | 74.5 | 77.7 |
| | Undecided | 10 | 10.6 | 10.6 | 88.3 |
| | Disagree | 11 | 11.7 | 11.7 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

| Q18: Demonstrate basic skills in jazz education before graduating | | | | | |
|---|-----------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 3 | 3.2 | 3.2 | 3.2 |
| | Agree | 60 | 63.8 | 63.8 | 67.0 |
| | Undecided | 24 | 25.5 | 25.5 | 92.6 |
| | Disagree | 7 | 7.4 | 7.4 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

Section III: Course Design

| Q19: Jazz Ensemble Techniques/Pedagogy | | | | | |
|--|-----------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 4 | 4.3 | 4.3 | 4.3 |
| | Important | 83 | 88.3 | 88.3 | 92.6 |
| | Undecided | 7 | 7.4 | 7.4 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

| Q20: Jazz Arranging | | | | | |
|---------------------|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 4 | 4.3 | 4.3 | 4.3 |
| | Important | 16 | 17.0 | 17.0 | 21.3 |
| | Undecided | 42 | 44.7 | 44.7 | 66.0 |
| | Not Important | 32 | 34.0 | 34.0 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

| Q21: Jazz Keyboard | | | | | |
|--------------------|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 4 | 4.3 | 4.3 | 4.3 |
| | Important | 42 | 44.7 | 44.7 | 48.9 |
| | Undecided | 27 | 28.7 | 28.7 | 77.7 |
| | Not Important | 21 | 22.3 | 22.3 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

| Q22: Jazz Improvisation | | | | | |
|-------------------------|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 5 | 5.3 | 5.3 | 5.3 |
| | Important | 74 | 78.7 | 78.7 | 84.0 |
| | Undecided | 13 | 13.8 | 13.8 | 97.9 |
| | Not Important | 2 | 2.1 | 2.1 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

| Q23: Jazz History | | | | | |
|-------------------|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 4 | 4.3 | 4.3 | 4.3 |
| | Important | 53 | 56.4 | 56.4 | 60.6 |
| | Undecided | 31 | 33.0 | 33.0 | 93.6 |
| | Not Important | 6 | 6.4 | 6.4 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

| Q24: Jazz Ensemble | | | | | |
|--------------------|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 4 | 4.3 | 4.3 | 4.3 |
| | Important | 76 | 80.9 | 80.9 | 85.1 |
| | Undecided | 10 | 10.6 | 10.6 | 95.7 |
| | Not Important | 4 | 4.3 | 4.3 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

Section IV: Skills and Competencies

Jazz Ensemble Techniques/Pedagogy

| Q25_1: Select appropriate literature | | | | | |
|--------------------------------------|-----------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 6 | 6.4 | 6.4 | 6.4 |
| | Important | 83 | 88.3 | 88.3 | 94.7 |
| | Undecided | 5 | 5.3 | 5.3 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

| Q25_2: Analyze and prepare scores | | | | | |
|-----------------------------------|-----------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 6 | 6.4 | 6.4 | 6.4 |
| | Important | 79 | 84.0 | 84.0 | 90.4 |
| | Undecided | 9 | 9.6 | 9.6 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

| Q25_3: Instructional techniques and methods for jazz ensemble | | | | | |
|---|-----------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 6 | 6.4 | 6.4 | 6.4 |
| | Important | 81 | 86.2 | 86.2 | 92.6 |
| | Undecided | 7 | 7.4 | 7.4 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

| Q25_4: Teach various styles of jazz ensemble literature | | | | | |
|---|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 6 | 6.4 | 6.5 | 6.5 |
| | Important | 78 | 83.0 | 83.9 | 90.3 |
| | Undecided | 8 | 8.5 | 8.6 | 98.9 |
| | Not Important | 1 | 1.1 | 1.1 | 100.0 |
| | Total | 93 | 98.9 | 100.0 | |
| Missing System | | 1 | 1.1 | | |
| Total | | 94 | 100.0 | | |

| Q25_5: Instructional methods and techniques for rhythm sections | | | | | |
|---|-----------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 6 | 6.4 | 6.4 | 6.4 |
| | Important | 80 | 85.1 | 85.1 | 91.5 |
| | Undecided | 8 | 8.5 | 8.5 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

| Q25_6: Instructional materials, resources and technologies | | | | | |
|--|-----------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 6 | 6.4 | 6.5 | 6.5 |
| | Important | 78 | 83.0 | 83.9 | 90.3 |
| | Undecided | 9 | 9.6 | 9.7 | 100.0 |
| | Total | 93 | 98.9 | 100.0 | |
| Missing System | | 1 | 1.1 | | |
| Total | | 94 | 100.0 | | |

Jazz Arranging

| Q26_1: Arrange and compose literature in all styles of jazz | | | | | |
|---|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 7 | 7.4 | 7.4 | 7.4 |
| | Important | 19 | 20.2 | 20.2 | 27.7 |
| | Undecided | 29 | 30.9 | 30.9 | 58.5 |
| | Not Important | 39 | 41.5 | 41.5 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

| Q26_2: Compositional techniques used in past and current jazz literature | | | | | |
|--|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 7 | 7.4 | 7.4 | 7.4 |
| | Important | 40 | 42.6 | 42.6 | 50.0 |
| | Undecided | 34 | 36.2 | 36.2 | 86.2 |
| | Not Important | 13 | 13.8 | 13.8 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

| Q26_3: Arrange a jazz composition for non-traditional instruments | | | | | |
|---|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 7 | 7.4 | 7.4 | 7.4 |
| | Important | 29 | 30.9 | 30.9 | 38.3 |
| | Undecided | 26 | 27.7 | 27.7 | 66.0 |
| | Not Important | 32 | 34.0 | 34.0 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

| Q26_4: Arrange a jazz composition using a standard "Real Book" lead sheet | | | | | |
|---|----------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 7 | 7.4 | 7.5 | 7.5 |
| | Important | 28 | 29.8 | 30.1 | 37.6 |
| | Undecided | 32 | 34.0 | 34.4 | 72.0 |
| | Not Important | 26 | 27.7 | 28.0 | 100.0 |
| | Total | 93 | 98.9 | 100.0 | |
| | Missing System | 1 | 1.1 | | |
| | Total | 94 | 100.0 | | |

| Q26_5: Arrange for both large and small jazz and pop ensembles | | | | | |
|--|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 7 | 7.4 | 7.4 | 7.4 |
| | Important | 24 | 25.5 | 25.5 | 33.0 |
| | Undecided | 32 | 34.0 | 34.0 | 67.0 |
| | Not Important | 31 | 33.0 | 33.0 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

Jazz Keyboard

| Q27_1: Teach basic jazz piano voicings | | | | |
|--|-----------|---------|---------------|--------------------|
| | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid NR | 7 | 7.4 | 7.4 | 7.4 |
| Important | 63 | 67.0 | 67.0 | 74.5 |
| Undecided | 14 | 14.9 | 14.9 | 89.4 |
| Not Important | 10 | 10.6 | 10.6 | 100.0 |
| Total | 94 | 100.0 | 100.0 | |

| Q27_2: Teach basic improvisational techniques over blues and “Real Book” tunes | | | | |
|--|-----------|---------|---------------|--------------------|
| | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid NR | 7 | 7.4 | 7.5 | 7.5 |
| Important | 53 | 56.4 | 57.0 | 64.5 |
| Undecided | 21 | 22.3 | 22.6 | 87.1 |
| Not Important | 12 | 12.8 | 12.9 | 100.0 |
| Total | 93 | 98.9 | 100.0 | |
| Missing System | 1 | 1.1 | | |
| Total | 94 | 100.0 | | |

| Q27_3: Teach basic chord progressions | | | | |
|---------------------------------------|-----------|---------|---------------|--------------------|
| | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid NR | 7 | 7.4 | 7.5 | 7.5 |
| Important | 69 | 73.4 | 74.2 | 81.7 |
| Undecided | 9 | 9.6 | 9.7 | 91.4 |
| Not Important | 8 | 8.5 | 8.6 | 100.0 |
| Total | 93 | 98.9 | 100.0 | |
| Missing System | 1 | 1.1 | | |
| Total | 94 | 100.0 | | |

| Q27_4: Sight-read and accompany students using a “Real Book” | | | | |
|--|-----------|---------|---------------|--------------------|
| | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid NR | 7 | 7.4 | 7.4 | 7.4 |
| Important | 29 | 30.9 | 30.9 | 38.3 |
| Undecided | 39 | 41.5 | 41.5 | 79.8 |
| Not Important | 19 | 20.2 | 20.2 | 100.0 |
| Total | 94 | 100.0 | 100.0 | |

| Q27_5: Teach various jazz keyboard comping styles | | | | | |
|---|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 7 | 7.4 | 7.4 | 7.4 |
| | Important | 45 | 47.9 | 47.9 | 55.3 |
| | Undecided | 28 | 29.8 | 29.8 | 85.1 |
| | Not Important | 14 | 14.9 | 14.9 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

Jazz Improvisation

| Q28_1: Knowledge of resources, technologies, and instructional materials | | | | | |
|--|-----------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 7 | 7.4 | 7.4 | 7.4 |
| | Important | 78 | 83.0 | 83.0 | 90.4 |
| | Undecided | 9 | 9.6 | 9.6 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

| Q28_2: Improvise using jazz chord symbols | | | | | |
|---|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 7 | 7.4 | 7.4 | 7.4 |
| | Important | 56 | 59.6 | 59.6 | 67.0 |
| | Undecided | 25 | 26.6 | 26.6 | 93.6 |
| | Not Important | 6 | 6.4 | 6.4 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

| Q28_3: Current methods, scales and techniques used to improvise | | | | | |
|---|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 7 | 7.4 | 7.4 | 7.4 |
| | Important | 75 | 79.8 | 79.8 | 87.2 |
| | Undecided | 10 | 10.6 | 10.6 | 97.9 |
| | Not Important | 2 | 2.1 | 2.1 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

| Q28_4: Use of common improvisational patterns and licks | | | | | |
|---|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 7 | 7.4 | 7.4 | 7.4 |
| | Important | 70 | 74.5 | 74.5 | 81.9 |
| | Undecided | 13 | 13.8 | 13.8 | 95.7 |
| | Not Important | 4 | 4.3 | 4.3 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

| Q28_5: Transcribing techniques | | | | | |
|--------------------------------|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 7 | 7.4 | 7.4 | 7.4 |
| | Important | 39 | 41.5 | 41.5 | 48.9 |
| | Undecided | 35 | 37.2 | 37.2 | 86.2 |
| | Not Important | 13 | 13.8 | 13.8 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

| Q28_6: Teach basic voicing leading techniques | | | | | |
|---|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 7 | 7.4 | 7.4 | 7.4 |
| | Important | 64 | 68.1 | 68.1 | 75.5 |
| | Undecided | 19 | 20.2 | 20.2 | 95.7 |
| | Not Important | 4 | 4.3 | 4.3 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

Jazz History

| Q29_1: Chronological development of jazz (written or verbal) | | | | | |
|--|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 7 | 7.4 | 7.4 | 7.4 |
| | Important | 64 | 68.1 | 68.1 | 75.5 |
| | Undecided | 18 | 19.1 | 19.1 | 94.7 |
| | Not Important | 5 | 5.3 | 5.3 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

| Q29_2: Significant contributions of prominent jazz artists and their music | | | | | |
|--|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 7 | 7.4 | 7.5 | 7.5 |
| | Important | 64 | 68.1 | 68.8 | 76.3 |
| | Undecided | 17 | 18.1 | 18.3 | 94.6 |
| | Not Important | 5 | 5.3 | 5.4 | 100.0 |
| | Total | 93 | 98.9 | 100.0 | |
| Missing System | | 1 | 1.1 | | |
| Total | | 94 | 100.0 | | |

| Q29_3: Compositional styles of prominent jazz arrangers and composers | | | | | |
|---|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 7 | 7.4 | 7.4 | 7.4 |
| | Important | 46 | 48.9 | 48.9 | 56.4 |
| | Undecided | 29 | 30.9 | 30.9 | 87.2 |
| | Not Important | 12 | 12.8 | 12.8 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

| Q29_4: Knowledge of historical jazz performances | | | | | |
|--|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 7 | 7.4 | 7.4 | 7.4 |
| | Important | 66 | 70.2 | 70.2 | 77.7 |
| | Undecided | 18 | 19.1 | 19.1 | 96.8 |
| | Not Important | 3 | 3.2 | 3.2 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

| Q29_5: Historical development and instrumentation of a jazz ensemble | | | | | |
|--|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 7 | 7.4 | 7.4 | 7.4 |
| | Important | 57 | 60.6 | 60.6 | 68.1 |
| | Undecided | 20 | 21.3 | 21.3 | 89.4 |
| | Not Important | 10 | 10.6 | 10.6 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

Jazz Ensemble

| Q30_1: Perform various jazz styles | | | | |
|------------------------------------|-----------|---------|---------------|--------------------|
| | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid NR | 7 | 7.4 | 7.4 | 7.4 |
| Important | 75 | 79.8 | 79.8 | 87.2 |
| Undecided | 12 | 12.8 | 12.8 | 100.0 |
| Total | 94 | 100.0 | 100.0 | |

| Q30_2: Performance techniques used with past and current jazz literature | | | | |
|--|-----------|---------|---------------|--------------------|
| | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid NR | 7 | 7.4 | 7.4 | 7.4 |
| Important | 71 | 75.5 | 75.5 | 83.0 |
| Undecided | 14 | 14.9 | 14.9 | 97.9 |
| Not Important | 2 | 2.1 | 2.1 | 100.0 |
| Total | 94 | 100.0 | 100.0 | |

| Q30_3: Aural skills appropriate for large and small jazz settings | | | | |
|---|-----------|---------|---------------|--------------------|
| | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid NR | 7 | 7.4 | 7.4 | 7.4 |
| Important | 63 | 67.0 | 67.0 | 74.5 |
| Undecided | 18 | 19.1 | 19.1 | 93.6 |
| Not Important | 6 | 6.4 | 6.4 | 100.0 |
| Total | 94 | 100.0 | 100.0 | |

| Q30_4: Understanding of sectional techniques | | | | |
|--|-----------|---------|---------------|--------------------|
| | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid NR | 7 | 7.4 | 7.4 | 7.4 |
| Important | 72 | 76.6 | 76.6 | 84.0 |
| Undecided | 13 | 13.8 | 13.8 | 97.9 |
| Not Important | 2 | 2.1 | 2.1 | 100.0 |
| Total | 94 | 100.0 | 100.0 | |

| Q30_5: Sight-read jazz ensemble literature in all styles of jazz | | | | | |
|--|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 7 | 7.4 | 7.4 | 7.4 |
| | Important | 54 | 57.4 | 57.4 | 64.9 |
| | Undecided | 27 | 28.7 | 28.7 | 93.6 |
| | Not Important | 6 | 6.4 | 6.4 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

| Q30_6: Describe the function of a rhythm section and auxiliary percussion | | | | | |
|---|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 7 | 7.4 | 7.5 | 7.5 |
| | Important | 74 | 78.7 | 79.6 | 87.1 |
| | Undecided | 9 | 9.6 | 9.7 | 96.8 |
| | Not Important | 3 | 3.2 | 3.2 | 100.0 |
| | Total | 93 | 98.9 | 100.0 | |
| Missing System | | 1 | 1.1 | | |
| Total | | 94 | 100.0 | | |

Section V: Jazz in Kansas

| Q31: Jazz training for music education majors | | | | | |
|---|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 6 | 6.4 | 6.4 | 6.4 |
| | Important | 70 | 74.5 | 74.5 | 80.9 |
| | Undecided | 15 | 16.0 | 16.0 | 96.8 |
| | Not Important | 3 | 3.2 | 3.2 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

| Q32: Attitudes towards jazz education in Kansas | | | | | |
|---|-----------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 6 | 6.4 | 6.4 | 6.4 |
| | Positive | 30 | 31.9 | 31.9 | 38.3 |
| | Undecided | 43 | 45.7 | 45.7 | 84.0 |
| | Negative | 15 | 16.0 | 16.0 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

| Q33: Jazz to be an essential part of your institutions music education program | | | | | |
|--|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 6 | 6.4 | 6.4 | 6.4 |
| | Important | 60 | 63.8 | 63.8 | 70.2 |
| | Undecided | 19 | 20.2 | 20.2 | 90.4 |
| | Not Important | 9 | 9.6 | 9.6 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

| Q34: Requirement of jazz education courses for music education majors | | | | | |
|---|---------------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 6 | 6.4 | 6.4 | 6.4 |
| | Important | 69 | 73.4 | 73.4 | 79.8 |
| | Undecided | 15 | 16.0 | 16.0 | 95.7 |
| | Not Important | 4 | 4.3 | 4.3 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

| Q35: Attitudes towards jazz | | | | | |
|-----------------------------|-----------|-----------|---------|---------------|--------------------|
| | | Frequency | Percent | Valid Percent | Cumulative Percent |
| Valid | NR | 6 | 6.4 | 6.4 | 6.4 |
| | Positive | 79 | 84.0 | 84.0 | 90.4 |
| | Undecided | 9 | 9.6 | 9.6 | 100.0 |
| | Total | 94 | 100.0 | 100.0 | |

Appendix E - High School Band Directors Survey Cover Letter

Dear Kansas Music Educators,

I am a doctoral student under the supervision of Dr. Fred Burrack in the Music Education Department at Kansas State University. I invite you to participate in a research study being conducted under the support of Kansas State University, entitled Kansas High School Band Directors and College Faculties Attitudes Towards Teacher Preparation in Jazz Education.

The purpose of this study is to investigate Kansas's high school band directors and college faculties' attitudes and opinions toward teacher preparation in jazz education in Kansas colleges and universities. The data gained from this study will contribute to a greater understanding of the role of jazz in the preparation of music educators in Kansas. Your participation involves answering a confidential survey that should take about 10 minutes to complete. Your involvement in the study is strictly voluntary. You may choose not to participate or choose to stop at any time during the survey. The results of the research study may be published, however your name will not be used in this document. All information you provide will remain strictly confidential.

The findings from this project will provide information on jazz in music teacher education in Kansas's colleges and universities. There is no cost to you for the completion of the survey. If you have any questions about this research project, please feel free to contact Craig M. Treinen at (craig.treinen@washburn.edu), (785) 565-2719, or Dr. Fred Burrack at fburrack@ksu.edu or (785) 532-3429. Questions about your rights as a research participant or concerns about the project should be directed to the University Research Compliance Office at Kansas State University at (785) 532-3224 or comply@ksu.edu. By copying this link to the your address bar you will be agreeing to participate in the above described project. Link: <https://surveys.ksu.edu/TS?offeringId=170628> Thanks for your consideration!

Sincerely,

Craig M. Treinen
Director of Jazz Studies
Washburn University

Appendix F - College Music Educators Survey Cover Letter

Dear College Music Educators,

I am a doctoral student under the supervision of Dr. Fred Burrack in the Music Education Department at Kansas State University. I invite you to participate in a research study being conducted under the support of Kansas State University, entitled Kansas High School Band Directors and College Faculties Attitudes Towards Teacher Preparation in Jazz Education.

The purpose of this study is to investigate Kansas's high school band directors and college faculties' attitudes and opinions toward teacher preparation in jazz education in Kansas colleges and universities. The data gained from this study will contribute to a greater understanding of the role of jazz in the preparation of music educators in Kansas. Your participation involves answering a confidential survey that should take about 10 minutes to complete. Your involvement in the study is strictly voluntary. You may choose not to participate or choose to stop at any time during the survey. The results of the research study may be published, however your name will not be used in this document. All information you provide will remain strictly confidential.

The findings from this project will provide information on jazz in music teacher education in Kansas's colleges and universities. There is no cost to you for the completion of the survey. If you have any questions about this research project, please feel free to contact Craig M. Treinen at (craig.treinen@washburn.edu), (785) 565-2719, or Dr. Fred Burrack at fburrack@ksu.edu or (785) 532-3429. Questions about your rights as a research participant or concerns about the project should be directed to the University Research Compliance Office at Kansas State University at (785) 532-3224 or comply@ksu.edu. By copying this link to your address bar you will be agreeing to participate in the above described project. Link: <https://surveys.ksu.edu/TS?offeringId=170629> Thanks for your consideration!

Sincerely,

Craig M. Treinen
Director of Jazz Studies
Washburn University

Appendix G - IRB Application

Committee for Research Involving Human Subjects (IRB)

Application for Approval Form

Last revised on April 2010

ADMINISTRATIVE INFORMATION:

- Title of Project: (if applicable, use the exact title listed in the grant/contract application) Kansas High School Band Directors and College Faculties' Attitudes Towards Teacher Preparation in Jazz Education.

- Type of Application:

1 New/Renewal 0 Revision (to a pending new application)

0 Modification (to an existing # _____ approved application)

- Principal Investigator: (must be a KSU faculty member)

Name: Dr. Fred Burrack

Degree/Title: Phd/Mus Education

Department: Music

Campus Phone: 785-532-3429

Campus Address: 109 McCain Auditorium

Fax #:

E-mail: fburrack@ksu.edu

- Contact Name/Email/Phone for Questions/Problems with Form: Craig

Treinen/craig.treinen@washburn.edu/785-565-2719 or office 785-670-1520.

• Does this project involve any collaborators not part of the faculty/staff at KSU? (projects with non-KSU collaborators may require additional coordination and approvals):

1 No

0 Yes

• Project Classification (Is this project part of one of the following?):

0 Thesis

1 Dissertation

0 Faculty Research

0 Other:

Note: Class Projects should use the short form application for class projects.

• Please attach a copy of the Consent Form:

0 Copy attached

1 Consent form not used

• Funding Source: 0 Internal, 0 External (identify source and attach a copy of the sponsor's grant application or contract as submitted to the funding agency)

0 Copy attached

1 Not applicable

• Based upon criteria found in 45 CFR 46 – and the overview of projects that may qualify for exemption explained at

<http://www.hhs.gov/ohrp/humansubjects/guidance/decisioncharts.htm#c2>, I believe that my project using human subjects should be determined by the IRB to be exempt from IRB review:

0 No

1 Yes

(If yes, please complete application including Section XII. C. 'Exempt Projects'; remember that only the IRB has the authority to determine that a project is exempt from IRB review)

If you have questions, please call the University Research Compliance Office (URCO) at 532-3224, or comply@ksu.edu

Human Subjects Research Protocol Application Form

The KSU IRB is required by law to ensure that all research involving human subjects is adequately reviewed for specific information and is approved prior to inception of any proposed activity. Consequently, it is important that you answer all questions accurately. If you need help or have questions about how to complete this application, please call the Research Compliance Office at 532-3224, or e-mail us at comply@ksu.edu.

Please provide the requested information in the shaded text boxes. The shaded text boxes are designed to accommodate responses within the body of the application. As you type your answers, the text boxes will expand as needed. After completion, print the form and send the original and one photocopy to the Institutional Review Board, Room 203, Fairchild Hall.

Principal Investigator: Craig Michael Treinen

Project Title: Kansas High School Band Directors and College Faculties' Attitudes Towards Teacher Preparation in Jazz Education

Date: December 15, 2010

MODIFICATION

Is this a modification of an approved protocol? 0 Yes 1 No If yes, please comply with the following: If you are requesting a modification or a change to an IRB approved protocol, please provide a concise description of all of the changes that you are proposing in the following block. Additionally, please highlight or bold the proposed changes in the body of the protocol where appropriate, so that it is clearly discernable to the IRB reviewers what and where the proposed changes are. This will greatly help the committee and facilitate the review.

NON-TECHNICAL SYNOPSIS (brief narrative description of proposal easily understood by nonscientists): This study is being used to obtain information describing teacher competencies and skills concerning jazz education in both secondary and higher education. The data collected should help provide an understanding of the current teacher training programs in relationship to preparing music education majors to teach jazz in the public schools.

I. BACKGROUND (concise narrative review of the literature and basis for the study):

Several historical studies have indicated that teacher- training programs in higher education are not preparing music education majors to teach jazz. Previous studies in other states have indicated similar results. Current college curricula in music education have made very few changes or requirements to include jazz related courses for music education majors. Current cultural and ethnic demands are forcing music education to reevaluate their current curriculums. There have been no prior studies discussing the status of jazz education in Kansas. This study will be used to help design and suggest jazz related courses for music education programs in Kansas.

II. PROJECT/STUDY DESCRIPTION (please provide a concise narrative description of the proposed activity in terms that will allow the IRB or other interested parties to clearly understand what it is that you propose to do that involves human subjects. This description must be in enough detail so that IRB members can make an informed decision about proposal) Participants will be recruited through an email message containing a link to a confidential online survey. All participants will receive the same survey and cover letter. The survey is strictly voluntary. Time to complete survey should take 10 minutes. Respondents may choose to complete or not to complete the survey. A cover letter with the survey will be sent electronically using the AXIO Survey System. Each email sent would contain the online link to the web page that includes the survey. Information will be filtered through a close system. The frequency of administration will depend on response rate. If necessary, a follow up email will be sent to collect a meaningful percentage of the population. If necessary, a third email will be sent in attempt to obtain participation. Data from the survey will transfer electronically after each survey is completed and

submitted. All data retrieved will be confidential. No identifying measures will be used in this survey. The survey will be used to gather data pertaining to jazz education. There is no human contact or cost to the respondents. The survey will be a confidential online survey. Section 1 of survey will ask respondents age, gender, field of study, current position, years of teaching experience in public education, years of teaching experience in higher education, professional experience, jazz experience, undergraduate experience in jazz related courses and current student population as classified by the Kansas High School Athletic Association (KSHSAA). Section 2 requires respondents to provide responses to Likert type rating scale by indicating their opinions about including jazz requirements in music education programs. Section 3 and 4 will ask respondents to rank specific competencies and skills necessary for music education majors to become qualified to teach jazz in public schools. Section 5 will ask respondents attitudes and opinions regarding jazz education and how it is currently taught in Kansas.

III. OBJECTIVE (briefly state the objective of the research – what you hope to learn from the study): To see if there are differences and commonalities between high school band directors and college faculty concerning what competencies and skills should be required for music education majors. This may help provide a perspective on what teachers need and what teacher training programs need to provide concerning skills and jazz related courses to better prepare music education majors to teach jazz in the public schools.

IV. DESIGN AND PROCEDURES (succinctly outline formal plan for study):

A. Location of study: Kansas

B. Variables to be studied: High School Band Directors and College Faculties

C. Data collection methods: (surveys, instruments, etc – PLEASE ATTACH) Survey

D. List any factors that might lead to a subject dropping out or withdrawing from a study. These might include, but are not limited to emotional or physical stress, pain, inconvenience, etc.:

None

E. List all biological samples taken: (if any) None

F. Debriefing procedures for participants: None

V. RESEARCH SUBJECTS:

A. Source: High School Band Directors and College Faculties

B. Number: 120 HS Band Directors and 48 College Faculty members

C. Characteristics: (list any unique qualifiers desirable for research subject participation)

Music Educators in Kansas secondary and higher education institutions.

D. Recruitment procedures: (Explain how do you plan to recruit your subjects? Attach any fliers, posters, etc. used in recruitment. If you plan to use any inducements, ie. cash, gifts, prizes, etc., please list them here.)

High school music educators will be randomly selected from 6 districts designated by Kansas State High School Athletic Association. Each district will have 20 representatives. Each email address will be taken from websites that identify the band directors of each school. College faculties will be selected based of biographical information and email addresses available on music department websites. Each university will be contacted by phone to verify that each faculty member is still employed by the university. Each participant will be recruited by email that will include the link for the study and a cover letter describing the study.

VI. RISK – PROTECTION – BENEFITS: The answers for the three questions below are central to human subjects research. You must demonstrate a reasonable balance between anticipated risks to research participants, protection strategies, and anticipated benefits to participants or others.

A. Risks for Subjects: (Identify any reasonably foreseeable physical, psychological, or social risks for participants. State that there are “no known risks” if appropriate.) No known risks

B. Minimizing Risk: (Describe specific measures used to minimize or protect subjects from anticipated risks.) The confidential survey presents no risks beyond normal everyday life.

C. Benefits: (Describe any reasonably expected benefits for research participants, a class of participants, or to society as a whole. The data gained from this study will contribute to a greater understanding of the skills and competencies needed for music education majors to become qualified to teach jazz.

In your opinion, does the research involve more than minimal risk to subjects? (“Minimal risk” means that “the risks of harm anticipated in the proposed research are not greater, considering probability and magnitude, than those ordinarily encountered in daily life or during the performance of routine physical or psychological examinations or tests.”) 0 Yes 1 No

VII. CONFIDENTIALITY: Confidentiality is the formal treatment of information that an individual has disclosed to you in a relationship of trust and with the expectation that it will not be divulged to others without permission in ways that are inconsistent with the understanding of the original disclosure. Consequently, it is your responsibility to protect information that you gather from human research subjects in a way that is consistent with your agreement with the volunteer and with their expectations. If possible, it is best if research subjects’ identity and linkage to information or data remains unknown. Explain how you are going to protect confidentiality of research subjects and/or data or records. Include plans for maintaining records after completion.

Data obtained that is voluntarily provided will be stored in a separate spreadsheet file apart from the survey data and will be deleted once data collection is completed.

VIII. INFORMED CONSENT: Informed consent is a critical component of human subjects research – it is your responsibility to make sure that any potential subject knows exactly what the project that you are planning is about, and what his/her potential role is. (There may be projects where some forms of “deception” of the subject is necessary for the execution of the study, but it must be carefully justified to and approved by the IRB). A schematic for determining when a waiver or alteration of informed consent may be considered by the IRB is found at <http://ohrp.osophs.dhhs.gov/humansubjects/guidance/45cfr46.htm#46.116>

Even if your proposed activity does qualify for a waiver of informed consent, you must still provide potential participants with basic information that informs them of their rights as subjects, i.e. explanation that the project is research and the purpose of the research, length of study, study procedures, debriefing issues to include anticipated benefits, study and administrative contact information, confidentiality strategy, and the fact that participation is entirely voluntary and can be terminated at any time without penalty, etc. Even if your potential subjects are completely anonymous, you are obliged to provide them (and the IRB) with basic information about your project. See informed consent example on the URCO website. It is a federal requirement to maintain informed consent forms for 3 years after the study completion.

Answer the following questions about the informed consent procedures.

- A. Are you using a written informed consent form? If “yes,” include a copy with this application. If “no” see b. Yes
- B. In accordance with guidance in 45 CFR 46, I am requesting a waiver or alteration of informed consent elements (See Section VII above). If “yes,” provide a basis and/or justification for your request.
- C. Are you using the online Consent Form Template provided by the URCO? If “no,” does your Informed Consent document has all the minimum required elements of informed consent found in the Consent Form Template? (Please explain).
- D. Are your research subjects anonymous? If they are anonymous, you will not have access to any information that will allow you to determine the identity of the research subjects in your study, or to link research data to a specific individual in any way. Anonymity is a powerful protection for potential research subjects. (An anonymous subject is one whose identity is unknown even to the researcher, or the data or information collected cannot be linked in any way to a specific person).
- E. Are subjects debriefed about the purposes, consequences, and benefits of the research? Debriefing refers to a mechanism for informing the research subjects of the results or conclusions, after the data is collected and analyzed, and the study is over. (If “no” explain why.) Attach copy of debriefing statement to be utilized.

*It is a requirement that you maintain all signed copies of informed consent documents for at least 3 years following the completion of your study. These documents must be available for examination and review by federal compliance officials.

IX. PROJECT INFORMATION: (If you answer yes to any of the questions below, you should explain them in one of the paragraphs above)

Does the project involve any of the following? No

- a. Deception of subjects
- b. Shock or other forms of punishment
- c. Sexually explicit materials or questions about sexual orientation, sexual experience or sexual abuse
- d. Handling of money or other valuable commodities
- e. Extraction or use of blood, other bodily fluids, or tissues
- f. Questions about any kind of illegal or illicit activity
- g. Purposeful creation of anxiety
- h. Any procedure that might be viewed as invasion of privacy
- i. Physical exercise or stress
- j. Administration of substances (food, drugs, etc.) to subjects
- k. Any procedure that might place subjects at risk
- l. Any form of potential abuse; i.e., psychological, physical, sexual
- m. Is there potential for the data from this project to be published in a journal, presented

at a conference, etc? Yes

- n. Use of surveys or questionnaires for data collection - Yes

IF YES, PLEASE ATTACH!!

X. SUBJECT INFORMATION: (If you answer yes to any of the questions below, you should explain them in one of the paragraphs above)

Does the research involve subjects from any of the following categories? No

- a. Under 18 years of age (these subjects require parental or guardian consent)
- b. Over 65 years of age
- c. Physically or mentally disabled
- d. Economically or educationally disadvantaged
- e. Unable to provide their own legal informed consent
- f. Pregnant females as target population
- g. Victims
- h. Subjects in institutions (e.g., prisons, nursing homes, halfway houses)
- i. Are research subjects in these activity students recruited from university classes or

volunteer pools? If so, do you have a reasonable alternative(s) to participation as a research subject in your project, i.e., another activity such as writing or reading that would serve to protect students from unfair pressure or coercion to participate in this project. If you answered this question “Yes,” explain any alternatives options for class credit for potential human subject volunteers in your study. (It is also important to remember that: Students must be free to choose not to participate in research that they have signed up for at any time without penalty. Communication of their decision can be conveyed in any manner, to include simply not showing up for the research.)

j. Are research subjects audio taped? If yes, how do you plan to protect the recorded information and mitigate any additional risks? No

k. Are research subjects’ images being recorded (video taped, photographed)? If yes, how do you plan to protect the recorded information and mitigate any additional risks? No

XI. CONFLICT OF INTEREST: Concerns have been growing that financial interests in research may threaten the safety and rights of human research subjects. Financial interests are not in them selves prohibited and may well be appropriate and legitimate. Not all financial interests cause Conflict of Interest (COI) or harm to human subjects. However, to the extent that financial interests may affect the welfare of human subjects in research, IRB’s, institutions, and

investigators must consider what actions regarding financial interests may be necessary to protect human subjects. Please answer the following questions:

a. Do you or the institution have any proprietary interest in a potential product of this research, including patents, trademarks, copyrights, or licensing agreements? No

b. Do you have an equity interest in the research sponsor (publicly held or a non-publicly held company)? No

c. Do you receive significant payments of other sorts, eg., grants, equipment, retainers for consultation and/or honoraria from the sponsor of this research? No

d. Do you receive payment per participant or incentive payments? No

e. If you answered yes on any of the above questions, please provide adequate explanatory information so the IRB can assess any potential COI indicated above.

XII. PROJECT COLLABORATORS:

A. KSU Collaborators – list anyone affiliated with KSU who is collecting or analyzing data: (list all collaborators on the project, including co-principal investigators, undergraduate and graduate students)

| Name: | Department: | Campus Phone: | Campus Email: |
|-----------------|-------------|----------------|---------------|
| Dr. Wayne Goins | Music | (785) 532-3822 | weg@ksu.edu |

B. Non-KSU Collaborators: (List all collaborators on your human subjects research project not affiliated with KSU in the spaces below. KSU has negotiated an Assurance with the Office for Human Research Protections (OHRP), the federal office responsible for oversight of research involving human subjects. When research involving human subjects includes collaborators who are not employees or agents of KSU the activities of those unaffiliated individuals may be covered under the KSU Assurance only in accordance with a formal, written agreement of commitment to relevant human subject protection policies and IRB oversight. The Unaffiliated Investigators Agreement can be found and downloaded at <http://www.k-state.edu/research/comply/irb/forms/Unaffiliated%20Investigator%20Agreement.doc>

C. The URCO must have a copy of the Unaffiliated Investigator Agreement on file for each non-KSU collaborator who is not covered by their own IRB and assurance with OHRP. Consequently, it is critical that you identify non-KSU collaborators, and initiate any coordination and/or approval process early, to minimize delays caused by administrative requirements.)

Name: Organization: Phone: Institutional Email:

Does your non-KSU collaborator's organization have an Assurance with OHRP? (for Federalwide Assurance and Multiple Project Assurance (MPA) listings of other institutions, please reference the OHRP website under Assurance Information at <http://ohrp.cit.nih.gov/search>). If yes, Collaborator's FWA or MPA #

Is your non-KSU collaborator's IRB reviewing this proposal?

If yes, IRB approval #

C. Exempt Projects: 45 CFR 46 identifies six categories of research involving human subjects that may be exempt from IRB review. The categories for exemption are listed here: <http://www.hhs.gov/ohrp/humansubjects/guidance/decisioncharts.htm#c2>. If you believe that your project qualifies for exemption, please indicate which exemption category applies (1-6). Please remember that only the IRB can make the final determination whether a project is exempt from IRB review, or not.

Exemption Category:

XIII. CLINICAL TRIAL - No

(If so, please give product.)

Export Controls Training:

-The Provost has mandated that all KSU faculty/staff with a full-time appointment participate in the Export Control Program.

-If you are not in our database as having completed the Export Control training, this proposal will not be approved until your participation is verified.

-To complete the Export Control training, follow the instructions below:

Click on: <http://www.k-state.edu/research/comply/ecp/index.htm>

1. After signing into K-State Online, you will be taken to the Export Control Homepage
2. Read the directions and click on the video link to begin the program
3. Make sure you enter your name / email when prompted so that participation is verified

If you click on the link and are not taken to K-State Online, this means that you have already completed the Export Control training and have been removed from the roster. If this is the case, no further action is required.

-Can't recall if you have completed this training? Contact the URCO at 785-532-3224 or comply@ksu.edu and we will be happy to look it up for you.

Post Approval Monitoring: The URCO has a Post-Approval Monitoring (PAM) program to help assure that activities are performed in accordance with provisions or procedures approved by the IRB. Accordingly, the URCO staff will arrange a PAM visit as appropriate; to assess compliance with approved activities.

If you have questions, please call the University Research Compliance Office (URCO) at 532-3224, or comply@ksu.edu

INVESTIGATOR ASSURANCE FOR RESEARCH INVOLVING HUMAN SUBJECTS

(Print this page separately because it requires a signature by the PI.)

P.I. Name:

Title of Project:

XIV. ASSURANCES: As the Principal Investigator on this protocol, I provide assurances for the following:

A. Research Involving Human Subjects: This project will be performed in the manner described in this proposal, and in accordance with the Federalwide Assurance FWA00000865 approved for Kansas State University available at <http://ohrp.osophs.dhhs.gov/polasur.htm#FWA>, applicable laws, regulations, and guidelines. Any proposed deviation or modification from the procedures detailed herein must be submitted to the IRB, and be approved by the Committee for Research Involving Human Subjects (IRB) prior to implementation.

B. Training: I assure that all personnel working with human subjects described in this protocol are technically competent for the role described for them, and have completed the required IRB training modules found on the URCO website at:

<http://www.k-state.edu/research/comply/irb/training/index.htm>. I understand that no proposals will receive final IRB approval until the URCO has documentation of completion of training by all appropriate personnel.

C. Extramural Funding: If funded by an extramural source, I assure that this application accurately reflects all procedures involving human subjects as described in the grant/contract proposal to the funding agency. I also assure that I will notify the IRB/URCO, the KSU

PreAward Services, and the funding/contract entity if there are modifications or changes made to the protocol after the initial submission to the funding agency.

D. Study Duration: I understand that it is the responsibility of the Committee for Research Involving Human Subjects (IRB) to perform continuing reviews of human subjects research as necessary. I also understand that as continuing reviews are conducted, it is my responsibility to provide timely and accurate review or update information when requested, to include notification of the IRB/URCO when my study is changed or completed.

E. Conflict of Interest: I assure that I have accurately described (in this application) any potential Conflict of Interest that my collaborators, the University, or I may have in association with this proposed research activity.

F. Adverse Event Reporting: I assure that I will promptly report to the IRB / URCO any unanticipated problems involving risks to subjects or others that involve the protocol as approved. Unanticipated or Adverse Event Form is located on the URCO website at: <http://www.k-state.edu/research/comply/irb/forms/index.htm>. In the case of a serious event, the Unanticipated or Adverse Events Form may follow a phone call or email contact with the URCO.

G. Accuracy: I assure that the information herein provided to the Committee for Human Subjects Research is to the best of my knowledge complete and accurate.