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INFORMING MUSIC EDUCATORS OF SECONDARY JAZZ EDUCATION

by

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B.S., Tennessee State University, 2019

A Research Paper

Submitted in Partial Fulfillment of the Requirements for the
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By

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Approved by:

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HEADING 1

EARLY JAZZ EDUCATION

In many schools in the United States, the music education curriculum at the secondary level is expanded to offer a variety of classes, giving students the opportunity to participate in courses such as music theory, piano guitar, and various ensembles. Instrumental ensembles that are available to students usually include marching band, pep band, wind ensemble, and more recently jazz ensembles. Jazz ensembles in the public schools of the United States allow students to participate in a class where they can study and perform jazz music (Ferguson, 2004). The secondary school level is usually the time when students have the opportunity participate in a jazz ensemble and learn how to play a style of music outside of the western classical cannon.

Jazz education, since its inception in the United States, has developed slowly over time. Tremendous improvements have been made in how jazz is taught in schools but there are still problems that can be solved (Porter, 1989). In 1967, music educators gathered at the Tanglewood Symposium to discuss and improve the education of music in the United States. During this event music educators, professionals, and business executives recognized that jazz music is acceptable for formal education and should be included in their curriculums (Treinen, 2011). Currently, music educators and scholars have identified multiple reasons why the quality of jazz instruction at the secondary and tertiary level is currently less than ideal. A prevailing issue for jazz education at the secondary level that some music educators are in teaching positions that require them to have knowledge to teach jazz, and they are unable to, unless they have help from extra personnel (Treinen, 2011). It might be assumed that any music teacher can teach jazz using methods that are suited for other types of music, but it requires a set of techniques that are unique to the genre (Porter, 1989). By examining the instructional techniques of jazz education and how

they were first implemented in formal education through its early successful pioneers, as well as analyzing popular modern jazz pedagogy texts, music educators acquire knowledge and insight to guide them in developing an effective jazz curriculum. This research paper will first examine the work of early jazz educators and how their influence laid the foundation for the beginnings of modern formal jazz education in public schools. It also presents modern rehearsal techniques from jazz pedagogues used to produce a successful high school jazz ensemble.

Jazz education is recognized as a valid area of study within the music curriculum because of the success early jazz educators had in developing pedagogy (Luty, 1982). Jazz scholar William T. McDaniel determined that jazz instruction was first provided informally to students who were interested. Jazz techniques were taught at Teacher's Agricultural and Mechanical College for Negroes in Normal Alabama by W.C Handy in 1900, who is known as the first jazz educator (Prouty, 2005). By the 1920s, jazz as a musical genre was entering its golden age, and music educators and jazz enthusiasts began to develop pedagogy specific to jazz that was appropriate for a school curriculum. During this time, jazz music was written in standard western music notation. The most common instrumentation for jazz bands at the time followed that of Dixieland bands, i.e., trumpet, clarinet, trombone, and rhythm section. New band leaders and jazz composers visited college campuses to test new compositions with an ensemble. This in turn inspired collegiate and high school music educators to form their own jazz/dance bands (Luty, 1982). Although jazz instruction initially encountered resistance from other educators, jazz enthusiasts still pressed forward in developing its pedagogy. The formalization of jazz education allowed for educators to view the genre as a viable academic practice (Prouty, 2005).

Music educators taught by W.C Handy continued to develop its pedagogy and spread formalized jazz education across the country. Len Bowden, another jazz education pioneer, made

his mark in jazz education history by teaching classes at mostly black institutions during the 1920s and 30s. The jazz education of over 5000 people, including well known jazz performers such as Clark Terry, Frank Greer, and Jimmy Wilkins is credited to Bowden. They received instruction in developing a curriculum for jazz education which initiated a curricular development involving the inclusion of jazz recognized as the school jazz ensemble movement (Prouty, 2005,).

In the 1930s the development and spread of jazz education was greater than the previous decade. During the Great Depression, jazz-related journals and method books were being published for the first time. The most popular journal of the time, *Downbeat*, included improvisation exercises, transcripts of popular jazz tunes or solos, and biographies of popular jazz performers (Prouty, 2005). These informational journals would contribute to the increase in popularity of jazz and helped jazz ensembles become more mainstream in society. The published journals turned the oral jazz language of “the streets” into language suitable for academia and persuaded younger musicians into learning how to play jazz. During this time, jazz ensembles sounded more professional, became more competitive, and operated like a business, so much so that it influenced the beginning of colligate jazz education, and the formulation of jazz curriculums at schools like North Texas State College and the Berklee College of Music during the 1940s (Prouty, 2005).

Formal Jazz Education

In the 1940s, the reading and writing of musical notation became common among jazz musicians. The skills in reading and writing helped them teach aspiring jazz musicians (Prouty, 2005). While World War II was being fought, the musical taste of the American public was beginning to change. By expanding upon harmonic ideas to emphasize improvisation, musicians

were able to develop a new style of jazz music called Bebop. This new style influenced the first wave of high school music educators to form a dance band for no credit at their schools (Luty, 1982). During the 1940s, jazz education was garnering attention from educators because they recognized jazz music contains melodic material, harmonic movement, rhythm, and a form that is suitable for formalized study based on its distinctive structure and musical conventions (Synder, 1999).

As World War II was coming to an end, many colleges and universities saw an opportunity to recruit people who aspired to return to school that were leaving the military. In 1944, United States congress passed the G.I. Bill, which assisted war veterans in receiving funds for education or training. When World War II ended, military men and women gained the opportunity to pursue higher education, many of whom were musicians and wished to study jazz, which was one of the programs of study supported by funds of the new G.I. Bill (Luty, 1982). There were not many institutions of higher learning offering courses in jazz instruction, and fewer that offered a degree in jazz studies at the time. By the end of the 1940s, ten institutions of higher learning offered courses in jazz studies, but only five offered jazz courses for credit. The first institution to offer a degree in jazz studies was North Texas State College (Luty, 1982). Some of the first jazz educators in the United States were performers, but majority of them studied music and jazz in academia (Prouty, 2005).

A primary purpose for early secondary dance/jazz ensembles was to perform for the community. Aubrey Penman, the music educator at Stanford Junior High School, constructed a jazz ensemble that mimicked dance bands before World War II. His ensemble performed for school dances, hospitals, and other venues. Penman taught his bands jazz improvisation, theory and arranging, all to improve performance (Ferriano Jr, 1974).

It was also during the 1940s that secondary school educators nationally advocated for jazz education. James Handlon, the director of bands at DeSoto High School in Arcadia, Florida in 1947, believed that many band directors at the time did not include jazz in their curriculum because they did not understand it. Palmer Myron, an instrumental music director in Michigan and Indiana schools, believed that problem could be solved by providing courses in music teacher education that taught how handle new musical concepts, including jazz (Ferriano Jr, 1974).

Influential Jazz Educators

During the 1950s, music educators became more accepting towards jazz across the United States and in public schools. Educators were starting to implement jazz programs to train students in the genre (Treinen, 2011). Secondary instrumental music directors were discovering the new opportunities that jazz music provided for their students. The band director at Portersville High School in California, Buck Shaffer, was able to accomplish a lot for his students in ten years by introducing jazz into the music curriculum. From 1955-1965, Shaffer took his high school studio jazz ensemble on a performance tour to American military bases in different parts of the world including Japan, Korea, Okinawa, and Hawaii (Ferriano Jr, 1974). In the 1950s, music educators began to focus on achieving high degrees of success with their jazz ensembles, leading to high school jazz programs being able to achieve the same degree of success as wind ensembles.

Marshall Brown and Clem DeRosa, two of the most influential jazz educators in New York at the time, documented their teaching techniques and experiences for future jazz educators to use in their own jazz programs. Marshall Brown, in addition to being a music educator in the 1950s, was a professional bass player for Vaughn Monroe's big band, and instrumentalist for an

Army band (Ferriano Jr, 1974). Brown included jazz in the music programs he instructed. In order to participate in the jazz ensemble, Brown required his ensemble members to meet certain GPA requirements and be available to meet after school for at least two hours. In 1952 Brown became the supervisor of music for the public schools in Farmingdale, Long Island in New York, where he had the opportunity to form jazz ensembles (Ferriano Jr, 1974). Since the inclusion of jazz ensembles in secondary schools was a relatively new idea, Brown encountered limitations when he was just getting started. His jazz ensemble did not have many saxophonists or double bass players, so to solve this issue Brown persuaded some of his clarinet players to play the saxophone and convinced tuba players to learn how to play the double bass. Another issue Brown encountered involved the arrangements of the music. Many of the arrangements of jazz tunes were stock arrangements with no originality since notated jazz music was a relatively new concept at the time. To solve this issue Brown taught his ensemble how to tweak the arrangements to produce an original distinctive sound (Ferriano Jr, 1974). After a couple of years of teaching jazz to his students and numerous performances, Brown's ensemble garnered accolades such as positive remarks from professional jazz critics and was invited to perform on radio and television shows.

In the same geographic region as Marshall Brown, Clem DeRosa made his mark as an important music educator whose work had a strong influence. Before DeRosa received his degrees from Juilliard and The Manhattan School of Music, he spent time in the United States Army and was a percussionist in one of Glenn Miller's Army Air Corps bands (Mason, 2005). Later, after receiving both bachelors and masters degrees, he became a music educator at an elementary school in South Huntington New York, for one year. Afterwards, DeRosa became the music educator at South Huntington's middle school while the high school was being

constructed (Mason, 2005). While working at the middle school, DeRosa led a successful jazz ensemble which participated in the Great South Bay Jazz Festival, which showcases performances from professional and amateur jazz musicians. For this festival, DeRosa composed music specifically tailored for his jazz ensemble to teach his students the feel and rhythms that are essential to jazz performance (Ferriano Jr, 1974). In 1959 DeRosa was appointed Director of Instrumental Music at Walt Whitman High School in New York while he was sustaining a prosperous performance career at the same time. As a professional percussionist, Clem DeRosa performed and recorded music with multiple jazz legends such as Clark Terry, Thad Jones, and Phil Woods (Mason, 2005). As a music educator, DeRosa made sure that jazz was included in the music curriculum by maintaining jazz ensemble offerings and teaching jazz concepts to his students (Ferriano Jr, 1974).

In 1966, DeRosa resigned from his Director of Instrumental Music position due to the shift in educational focus at Walt Whitman High School and its school district, and in the same year DeRosa received and accepted the opportunity to become the Director and Coordinator of Music in Cold Spring Harbor School District in New York. While he was the Music Coordinator, DeRosa adjusted the district's approach in music education by bringing awareness and expanding jazz education in the curriculum (Mason, 2005). At this point in his life, DeRosa received so much recognition for his work in jazz education that he was invited to teach jazz concepts such as improvisation and arranging at various prestigious universities across the country, including Harvard, Indiana University, and Columbia University's Teachers College.

As a music educator, DeRosa's jazz ensembles achieved monumental performance success (Mason, 2005). His Whitman High School Jazz Ensemble performed for Johnny Carson's Tonight Show which was the first high school band to do so, and his McDonald's Tri-

State High School Jazz ensemble performed for the Merv Griffin Show, which was notorious for inviting other jazz legends like Benny Goodman, and Buddy Rich. DeRosa, along with Stan Kenton in the late 60s and early 70s are accredited with the formation of the well-known jazz summer camp for high school and jazz students, the Kenton Clinics. Clem DeRosa retired from education in 1980 and left a lasting impression on jazz education and jazz educators in the United States (Mason, 2005).

Jazz Festivals

Jazz ensemble festivals were established for the same purpose as wind ensemble or orchestra festivals and clinics, to receive assessment and feedback to improve performance (Ellis, 2007). High school and college jazz ensembles did not have opportunities to be evaluated in such a fashion until the 1950s. At these festivals, ensembles are critiqued by professional clinicians on musical aspects such as intonation, rhythm, dynamics, repertoire, and the overall presentation of the band (Ferriano Jr, 1974). In the 1950s, presenting a jazz festival was one of the most successful ways for music educators to promote jazz activities on college campuses and in the community (Treinen, 2011). The first jazz ensemble festival for secondary school level musicians was the Tall Corn Dance Band Festival at Cedar Falls, Iowa. This festival, organized by Eugene Hall, was unique because, unlike most other festivals in the 1950s, this festival was developed exclusively for high school level bands. Hall was also responsible for organizing the Brownwood Texas Stage Band Festival in 1952, which is still held to this day (Ferriano Jr, 1974).

Most jazz festivals are not designed to be a competition, but instead an opportunity to improve jazz performance through intense preparation and constructive feedback from jazz experts. Some students and bands receive awards for displaying proficiency of the genre, and

some students receive scholarships for their individual performance. It didn't take very long for educators across the country to want to participate in a local jazz festival as more music educators were beginning to include jazz ensembles in their music education curriculum. By 1970 more than 70 festivals across the United States were dedicated to jazz performance, many for high school students (Ferriano Jr, 1974).

As formalized jazz education progressed, participation in jazz festivals began to offer new opportunities for student and ensemble improvement. The Fifth Annual University of Wisconsin-Eau Clair Jazz Festival in February 1972 allowed 35 high school jazz ensembles, for one weekend, to listen to and participate with 14 colligate jazz ensembles in a festival with multiple clinics for improvement in jazz performance (Ferriano Jr, 1974). Professional jazz and music educators, including David Baker, Oliver Nelson, and Dominic Spera who was the jazz director at University of Wisconsin-Eau Clair, offered clinics at this event. David Baker along with Charles Suber, publisher of *Downbeat*, lectured students on jazz subjects. Another clinic offered was the reading and critiquing of new repertoire from twelve publishers. (Ferriano Jr, 1974). This jazz festival was a competitive one where ensembles at the high school and colligate levels competed amongst another by performing. The top six out of the thirty-five high school and college ensembles were selected by the clinicians to perform to be chosen as one of top two high school and college bands. The top two bands at each level participated in another performance to compete to be the best jazz ensemble at the festival (Ferriano Jr, 1974). On Sunday, the final day of the weekend festival, an inter-faith jazz service was held for all participating students, which became a trend in the 1970s and is still incorporated by some jazz festivals today. At the end of the festival, Dominic Spera discussed how he preferred to have this

festival be non-competitive if it weren't for most bands wanting to participate in competitive events (Ferriano Jr, 1974).

Modern high school jazz ensemble festivals still include performance assessment by music education professionals who are knowledgeable in jazz. Festivals are held in regions throughout the United States and offer a variety clinics and events in which students and ensembles can participate in. Currently in era of Covid-19, music educators are using proper precautions to keep students and audience members safe for the productions of jazz festivals. The National Jazz Festival partnered with Alfred Music and SmartMusic in 2021 for a festival event held on May 22, 2021, on YouTube. A total of 68 high school jazz ensembles and 20 solo instrumentalists across 17 states, as well as Puerto Rico, video recorded performances at their own schools, and sent the videos to the National Jazz Festival to be critiqued and for competitive results. National Jazz Festival was a success, and the performances and results are still available on YouTube (National Jazz Festival, 2021).

Jazz Camps

As jazz education became more accepted in the music curriculum, music educators looked for more ways to involve as many students as possible. Some educators used the summer months to provide jazz education to students who wished to learn more or to begin learning performance and theoretical aspects of jazz. Summer jazz camps for students first emerged in the 1950s and greatly influenced the development of jazz education programs in the 1960s (Snyder, 1999). One of the earliest of these camps, The Lenox School of Jazz Summer Camp, was active between the years 1957-1960 and increased in popularity and enrollment each year. The school staff used this opportunity to be the first to develop a unique curriculum dedicated to youth jazz education. The curriculum included courses in jazz history, composition, ensembles, and private

lessons for each student, as well as opportunities to discuss current musical and business issues pertaining to jazz (Snyder, 1999). Many early jazz summer camps such as this were staffed by members who are considered jazz education giants today, like David Baker, and Gary McFarland. The Lenox School of Jazz Summer Camp also provided concerts regularly that included performances by staff and performers. The renowned jazz performers included musicians like Dizzy Gillespie and Freddie Hubbard (Snyder, 1999). Although the Lenox School of Jazz Summer Camp eventually had to be discontinued due to financial reasons it served as an important development in jazz education (Snyder, 1999). Future jazz education summer camps would follow its framework, and many would be successful enough to stay operational longer than three years.

Another jazz summer camp organized in the 1950s that was influential in the development of a jazz curriculum for secondary school students was the National Dance Band Camp which was first organized sometime in the 1950s. Its founder, Kenneth Morris, assembled a staff of renown jazz musicians, arrangers, and educators like Stan Kenton (Ferriano Jr, 1974). They taught students between the ages of fourteen and twenty-two, as well as music educators who wished to increase their knowledge of jazz (Ferriano Jr, 1974). The curriculum of the camp in 1956 included large ensemble, smaller camp ensembles, and jam sessions for students to improve performance. By 1959, renown music educators like Eugene Hall and John LaPorta offered new courses in jazz arranging and theory, specific instrument instruction, improvisation, and camp discussions. The camp staff also provided performances for the students (Ferriano Jr, 1974). The National Dance Band Camp received national attention from those interested in learning or improving jazz performance. With the increase in popularity Morris changed the camp's name to the National Stage Band Camp in 1972 and began to operate multiple weekly

camps in different areas in the country. With multiple camps to operate, Morris hired more renowned music educators and began offering scholarships to remarkable students to continue their music education (Ferriano Jr, 1974).

Modern jazz camps must be structured differently due to the Covid-19 pandemic. Recently, determined music educators developed guidelines and opportunities for students to participate safely in jazz camps despite unfortunate circumstances. The Jazz Academy of Music Maryland hosted their annual summer day camp for students aged 9-19 who wished to participate virtually via Zoom and in person. From June 21, 2021 to July 2, 2021, students studied jazz history, music theory, improvisations, music technology, and participated in masters classes and small group ensembles. On the final day of the camp, the students provided an outdoor concert for an audience (Jazz Academy of Music, 2021). This shows that music educators are still determined to continue the development of jazz education during hard times.

HEADING 2

JAZZ EDUCATION IN PRACTICE

Over the past several decades, music educators have made tremendous strides in developing pedagogy and published materials for jazz education, influencing educators to implement jazz studies in curriculums in secondary schools and universities across the United States as well as other countries (Witmer, 1988). Formalized jazz education programs have developed jazz musicians by offering performance opportunities in ensembles not typically found outside of school (Porter, 1989). Since many secondary music educators are not familiar with jazz performance, a frequent question asked by those who are interested in improving or implementing a jazz program in secondary schools is “how and what do I teach my students in jazz?” Similar to jazz instruction at the colligate level, secondary music educators should configure their jazz programs to involve their students in small jazz ensemble performances and guide them to understand jazz concepts through instruction that is tailored for them (Rettke, 2008). The following section will examine aspects of secondary jazz ensemble performance music educators should be knowledgeable about when teaching their students. These aspects include what the jazz band should accomplish, selecting appropriate music, rehearsal techniques, the rhythms section, and improvisation. The jazz education curriculum used at the secondary level is not the same as the curriculum at the university level. At the secondary level, instruction should be limited to specific aspects of jazz that are appropriate for a beginning or intermediate level jazz band (Rettke, 2008).

Music educators with prior jazz band experience can provide their students with insight into what they want their jazz band to sound like, how to explain jazz concepts, and what they want to accomplish as an ensemble. Unfortunately, not all music educators have had experience

in jazz ensembles however they can receive training to properly teach a jazz ensemble (Treinen, 2011). Music educators with little or no jazz performance experience should initially get familiar with jazz. This involves listening to jazz music by prominent composers and performers whether live music or recordings, study scores, and develop an understanding of the piece's melodic, harmonic, rhythmic, textural, and structural patterns, how they are similar and different. (Alperson, 1987). For example, listening to "Now That's What I Call Jazz" CDs will give music educators an idea of what quality jazz music sounds like and who composed it. Music educators can get more familiar with jazz by learning important technical jazz terms. These terms were acquired and passed down through oral tradition by early jazz musicians that represent different elements of music (Alperson, 1987). Teaching and using these terms with students during rehearsal will create a more authentic jazz rehearsal.

Jazz Education Research

Recent research has examined the current status of jazz education in schools. Unfortunately, many high school music educators are not prepared to give instruction to a jazz ensemble. In 1997, Wiggins (1997) conducted a study using a survey to examine 132 high school band directors of the North Carolina Public School System. Her research sought to report the attributes their teaching experiences, jazz music in their programs, and their undergraduate degree programs related to the study and their readiness to teach jazz music. The survey results indicate that 60% of the 80 teachers who reported such information have bachelor's degrees in music with a concentration in education. More than 50% of the respondents stated they had previously participated in a jazz ensemble, but less than 2% of them they had taken a course in jazz history, improvisation, or theory. Approximately 50% of the band directors felt that they were not prepared to teach jazz in their programs (Wiggins, 1997). While this survey was limited

to North Carolina teachers, it may be the case that similar percentages of high school band directors in other states are not prepared to teach jazz in their music programs.

Case studies conducted on successful jazz ensembles can provide music educators with information regarding what and how to teach their own ensembles. To gather this information, Goodrich (2005) conducted a case study to observe a high school jazz band to understand its relationship with jazz culture and why the ensemble is so successful. (Goodrich, 2005, p. 15). From 2002-2003, Goodrich observed the Thunderbird High School Jazz Band in Phoenix, Arizona, directed by Bud Hilditch which was one of the top jazz ensembles in its region, participating in many contests, and the recipient of many jazz ensemble related awards (Goodrich, 2005). Goodrich found that jazz culture is emphasized at Thunderbird High School through listening and performing. Hilditch guides his ensemble to listen to themselves during rehearsals and performances, also in the listening of recorded jazz music. Hilditch instructs his students to practice improvisation individually by transcribing and listening to professional jazz musicians' solos. The students also help each other improve through peer mentoring which allows new students in the program to feel welcome and wanted. Some of Hilditch's students reported going to summer camps dedicated to the performance of jazz music as well (Goodrich, 2005). The findings from this study provide insight into what attributes contribute to a successful jazz ensemble.

Repertoire

When preparing to teach a jazz ensemble, music educators need to build a repertoire of quality jazz charts, or written jazz music, that aligns with the educational needs of the students. Jazz charts, warmups, and training exercises can be found on music publisher websites such as jwpepper.com and ejazzlines.com that are compatible with secondary jazz ensembles regardless

of size, and experience. The difficulty of each chart is indicated by a grade ranging from 1-6, with higher graded materials being more challenging, and are given a description to provide more information about the piece. More in-depth analysis of some published pieces can be found in journals like the *Instrumentalist* that can provide additional information about certain jazz charts (Baker, 1989, p. 179-180). The increasing number of youth jazz ensembles have influenced composers and arrangers to make charts that are accessible for small bands. Many composers and arrangers write music that can be performed by ensembles with non-traditional instrumentation and varying proficiency levels. (Jarvis, 2002).

Scholars have recently studied the popular repertoire selected by music educators who operate high school and middle school jazz ensembles. Warnet (2018) conducted a study at the Florida Bandmasters Association District Jazz Band Music Performance Assessment to determine which composers, arrangers, and pieces were most popular amongst high school and middle school jazz ensembles between the years 2012-2017. The data was collected from 467 middle school and 265 high school jazz ensembles with a combine total of 5,664 pieces. The most popular pieces played were jazz standards such as *Groovin' Hard*, *Caravan*, and *Autumn Leaves*. Composers like Duke Ellington, Sammy Nestico and Gordon Goodwin were amongst the most popular composers that had multiple pieces played more than 30. Modern composers like Victor Lopez and Michael Sweeney are also included in this list. The popular arrangers included Mark Taylor, Rick Stitzel, and Paul Murtha, and some arrangers are also popular composers such as Michael Sweeney and Sammy Nestico (Warnet, 2018). Studies like this should be conducted in each state to help music educators find new repertoire that is appropriate for their jazz ensemble.

When selecting new charts, music educators should try to keep that some of the same things in mind that they use when selecting charts for any other ensemble they are responsible for. The music educator should listen to quality recording examples, make sure that they have the knowledge required to teach the chart to their ensemble, select music that displays the ensembles strengths and allows them to improve upon weaknesses, and not select music that is either too easy or difficult. Music educators should also be aware of music that can fatigue the embouchures of ensemble members and program music that in an order that gives specific players time to rest. Jazz related tips on selecting jazz charts include selecting charts with repeatable solo sections, this can allow the educator to teach or expand time for improvisation. When thinking about programming music for a concert, the music educator should choose charts that vary in style (i.e.: swing, Latin, funk, etc.) and feature different solo instruments to keep the concert interesting and have variety (Jarvis, 2002). When purchasing charts, music educators should expect to find full scores with notated dynamics and articulations, specified areas for written or improvised solos, chord voicing for piano, and composed rhythm section parts (Berry, 1990) By keeping these elements in mind, music educators should be able to select appropriate music they can teach, as well as entertain students and audiences the ensemble performs for.

Instrumentation

The instrumentation of a jazz ensemble provides the group with its characteristic sound. Most jazz ensembles have traditional instrumentation used by professional jazz ensembles since the 1920s. Commonly, jazz ensembles are composed of 5 Saxophones (2 altos, 2 tenors, 1 baritone), 4 trumpets, 4 trombones (3 tenors, 1 bass), and a rhythm section that consists of piano, bass, drum set, guitar and optional auxiliary percussion (Berry, 1990). Most jazz charts are written for one player per part and will require the students to be responsible for learn their

music (Berry, 1990). Some composers and arrangers accommodate for undersized jazz ensembles by writing music for educators in this situation (Jarvis, 2002). In the case of an oversized ensemble, it is acceptable to have multiple students playing the same part except the lead trumpet or alto saxophone part. In non-competitive jazz ensembles music educators should encourage as many students as possible to join and receive new experiences in music. In advanced jazz ensembles, educators should assign one player per part for the best results (Jarvis, 2002). By composing or transposing additional parts for a piece, students who play non-traditional jazz wind instruments can also be included in the jazz ensemble. To make sure all percussionists perform with the ensemble, even when they are not playing drum set, the music educator can assign them to play auxiliary percussion parts, but not too many that it results in a cluster of percussion instruments are being played at one time (Jarvis, 2002). Adding a vocalist can facilitate the exploration of more elements of jazz. Vocalists can be soloists, improvisors, or accompany the band, and music publishing sites have compositions at varying grades that include a vocal part (Jarvis, 2002). Music educators can creatively design the instrumentation for their ensemble to add extra color to the overall sound.

Seating arrangements should allow a jazz ensemble to produce their best possible sound. According to Berry (1990) In the most common set up for jazz ensembles, block form, five saxophones sit in the front (left to right: Tenor, Alto, Alto, Tenor, Bari), behind the saxophones are four trombones with the bass trombone sitting the side, the trumpets stand behind the trombones with the lead soloist standing the side, and the rhythm section is in group on the left side of the ensemble. Advantages of block form include taking up less stage space, the sound of the band can be aimed at the audience from one direction, and the ensemble will have an easier time hearing each other (Berry, 1990). The disadvantages of block form include saxophones

having trombone and trumpet sounds regularly in their ears, trumpet not hearing the saxophones very well, and musicians on the opposite side of the rhythm section possibly hear a slight delay. Berry (1990) suggested that music educators use imaginative thinking to remedy disadvantages such as putting trombones and trumpets on risers with their bells pointed up and out so saxophones will not have as much strain on their ears during performance. The purpose of block form is so the ensemble can sit as close together as possible to hear each other clearly and perform music as “tight” as possible (Berry, 1990).

Rehearsal

Secondary schools vary in how rehearsals for jazz band are scheduled. Consideration should be given to the amount of time allocated to rehearsing new charts, practicing balance and blend, learning how to play in specific styles, and working with the rhythm section. Every secondary jazz ensemble rehearses differently and have varying schedules (Jarvis, 2002). Some jazz ensembles rehearse every day of the week, and some only have three days of the week available for jazz rehearsal. It is recommended that music educators plan their rehearsals ahead, balancing time allocated to wind and rhythm sections (Jarvis, 2002). During full band rehearsal, the wind section usually receives the most attention while the rhythm section is often overlooked, even though they need time to learn music and blend together as a unit. The music educator can assign the wind section to practice in sectionals, while working with the rhythm section (Jarvis, 2002, p. 66).

Although the rhythm section (i.e., percussion, bass, piano, and guitar) plays the background of many charts, their role in the ensemble is important. The rhythm section is an unfamiliar element of jazz to many music educators who first need to understand its function in the band (Jarvis, 2002). The main purpose of the rhythm section is to keep time for the ensemble,

this is commonly accomplished between the percussionists and the bass player. They are the center of time for the ensemble and must cooperate with one another. A great way for them to become acquainted is by practicing their parts individually and together (Berry, 1990). Another role of the rhythm section is getting the music “to groove”, which is another way of saying make the music feel good. Getting the ensemble to groove can be done with complex rhythms and chord progressions, but the best way to do so is to not overcomplicate these aspects. Complex jazz pieces use the rhythm section to perform its emotional content as well as having areas of improvisation that require the rhythm section to be familiar with advanced techniques on their instruments (Jarvis, 2002). A well-rehearsed rhythm section can play the chords behind a soloist, apply a groove at the correct dynamic level and follow the soloist to match intensities during the improvisation section (Jarvis, 2002). A common problem encountered by rhythm sections is maintaining the tempo set by the conductor. A way to solve this is to count off the band in the same style of the song, and if the rhythm section speeds up or slows down while playing, restart the song until it is right so they can become accustomed to playing at the tempo provided (Berry, 1990). The rhythm section can improve with each rehearsal by playing with one another and can make a high school jazz ensemble performance an enjoyable experience for the audience.

Many elements used in coaching wind instruments in other ensemble can be used during jazz rehearsal as well (Jarvis, 2002). In the saxophone section, each instrument’s contribution to the sound is important, therefore intonation is vital. Each player should be able to read music well enough to play swift passages where they harmonize with other members of their section (Jarvis, 2002). Instruments that can double on the saxophone parts include flutes and clarinets (Berry, 1990). The trumpet section plays the melody of many charts and may also be required to play swift passages of music as well as percussive “hits” that accompany the saxophone and

rhythm section (Jarvis, 2002). The trombone section plays the “middle line” which includes passages that require them to have precise articulation with their bells facing the audience. Rehearsing the wind section without the rhythm section can be helpful because they will be required to keep time for themselves and hear their own mistakes to make improvements (Jarvis, 2002).

Warmups

Warmups for jazz ensemble should involve playing together rather than in sections, focusing on blend and intonation before playing actual charts. The rhythm section will be able to become physically acclimated to their instruments and the wind section will be able to set their embouchures and build stamina while playing (Jarvis, 2002). Multiple techniques such as playing scales, long tones, or jazz specific exercises that focus on different jazz styles can warm up the ensemble. Baker (1989) suggested scale sheets for each member ensemble that contain the major and minor modes of mixolydian, blues, pentatonic, and other jazz scales. His students were also given lists of popular jazz music for recommended listening which helps them discover authentic jazz music and learn how to play in correct styles when specified. Another handout Baker gave his students was a sheet with chord voicings that shows how chords are constructed and helps players with improvisation during solo sections (Baker, 1989). When educators are selecting among the many available methods books containing warmups, they should be sure it includes music for each instrument, an average range for wind instrumentalists, jazz chords like 7ths and 9ths, and moderate tempos. Once the ensemble has finished with warming up, they should begin rehearsal by playing a chart the ensemble can play well to begin practice on a positive note (Jarvis, 2002).

Following the ensemble warm up, the music educator should be an idea of what and how they wish to rehearse. The rehearsal music should be chosen and the score should be marked for areas that need emphasis in advance, so time is not wasted figuring out what to do (Jarvis, 2002, p. 67). The adjustments a jazz ensemble director makes to the composition should be appropriate and not change the character of the piece. Adjustments can include extending improvisation sections for multiple soloists or augmenting the tempo of the piece to be faster or slower (Jarvis, 2002).

Styles

Varying styles of jazz are indicated on charts that describe how the music should be played including swing, Latin, funk, rock, fusion, ballads, etc. Students will learn to recognize and play different jazz styles by focusing on intonation, phrasing, and patterns (Alperson, 1987). Multiple styles and elements can be explained with words, but the best way for students to understand the characteristics of each style is by listening to examples (Berry, 1990). Students and music educators should be aware of beat emphasis while performing. Jazz music emphasizes beats that land on two and four instead of one and three. Depending on the style, different percussive instruments will be main indicator of beat emphasis on two and four (Berry, 1990).

Swing is the most important style for music educators to teach to their jazz ensemble. It is essential to jazz and is a great starting style for young jazz musicians to learn (Berry, 1990). Swing is also one of the most challenging styles for young musicians to learn because rhythms are to be interpreted differently by feeling the music and not as they are composed on sheet music. By performing the attack, length, and the rhythm of each note against the pulse, the ensemble can obtain a proper swing feel. If the ensemble reads the notation as it is written, then an authentic swing feel will not be present (Jarvis, 2002). The element of swing that is most

often misinterpreted are eighth notes. Eighth notes in swing are commonly notated as regular eighth notes but are to be interpreted differently. Beginning jazz players, may interpret eighth notes as a dotted eighth note connected to a sixteenth note, but this is not the correct interpretation. Instead, they should be interpreted as a quarter note connected to an eighth note by a triplet. Since this is a hassle to notate, arrangers usually write them as straight eighth notes (Jarvis, 2002). By playing a recording of the swing chart with the same composer and arranger while instructing the ensemble to play along and imitate what they hear, the ensemble can learn to achieve a proper swing feel. Learning how to swing with one chart does not mean ensembles know how to swing with all swing charts. Jazz composers interpret swing differently depending on the year the chart was composed (Berry, 1990). This gives listening to recordings an even greater purpose and should be a reoccurring part of a music educator's jazz ensemble lesson plans.

Improvisation

Improvisation has been a staple element of jazz since its beginnings in the early 20th century. A solo section is included in almost all jazz charts and require someone in the ensemble to improvise to fill the space where it is only the rhythm section playing the chord changes. True improvisation is the playing of solos that are not composed but created spontaneously which requires hard work, dedication, and an understanding of jazz harmony to master (Berry, 1990). Advancements in jazz education has allowed the instruction of improvisation to be formalized, with written methods to help amateur jazz performers improve improvisation skills. University level jazz courses teach students to be aware of harmonic theory, chord structures, scales and melodic patterns that can be used when improvising in jazz (Alperson, 1987). Many high school jazz ensembles do not have the same amount of rehearsal time as university jazz ensembles.

Therefore, improvisation instruction at the high school level will be minimal but having a complete understanding of jazz improvisation is not necessary to become good at it. Students who are learning the basics of improvisation should do so without background music to get accustomed to spontaneously creating music. After this step students can begin soloing on charts with simple chord changes played by the rhythm section. Music educators must be encouraging to their students during improvisation instruction because some students will struggle or want to give up (Berry, 1990). To improve at improvisation students should learn to play scales and patterns to be used to create their own unique improvisational style. Students should have opportunities to listen to professional jazz musicians improvise and perform to get a better sense of what improvised solos sound like (Jarvis, 2002). Students who are hesitant to perform an improvised solo can be given written or prepared solos for the solo section. A prepared solo can either be already written in the music or written by the performer that fits within the chords of the chart. During a performance, audience members may not be familiar with jazz, so a prepared solo will sound like an improvised solo and will not take away from the experience (Berry, 1990). Music educators should not force a student to improvise when they feel uncomfortable because it is important that the students enjoy what they do in addition to receiving valuable musical experiences.

HEADING 3

CLOSURE

Secondary school jazz education provides meaningful experiences that allow students to obtain a thorough music education. The music educators in the 1920s who saw jazz as a genre of music worth study trailblazed the path for formalized jazz education with the early methods of listening, transcribing, and playing in jam sessions with other jazz musicians (Herzig, 2019). The 1940s saw aspiring jazz musicians and educators seek formalized jazz education for the first time at the University of North Texas and Berklee College of Music. Those who received formalized education in jazz, as well as other music educators enthusiastic about jazz introduced jazz ensembles to secondary schools in the late 1940s and 50s. From the 1950s through the 70s jazz education saw increased opposition from other educators, but the progression of jazz pedagogy allowed jazz ensembles in secondary schools to become accepted and implemented in high schools across the country today (Prouty, 2008). Jazz pedagogy books such as “David Baker’s Jazz Pedagogy”, John Berry’s “The Jazz Ensemble Director’s Handbook”, Jeff Jarvis’ “The Jazz Educator’s Handbook” and Jerry Coker’s “The Teaching of Jazz” provide information, techniques, advice and debunks myths about teaching a jazz ensemble. The history of jazz education is important for music educators to know because it details where and how jazz education became formalized and who developed its pedagogy. Studying jazz pedagogy is important for secondary school music educators because it gives them the knowledge to properly teach jazz concepts and elements to a class or ensemble and provide their students with a more wholistic music education,

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