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Evaluative Study of Jazz History Courses at the Collegiate Level

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Evaluative Study of Jazz History Courses
at the Collegiate Level

by
Charles L. Bergeron

An Applied Dissertation Submitted to the
Abraham S. Fischler College of Education
in Partial Fulfillment of the Requirements
for the Degree of Doctor of Education

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Approval Page

This applied dissertation was submitted by Charles L. Bergeron under the direction of the persons listed below. It was submitted to the Abraham S. Fischler College of Education and approved in partial fulfillment of the requirements for the degree of Doctor of Education at Nova Southeastern University.

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Statement of Original Work

I declare the following:

I have read the Code of Student Conduct and Academic Responsibility as described in the *Student Handbook* of Nova Southeastern University. This applied dissertation represents my original work, except where I have acknowledged the ideas, words, or material of other authors.

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Charles L. Bergeron

Name

May 3, 2018

Date

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Abstract

Evaluative Study of Jazz History Courses at the Collegiate Level. Charles L. Bergeron, 2018: Applied Dissertation, Nova Southeastern University, Abraham S. Fischler College of Education. Keywords: jazz history, jazz studies, the jazz canon, jazz curricula, nonmusic majors

The primary purpose of this study was to compare quantitative information concerning jazz history courses being taught in schools of music across America. The secondary purpose of the study was to solicit and analyze opinions from experienced jazz history instructors regarding the place and importance of these courses in college curricula. Curricula in use in university music programs that offer bachelor's degrees in jazz studies must be evaluated regarding the content and relevance of subject matter presented in jazz history classes.

Questions concerning the number of semesters required to teach a continually increasing amount of material were paramount to this survey. Effective teaching strategies, resources used, historical periods discussed, and relevance of material were other topics of interest. The focus of this research was in finding the most effective ways in which to teach jazz history through a comparison of jazz history courses being offered at higher education institutions in America at the time of this study.

The findings of this study were documented of a commonality in jazz history courses being offered in college curricula, plus some significant differences worthy of comparison. Data from this study would be used to identify in-use trends and highlight teaching strategies. Findings of the study included an indication a norm of 1 semester, but a preference for 2 or more semesters of jazz history within college curricula. The inclusion of popular music within the curriculum was important in addressing several issues, including relevance of material, proliferation of music styles, and multicultural classroom environments. While teaching strategies varied, the data indicated most instructors designated a significant amount of class time to listening to musical examples. The survey results included what textbooks were most widely used and what media and services were most common in providing recorded musical examples of the material. The data also supported the conclusion that the majority of surveyed instructors recognized the importance of the role played by jazz and popular music history courses in college curricula for nonjazz majors.

Future research in this area should include jazz history courses taught at the graduate level. A periodic review of materials and their effectiveness would be helpful for the community of jazz history educators.

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Chapter 1: Introduction

Statement of the Problem

The study of history provided the framework for successful understanding of musical styles and the overall development of the musicianship of students (Pike, 2011). Music history courses required by students majoring in jazz studies and music education provided a comprehensive study of multiple styles, including those that reflect American culture. The evolution of the music industry over the past 25 years had a dramatic effect on the way music was produced and distributed (Kennedy, 2005). College curricula must have evolved in order to remain relevant for students majoring in the musical arts (Kennedy, 2005). The digital information age allowed students to collectively gather ideas from multiple historic periods, regardless of chronology, and jazz history curricula embraced these concepts (Bakkum, 2015).

The primary purpose of this study was to compare quantitative information concerning jazz history courses being taught in schools of music across America. In-use practices and issues of relevance were central to the study. The secondary purpose of the study was to solicit and analyze opinions from experienced jazz history instructors regarding the place and importance of these courses in college curricula. Ways to improve the effective delivery of instruction to provide a stylistic framework for students were discussed.

At the time of this study, many university curricula featured multiple levels of improvisation classes and only one semester of jazz history. It was the opinion of some leading educators that jazz skills, such as history and theory, should be reinforced in all jazz courses (Read, as cited in Kearns, 2015). One of the central issues to be addressed through this survey was in regard to the number of semesters of jazz history existing in

the curricula at each institution. Other relevant issues included textbook choices, amount of musical examples played in class, and the time line of history covered during the course.

American institutions of higher education were slow in accepting jazz music as being worthy of study and placement in college curricula (Krikun, 2008). In 1941, the first course in jazz history was offered in a postsecondary educational institution (Feather, 1981). By the end of the 1940s, there were five postsecondary institutions offering jazz studies for college credit (Suber, as cited in Baker, 1979). By the end of the 20th century, there were jazz programs in over 1,200 postsecondary institutions across the United States and Canada (McFarlin, 1998). As far back as 1980, a survey of jazz history instructors around the country included the conclusion that all of the instructors considered a course in jazz history to be an important or even critical part of the jazz studies curriculum (Gould, 1981). That opinion holds true 35 years later.

Strategies for presenting information in a college jazz history course had been the subject of debate at the time of this study. Following the traditions of classical music history, jazz history was often presented in a canonical approach. In the years preceding this study, some had begun to question whether teaching jazz history from the canon was the best approach. Jazz music was a relatively young art form, and the canon was still evolving (Prouty, 2005). It had been speculated that textbooks designed for college students had inadvertently helped to promote a canon, which had created a somewhat misleading official history of jazz (DeVeaux, 1991). Newer texts and authors strived to break away from the canonical approach to jazz history instruction (DeVeaux & Giddins, 2009). Other scholars believed textbooks must acknowledge the importance of the canon, as well as its shortcomings, in creating a framework for teaching jazz history (Prouty,

2010). Alternative strategies for jazz history instruction, such as concentric models of study, were being discussed and implemented (Bakkum, 2015). This study would help to identify accepted trends in textbook usage.

Many colleges and universities offered music appreciation courses, including jazz history courses, to nonmusic majors. These courses were usually taught by a member of the music department faculty. That faculty member was often the same instructor who taught history for jazz studies majors. At the community and junior college level in the 1970s, some studies indicated a decline in the number of students taking music appreciation classes, and it was suggested that this decline would continue unless music educators began to develop courses that made the history and appreciation of music attractive to students (Friedlander, 1979). That development had taken shape over the last 3 decades, as music appreciation courses had begun to include popular music and relevant styles. Currently courses in the history of rock and roll were offered in most undergraduate curricula, including specific classes focused on important and influential artists, such as the Beatles (Jenkins, 2016). For this study, instructors' opinions were surveyed regarding the amount of contemporary music that should have been included in a history course.

An issue of increasing importance to be addressed in three of the survey questions involved the type of constituency each jazz history course serviced. The issue of potentially expanding core curricula for all music majors to allow or require jazz and popular music history courses for students whose emphasis was not jazz studies was a growing trend in higher education. Sirota, President of the Manhattan School of Music, voiced a personal belief that music conservatories needed to be more responsive to the realities of the arts world beyond what exists in the conservatory (Wilson, 1997). One

way to explore those realities with students was to add or replace existing music history courses that focused exclusively on the canon of western classic music with history courses in the evolution of American music, specifically Jazz and derivative genres of modern popular music.

The question of the relevance of material in college jazz history courses was addressed in this survey. The majority of the curricula in use in American postsecondary music education required extensive study in the area of European classical tradition, but provided very little focus on other musical forms or styles relevant to the career needs of students in a 21st century multicultural environment (Klocko, 1989). Additionally, studies included indications that American classrooms were increasingly multicultural (Bartik, 2010), and music educators must have been prepared to address this issue in order to teach effectively (Davis & Blair, 2011). Curricula in university music programs offered bachelor's degrees in jazz studies, as well as music education, must be evaluated regarding the content and relevance of subject matter presented in jazz history classes.

The problem addressed in this research was in finding the most effective ways in which to teach jazz history. The survey provided a comparison of jazz history courses being offered at higher education institutions in America at the time of this study. Questions concerning the number of semesters required to teach a continually increasing amount of material and what material remained relevant were paramount to this survey. Effective teaching strategies, resources used, historical periods discussed, and relevance were other topics of focus.

The topic. This study surveyed the jazz history instructors at higher education institutions throughout America, regarding the issues and challenges of teaching jazz history courses in undergraduate college curricula. The predominant issue involved

effective strategies for teaching jazz history courses in the 21st century, including the engagement of multiple resources in the classroom. The use of traditional textbooks versus more recent publications and the use of online resources were central themes for comparison. Additionally, each instructor's course outline regarding the time line of history to be studied was a central topic.

The participants were college instructors engaged in the teaching of jazz history courses required for students in undergraduate jazz studies programs. Instructors from 50 institutions and programs were selected for inclusion in the survey, representing a cross section of colleges and universities throughout America. Of those 50, 41 responded, agreeing to participate. Each school represented in the survey offered at least one jazz history course.

The research problem. Jazz studies had existed in American college curricula for a relatively long period of time (Prouty, 2012). When colleges and universities first began to offer courses in jazz history, there were only a few decades of recorded jazz music in existence. However, during the course of the 20th century, jazz had evolved in multiple directions at a rapid pace. Much of this evolution reflected the changes in American society and culture over that period.

Seen within a historical context, jazz music was relatively new, and the canon must have been opened to interpretation (DeVeaux & Giddins, 2009). Many jazz history courses in existence were created during or modeled after courses developed in the 20th century. As the canon evolved, the ever-increasing challenge for jazz educators was to provide a relevant historical framework that allowed for evolution and growth within the confines of an undergraduate curriculum. With increased mandates from accrediting agencies and state licensing boards regarding maximum credit hours and expectations,

the challenge became finding enough time in the curriculum to cover important material with the proper amount of depth and analysis (Sturm, 2014). The problem addressed in the research was to look at the jazz history courses being taught to determine how much material was being covered, what resources were most effective, and how many semesters were needed to cover the material.

Background and justification. Feather taught the first college jazz history course in 1941 at the New School in New York (Murphy, 1994). Feather (1981) indicated that personal recordings and experiences of hearing the music live were Feather's textbook. Jazz music had evolved substantially since that period. Concurrently, jazz education developed through the decades by including multiple genres and seminal recordings worthy of study and analysis.

Prouty (2005) identified three major periods in the development of jazz education: the beginnings of jazz music through the 1940s, the late 1940s through the 1950s, and the decades of the 1960s and 1970s. In each of those periods, plus the years since, textbooks had been written and published on the constantly evolving subject of jazz history. With each new period documented, new artists and styles emerged deserving inclusion in the canon. As jazz music continued to evolve, the study of jazz history became a critical part of the framework of jazz education programs.

In 1978, Gould conducted a study of the practices in use in the teaching of jazz history courses in America. Historically significant, in terms of elevating the discussion to a national level, the study was published in the *Jazz Educator's Journal* (Gould, 1981). As part of that survey, Gould conducted interviews and compiled questionnaires from 70 colleges and universities that offered a course in jazz history. It was the consensus of virtually all who participated that the inclusion of a jazz history course in the curriculum

was seen as important and even critical (Gould, 1981). The fact that jazz history courses had an important role in college curricula was not in dispute. Finding ways to meet the increased challenges of 21st century jazz education were the focus of this study. Jazz history instructors must be able to embrace the canon and to allow for new interpretations and additions, in order to provide a proper framework for the effective teaching of jazz history courses (Prouty, 2010). The overarching problem at the time of this study was the limited amount of time existing in college curricula to present an increasing amount of material in an effective and relevant manner.

In the years preceding this study, there had been much debate regarding use of the canon in the teaching of jazz history courses in college curricula (Prouty, 2010). The canonical approach to the teaching of classical music history was a long-established tradition. In an anthology, *Jazz Among The Discourses*, author Gabbard (1995) suggested writers of jazz history texts encouraged this approach for the study of jazz music as a way to legitimize the art form within the academy. Musicologist DeVaux (1991) pointed to the publishers of college textbook as having a commonality of styles, recordings, and innovators in creating an official history of jazz music. As jazz music entered its second century, new ways in which to understand jazz music through various discourses was a growing trend.

According to the Gould (1981) study, one of the issues instructors faced at the time was the availability of quality resources, including textbooks, for students who were music majors. The trend in jazz history textbook use before the mid-1970s was to use more than one book in combination with other texts, in order to present enough material to challenge the music major (Gould, 1981). This trend continued today with the combination of textbooks and audio-video resources available in subjects pertaining to

jazz history.

The technique of using multiple resources in combination solved the problem of finding enough material for a college course when jazz as an art form was approximately 60 years old. In the 21st century, with jazz music at its centennial, the technique of combining resources served many purposes. The justification of this survey was to aid in discovering which resources, and in what combination, best serve the students and instructors of undergraduate jazz history courses in a modern educational environment.

Research problem. Past research included indications of the existence and use of several different quality texts used in college jazz history courses. Advances in technology and communications, including the use of the Internet by college students, had been well-documented. New resources had been created that give students seemingly unlimited access to historical events. While the Gould study addressed the issue of resources used in college jazz history courses, it had been almost 40 years since that study was conducted. Several articles had been written in the succeeding years on the state and usage of the canon in jazz history, and modern college texts on the subject of jazz history had been published and reviewed. College curricula were changing and evolving throughout higher education. However, a comparative analysis of the jazz history courses being taught was not found. More research was needed regarding the relevance and effectiveness of subject matter presented in music history classes. Questions pertaining to jazz history courses in use had not been addressed. What textbooks were in use? What additional resources were most effective? Should jazz history syllabi include the artists of the day? How many semesters were needed to teach a comprehensive college course in jazz history? With a continually evolving art form, such as jazz, and more colleges offering courses in jazz history for both music majors and

nonmusic majors, a study evaluating current jazz history courses at this point in time was important.

Audience. Jazz history instructors used this information to aid in creating or improving their college jazz history courses. Information garnered from the survey allowed instructors to see what resources other programs were using, including choices of text. The trend for jazz history instruction was in using multiple resources in combination to provide relevant musical examples for students. Instructors searching for new ideas or methodologies sought to implement practices in use in other programs.

Professional evaluation standards. Department chairs and other curriculum committee members who supervise materials taught in core classes used this information. Monitoring and evaluating curricula was a common function of curriculum committees. By exploring the methods used in peer institutions, committees evaluated the approach and success of their own programs.

Additionally, those in the jazz education community who had been advocates for change in this field used the information provided through this survey to support modernization of existing jazz history courses. Instructors looked to expand their courses or broaden the scope their course material benefited from understanding practices then used in other programs. Administrators charged with maintaining and growing college curricula evaluated trends for possible inclusion into their programs.

Finally, preservice teachers prepared to enter the job market were able to use this information in creating or updating a college jazz history course. Many entry-level positions in the field of jazz education included the responsibility of teaching a course in jazz history, often to a constituency of nonmusic majors. Information garnered from the study helped in creating a syllabus, a course outline, and a list of recommended

resources.

One of the desired outcomes of the study was to open a dialogue for the sharing of information, including trends and issues, within the field of jazz history instruction.

Creating a networking community among teachers of jazz history served the greater good for all involved. It also helped in gaining a more thorough understanding of jazz history's place in the curricula.

Purpose of the Evaluation

The purpose of the study was to explore how college professors and schools of music were approaching jazz history education in college curricula by comparing quantitative information concerning jazz history courses that had been taught in schools of music across America. Prior to this study, the predominant issue involved the number of semesters needed to effectively teach jazz history courses in the 21st century. What textbooks and other resources were in use were questions of primary interest.

Additionally, each instructor's course outline regarding the time line of history studied as a central topic.

A secondary purpose of the study was to solicit and analyze opinions from experienced jazz history instructors regarding the place and importance of these courses in college curricula, including ways to improve upon the effective delivery of instruction.

One of the desired outcomes of the study opened a dialogue for the sharing of information, including trends and issues, within the field of jazz history instruction.

Creating a networking community among teachers of jazz history served the greater good for all involved.

The participants were college instructors engaged in the teaching of jazz history courses required for students in undergraduate jazz studies programs. Each of the

instructors were teaching at a school that had a jazz studies program or courses in jazz studies, or offered an undergraduate degree in jazz studies. The participants were employed by a cross-section of colleges and universities throughout America. Music conservatories, state schools and land grant colleges, private institutions, liberal arts colleges, and 2-year community colleges were represented by instructors participating in the survey. Every school represented in the survey offered at least one jazz history course.

Instructors from 50 institutions and programs were selected for inclusion in the survey. First, the institutions were determined using a combination of six respected resources for ranking or accrediting institutions of higher education. Once the institutions were selected and the affiliated instructors identified, requests for participation in the survey was issued to each instructor. Information for the study was gathered using two surveys that contained both quantitative and qualitative questions.

Definition of Terms

For the purpose of this applied dissertation, the following terms were defined.

Educate America Act, better known as H.R. 1804 Goals 2000: Educate America Act, was a bill signed into law by President Clinton in 1994. The purpose of this law was to, according to (Govtrack.us, 2016), “improve learning and teaching by providing a national framework for education reform; to promote the research, consensus building, and systemic changes needed to ensure equitable educational opportunities and high levels of educational achievement for all American students.”

Ethnomusicology, according to Randel and Apel (1986), is “an approach to the study of any music, not only in terms of itself, but also in relation to its cultural context” (p. 298).

Jazz history is a term referring to the historical study of America's indigenous art form, dating from the latter part of the 19th century to the present.

Jazz studies is a term referring to a college or university undergraduate degree program focusing on music performance with an emphasis on the jazz art form.

Music Educators National Conference (MENC, 2016) was founded in 1907, . . . [and] was the service organization for a national network of more than 142,000 people involved in or interested in the teaching of music. MENC and its affiliates in every state, in the District of Columbia, and in the Department of Defense schools provided dependable, ongoing opportunities for individuals to network with similar colleagues and shared information through book publications, periodicals, and other media. Its purpose was to advance music education by encouraging the study and making of music by all.

Music education major is a college student who sought a degree in music with an emphasis in education. This degree was usually required in order to get a job as a music teacher, or a band, orchestra, or choir director in most primary or secondary school systems.

No Child Left Behind (NCLB) *Act of 2001* was signed into law by President George W. Bush. This law was intended to improve the academic achievement of the disadvantaged. Additionally, the law sought to prepare, change, and recruit high-quality teachers and principals, and provide flexibility and accountability for schools. (U.S. Department of Education, 2016).

Performance major is a term referring to a college student sought a degree in music performance. The degree may be either a bachelor's in music (B.M.) or a bachelor's in the arts (B.A.).

Summary

The purpose of this study was to compare jazz history courses from colleges and universities throughout America. Trends, resources, and teaching strategies were examined by conducting a survey of practicing jazz history instructors. One of the central issues addressed through this survey was with regard to the number of semesters of jazz history provided in the curricula at each institution. Other issues that was explored included textbook choices, musical resources in the digital age, and time lines of history covered during the course. Data were assimilated and analyzed for comparison.

Jazz history courses required by students majoring in jazz studies and music education provided a comprehensive study of multiple styles, including those that reflected American culture. Effective teaching strategies were identified in order to help build a framework for the successful understanding of musical styles and the overall development of student musicianship. Curricula in use in university music programs that offer bachelor's degrees in jazz studies and music education were evaluated regarding the content and relevance of subject matter presented in music history classes.

Chapter 2: Literature Review

Overview

The study of jazz history provided an important framework for understanding the idiom and for development as jazz musicians. Jazz history classes were core courses within jazz education programs. Jazz education was understood as developing in two different phases: informal and formal. The informal phase included early jazz education's oral traditions and the use of recordings, while the formal was a postwar system developed in college jazz programs created from be-bop methodologies (Williams, 2012). Both phases demanded a historical context from which to proceed. Well-constructed courses in jazz history addressed the musical aspects of the art form, as well as the social, political, and even economic conditions that affected the evolution of this truly American music. Understanding the context in which an art form evolved was important in developing student comprehension. For jazz studies students, the context was the history of America in the 20th and early 21st centuries.

As part of a 2011 dissertation, Pike (2011) created a study of music history classes and their perceived role in conservatory curriculum. The results of Pike's qualitative study showed the participants believed music history courses built bridges of relevance, in order for the students to enhance their careers (Pike, 2011). Over the course of several decades, the study of jazz and improvisation became recognized as a positive experience for music students in developing the ability to listen and interact with other musicians, regardless of musical style (Hart, 2011). The study of music history was vital in helping students with their complete development as musicians (Pike, 2011). For students majoring in jazz studies, courses in jazz history provided this vital link in the educational process.

Evaluation Framework

The art form of jazz music evolved significantly throughout the 20th and into the 21st century. From the oral traditions of early jazz to the most modern educational tools and pedagogy, jazz education had developed into an influential part of music education, occupying a substantial place in American college curricula. The study of jazz music and its history provided tremendous insight into the uniqueness of American culture. The study of jazz history included a framework for understanding the development of the art form through social and economic, as well as musical influences. The issues concerning jazz history and their place in college curricula were understood from several perspectives. This study was an examination of four of those perspectives: trends and issues in the development of jazz education, the evolution of teaching strategies for jazz studies, resources to support jazz education, and the relevance of material presented.

Trends and Issues

Many comparisons had been made between the creation and development of western art music history and the development of a jazz history canon within academia. Prouty (2005) identified three historically significant periods in the development of jazz education. In each of these periods, new trends were seen in the development of pedagogy for jazz history and new issues were addressed in the field of music education. The first period represented the beginnings of jazz music through the 1940s, from which very few learning activities or written records exist. Early jazz music evolved from oral traditions, but, as this music developed during the first decades of the 20th century, an educational component and a methodology were being formulated. The second period included the late 1940s through the 1950s, when the new trend in music education was the addition of jazz studies to college curricula. The first jazz curricula were developed

and implemented for undergraduates at North Texas State College and the Schillinger House in Boston. Later these schools became known as the University of North Texas and the Berklee College of Music—two of the most respected institutions in jazz education. The third classic period in the development of jazz education, as identified by Prouty (2005) took place during the decades of the 1960s and 1970s. The trend during that period became the development and implementation of jazz programs at music schools throughout America. Many institutions, both public and private, expanded curricula to include jazz courses and even offered degrees in jazz studies. Throughout the decade of the 1970s, the number of higher education institutions offering degrees that allowed for a major or minor in jazz studies increased from 15 to over 70 (Barr, 1983).

During the second half of the 20th century, there were many positive developments in the evolution of jazz education, as the music expanded in both collegiate and secondary educational environments. Publishers began to provide materials suited for collegiate stage bands and dance bands. The acceptance of jazz studies in college curricula became a slowly growing trend regarding future employment. The vocational aspects of offering training in popular styles of music, coupled with postsecondary educational opportunities for servicemen provided by the G.I. Bill (Thelin, 2011), created the impetus for colleges and universities to offer courses in jazz and dance band music. That trend led to the establishment of jazz programs and degrees in jazz studies at institutions in Boston, Los Angeles, and Denton, Texas. Many of the service band musicians took advantage of that opportunity to continue their education and pursue specialized training in jazz studies (Murphy, 1994).

As the trend of expanding college curricula that included jazz studies continued, a central issue became the need for standards and practices to be established and supported

to be provided for those programs. Toward the end of the 1960s, an organization known as the National Association of Jazz Educators (NAJE) was formed. This organization served to assist in the cause of jazz education by establishing standards and providing resources for educators and programs (Murphy, 1994). Included in the NAJE service to jazz education was the publication of a journal and the development of a national conference that aided in the evolution of jazz pedagogy. Eventually, the NAJE was expanded to an international association (International Association of Jazz Educators). The International Association of Jazz Educators disbanded in 2004, and was eventually superseded by the organization that represented the interests of jazz education at the time of this study, the Jazz Educator's Network.

As jazz music continued to evolve throughout the 20th century, newer artists and more modern styles became important topics worth inclusion in newer texts. The decade of the 1970s saw radical departures from traditional jazz styles, including the use of different instruments and the fusion of elements from other musical styles into jazz. By 1980, there were some new, often diametrically opposed styles of jazz, competing for respect in both the jazz performance and jazz recording industries. The jazz fusion movement was flourishing. At the same time, what many called the neoclassic movement had begun, led strongly by both the performing and speaking roles of young rising star, Marsalis. Much new and important information existed that included in a comprehensive text on the history of jazz music. Additionally, the increasingly competitive marketplace for textbooks had to be considered. A text that included more modern and relevant styles of music, and possibly a narrative that referenced social conditions that influenced artistic change may have been more interesting to modern college students.

In the 1990s, there was a significant increase in the amount of attention focused

on research into the jazz tradition (Hardie, 2013). A textbook written in 1993 by Porter and Ullman entitled *Jazz: From its Origins to the Present* was an example of this attention and focus on scholarly research in jazz history research and musical analysis. This work led Porter to the establishment in 1997 of a master's program in jazz history and research at Rutgers, which was dedicated to research in the field of jazz history and jazz education.

In 2002, jazz pianists and college music professors Martin and Waters collaborated on a new text entitled *Jazz: The First 100 Years*. While following the established canon of jazz recordings, Martin and Waters (2002) sought to offer a fresh perspective on jazz that focused more attention on modern jazz after 1970 and related the music to the social history from which it evolved. While incorporating social aspects into a jazz history textbook was not a new idea, Martin and Waters recognized the importance of such a goal. Their text also included a listening resource. Two compact discs of jazz recordings designed to complement the existing canon can be found in the *Smithsonian Collection of Classic Jazz* (SCCJ). The Martin and Waters text was very popular with jazz history teachers and students, partly due to its focus on the context in which jazz music has evolved (Prouty, 2010).

Another factor in the growth of jazz education involved the size of the jazz department faculty. An aspect common to most early jazz programs was the model of a department run by a single faculty member who taught all of the jazz courses and directed all of the ensembles. By the end of the 20th century, educational trends indicated a shift to programs having multiple teachers in the same jazz department, plus a multitude of adjunct and part-time staff (Fischer, 2003).

Expansion of jazz programs also led to the evolution of the jazz studies degree.

Bachelor's degrees in jazz performance began to be offered at schools where classical performance degrees were traditional. In addition to bachelor's degrees, advanced degrees in jazz studies, jazz pedagogy, and jazz composition were being developed at leading institutions. Jazz faculty began to acquire advanced degrees in jazz studies, ethnomusicology, and jazz composition. The terminal degree in the jazz studies field became the master's and eventually the doctoral degree.

As jazz education moved into the 21st century, the number of jazz studies programs across the country increased. By 2005, over 300 colleges and universities in America offered degree programs in jazz. Global interest in jazz education was also increasing with jazz programs offered in 122 schools internationally. The increase in number of jazz programs expanded the marketplace for jazz history texts and provided the opportunity for new historiographies to be considered.

Colleges, universities, and conservatories throughout America host some form of jazz studies curricula. The list included such institutions as the University of North Texas, Berklee School of Music, the Eastman School of Music, the University of Miami's Frost School of Music, Cincinnati Conservatory of Music, the University of Illinois at Champaign-Urbana, the University of Indiana's Jacobs School of Music, the University of Southern California Thornton School of Music, Loyola University, the Juilliard School, the Manhattan School of Music, California State University Northridge, Miami-Dade Community College, the New School for Social Research, New York University, and the New England Conservatory. As evidenced by this list, the study of jazz music in college curricula was a growing trend that has affected all three primary organizational structures of higher education.

Jazz education evolved over many decades. Within this field, jazz history

instruction had become an integral part of the jazz studies curriculum. The history of human culture was relevant to the complete human experience and necessary for a complete education (Sturm, 2014). More than 40 years ago, a survey of jazz educators determined the inclusion of a jazz history course in the curriculum was seen as important and even critical (Gould, 1981). As jazz education advanced through the years, different trends and issues regarding the pedagogy of jazz history instruction were identified. This research focused on three distinct aspects of jazz history instruction for comparison and consideration: teaching strategies, resources, and relevance of material. Evidence of the development of these aspects were seen in the literature.

Teaching Strategies

Oral traditions. Every strategy for teaching jazz, whether the specific subject was history, improvisation, theory, arranging, or composition, involved critical listening to the important and influential recordings of the music. This was a reflection of the oral traditions of jazz. Learning the music by listening was an important part of the process at all levels of jazz education (Carter, Marsalis, McCurdy, Modell, & Thomas, 2008). In 1994, celebrated artist, educator, and artistic director of jazz at Lincoln Center Marsalis (Carter et al., 2008) stated, “if we don’t listen, we can’t play” (6.). When Feather and Goffin began teaching a jazz history course at The New School in 1941, there were no textbooks on the subject. They believed that recordings were their first textbooks (Feather, 1981). These early educators built their course by lecturing on their personal experiences in hearing the music live and by playing recordings for their students. By embracing the oral traditions through the study of recordings, jazz history was becoming an integral part of the pedagogy in a jazz studies curriculum.

The oral traditions were one of the elements that separated jazz from other

musical genres found in western musical traditions (Prouty, 2005). The oral traditions of jazz music were an abrupt departure from music schools that featured typically written traditions of western classical music. They were a reflection of nonwestern cultures. For a long period of time, American music schools' philosophies were predicated on the belief that western musical traditions were superior to those of other world cultures (Baker, 1973). Oral traditions, including the study of jazz music, were not viewed as appropriate in the academic environment of higher education. The precedence of the written word over the spoken word is demonstrated in academia. Professor and author Brown (1973) described the most important difference between western and nonwestern societies as being the role of the eye in western development and the role of the ear in nonwestern learning traditions.

There were several reasons that jazz music was originally deemed inappropriate for the collegiate environment. Some stemmed from the pedagogical issues involved in the teaching of a primarily improvised music. The primary process by which jazz musicians learned from each other through imitation and emulation, including those activities, according to Murphy (1994), known as "jam" sessions, mirrored the African learning traditions of passing down important aspects of cultures through songs and stories (p. 44). Early educators in the field of jazz studies had no textbooks to rely on. Lectures and pedagogies were constructed based on the concept of listening to and emulating recordings, as well as oral accounts of experiences with jazz music and jazz musicians.

Oral traditions were placed into two distinct categories (Prouty, 2006). The first would be biographical and historical information regarding places and activities, including firsthand accounts of events that coincided with the time line of history. The

second category was the act of learning the music through observation and imitation. Younger musicians listening to the recordings or live performances of their mentors and attempting to emulate their style and improvisations is an example of this activity. The challenge for early jazz educators was to embrace these traditions, while at the same time creating a pedagogy that was acceptable to administrators and programs that were steeped in Western classical traditions.

There was a dichotomy between oral and written traditions in the practice of teaching and learning musical styles, as they were different educational strategies. The oral traditions of jazz were highly respected by members of the jazz community and seen by many musicians as one of the characteristics that separated jazz from other forms of Western music (Prouty, 2006). Jazz music's earliest history was an oral tradition, passed down from generation to generation through songs and stories. There was a common perception that jazz, even decades after World War II, remained an unwritten musical tradition (Witmer & Robbins, 1988). This had always been one of the challenges in legitimizing the study of jazz music in higher education.

The role of jazz history in the overall pedagogy of jazz music was becoming evident in three areas: learning from the experiences garnered by early jazz musicians, learning from recordings, and learning from the repertory bands of each era of jazz music's development (Williams, 2012). This view illustrated one of the core issues jazz educators faced as they attempted to earn a place in higher education. Jazz music was originally an oral tradition. The challenge would be in creating teaching strategies that embraced the oral traditions, and provided written material deemed suitable for academia. To appreciate this challenge, one must first understand the history and evolution of jazz education in American college curricula.

Written materials. As jazz education evolved, so did the strategies for teaching jazz in college curricula. The value of written materials cannot be overstated in the quest to legitimize the study of jazz music in academia. The first method was books addressing issues related to jazz and popular music, which were published during the 1930s, including the first text on arranging and jazz improvisation-Beihoff's 1935 method entitled *Modern Arranging and Orchestration*. Groundbreaking new methodologies, such as the Schillinger System of Musical Composition, were being developed during this period. The Schillinger System was a method of study in which the general concepts of musical construction, such as harmony, rhythm, and counterpoint, were created and analyzed using mathematical formulas (Walus, 2011). Historically significant, this method was published in a text entitled *The Schillinger System of Musical Composition*. The Schillinger system's educational strategy addressed the areas of arranging and improvisation, the phenomenon of the swing feel and even analyzed written parts from influential bandleaders, such as Goodman (Schillinger, 1941). Schillinger (1941) taught at the New School in New York, and some of Schillinger's students went on to become icons of the jazz and popular music domain, including Gershwin, Goodman, and Dorsey. It had been stated that the Schillinger System was jazz education's most important strategy and influence in the 1930s (Suber, as cited in Baker, 1979). As jazz education evolved, teaching the Schillinger System became a vital part of the educational strategy at several leading institutions, including the Berklee School of Music in Boston, the Westlake College of Music in Hollywood, and later at the Dick Grove School of Music in Los Angeles.

In the same year that the Schillinger System (1941) was published, the first course in jazz history was offered in a postsecondary educational institution. This was 6 years

prior to the first jazz ensembles being offered for college credit. Celebrated British author and jazz pianist Feather, together with Belgian attorney and jazz enthusiast Goffin, convinced The New School for Social Research in New York to offer a course in what Goffin described as an Afro American art form (Feather, 1981). The course syllabus indicated the subject of each weekly lecture, the first four of which were entitled *Before jazz in New Orleans, Ragtime and the Pioneers, First Period of Negro Jazz, and From New Orleans to Chicago* (Feather, 2016). In addition to the lectures, Feather and Goffin implemented a multimedia strategy for the course by playing many 78 revolutions per minute (rpm) jazz recordings for the class and featuring many guest speakers and performers, including Armstrong and Hines. When Feather and Goffin started their jazz history course at the New School, there were no textbooks on the subject. They believed that recordings were their first textbooks (Feather, 1981). These early educators built their course by lecturing on their personal experiences in hearing the music live and by playing recordings for the class of early American jazz musicians.

It was important to note that, while early jazz music was perpetuated through oral traditions, many of the earliest educators who taught the jazz style, including Handy and Europe, were literate in western musical traditions. These early educators began their work at the turn of the 20th century. Handy could be considered the first jazz educator in a recognized school system (Prouty, 2005). A few years later, Europe founded a society for African American composers and musicians called the Clef Club. It was also worth noting that the existence of published instructional materials for African American musical traditions dates back to the 1850s (Witmer & Robbins, 1988).

The development of jazz courses in higher education had often been an arduous process. These oral traditions, plus a lack of organized printed materials and direct

pedagogical techniques, helped prevent the acceptance of jazz music into higher education curricula. Struggles between faculty and administration, or among faculty colleagues themselves, presented challenges to the acceptance of jazz studies in college curricula. In some instances, faculty even threatened to cancel jazz courses and demonstrated prejudice toward students studying jazz (Kearns, 2015). The head of one school's musicology department argued that because there was no course devoted specifically to the history of the piano or the violin, there should not be a course offered on the history of jazz.

Jazz history classes were beginning to develop into core courses in jazz studies curricula, spurring a growing industry for jazz history-related textbooks. As part of a survey published in 1981 on in-place practices, Gould conducted interviews and compiled questionnaires from 70 colleges and universities that offered a course in jazz history. It was the consensus of virtually all who participated that the inclusion of a jazz history course in the curriculum was seen as important and even critical (Gould, 1981).

The expansion or alteration of a particular curriculum usually requires a multistep process and the oversight of several university committees. To expand curricular requirements and include jazz history courses, it must be understood what role a jazz history course fulfills. A course in jazz history usually fulfills the music history or musicology requirements of the jazz studies major Gould (198 reported the inclusion of a jazz history course in a jazz studies curriculum was deemed important. For classical music majors interested in interdisciplinary studies, the question of whether a jazz history course could substitute for a classical music history course becomes an issue. Some schools build their jazz programs by starting with an offering of a minor in jazz studies or jazz performance. In this scenario, jazz history as a course substitution for traditional

music history was helpful. Mahoney, coordinator of jazz studies at Loyola University in New Orleans, indicated that achieving such a substitution was vital in making a degree flexible enough for students majoring in other music disciplines (Mahoney, personal communication, April 7, 2014). Flexibility in curricular design is an essential element in developing new programs. In regard to the curricular design, Garcia (2010) stated that the four truest words in education are “all curriculum is compromise” (p. 45). To fully understand the difficulties faced by educators attempting to introduce jazz studies programs or adapt curricula, it was important to look at the history and evolution of jazz studies in higher education.

Early jazz education. Jazz music was recognized by artists, educators, and historians as a true representation of America’s cultural heritage, and a significant contributor to the global artistic community (Anderson, 2007). At various times, musicians, critics, politicians, and fans proclaimed that jazz was a national art form (Anderson, 2007). However, American institutions of higher education were slow in accepting this indigenous music as being worthy of study and placement in college curricula (Krikun, 2008). The teaching of jazz in colleges and music schools had endured a difficult evolutionary process that mirrors the development of the music itself. Throughout the first half of the 20th century, many considered jazz to be a lesser musical form and inappropriate for college curricula. Historically, it was a well-known fact that jazz studies curricula were not easy to institute at most universities (Marquis, 1998). Many educators thought only western classical traditions were worthy of university study. Some colleges and conservatories even banned its existence in practice rooms and rehearsal halls. At the same time, the vocational aspects of jazz music led some educators to consider offering courses or ensembles in jazz and popular music. This idea was

discussed at the 1938 MENC in St. Louis, Missouri, and by the end of that year, courses in jazz were being taught at junior colleges (Krikun, 2008). While the first jazz recordings were made as early as 1917 (Tirro, 1993), and the earliest jazz ensemble offered for university credit began in 1929 (Murphy, 1994), jazz music's existence in college curricula took several decades to solidify.

Vocational strategies. With the publication of the Schillinger System and the founding of music schools in the post-World War II era, a new strategy emerged in the field of jazz education. The strategy was vocational by design. Jobs and opportunities in the fields of music and entertainment were plentiful, and well-rounded music students could take better advantage of those opportunities. In 1945, pianist and educator Berk founded Schillinger House in Boston. The teaching strategy at Schillinger House was based on the methodology of theorist Schillinger, an approach that included contemporary techniques (Berk, 1957). Schillinger House became the first academic institution to offer a diploma that included curricular studies in jazz music (Spencer, 2013). Berk's (Learned, 1957) vision for the school was to produce well-trained and well-rounded professional musicians. Berk advertised Berklee in the professional trade magazines and referred to the school's faculty as "pioneers in the development of progressive educational theories" (p. 19). In 1954, Berk renamed Schillinger House after Berk's son, Lee, who would be the school's second president. The institution became known as the Berklee School of Music and, in 1966, was awarded its first bachelor's degrees in music. By 1976, Berklee had developed into a fully accredited College of Music with a 4-year degree program and 2,200 students (Baker, 1979). Berk's initial philosophy that "the well-trained professional musician must be, above all, a well-rounded musician" (p. 19) continued at Berklee to this day.

Also established in 1945 was the Westlake College of Music in Hollywood, California. Founded by educator Learned, Westlake became the second school to offer a college diploma that included a jazz curriculum, advertising both a 2-year diploma and a 4-year degree (Spencer, 2013). Learned's educational philosophy was vocational: Learned integrated the Schillinger System into the curriculum. The Westlake strategy focused on practical instruction and the development of skills musicians could use in making a living. Learned hired faculty who were prominent in the field of commercial music. Learned (1957) was a dedicated educator who wrote an article, published in *Downbeat Magazine*, suggesting that the strategy of using jazz in modern education would be helpful for high school band directors across the country (Learned, 1957).

In 1947, Hall established a jazz program at North Texas State University in Denton, Texas. At the time, Hall labeled the program *Dance Band Work* for wider acceptance. Hall became the first jazz educator to be able to offer college credit for the study and performance of jazz music (Feather, 1981). Further, North Texas State became the first college in America to offer a complete degree program in what was labeled dance band music. The term *jazz* was still avoided at this time, as it was deemed academically unsuitable (Hennessey, 1994). Seen by many as having the first jazz program, the University of North Texas, as it was then called, has continually maintained one of the most respected jazz departments in the country.

By the end of the 1940s, there were five postsecondary institutions offering jazz studies for college credit, including Schillinger House, Westlake College of Music, Los Angeles City College, California State Polytechnic, and North Texas State College. Additionally, 10 more colleges were offering noncredited jazz courses (Suber, as cited in Baker, 1979). Private studios throughout the country were offering instruction in jazz and

dance band music. Jazz education was a growing and evolving industry.

Jazz music's role in academia increased in the 1950s with the publication of Russell's (1953) groundbreaking work, *The Lydian Chromatic Concept of Tonal Organization*. This work, published in 1953, was considered jazz music's first major contribution to the field of theory (Prouty, 2005). Teaching strategies could now begin to separate from the study of traditional western classical theory and harmony, and focus on newer concepts, such as those of Schillinger and Russell.

Industry publications played a role in the development of new strategies for jazz education. While the early oral traditions of jazz required musicians to listen to early recordings and attempt to emulate the artists, *Downbeat*, *Metronome*, and *Melody Maker* magazines began to publish written transcriptions of jazz solos and instructional columns (Murphy, 1994). By the 1950s, music schools began advertising their jazz programs in these trade publications.

As the decades change, so did the styles of popular music in America. The swing and jazz elements of music in the 1930s and 40s were augmented by the rock and roll styles of the 1950s. In the 1950s, jazz education evolved rapidly as a result of several occurrences. One of the most influential took place in 1956, when a series of intimate concerts and roundtable discussions at the Music Inn in Stockbridge, Massachusetts, led to the formation of the Lenox School of Jazz. These roundtables had a focus on the origins and significance of jazz and were attended by many prominent members of the jazz community, including Stearns, Schuller, and pianist Lewis of the Modern Jazz Quartet (Yudkin, 2006). Stearns and Schuller would eventually author two of the most significant textbooks in the field of jazz history. The strategies for jazz education created at Lenox included the hiring of influential jazz artists, historians, and theorists to run the

school. Lewis was appointed the artistic director of the Lenox School. The faculty included Schuller and Stearns who taught jazz history and Russell who taught jazz theory. Other prominent faculty included Brookmeyer, Pomeroy, and Roach (Brubeck, 2002). The influence of the Lenox School continues today through the work of artist and educator Baker, one of the most revered leaders of modern jazz education. Baker was a student at Lenox in 1959 and 1960 (Brubeck, 2002).

In the 1960s, more programs developed in high schools and colleges, and an increasing amount of professional musicians became active in the jazz education movement (Murphy, 1994). New teaching strategies were developed to include participation by professional musicians and artists, particularly in the form of master classes, concerts, clinics, and published materials. Some schools began to advertise their programs in industry trade publications, such as *Downbeat* and *Metronome* magazines. Many graduates of schools with jazz programs were beginning to perform, arrange, and compose for established artists and bands, expanding the reputations of these schools as vocational training centers for employment.

Legendary jazz educator Tanner (1971) wrote an article based on extensive research Tanner had conducted regarding jazz education. In conducting the research, Tanner visited over 100 colleges and conservatories. At those institutions, Tanner spoke with students, faculty, and administrators on the subject of jazz studies in college curricula. One of Tanner's observations was that students preferred a two-semester jazz history course, as opposed to the more common one-semester format. They cited the ability to go into more depth on the subject matter as the reason. The two-semester format also allowed teachers to use two approaches to the teaching of jazz, such as a survey in music history and a lecture course in sociology.

Philosophies regarding music education also began to change in the 1960s. In 1967, the MENC organized a symposium to address issues at the time in the field of music education. The results of that symposium, known as the *Tanglewood Declaration*, concluded that all styles of music belong on the curriculum, and the repertoire should expand to include current musical trends (Prouty, 2005). An organization known as the NAJE was founded to help set standards and practices for jazz education at both the secondary and postsecondary levels. According to the NAJE, in 1972, there were 15 colleges and universities offering a major or minor in jazz studies, but, by 1982, the number had increased to 72 (Barr, 1983). By the end of the century, there were jazz programs in over 1,200 postsecondary institutions across the United States and Canada (McFarlin, 1998), and 82% of colleges and universities had at least one jazz ensemble (Jarvis & Beach, 2002). The study of jazz and improvisation was starting to be recognized as an effective strategy for all music students in developing the ability to listen and interact with other musicians, regardless of musical style (Hart, 2011).

Teaching from the jazz canon. In the years just prior to this study, several musicologists have taken issue with the strategy of canonical approach in the study of jazz history. There were some studies that suggest flaws in a canonical approach (Prouty, 2010). However, arguments against the use of a canon usually center upon the exclusion of a particular artist or group, rather than focusing on strategies to teach jazz history from a different perspective. Musicologist DeVaux (1991) pointed to collegiate textbooks on the subject as being a source of creation for an official history. DeVaux concluded that these canon-based narratives, printed in the majority of jazz history textbooks, have had a large influence on both students and teachers of jazz history courses. What was most interesting about the discussions and debates, regarding the jazz canon, was the fact that,

while DeVeaux and others were critical of the canon, they continued to apply its principles in their texts.

Strategies for presenting information in a college jazz history course had been the subject of debate. Following the traditions of classical music history, jazz history was often presented in a canonical approach. A chronological study of the most important and influential artists and recordings, along with style characteristics that identified different periods in the evolution of jazz music had been accepted practice following the publication of Stearns's (1956) seminal work, *The Story of Jazz*. In the following years, some had begun to question whether teaching jazz history from the canon was the best approach. Jazz music was a young art form and the canon was still evolving (Prouty, 2005). Additionally, it had been suggested that the canon of jazz history was created, in part, by college textbook publishers. Certain publishers focused on the college market for textbooks tend to be in agreement on style characteristics, seminal recordings, and significant innovators of jazz music. This created a somewhat official history of jazz (DeVeaux, 1991). Other scholars believed textbooks must acknowledge the importance of the canon, as well as its shortcomings, in creating a framework for teaching jazz history (Prouty, 2010).

In addition to breaking free from the canonical approach to teaching jazz history, some instructors were no longer adhering to the traditional method of teaching history in chronological order (Schiff, 2007). New approaches to course outlines and lecture sequencing made the information seem more relevant. One interesting method was to present the information in chronologically reverse order. In following this approach, students first study artists from contemporary settings, then traced their influences back to earlier periods in history. One of the positive aspects of this methodology was that

students first encounter the subject in familiar historical settings. The sound quality of the recordings was superior to that of the older groups and artists to be studied. Additionally, the social context in which the music was discussed was readily understandable. As instructors worked to create more relevance in course subject material, this teaching technique would prove to be an effective strategy.

Several educators and ethnomusicologists were exploring different strategies for jazz history instruction. A concentric approach that focused on societal influences and the collaborative efforts of a group of musicians on the evolution of the music was one of these strategies (Bakkum, 2015). This approach was a split from the more traditional and chronological method of focusing on individuals recognized as being among the most important and influential musicians of the art form. Such concentric models of study were being implemented (Bakkum, 2015). Instead of teaching jazz history through a chronological approach, models of study where the musicians' improvisations, not the era, were studied. The music was analyzed with the simultaneous consideration of different influences and contrasting interactive systems and actors (Bakkum, 2015).

The role of technology in the classroom had become a more important factor in teaching strategies, including those of jazz history instructors. Many instructors throughout higher education acknowledge that each year, students were more comfortable with the use of technology to aid in their studies (Svinicki & McKeachie, 2011). When jazz history courses were first taught in college curricula, the only technology in use were record players for use with classic recordings. Over the course of several decades, records had been replaced by cassette tapes, compact discs, and now digital storage environments. Tremendous amounts of music were stored and accessed, much of it for free. Spotify, YouTube, iTunes, and other streaming resources made the

important and influential artists and recordings of jazz history easily accessible and cost efficient.

Jazz Resources

Early texts. Historiography, or the writing of history, had been a very debatable subject as it related to jazz (Hardie, 2013). The accuracy of early books on the subject of jazz history had come into question, regarding their authenticity and lack of scholarly research. While the actual canon of jazz history was fairly consistent throughout most books on the subject (i.e., Armstrong, Ellington, Parker, Davis, Coltrane), and the historical narrative was basically the same, attention to detail and cohesive examples of context could be haphazard (Prouty, 2002). This was true for both historical works and textbooks on the subject of jazz history.

Groundbreaking works, such as Russell's *Lydian Chromatic Concept of Tonal Organization* (1953), paved the way for published materials that would help to define a place in academia for jazz. From that point forward, influential texts on jazz theory, jazz history, improvisation, and even jazz pedagogy were published and helped to shape curricula. The first influential texts included Schuller's (1968) *Early Jazz*, Baker's (1969) *Jazz Improvisation*, and Coker's (1989) *Teaching of Jazz*.

At the time of this study, many books existed, including textbooks designed for college students, on the history and evolution of jazz music. Some texts were designed for music majors, some specifically for students in jazz studies programs, and many more for nonmusic majors seeking to take an elective course in some form of music appreciation. Many of these books feature a narrative that closely resembled that of Stearns's (1956) book *The Story of Jazz*. Stearns's work was the first attempt to produce a narrative that incorporated several stylistic trends and artistic movements in the evolution

of jazz music (Prouty, 2010). Stearn avoided siding with critics on certain musical debates regarding the trends in jazz in the 1940s and presented a consensus viewpoint of the development of the art form. A doctoral student in English literature at Yale, Stearns began a career in jazz as a writer for *Downbeat Magazine* in the 1930s, at a time when the jazz discourse was highly racial in tone, with an emphasis on White musicians (Prouty, 2012).

It was during this period that Stearns began to develop a historical narrative with a series of columns entitled “The History of Swing Music.” Throughout the next few years, Stearns consulted with academics on subjects, such as anthropology, musicology, and sociology; and created an eclectic research base from which to form a personal narrative. That narrative, published as *The Story of Jazz*, was commonly referred to as the model for an official jazz historiography (Raeburn, 2009). Stearns’ lectures at the New York University and the New School for Social Research were well received, as were New York University’s lectures as a faculty member at the Lenox School of Jazz. In Stearns’ writings, Stearns addressed the issue of the prehistory of jazz and its African roots. Most importantly, Stearns created a consensus view of jazz history that celebrated the early traditions of New Orleans musicians, while respecting the efforts of progressive forces to evolve the art form. Stearns’ book and narrative could be seen as the first successful approach in organizing the history of jazz (Prouty, 2012).

While Stearns was considered a pioneer in the field of jazz history education, Stearns’ book was not intended specifically for use in the classroom. *The Story of Jazz* was shaped after Stearns’ experiences in teaching the course in a college environment (Prouty, 2010). While Stearns’ book was developed from the classroom experience, the first textbook written explicitly for use by college jazz history students was Tanner and

Gerow's 1964 work, *A Study of Jazz*. Tanner taught at the University of California Los Angeles for 23 years. Tanner's classes were very popular and, at one time, deemed the largest jazz history course in the world (Tanner & Ployhar, 1983).

Tanner and Gerow's (1964) book followed Stearns' work closely regarding the historical narrative of the evolution of jazz music. Tanner acknowledged that Stearns had done excellent research, particularly in regard to the pre-jazz material and early jazz era. However Tanner, a professional jazz musician, also felt that Stearns lacked an understanding of the modern idioms of swing and postswing music. As the teaching of jazz gained a foothold in higher education, *A Study of Jazz* became the pivotal text (Prouty, 2010). Jazz history was evolving from a mere scholarly activity into pedagogical application, and the Tanner and Gerow (1969) text helped to solidify the historical narrative and created what was recognized as the jazz canon.

Tanner also conducted extensive research in the field of jazz education, sponsored by Tanner's employed institution, University of California Los Angeles. In the research, Tanner concluded that there were five principal texts being used around the country for the subject of jazz history. Those texts follows: Stearns' (1956) *The Story of Jazz*, Schuller's (1968) *Early Jazz: It's Roots and Musical Development*, Berendt's (1961) *The Jazz Book*, Hodair's (1956) *Jazz: It's Evolution and Essence*, and Tanner and Gerow's (1969) own *A Study of Jazz*. Others texts in use at that time included works by Feather, Jones, Hentoff, and Ulanov. Tanner noted that most jazz history teachers taught their courses chronologically. It was also Tanner's assessment that while most of the teachers' lectures touched on pre-jazz and African musical influences, much of the course emphasis was on styles in use or styles within the last 10 years. Historically, the reason for that phenomenon was the ability to heighten student interest with more up-to-date or relevant

material (Tanner, 1971). By the early 1970s, jazz history courses were in existence at schools across the country; however, they were not all treated as music courses (Tanner, 1971). Some were offered only as humanities or fine arts electives, some offered only to nonmusic majors, and some administered through other departments, such as anthropology.

SCCJ. In 1973, the Smithsonian Institute created an anthology of jazz music known as *The SCCJ*. The recordings for this compendium were selected and compiled by respected jazz journalist Williams. Williams was the director of the jazz program at the Smithsonian and the acquisitions editor at the Smithsonian Institution Press. Williams had previously been founder and contributing editor of *The Jazz Review*, a jazz industry trade magazine that featured articles written by leading musicians and critics of the time. Williams was involved in crucial cultural work and suggested a canon for jazz and a rationale to support such a canon (Walser, 2014). Williams' goal was to garner respect for jazz music and its artists. The choice of the word *classic* in the title of Williams' anthology suggested a removal of items from their original context, in order to present them as having a larger significance (Walser, 2014). Examples of this strategy can be seen in Williams' strong emphasis of the works of Armstrong and Ellington in the *SCCJ*.

Williams selected 86 pieces of jazz music, spanning the years 1916 to 1963 for inclusion in the collection. From Morton's *Maple Leaf Rag* to Coltrane's *Alabama*, the *SCCJ* contained six vinyl albums that represented the evolution of jazz music for almost 50 years. As CDs began to replace vinyl albums in the marketplace, the collection was reproduced as a set of five compact discs. Williams' anthology had had tremendous influence on the jazz canon and the methodology for teaching jazz history for more than 4 decades. It was required supplemental material for many jazz history courses

throughout the country.

Walser (2014) stated that the design of an anthology can be reflective of the cultural priorities at the time of the anthology's construction. One example of this was Morton's 1926 composition *Dead Man Blues*. The original recording began with a vaudeville-style spoken dialogue between Morton and St. Cyr. When Williams put together the SCCJ in 1973, there were still many who doubted the status of jazz music as a serious art form. Williams chose to exclude the spoken dialogue and only use the instrumental part of the recording. By omitting the vaudeville introduction, and its references to comedy and minstrelsy, inclusion of the Morton composition could help in maintaining the quality of the anthology. In subsequent decades, jazz music became more respected as a serious art form, understood as a representation of American history and culture. In 2000, author and historian Burns produced an anthology of jazz music that also featured Morton's *Dead Man Blues*. In the Burns anthology, the vaudeville-influenced dialogue was included (Thomas & Burns, 2000).

As both jazz and jazz education evolved throughout the 1970s and 1980s, two of the criticisms of the SCCJ continued to be the lack of more modern recordings and the exclusion of female jazz artists other than vocalists. The original collection was finally discontinued in 1999. At that point, Hasse, curator of American music at the National Museum of American History, began a project to revive and update the collection. Hasse realized the value of the SCCJ as a resource of American culture, having once critiqued the collection for the *Annual Review of Jazz Studies* (Hendry, 2011). Smithsonian marketing director Burgess agreed and, together with a well-respected 42-member executive selection committee, created an updated version of the SCCJ, titled *Jazz: The Smithsonian Collection: 111 Tracks of Music History*. The five compact disc collection

was released in 2011. Penultimate jazz masters like Armstrong, Ellington, and Davis were still prominently featured, but additional recordings were also included that represented many different and modern styles of jazz music. Latin Jazz, Jazz Fusion, female jazz artists, and some important and influential artists who were left out of the original collection were included in this new anthology. *Jazz: The Smithsonian Collection* is accompanied by a 200-page booklet of liner notes, compiled by some of the most respected jazz critics in the world, including a former contributing editor to *The Jazz Review*, Morgenstern.

In the years prior to 2007, several arguments had been presented for not teaching the canon as presented in the *SCCJ*. One of the strongest arguments was that the canonical approach created a misconception that jazz followed one straight line of development from Ragtime through Dixieland to Swing and Modern Jazz, and that each style category was a complete and separate entity (Schiff, 2007). Additionally, there were very few female jazz artists included in the original canonical approach. More modern collections of recordings have been more inclusive. However, the *SCCJ* was held in high regard and subsequent resources include many of the quintessential recordings found in the Smithsonian collection.

Tirro's text. The study of jazz music expanded significantly in American higher education in the late 1970s. Through the writings and teachings of Stearns, Tanner, and others, the canon of jazz history had been established (Prouty, 2010). However, a general study of jazz history that was based in musicology had yet to exist. It was at that point that Duke musicologist and jazz clarinetist Tirro produced a seminal work *Jazz: A History*, originally published in 1977. Tirro's text was published by W.W. Norton, a widely respected publisher of academic textbooks. One of Norton's most respected texts

in the field of musicology was *A History of Western Music* by Grout, first published in 1960 and still widely used as the definitive text for music history courses throughout the country. When Tirro's book was first published by Norton, many believed it would serve as a "Grout" for jazz history. Tirro described the work as more than a chronology. Tirro referred to the text as a true history of the art form, complete with conclusions drawn from evidence gathered through both extensive listening and the shared experiences of many musicians (Tirro, 1993). As a musicologist, Tirro believed that jazz had a unique relationship with American culture and sought through a personal narrative to interpret that relationship. In the preface to the second edition of *Jazz: A History*, Tirro paid homage to several writers and scholars who preceded him, including Leonard Feather, Schuller, and Morganstern (Tirro, 1993). Stating that students need access to significant recordings from all periods of jazz history, in order to fully appreciate the art form, Tirro continually referred to two resources: *The Norton Anthology of Jazz*, and *The SCCJ*. Most colleges and universities owned these collections of recordings, and many jazz history courses required at least one of them as a supplemental resource. Tirro incorporated multiple references to the *SCCJ* in that text, and wrote with a uniquely personal historical narrative style.

As the jazz art form evolved, so did the industry of jazz education. In an academic field where once no definitive text on the music's history existed, by the late 1970s, several scholars, musicologists, and critics had published works on the subject. Unfortunately, some of these authors published articles in journals harshly criticizing each other's work, particularly the Tirro text. One particularly scathing review of Tirro called into question not only Tirro's command of the English language, but the quality and perception of Tirro's hearing regarding the ability to properly transcribe the

improvised solos used as examples in the text (Gushee, 1978). In spite of these criticisms, *Jazz: A History* became a leading text in the expanding field of jazz education. In 1993, a second edition of *Jazz: A History* was published, which included new chapters on jazz music from the 1960s through the early 1990s.

Gridley's approach to jazz history. With the growth of jazz studies programs throughout America in the late 1970s, including courses in jazz history offered as electives for nonmusic majors, new textbooks began to appear. First published in 1977, Gridley's *Jazz Styles: History and Analysis* was ostensibly the most versatile text on the market. Prentice-Hall, the book's publisher, indicated the book was designed for all levels of student experience, from nonmusicians to music majors. The cover of the text promised a written narrative with a chronological overview of jazz history, accompanied by audio recordings that demonstrated each style discussed in the text, highlighting the musical characteristics of each (Gridley, 1978). Gridley's approach was a stylistic analysis of the music, achieved through direct listening to significant musical examples. Gridley also included extensive lists of important and influential musicians. While the attention to stylistic analysis was the strength of Gridley's approach, Gridley's work was lacking in providing a thorough social or historical context for the music's development (Prouty, 2010).

Adhering to the methodology of listening to recordings of jazz music as a comprehensive approach to teaching jazz history, a set of recordings was created to accompany the Gridley text. These recordings were very similar to the *SCCJ* used by Tirro. The major difference between Gridley and Tirro regarding recordings was Gridley's inclusion of listening guides in the text. These guides helped the learner by outlining who to listen to and what to listen for in each recording. This approach was

helpful in the understanding of why certain recordings were part of the jazz canon.

By the mid-1990s, Gridley's book was the most frequently used text on jazz history in academic institutions throughout America (Biggs, 1997), reportedly in use at over 500 academic institutions. At the time of this writing, the text was in its 11th edition. In subsequent years, Gridley created another work in response to requests for an introductory text on the history of jazz. First published in 1991, *Concise Guide to Jazz* was an abridged version of *Jazz Styles*, focusing on only 50 of the most important and influential jazz musicians in history. Now in its seventh edition, Gridley's *Concise Guide to Jazz* was designed, similar to Gridley's earlier work, to help the novice listener by explaining the major stylistic eras and what to listen for in each.

With regard to the teaching of jazz history, Gridley and Prouty agreed that a single narrative along one time line cannot accurately explain all of the developments in the history of the art form (Prouty, 2010). However, the canonical approach provided a practical framework that was effective with students in the classroom environment. Subjected to the same scrutiny from critics and reviewers as Tirro, Gridley's text was better received. In a review of the text, Musicologist Porter (1978) labeled it the best jazz history textbook on the market. Porter described it as admirably complete and considered it to be well-organized. Although Porter gave the Gridley text a much more favorable review than the Tirro, Porter still was not satisfied with the texts available for use in the college marketplace. In 1982, together with Ullman, Porter began to write a personal jazz history text, titled *Jazz: From Its Origins to the Present*. Porter stated goal was to fulfill what Porter saw as a need for an unbiased and accurate history of jazz that presented the music that had the most important impact on both the musicians and the society in which they lived (Porter & Ullman, 1993). Finally published in 1993, the Porter and Ullman text

adhered to the jazz canon and made use of resources, such as the *SCCJ* (Prouty, 2010).

Throughout the late 1970s and into the 1980s, jazz education gained a strong foothold in academia (Murphy, 1994). During this time, two separate constituencies for jazz education began to develop within institutions of higher education. The first was the group of student music majors who attended schools that featured degrees or programs in jazz studies. The Gridley, Schuller, Stearns, Tanner, or Tirro texts were deemed appropriate for their needs in a jazz studies environment. The second and much larger group consisted of students majoring in subjects other than music who wanted to take elective classes in music appreciation, and specifically jazz appreciation. For this rapidly growing educational market, Gridley's text was the most accessible. The jazz appreciation courses for nonmusic majors continue to this day and are very popular and successful classes at colleges and universities across America. University administrators like to offer these classes to the academic community, often as a source of revenue, and as a way to create contact with other colleges and degree programs within the university. In 1984, Gridley authored a guide for jazz history instructors titled *How to Teach Jazz History*. Designed for preservice teachers, this guide features tests that the instructors might use in conjunction with Gridley's *Jazz Styles: History and Analysis* text, and writings and advice on such topics as "How to Get a Jazz History Course Approved" and "How to Qualify Your Course to Fulfill a Multicultural Diversity Requirement" (Gridley, 1984).

Gioia. Author and critic Gioia (1997) first published *The History Of Jazz*. This text was a concise work on the history and evolution of jazz music in America. While the African roots of jazz were acknowledged, the text had a focus on the music's development in America. Many periods in American history were discussed, as the

evolution of the music was presented within the context of the evolution of the country. A preliminary chapter on the prehistory of jazz had a focus on the 19th century. Specific chapters on the environments of New Orleans at the turn of the 20th century and Harlem and Chicago in the 1920s and 1930s explained the evolution of the music in relation to the existing social, political, and economic climate (Gioia, 1997).

The second edition of the Gioia text, published in 2011, also presented more information on contemporary artists and genres than found in previous works. Instrumental artists, such as Douglas, Schneider, Potter, Redman and Monder, along with vocalists Jones, Krall, and Elling, were discussed as important and influential musicians of the 21st century (Gioia, 2011). *The History of Jazz* also included an addressing of many timely aspects of the jazz industry that had affected the evolution of the art form, included advances in technology and changes in the music business. Chapter headings, such as *Jazz in the New Millennium* and *The Globalization of Jazz*, allow for a brief discussion of Latin jazz and certain controversial subgenres of music (Gioia, 2011). For a listening resource, Gioia provided an extensive list of recommended material for students to access. Specific tracks and recording dates, rather than entire albums, were listed. Referencing the list using Spotify or some other type of digital music media allowed students to access a wide variety of styles and artists quickly.

DeVeaux and Giddins. In 2009, DeVeaux and Giddins collaborated on a new text that would challenge both the canon and the typical narrative of jazz history. The pairing of DeVeaux, one of the leading jazz scholars of that generation, with one of the world's most respected jazz critics, Giddins, had the potential to produce a text that might alter the existing jazz canon and create a new narrative. After 30 years of the Tirro book representing their contribution to jazz history texts, publisher W.W. Norton released the

DeVeaux and Giddins' (2009) book, entitled *Jazz*. This text promised to present jazz in a way that had never been done before (DeVeaux & Giddins, 2009). Included with the text were four compact discs of music. This was significant as it represented a separation from the long accepted canonical recordings presented in the *SCCJ*. While there were some classic recorded examples that match those found in the *SCCJ*, many other musical examples were included. Among those were examples of African and pre-jazz genres, as well as some more contemporary jazz artists. Another difference between the DeVeaux and Giddins text and previous jazz history textbooks was the inclusion of many wonderful photographs of influential artists taken by celebrated jazz photographer Leonard. Many of these photographs were legendary in the jazz community. While *Jazz* had received favorable reviews, and the work of both DeVeaux and Giddins was highly respected, the narrative was actually very similar to the earlier texts on the market (Prouty, 2010). *Jazz* added to the canonical approach to jazz history on both ends of the time line; however, the basic themes and most influential artists coincided with earlier works by Stearns, Tirro, Gridley, and Gioia.

Relevance

The issue of relevance in music education was increasingly important in the 21st century, as the state of the music industry had changed. Data from the National Center for Education Information included suggestions it was vital for teachers to possess the knowledge and skills to teach in an increasingly multicultural classroom (Chen, 2016). These changes in the industry and, society in general, had forced changes in undergraduate music curricula (Kennedy, 2005). At the time of this study, the teaching strategies in American music schools were linked to Western European logic and tradition. However, the jazz tradition represented the cultural diversity of many different

people (Carter et al., 2008). Many different cultures continued to contribute to the growth and development of jazz music. The art form of jazz cannot be fully understood, appreciated, or taught from a singularly Western classical viewpoint. Prouty (2005) reported this issue was articulated as far back as 1967, in the famous “Tanglewood Declaration,” a symposium organized by the Music Educator’s National Conference (p. 98). Students were protesting for the inclusion of nonwestern and popular musical forms to be included in music school curricula. Prouty indicated the key issue at that symposium was the concept of linking the jazz community with the musical academy. A higher concentration of study in the areas of jazz and popular music history, as opposed to the continuing dominance of history classes steeped in Western European classic traditions, would be of great benefit to music students. Potential college students had become savvy customers, looking for educational opportunities to help them to succeed in today’s music industry.

For many years, colleges of music fought and resisted the implementation of any type of jazz studies program. The study of jazz music as an appropriate field of scholarship was a concept that higher education was very slow to recognize (Alper, 2007). The first course in jazz history was not offered in a postsecondary educational institution until 1941 (Feather, 1981). In the late 1970s, studies were documented that there was a decline in the number of students taking music appreciation classes at the community and junior college level, and it was suggested that the decline will continue unless music educators developed courses that made the history and appreciation of music attractive to students (Friedlander, 1979). However, by the start of the 21st century, there were jazz programs in over 1,200 postsecondary institutions across the United States and Canada (McFarlin, 1998). Adjustments to the curricula in use must be

made in order to preserve these programs.

According to projections from the 2000 U.S. Census, by Year 2055 approximately half of the American population will be minorities (Bartik, 2010). Unfortunately, many schools of music in America continued to present only Western European classical traditions as the focal point of study. There is a need to expand jazz, blues, and popular music history classes in order to help celebrate individuals' multicultural heritage as Americans. Jazz music, according to Roach (1998), "represents one of the truly great world music traditions to develop in the United States" (p. 16). The demographics of society were changing and the historically White classical music environment must have evolved into a future represented by a diverse population with mutual values and respect for multiple music styles (Myers, 2014).

Teacher training was another issue at the forefront of this discussion. Many young educators were poorly prepared to teach music. In addressing the issues of expanding music students' knowledge of different styles and exploring new boundaries, the former president of the International Association of Jazz Educators stated that teacher training was one of the biggest challenges facing jazz education of the day (McCurdy, 2002). In their study of the application of informal musical practices in a music education course, Davis and Blair (2011) concluded that in preparing teachers to be effective in the modern classroom, higher education in America must have changed the way music methods classes were taught.

The rising costs of a college education must have been factored into this discussion. Over the last 35 years, incomes in America had risen approximately 147%, but, during the same time period, university costs had increased 490% (Sturm, 2014). With skyrocketing costs, plus the possibility of professional incomes that make it

extremely difficult for college graduates to pay off student loans, there was overwhelming evidence that music curricula in place had not properly service students (Myers, 2014).

Many music majors and preservice teachers graduating from colleges and entering the workforce were reticent about introducing popular music into the modern classroom, due to their lack of training in that subject matter. Three prominent reasons for their apprehension were that popular music was not a part of their training, they lack the resources to implement popular music into the curriculum, or they carried the belief that popular musical styles were not valuable enough for inclusion (Davis & Blair, 2011). These teachers had a lack of knowledge of the styles and history of the music most relevant to their contemporary environment. Data from the Strategic National Arts Alumni Project included clearly stated suggestions that higher education programs in the arts were not completely relevant to the careers of artists, whether those careers were in performance, teaching, or research (Myers, 2014). Courses in jazz and popular music styles could have been very helpful for these preservice teachers, as such courses can provide them with relevant material that connected with students.

Another issue involved the ability of inexperienced teachers to create or manage a jazz history course. Whether the constituency was jazz studies, majors, or nonmusic majors, classroom teaching skills were a crucial factor in effective instruction. Teachers must have developed a pedagogy for presenting jazz history in an interesting and relevant manner. To address this issue, author Gridley published *How to Teach Jazz History* in 1984. The Gridley text contained a large amount of helpful pedagogical information and was specifically designed for young teachers who had never taught jazz history in a classroom environment (Prouty, 2010).

Advances in technology had created easier and faster access to jazz recordings. The Internet featured many audio and video streaming services, including Spotify and YouTube. Many of these services were free, allowing greater access to these resources for more people. However, the tremendous amount of audio and video accessible could have been overwhelming to students attempting to focus on a particular genre of music. The use of technology in instruction was more effective if it was part of a carefully planned syllabus that considers various factors regarding teaching and learning (Svinicki & McKeachie, 2011). It was important to guide the students through the process of creating playlists that focus on recordings relevant to the material being discussed in class.

The arguments made in the 20th century for the necessary inclusion of jazz studies in educational curricula could be mirrored in the 21st century for the introduction of popular music studies. At the end of the 20th century, many students, teachers, and scholars believed the realities of the modern musical environment and the needs of music teachers were not being reflected in the university curricula in place (Klocko, 1989). These concerns had been at the forefront of discussion and debated throughout the historical development of jazz and popular music studies in college curricula. In the 21st century, courses on the history of rock and roll were now part of many college curricula, and dozens of institutions had created entire courses on specific popular music styles, such as the music of the Beatles (Jenkins, 2016). In the years to come, the battle for resources, personnel, and materials became more severe (Undercofler, 2000). Political and economic pressures, along with the demands for more vocational infrastructures, forced arts education into interdisciplinary relationships in order to more effectively address diversity.

A predominant reason to encourage more study of jazz history was the shift in venue for the art form, including the academic housing of jazz. For many years, jazz existed and evolved in the speakeasies, nightclubs, and concert halls of the world, but now schools of music provided some of the most dynamic venues for jazz, popular, and world music in America. The new venue for music in America was the school system, from public schools to universities and conservatories (Roach, 1998). These schools provided more than just the means to study the art form – many of them provided employment and opportunities for some of the world’s great artists to impart their skills to the next generation of creative musicians. Roach pointed to the irony that many of these musicians did not develop their artistry in academia, but as jazz had slowly been adopted by music schools across the country, many great jazz musicians had become teachers (Roach, 1998). The fact that jazz lived in these institutions suggested to administrators and curriculum committee members that the study of jazz history should have been expanded, because the art form was growing and evolving right under the nose of academia. The European traditions of Bach, Mozart, Beethoven, and Brahms were always worthy of complex study by students of the musical arts. However the expanded study of jazz and popular music was a dynamic and relevant subject higher education developed in helping both performance and music education majors.

It was a necessity in the 21st century educational environment for students to have had a much larger skill set to become qualified educators than was required in decades past (Sturm, 2014). More than 25 years ago, many students, teachers, and scholars began to believe the needs of music teachers were not reflected in university curricula in use (Klocko, 1989). Research at the end of the 20th century published in *The Chronicle of Higher Education* included indications that as much as 98% of the university music

history curriculum was focused entirely on the history of Western Europe's upper classes during the past 500 years (Wicks, 1998). In the 21st century, music school curricula must have reflected a multicultural educational environment. Within the realm of music education, there was jazz education. The study of jazz music was the study of diverse cultures, melded into one uniquely American art form. According to Marsalis of Carter et al. (2008), the study of jazz history was the study of American history. Jazz music teaches many relevant lessons in addition to improvisation and communication skills, including "the rights and responsibilities of individuals to the larger group" (p. 5).

The history and evolution of jazz music was a uniquely American story. However, this music began to cultivate an international audience shortly after the turn of the 20th century. In 1914, 3 years before the first jazz recordings were made, the Creole Band from New Orleans performed in Winnipeg, Manitoba, Canada (Hepner, 2012). The Creole Band performances were a combination of minstrelsy, vaudeville, and early jazz music; and featured performers who were integral in helping to develop a modern style of dancing. The first jazz performances in Britain took place in 1919. This informal study eventually led to the establishment of Leeds College of Music in 1965 (Williams, 2012). Other historically significant events had taken place over the last 100 years that highlight jazz music's place in American culture. In 1941, Armstrong wrote a letter to critic Feather, describing an inspirational moment at the Miami auditorium, when Armstrong walked on stage and saw a nonsegregated audience, Black and White together, just there to appreciate the music (Hentoff, 2010). In 1956, the U.S. State Department sent jazz musician Gillespie on a cultural exchange tour of the Middle East and then South America, in response to the Soviet Union's international cultural tours. During the civil rights movement of the 1960s, King, Jr., referred to jazz as America's triumphant music

(Hentoff, 2010). By the end of the 20th century, jazz studies were a global phenomenon. The study of jazz history in college courses for both music students and nonmusic majors provided the relevant connection between jazz music's African and Western European ancestry, which was increasingly important for multicultural student constituency at the time of this writing.

Future trends. Multicultural classrooms were the recognized learning environments of the 21st century. Studies included indications that American classrooms were increasingly multicultural (Bartik, 2010), and music educators must be prepared to address this issue in order to teach effectively (Davis & Blair, 2011). Since the end of the 20th century, educators believed the continued existence of music programs in the schools depends upon colleges and universities adapting their curricula to meet these new challenges (Shuler, 1995). As effects of the NCLB Act reverberate across the country, studies included indications that a decrease in arts learning opportunities, mainly due to administrative decisions regarding the priority of improving test scores over arts education (Spohn, 2008). Budget cuts relating to the NCLB have forced many schools to scale back or even abandon music programs.

There was great evidence to suggest that the current music curriculum in higher education would not be successful in serving the arts, students, music schools, or society in the future (Myers, 2014). More than 20 years ago, Shuler (1995) believed the existence and success of music education in the public school system depended largely on how quickly and effectively music schools in higher education could adapt their curricula to the national standards. New laws and guidelines made efficient use of time imperative in preserving some semblance of music education in elementary and secondary schools. Effects of the 2001 NCLB Act are being documented around the country, including the

loss of class time devoted to arts education (Spohn, 2008). Limited time available for art and music classes must be used efficiently and demonstrate relevance, in order to help students connect with their social and cultural world. Increased cultural diversity and multicultural classrooms add to the challenge of providing relevant musical education experiences for students. Federal laws, such as the *Goals 2000: Educate America Act*, called for students to be knowledgeable of the diverse cultural heritage of the nation, and the subsequent *MENC National Standards for Music Education* resolved to take a multicultural approach that encompasses teacher training across the curriculum.

There was much documentation regarding the benefits of music education for all students, including Jenkins' (2001) article on "The Mozart Effect." Developmental psychologist Gardner (1983) recommended the theory of multiple intelligences. This theory identified music as one of seven recognized behavioral abilities to be developed. Gardner theorized the existence of seven coexisting, yet autonomous, human intelligences: logical, linguistic, musical, spatial, kinesthetic, interpersonal, and intrapersonal. Each of the intelligences contained separate psychological processes for problem solving. The core components of musical intelligence included ability to produce and comprehend rhythm, pitch, and timbre; and an appreciation of the different forms of musical expression (Gardner & Hatch, 1989). Musical potential in all students should have been seen as a priority, nurtured equally alongside skills in mathematics and science. American educators had moved far away from this thought in the years just prior to this study. Education in music and the arts should be supported in primary, secondary, and higher education environments, in order to provide a well-rounded approach to developing students' potential. In America's increasingly diverse cultural landscape, the study of jazz music and improvisation were uniquely applicable.

Another significant aspect in the study of jazz music was in its ability to help students understand the democratic process. Freedom of speech and freedom of expression were inherent parts of jazz music. In 2009, the Let Freedom Swing: Conversations on Jazz and Democracy project took place on the eve of President Obama's inauguration. This event was led by Supreme Court Justice O'Connor and by jazz artist and educator Marsalis. The event highlighted the parallels between American democracy and jazz music, with both dignitaries having spoken of the inherent freedoms of speech and expression found in the performance of jazz music and the exercising of American civil rights (Gebhardt & Whyton, 2015).

Multicultural education. At the forefront of modern education was the issue of multicultural learning environments. Staff at the U.S. Census Bureau predicted that, by Year 2023, the majority of American school children would be minorities (Jerald, 2009). Over the last 4 decades, the percentage of college degrees conferred to White students had decreased, while the percentage of African American and Hispanic students had increased (National Center for Education Statistics, 2014). Additionally, female college graduates made up less than 25% of college graduates in 1950. By 2013, female students represented 57% of all college graduates in the United States (National Center for Education Statistics, 2014). School teachers must have been prepared to teach a more diverse student population and to help those students to function effectively in an increasingly diverse world (Jerald, 2009).

Multicultural education was a complex issue. It was understood as a concept, a process, and an educational reform movement (Banks & Banks, 2016). The reform movement included assisting educational institutions in providing equal learning opportunities for all students, regardless of cultural or social background (Banks &

Banks, 2016). Artists and scholars had been addressing the issue of multicultural education for decades. Mitchell (1992) stated 25 years ago that education advocates had been adamant that American students be given a multicultural approach to education. Gabbard (1995) concurred, stating the growing trend in university curricula was in multiculturalism. In 1991, the MENC committed to a multicultural approach to music education, in order to reach students of all cultural backgrounds (Bartik, 2010).

Undercofler (2000) pointed to the megatrend of America's continual move toward a more diverse demographic, predicted that the population expected music and the arts taught in America to become increasingly diverse. The institutionalization of jazz was consistent with that trend. Uniquely, American in origin, this music developed from a multicultural variety of traditions, partly from Africa and partly from Europe (Schuller, 1968). Jazz music was the ultimate multicultural art form, and was recognized as such decades ago.

Multicultural education was a concept that was born in the civil rights movement of the 1960s (Banks & Banks, 2016). In the ensuing years, standards were created and laws were enacted to reform the country's educational system (Conway, 2008; Educate America Act, 1994). The Goals 2000: Educate America Act, passed by Congress in 1994, stated that "All students will be knowledgeable about the diverse cultural heritage of the nation and about the world community" (H.R. 1804; Bartik, 2010; Gislason, 1999). In 2009, the Common Core State Standards were adopted with the intention of reflecting greater cultural diversity in what students were expected to learn. Guidelines had been established for music teachers across the country (Gislason, 1999). These realities affected everyone in music education from performance majors and music education majors studied to be music teachers, to musicologists and nonmajors took survey courses in music appreciation. Multicultural education was the desired goal of modern educators.

More and more schools at the elementary and secondary level were offering courses in music, specifically world music in appealing to the multicultural environment of the modern classroom. Unfortunately, one of the biggest problems facing new teachers of the day was the lack of training or even familiarity with contemporary styles of popular music. The majority of training and historical perspective provided in music education curricula was still focused on European classical traditions, some with little or no relevance to today's multicultural classroom. There were many educators who understood the social construct of music (Davis & Blair, 2011). This was an area where jazz and popular music history courses were extremely effective. In a multicultural, educational environment, jazz and popular music provided the common denominator that helped link students from different ethnic backgrounds together. This was helpful for both students and preservice teachers.

Randel and Apel (1986) reported musicology was defined in the *Harvard Dictionary of Music* as “the scholarly study of music” (p. 520). The intention of musicologists was to hold the historical studies of music to the same high standards as the natural sciences and humanities. Musicology students benefited greatly from programs with expanded study in the subject areas of jazz, popular, and world music. Opportunities for employment as educators across the curriculum were opened for teachers with a working knowledge of modern styles with cultural relevance. The expansion of jazz and popular music history programs allowed for a deeper understanding of the contributions to American music and culture made by minorities. In the groundbreaking book *Blues People*, author Jones (1963) addressed the issue of African slaves became a part of the fabric of American culture by presenting the emergence of the American Negro through the development of a unique musical language called the blues. That unique style of

music known as the blues is the forerunner of all indigenous American music from jazz to rock and roll and rhythm and blues (R and B) music. There was a movement toward what was being called the new musicology, where popular music, folk music, and world music were starting to be recognized as important in the quest to bring a more multicultural approach to music education.

In addition to providing students with a more in-depth study of American culture, expanded classes in jazz, blues, popular, and world music increased opportunities for employment in growing fields, such as ethnomusicology. Ethnomusicology was the study of music in culture, not only pursuing the study of music from every part of the world, but also its cultural context (Nettl, 2010). The study of ethnomusicology had become increasingly popular in the last 20 years. To date, more than 30 colleges, universities, and conservatories offer degrees in ethnomusicology. Relating music to culture was an important step toward creating relevance for music history courses. Research included indications that an important factor for students and teachers in training was the understanding of music within a cultural context (Davis & Blair, 2011). Ethnomusicology provides this context for both experienced and preservice teachers.

Research Questions

The following research questions were established to guide this applied dissertation:

1. What was the perceived role of jazz history within a jazz studies curriculum?
2. What were the current strategies used in teaching jazz history courses?
3. What were the current resources used in jazz history courses?
4. What was the perceived role of jazz and popular music history in curricula for nonjazz majors?

Summary

The history of jazz music was defined by America's diverse cultural landscape. The study of jazz and popular music history provided a framework for the understanding of different musical styles. This framework aids students in their development as musicians. Courses in modern musical styles served to build bridges of relevance for both students and preservice teachers. Jazz education had evolved tremendously throughout the 20th century. There was an accepted canon of jazz history that permeates the majority of textbooks and classrooms in jazz history courses. Music education in the 21st century required a curriculum expanded to include many styles of music that were not part of the traditional canon of Western classical music. Modern music curricula addressed jazz, as well as popular and world music styles. For students majoring in music in the 21st century, courses in jazz history provided a vital link in building bridges of relevance in music education.

Chapter 3: Methodology

The primary purpose of this study was to compare quantitative information concerning jazz history courses being taught in schools of music across America. The secondary purpose of the study was to solicit and analyze opinions from experienced jazz history instructors regarding the place and importance of these courses in college curricula, including ways to improve upon the effective delivery of instruction. The third purpose was to compare the jazz program in place at the site of the study with peer institutions across the country. One of the desired outcomes of the study was to open a dialogue for the sharing of information, including trends and issues, within the field of jazz history instruction. This open dialogue was initiated in the form of a survey and responses to questions posed. Creating a networking community among teachers of jazz history served the greater good for all involved.

The study had been specifically designed by an expert panel of music professors and was divided into two surveys. The panel chose survey questions that would be relevant for jazz history instructors throughout the higher education community. The first survey, entitled Jazz History Instructors' Survey, included 12 direct questions that required short answers (quantitative) relating to the class being taught by each instructor (see Appendix A). The second survey, entitled Experiences and Opinions Survey, was more qualitative by design. This survey included five questions designed to explore the informed opinions of experienced jazz history instructors (see Appendix B). The results of these two surveys were presented in a Master Data Collection Form created for this study.

One of the central issues addressed through the survey regarded the number of semesters of jazz history existing in the curricula in place at each institution. Other

relevant issues included textbook choices, amount of musical examples played in class, and the time line of history covered during the course. An issue of increasing importance addressed in three of the survey questions involved the type of constituency each jazz history course services. At many institutions, there were separate courses in jazz history for music majors and nonmajors. Three questions involved faculty and resources for classes of nonmusic majors were included in the survey.

The researcher's institution was evaluated in the study. The evaluation was conducted by the researcher, using the same survey questionnaire as the other participating institutions. The results of that evaluation were compared to the responses from other institutions on all issues addressed in the survey questionnaire.

A growing trend in music schools was the increased flexibility of core curricula. One example of this was institutions beginning to allow music students whose emphasis was not jazz studies to take courses in jazz or popular music history. Sirota, President of the Manhattan School of Music, voiced a personal belief that music conservatories needed to be more responsive to the realities of the art world beyond what existed in the conservatory at the time (Wilson, 1997). One way to explore those realities with students was to add or replace existing music history courses that focused exclusively on the canon of western classic music with history courses in the evolution of American music, specifically jazz and derivative genres, such as rock-and-roll. Two qualitative questions encompassing this issue were included in the survey questionnaire.

Participants

Of 50 schools chosen for the survey, 41 (82%) participated. The schools targeted for participation in the study represented one of three primary organizational structures: schools of music at public institutions, schools of music at private institutions, and

independent private music conservatories. These schools embodied many types of higher education institutions, from state schools and land grant colleges to private institutions, liberal arts colleges, conservatories of music, a Jesuit university, and 2-year community and junior colleges.

The list of institutions to be e-mailed was created using several criteria and resources. These included rankings by national accreditation agencies, long-established print resources for college rankings, and newer online and web-based resources for rankings and information on colleges and university programs. The established reputations of certain programs within the jazz education community were also taken into consideration when the e-mail list was compiled. Institutions with storied and respected jazz studies programs were the first to be added to the list of potential participants. The institution that offered the first jazz studies programs (Kennedy, 2005), the university that offered the first degree in jazz studies (Feather, 1981), and the institution where the first jazz history course was offered for college credit in 1941 were among these (Feather, 1981).

The oldest and most established resource for information specific to schools of music in America is the National Association of Schools of Music (NASM), which was founded in 1924. The NASM was the nation's oldest accrediting agency for schools of music and was created the uniformed standards for the granting of degrees and other credentials by institutions in America. As of June 1, 2017, NASM (2017a, 2017b) recognized 648 schools of music as having nationally accredited music programs. Of those 648, the NASM listed 108 schools as having jazz studies programs. For the purposes of this study, it was not practical to attempt inclusion of all accredited programs. Fifty schools and programs were selected and 41 participated in the survey.

There were several publications that used respected methodologies for ranking institutions of higher education in America. One of the most reliable was *U.S. News & World Report* (2017). The ranking methodology applied by this publication utilized multiple criteria in its ranking formula. Criteria included academic reputation, graduation, and retention rates, faculty resources, and student selectivity (Morse, Brooks, & Mason, 2016). While *U.S. News & World Report* staff ranks institutions in several categories, specialty schools have a focus on the arts were not ranked and were listed in the annual publication as unranked (*U.S. News & World Report*, 2017). *U.S. News & World Report* annually generated an unranked list of specialty schools that offered most or all of their degrees in the fine arts or performing arts (*U.S. News & World Report*, 2017). For 2017, there were 63 institutions listed, however many schools listed did not have jazz studies programs. Seven institutions with strong or recognized jazz programs were listed. All of these institutions were invited to participate in this study.

Another traditionally respected source of college ranking information used for this survey was the Princeton Review (2016b). Founded in 1981, the Princeton Review was a college admissions services company that offered tutoring and admission services, as well as test preparation services and an annual directory of colleges and universities throughout America. For the purposes of this survey, the researcher used the admissions selectivity rating for each school selected. This rating system measured how competitive the admissions were at each school. An institution's admissions selectivity rating was determined by several factors, included standardized test scores, grade point averages, and class rank of applicants; percentage of out-of-state students; and percentage of accepted applicants who enrolled (Princeton Review, 2016b). The ratings were presented on a scale of 60 to 99. Additionally, the a published an annual reference guide of the

schools they highlighted as *The Best 381 Colleges* (Princeton Review, 2016a). The institutions included in the *Best Colleges* guide were determined by the results of an 80-question survey of student opinions regarding their schools and educational experiences. The Princeton Review's admissions selectivity rating and Best Schools determinations were taken into consideration when choosing the institutions included in this survey. From the list of schools chosen for this survey, 24 were named Best Colleges by the Princeton Review (2016a). All except four received an admissions selectivity rating. Of these four, three are conservatories of music and one was a community college.

A third annually published resource guide for information on colleges and universities was the *Fiske Guide to Colleges* (Fiske, 2016). The *Fiske Guide* was admittedly subjective in its selection process and reviewed 313 of over 2,200 four-year colleges in America. The methodology for selection included consideration of academic quality, geographic diversity, and a balance in number of public and private institutions (Fiske, 2016). Additionally, electronic questionnaires were sent to each school for both administrators and students to complete and return the Fiske staff. The questions required short essay responses. Included in the questionnaire were essays on relevant subjects, such as academics, financial aid, food and housing, campus setting, social life, and extracurricular activities. Once compiled, this information was included in the annual publication. While Fiske did not rank the institutions surveyed, it provided lists of leading schools in each field of study for consideration. The 2017 *Fiske Guide* also listed schools with unusual strengths in nine preprofessional areas, including music. The music list was divided into three categories: top music conservatories, major universities, and small colleges. Of the music schools surveyed by the researcher regarding jazz history courses, 20 appeared in the *Fiske Guide* (Fiske, 2017).

A newer organization that highlights music school rankings was the online resource *Music School Central, Inc.*, founded by Zuckerman and former Berklee Dean of Admissions Lipman. The web site offers college counseling services and published multiple lists and rankings of music schools. These rankings were based on multiple considerations, included the amount of top-level faculty, performance opportunities, educational philosophy, location, tuition, and job placement (Zuckerman, 2017). For this study, Zuckerman (2014) consulted the rankings published as *The Top Ten Colleges for Jazz, Rock, and Contemporary Performance*. This list referenced institutions that were traditionally considered the top schools for jazz studies, including Berklee, Los Angeles College of Music, the University of North Texas, University of Southern California, Indiana University's Jacobs School of Music, the University of Miami, Western Michigan, Temple University, the New School, and the New England Conservatory.

Additionally, an online service known as The Best Schools (2017) published an annual list known as "The twenty best music conservatories in the United States." The ranking methodology used by this service used three criteria: academic excellence, return on investment, and incidental benefits (The Best Schools, 2017). Not all of the conservatories listed had jazz studies programs. Nine schools from this resource's published list of 20 best music conservatories were solicited for participation in this study.

With the guidance provided by these six published resources, the researcher compiled a list of possible participants. There were a total of 50 institutions selected for inclusion in the survey. The jazz history instructors at these institutions was identified through online research; however, their identities remained anonymous for the study.

Once the list of jazz history instructors had been created, each instructor was e-

mailed an invitation to participate in the study. Upon responding, an Adult Consent Form was sent to the respondents for signature and returned. These documents were then dated and coded to a master list that only the researcher has access to. Once all forms were completed and secured, the participating instructors were sent the surveys (see Appendices A and B), via e-mail in a Word document.

A predetermined span of 3 months had been decided upon for the timeframe in which to conduct the study. It was anticipated that some participants would return the survey questionnaire quickly, while others needed reminders and deadline extensions. All participants' information remained anonymous. The researcher maintained all documents and records in a locked filing cabinet in a secure location for a period of 3 years. No one had access to this filing cabinet and the researcher would shred all data at the end of that 3-year period.

Instruments

The study was conducted using two surveys, Jazz History Instructors' Survey (see Appendix A) and Experiences and Opinions Survey (see Appendix B). The surveys combined a list of both quantitative and qualitative questions, in order to obtain a thorough understanding of jazz history instruction. The surveys were created by an expert panel of music professors in order to provide reliability and validity for the study. The panel designed questions for both surveys. The survey documents contained a total of 17 questions that were e-mailed to each study participant in a Word document. Twelve of the questions required short, quantitative answers (see Appendix A). The remaining five questions asked for opinions from the participants on matters relating to jazz history instruction (see Appendix B). Once completed, the surveys were returned to the researcher by e-mail, and the results tabulated in a Master Data Collection Form (see

Appendix C). Results had then been quantified using percentages, and the results presented in narrative form with appropriate accompanying charts or tables.

Procedures

Two types of measuring instruments were used for the questions used in the study, a Likert-type scale and a coded narrative. A Likert-type scale were used to measure all of the answers given in the survey entitled Jazz History Instructors' Survey. Additionally, a Likert-type scale will be used to measure responses to questions two and three of the survey entitled Experiences and Opinions Survey. The answers to these quantitative questions were calculated through percentages to help depict practices in use in jazz history courses at higher education institutions in America. The answers to Questions 1, 4, and 5 were coded and presented in narrative form. The answers to these questions aided in the discovery of new trends for consideration and new directions within the field of jazz history and jazz education.

Design. The study was designed in two parts: Survey A and Survey B. Survey A contained a list of 12 quantitative questions designed to answer specific questions regarding textbook choices, historical periods covered, and amount of semesters needed to cover material. Survey B included four qualitative questions designed to solicited opinions from experienced instructors on the state of jazz history courses within college curricula. Overall, the study was designed to answer the four research questions outlined in chapter 2.

Research Question 1. What was the perceived role of jazz history within a jazz studies curriculum? Survey A Questions 1, 2, 11, and 12 (see Appendix A) provided the answer to this research question. These questions addressed the issue of how many semesters were needed for effective instruction in jazz history, and what current or

relevant material was in use.

Research Question 2. What were the current strategies used in jazz history courses? To answer this question, the participants were asked Survey A Questions 4, 6, and 7 (see Appendix A). Additionally, Question 1 from Survey B (see Appendix B), served to help answer Research Question 2. In transitioning from oral to written strategies, the study of jazz music gained acceptance in academia. As jazz music approached 100 years of documented recordings, and the amount of accessible information on jazz music increased, instructors must have developed new strategies in presenting influential artists and styles within the scheduling restraints of a typical college semester. Those strategies included consideration of the time line presented and the amount of class time devoted to listening to important and influential recordings.

Research Question 3. What were the current resources used in jazz history courses? Survey A Questions 3, 5, and 10 provided the answer to this research question (see Appendix A). Resources had been developed over the years to support the evolving subject of jazz history instruction. Early textbooks had been replaced by newer publications that addressed multiple styles, including those of modern jazz. Technology had also played a significant role, providing access to a seemingly limitless amount of significant audio and video recordings. Instructors must select which resources served their courses most effectively.

Research Question 4: What was the perceived role of jazz and popular music history in curricula for nonjazz majors? To answer this question, the participants were asked Survey A Questions 8 and 9 (see Appendix A), plus Survey B Questions 2, 3, and 4 (see Appendix B). One of the greatest challenges in teaching a history course was in creating relevance for students. The inclusion of jazz and popular musical styles in

college curricula helped bridge the gap between historical and relevant information available at that time. This was helpful for both music students and nonmusic majors.

Data collection procedures. Data for the survey were provided directly from the instructors at each institution. The data were compiled from survey questionnaires e-mailed to the instructors and returned to the researcher. By using data collected directly from the informed opinions of practicing instructors at each institution, the survey contained the most up-to-date and relevant information on recent experiences in the teaching of jazz history courses.

Data analysis. Once all of the surveys were collected, a Master Data Collection Form (see Appendix C) was created to facilitate the comparison and analysis of data. The master document included two distinct parts: quantitative and qualitative. Survey Questions 1 through 10 were quantitative and Questions 11 through 17 were qualitative. The quantitative part of the master document included a chart registering the answers to the first 10 questions asked in the survey. Using simple comparative analysis, the answers to each question were calculated using percentages. The qualitative part of the master document was more involved. The nature of the final seven questions from the survey were more complex, encompassing the opinions of jazz history instructors from across the country. These qualitative answers were categorized for comparison and analyzed for consensus or disagreement. The results of survey questions that used a Likert-type scale were analyzed using the SPSS software. The resulting analysis of both the quantitative and qualitative data were presented in narrative form. Graphs and tables were included where applicable to assist in presenting the data.

Limitations

The study was limited to higher education institutions within the United States

that offered jazz history courses to undergraduate jazz studies majors, music majors, and nonmusic majors at the time of this study. Each school had a designated jazz history instructor and offered at least a bachelor's degree in jazz studies or instrumental performance. Graduate programs and graduate-level courses were not considered for this study.

The NASM listed 109 schools as having jazz studies programs (NASM, 2017b). For the purposes of this study, a select group of 41 university programs participated. According to NASM, there were 652 nationally accredited music programs in America (NASM, 2017a, 2017b). Many of these programs offered a course in jazz history, rock history, or popular music appreciation; however, there was no listing or record of exactly how many of the 652 schools offered such a course. The information to be garnered in this study was only a sample representation of those accredited schools.

Chapter 4: Results

It was the intent of the researcher to statistically compare jazz history courses at various institutions. This comparison encompassed the number of semesters in which jazz history courses were taught and the number of semesters deemed necessary by instructors for effective presentation of critical information pertaining to the history and evolution of jazz music. Additionally, information included about the textbooks and other resources used, and various other pieces of information related to the subject of jazz history courses being taught in undergraduate college curricula.

A two-part survey questionnaire was created for the purposes of this study (see Appendices A and B), designed by an expert panel of music professors. The panel chose survey questions that would be relevant for jazz history instructors throughout the higher education community. Those questions served to answer the research questions in this study and enhanced a discussion regarding the state of jazz history courses offered in college curricula. The first survey, Jazz History Instructors' Survey, included 12 direct questions that required short answers (quantitative) relating to the class being taught by each instructor (see Appendix A). The second survey, Experiences and Opinions Survey, was more qualitative by design. This survey included four questions designed to explore the informed opinions of experienced jazz history instructors (see Appendix B).

Data Collection

This study was conducted in January of 2018. Fifty schools were chosen for participation in the study, representing one of three primary organizational structures: music programs at public institutions, schools of music at private institutions, and independent private music conservatories. The resources used in selecting the participating schools included NASM accreditation lists, college ranking publications,

jazz educators conference participants, and long-standing reputations as a leading school or conservatory of music. Once the institutions were selected, the jazz history instructors at those institutions were identified through online research, e-mailed inquiries, and personal telephone calls were made to colleagues in the field of jazz education. A list of instructors and their contact information was compiled and the study was launched. The instructors at all 50 institutions were sent invitation letters to participate; however, their identities and the names of their respective institutions remained anonymous for the study.

Demographic Profile

Many of the instructors responded immediately to the initial e-mail request for participation. The timing of the study was fortuitous. Many educators were not yet back at work in early January as their respective institutions were between semesters. Had the study been conducted in the middle of a semester, the number of participants would probably have been smaller. It was a common fact that many teachers in higher education were overworked and had very little time for extracurricular activities.

While many responses were immediate and several educators were eager to participate and share information, others took longer to respond. Follow-up e-mails and phone calls were helpful in moving the process forward. The overall attitude expressed by the participants was an interest in the subject and an eagerness to help. None of the educators contacted by the researcher declined to participate in the study. However, multiple attempts to contact nine of the identified jazz history instructors resulted in no response. One instructor had just retired and a replacement had yet to be named at the time of the study. Of 50 schools chosen for participation, instructors at 41 schools responded with agreements to participate (82%; see Table 1).

Table 1

Percentage of Schools That Responded to Questions

| Category | Statistics |
|------------------------------|------------|
| Number of schools responding | 41 |
| Number of schools responding | 9 |
| Percentage of responses | 82 |
| Number of schools | 50 |

In total, those 41 that responding schools included 22 with accredited jazz studies programs and five with accredited music schools (see Table 2). Of the remaining 14 participating institutions, 11 contained highly respected programs with long-standing reputations, and three more were new programs.

Table 2

Types of Schools Responding to Survey Questions (N = 41)

| Type of school | No. of responses | % responses |
|----------------------------------|------------------|-------------|
| Accredited jazz studies programs | 22 | 53.6 |
| Accredited music schools | 5 | 12.1 |
| Other respected schools | 11 | 26.8 |
| New program | 3 | 7.3 |

Once the instructors responded to the participation letters, a copy of the two-part survey (see Appendices A and B) was e-mailed to each, accompanied by a consent form

(see Appendix D) requiring their signature. As participants began to complete and return the forms to the researcher, a Master Data Collection Document (see Appendix C) was created for the purposes of codifying and analyzing the data acquired. Each participating institution was given a corresponding number for identification, in order to create and maintain anonymity in the research process.

Using the Master Data Collection Document (see Appendix C), the researcher recorded all of the answers each participant submitted through their survey questionnaires. Through comparative analysis, the data were then quantified by deriving percentages of each answer. The resulting percentages of the comparative analysis are presented in narrative style with accompanying figures and tables.

Results of Research Question 1

What was the perceived role of jazz history within a jazz studies curriculum? This research question was answered using responses from Survey A, Questions 1, 2, 11, and 12 (see Figure 1). Likert-type scales were created and used to codify the data from each survey question. For Research Question 1, the 41 participants were asked to respond to survey questions regarding the amount of semesters necessary for effective instruction in the subject of jazz history for jazz studies majors. Additionally, questions regarding the inclusion of popular music from both the first half and second half of the 20th century aided in gaining insight into the role instructors.

The first question included in the survey addressed a central theme regarding the number of semesters necessary for effective instruction in a jazz history course. When colleges and universities first began to develop jazz studies curricula, they included courses in jazz history. There were only a few decades of recorded jazz music in existence. When author and jazz critic Feather initiated the first jazz history course for

college credit at the New School in 1941 (Feather, 1981), jazz recordings had been in existence for less than 25 years. In fact, the term *jazz* and its origins and original meanings had been subjects for discussion and debate over the years, and still no single theory as to the exact etymology had been proven true (Porter, 1997). Seen within a historical context, jazz music was relatively new (DeVeaux & Giddins, 2009). However during the course of the 20th century, jazz evolved in multiple directions at a rapid pace. Much of this evolution reflected the changes in American society and culture over that period.

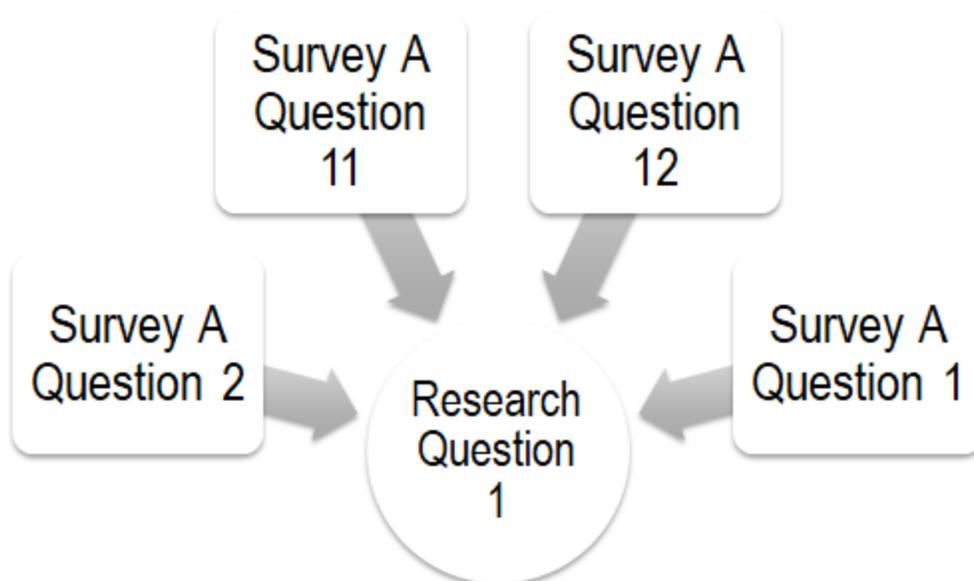


Figure 1. Survey Questions 1, 2, 11, and 12.

Concurrently, jazz education had evolved in a significant manner over the last 70+ years. Jazz studies have existed in American college curricula for a relatively long period of time (Prouty, 2012). The study of jazz music had grown from courses, such as Feather's one-semester class in jazz history to full undergraduate degree programs, graduate programs, and entire institutions devoted specifically to the study of jazz music. As the recordings of early jazz celebrated their 100th anniversary, faculty had an entire

century of jazz history to research, discuss, and debate. As some modern artists were eventually seen as masters of the art form, the canon had to be open to adjustment (DeVeaux & Giddins, 2009). As the canon evolved, the ever-increasing challenge for jazz educators was to provide a relevant historical framework within the confines of an undergraduate curriculum. This challenge was first addressed to decide how many semesters were needed to adequately instruct students in the history and development of the art form.

The number of semesters of jazz history being offered in undergraduate college curricula varied from program to program. Of 41 responding institutions, 26 (63.4%) offered jazz history as a one-semester course. Another 11 (26.8%) schools had two semesters of jazz history within their 4-year curriculum. At one of the remaining four schools (see Table 3), jazz history was presented in a limited setting within the context of a one-semester music history or commercial music history course.

Table 3

Number of Semesters of Jazz History Courses Offered (N = 41)

| Number of semesters | No. of responses | % responses |
|--|------------------|-------------|
| One-semester course | 26 | 63.4 |
| Two-semester course | 11 | 26.8 |
| Jazz studies within music history course | 1 | 2.4 |
| Only as an elective | 1 | 2.4 |
| No jazz history required | 2 | 4.8 |

Another institution surveyed features the largest enrollment of any community

college in America (*U.S. News & World Report*, 2017) and had always been a staunch supporter of the Gridley *Jazz Styles* text. However, that institution's very popular jazz history course was offered to students only as an elective. Interestingly, the two remaining schools that participated in the survey required no semesters of a dedicated jazz history course for their majors.

Of the 41 instructors who participated in the survey, 33 (80.4%) indicated the need or desire for more than one semester of jazz history in their curriculum. That represented a substantial majority who believed one semester was not enough time for effective jazz history instruction. In Table 4, 22 (53.6%) of 41 instructors believed two semesters were the appropriate length for jazz history courses in the 21st century. Three more answered that at least two semesters were desirable. A few participants surveyed believed that even more semesters were necessary. Four instructors responded that three (9.7%) semesters of jazz history were desirable in 21st century college jazz studies curricula. Instructors at two of the most respected jazz studies programs in the country, where the number of semesters of jazz history in the curriculum was one, both indicated that they preferred the amount of semesters needed to effectively teach student the subject of jazz history was four. The instructor at one leading program stated that the proper amount of semesters to study jazz history needed to be eight, one for each semester in their undergraduate curriculum. Another instructor indicated multiple semesters were necessary in order to meet the learning outcomes specified in the syllabus.

The choice of whether to include discussions on popular music in a jazz history course was one that every instructor had to make. Popular music was viewed by some teachers as only a peripheral subject, but by others as a naturally inclusive component in

the study of the evolution and development of the art form of jazz. The study of popular music in America gave tremendous insight into the understanding of the social, political, and economic factors that influenced the evolution of an art form. However, class time was also a factor, especially in managing a one-semester course. With an increasing amount of material to cover, jazz history instructors were faced with a dilemma regarding the inclusion of popular music in jazz history courses.

Table 4

Number of Semesters Desired for Jazz History Courses (N = 41)

| Desired no. of semesters | No. of responses | % responses |
|--------------------------|------------------|-------------|
| One | 6 | 14.6 |
| Two | 22 | 53.6 |
| At least two | 3 | 7.3 |
| Three | 4 | 9.7 |
| Four | 2 | 4.8 |
| Other | 2 | 4.8 |
| Not applicable | 2 | 4.8 |

How popular music was defined as a factor in that decision. There were many definitions for the term *popular music*. A text used throughout higher education at this time was *American Popular Music: from Minstrelsy to MP3* by Starr and Waterman (2010). This text defined popular music as music that had been reproduced in mass and had been listened to at different times in history by many Americans (Starr & Waterman, 2010). By that definition, the jazz music of the 1920s, 1930s, and early 1940s represented

the popular music of its time. The text definition continued in stating that popular music drew upon preexisting musical styles and traditions. That was also said of jazz music, which drew upon the styles of ragtime, minstrelsy, and the blues in its development.

Popular music also provided a platform for the development of jazz music. The popular music composers of the 1920s and 1930s, included Berlin, Kern, Porter, Arlen, and Gershwin, created a repertoire of popular songs now referred to with reverence as *The American Songbook*. Many of those songs then became the standards used as vehicles for improvisation by jazz musicians and song stylists.

The years 1935 to 1945 were known as the swing era and represented the height of jazz music's popularity in American culture (Starr & Waterman, 2010). The defining political and economic events for Americans during the first half of the 20th century were two world wars and the Great Depression. Throughout these events, jazz music was the most significant style of popular music.

Further blurred lines between jazz and popular music was the tremendous success of Sinatra and Cole. Both of those artists began their careers in the jazz world, but quickly rose to the forefront of mainstream American popular culture. Excluding their work from a jazz history course would have made that course incomplete.

In surveying jazz history instructors on the subject of including popular music from the first half of the 20th century in their syllabus and lecture calendar (see Table 5), 31 (75.6%) of 41 participants answered with a response of yes. Of the 31 instructors who answered yes, six also qualified their answers by stating that jazz was a part of popular music or by listing specific styles of music they addressed, such as ragtime and minstrelsy. One survey participant went so far as to state the teaching of popular music in a jazz history course was impossible to avoid.

Table 5

Included Popular Music From First Half of 20th Century (N = 41)

| Response option | No. of responses | % responses |
|-----------------|------------------|-------------|
| Yes | 31 | 75.6 |
| No or not much | 10 | 24.3 |

Ten (24.3%) instructors gave responses that gravitated toward an answer of no, regarding the inclusion of popular music from the first half of the 20th century in their jazz history courses. Two answered with a simple no. The remaining eight instructors gave more specific answers, but all suggested a substantial lack of popular music inclusion. Two of the eight indicated popular music was only referenced as background for jazz history discussion, while two more stated that ragtime was the only popular music mentioned in their course. Other answers included the phrases as follows: not much, very little, [and] not enough time. One participant stated popular music was referenced only as it related to Sinatra.

Overall, the inclusion of some aspects of popular music from the first half of the 20th century were being addressed in the majority of jazz history classes being taught in college curricula. Answers ranging from very little to impossible to avoid all indicated some modicum of attention being paid to the subject. The challenge for jazz history instructors was in finding enough time to present such information, especially in a one-semester course.

The swing era of the 1930s and early 1940s represented the pinnacle of jazz music's influence on American popular music (Starr & Waterman, 2010), however the

end of the big band era brought the end of jazz music's reign as the definitive popular musical style. Shortly after World War II, popular music began to evolve into a multitude of styles. Social, economic, and technological factors contributed to that evolution. After World War II, the American economy was very strong, and families found themselves with something they had not had in previous decades – disposable income (Starr & Waterman, 2010). Technological advances produced several types of media that made the enjoyment of music more affordable and accessible (Charleton, 2011). Transistor radios, long-play albums, and the 45 rpm single record were all developments that allowed average Americans more affordable and frequent access to popular music. Additionally, the expansion of radio stations across the country changed the musical landscape. The four, long-existing, national, radio stations were now being challenged by a string of small, independent stations that offered more diverse regional programming (Charleton, 2011). This diversity was extremely significant in that it allowed artists of color to have their music heard more frequently by young White audiences. In a political climate charged with issues of desegregation, the diversity of those artists and their music was a key ingredient in the evolution of popular music during the second half of the 20th century.

In addition to the tremendous influences the social and political landscape had on popular music, the music itself was undergoing a paradigm shift between the first and second halves of the 20th century. Most significant was the growing importance of singers. While many great vocalists sang with big bands during the *Swing Era*, that period was primarily focused on instrumental music. The late 1940s saw the focus shift from instrumentalists and bands to solo singers, the most prominent were Crosby, Cole and Sinatra. More than anyone else, Sinatra shifted the audience's focus from the band to

the vocalist, thus paved the way for singers to dominate all forms of popular music for future decades (Starr & Waterman, 2010).

After World War II, the emerging demographic for the music industry was teenagers (Covach, 2006). Unlike previous generations of Americans, young people in the post-War World II era had the luxury of disposable income, which allowed for choices in entertainment. An abundance of popular musical styles emerged in the 1950s in response to those choices, including rock and roll, R and B, and country and western music. The growing number of independent radio stations and record labels helped those styles to spread across the country (Starr & Waterman, 2010). Simultaneously, jazz music was transitioning from a popular style into an art form that demanded the highest levels of skill and virtuosity, but garnered less interest or approval from the audience. However, the newer styles of jazz music in the 1960s and 1970s were certainly influenced by the popular music styles of the 1950s and 1960s, as well as by the social and cultural environment of the times. From Davis' seminal recordings *In A Silent Way* and *Bitches Brew* to the groundbreaking work of the band Weather Report and visionary artists Hancock and Corea, jazz music was undeniably influenced by the Rock and Roll and R and B genres developed in the 1950s and 1960s.

Popular music in the second half of the 20th century was a completely separate subject from jazz music. From the perspective of a jazz history instructor, the multitude of styles defined as popular genres made their inclusion in a jazz history course difficult, especially if that course was only one semester. However, the relevance of popular music and popular culture within the social context of the second half of the 20th century made its inclusion in any historical instruction a necessity (see Table 6). How much to include was a continual challenge for jazz history instructors.

Table 6

Included Popular Music From Second Half of 20th Century (N = 41)

| Popular music first half of 20th century | No. of responses | % responses |
|--|------------------|-------------|
| Yes | 24 | 58.5 |
| No | 2 | 4.9 |
| Yes, but qualified (small amount only) | 15 | 36.5 |

Of the 41 participants, only two (4.9%) instructors specified that no popular music from the second half of the 20th century was included in their courses. Twenty-four (58.5%) instructors simply answered yes to the question indicating that popular music from post-1950 was discussed within the context of their jazz history courses. The remaining 15 (36.5%) instructors qualified their answers further. While all 15 answered in the affirmative, they specified that only a small amount of popular music from the second half of the 20th century was included in their courses. One of those 15 instructors further qualified in stating the only popular music included in their course was that which related to Davis and Davis' development of the jazz fusion music of the 1970s.

Results of Research Question 1. The subject of jazz history was a required course in almost every jazz studies curriculum in America. As more relevant material was added to the study of jazz history, including discussions of popular music, the challenge for instructors increased in presenting the material effectively within existing curricula. In answering the question regarding the perceived role of jazz history within a jazz studies curriculum, the optimal number of semesters in which to present the material had to be identified. The answers to Survey Question 1 indicated the majority (63.4%) of

instructors at that time taught jazz history in a one-semester course. However, 33 of the 41 instructors surveyed responded that the desired number of semesters in which to present the material was more than one (see Table 4). The majority (53.6%) of those instructors preferred a two-semester course for jazz history. A few indicated three or four semesters would be preferable, and one instructor desired to have a jazz history course in every semester of the undergraduate curriculum.

One of the challenges faced by instructors who presented jazz history effectively was relevance of material. The inclusion of popular music within jazz history syllabi addressed that challenge. The study of popular musical styles added relevance to the material presented, especially in multicultural educational environments. In the first half of the 20th century, jazz was one of the leading styles of popular music. Three fourths (75.6%) of the instructors surveyed included popular music from the first half of the 20th century in their syllabi (see Table 5).

Jazz continued to be influenced significantly by popular music in the second half of the 20th century, even while different musical styles became more popular after World War II. The inclusion of popular music within the context of jazz history remained significant in understanding the perceived role of jazz history within the curriculum. The subjects of musicology and ethnomusicology add relevance to the study of jazz history by addressing the social, political, and economic factors that affected the music's development. The vast majority of instructors surveyed included popular music from the second half of the 20th century in their jazz history syllabi. Many (58.5%) responded directly with an answer of yes, and others (36.5%) responded with yes, but in small amounts, mostly due to class time restraints (see Table 6). Only two participants responded that they included no popular music history within the context of their jazz

history courses.

The perceived role of jazz history courses within the jazz studies curriculum is a significant one. The majority of college curricula offered only one semester for the study of jazz history; however, most instructors preferred at least two semesters in which to present an increasing amount of information. Relevance, proliferation of musical styles, and multicultural educational environments warranted the inclusion of popular music history within the framework of jazz history courses. The greatest challenge for instructors was in presenting an increasing amount of information in a limited amount of class time.

Results of Research Question 2

What were the current strategies used in jazz history courses? To answer this question, the participants were asked Survey A Questions 4, 6, and 7 (see Figure 2 and Appendix A). Additionally, Question 1 from Survey B (see Appendix B) served to help answer Research Question 2. Likert-type scales were created and used to codify the data from each survey question.

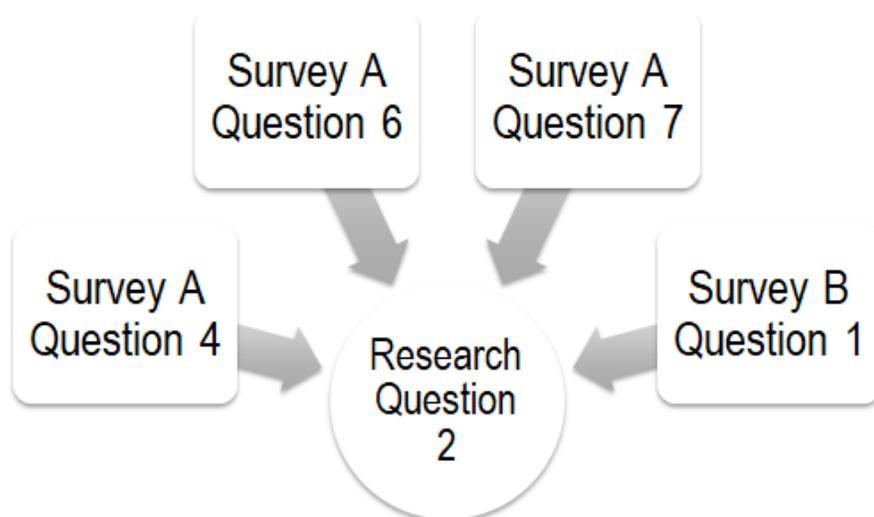


Figure 2. Survey Questions 1, 2, 4, 6, and 7.

For this research question, instructors were consulted regarding the historical timeframe addressed in their jazz history courses. Jazz music had no exact date of conception. Participating instructors must determine how much class time should be spent on the prehistory of jazz and how much, if any, modern influences were included in their course. Balancing the amount of class time spent listening to relevant musical examples for the text or lectures was a crucial part of the strategy for effective jazz history instruction. The ratio of lecture to listening was analyzed.

In instructing students regarding the history of jazz music, a significant amount of listening to the most important and influential recordings was typically required. Parts of many of the most significant recordings were even analyzed in the leading texts. With so much printed information available, plus a now 100-year history of recorded jazz music to study, instructors had to make important decisions as to how much of their course was dedicated to listening to music.

Balancing lecture with listening, instructors had to make decisions regarding the amount of class time they devoted in listening to examples of the music, style period, and artists being discussed. Those choices were not an exact science. Most of the older recordings tended to be much shorter in length than recordings from the mid-1950s forward, which left more class time for additional lecturing or supplemental recordings to had been introduced. However, many of the modern recordings tended to be more familiar to the students—sometimes required less lecture information. The choices and decisions made by instructors from semester to semester, depended on the perceived or assessed skill-level of each class.

Survey Question 4 asked each instructor what percentage of class time was devoted to listening to musical examples. Responses to this question were extremely

varied. Answers ranged from 10% to 100%. Of 41 instructors surveyed, 40 answered the question. One instructor chose not to give a reply. The data were analyzed using a tiered system of percentages (see Figure 3): 0-20%, 21-40%, 41-60%, 61-80%, and 81-100%.

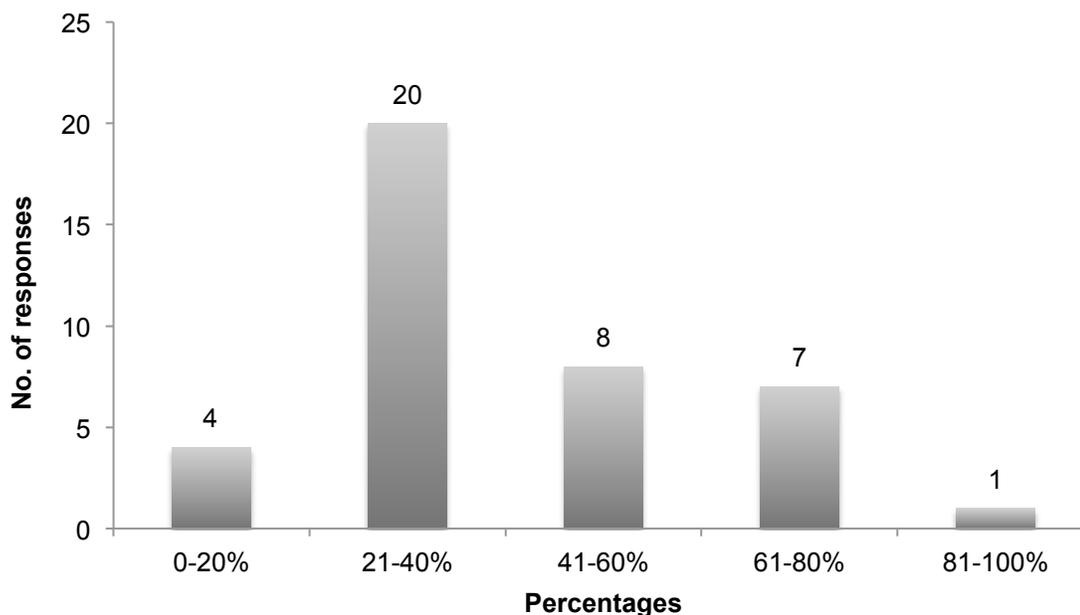


Figure 3. Percentage of class time spent listening to music. ($n = 40$).

Twenty (50%) instructors indicated a range of 21% to 40% of class time used in listening to musical examples was typical. Eight (20%) instructors indicated a range of 41% to 60% of class time was used in listening to music, while seven (17.5%) more responded that 61% to 80% of class time was devoted to listening. One instructor indicated that 100% of class time was devoted to listening to musical examples.

At the opposite end of the spectrum, four (10%) respondents used only 10% to 20% of their class time listening to music. No survey respondents indicated that no musical examples were played during class, however one instructor did not answer, stating the question was too difficult to quantify. Many instructors also indicated that it was assumed, recommended, or assigned that students listened to course musical

selections outside of class time. In the researcher's experience, that was a difficult assumption to have been made, given the rigor of the modern college curriculum and the time commitment necessarily devoted to practicing a principal instrument.

The time line of study was another important topic that was often determined by the length or amount of semesters in which a jazz history course was taught. The first jazz recordings were made in 1917, provided instructors with a now 100-year discography to build course lectures from. However, the music evolved many years before it was first recorded. Many historians agreed that jazz music encompassed a combination of African and European cultural elements. The argument was made that jazz was an African American music (DeVeaux & Giddins, 2009). While jazz was considered a music whose evolution was unique to the American environment of the 19th century, the origins of jazz music were better understood by including the study of African music and cultures that all predated the existence of America (Tirro, 19937). The city of New Orleans and, specifically, the area known as Congo Square, was widely considered to be the place where the seeds of American jazz music began to grow. However, the blending of African and European cultures was traced back a 1,000 years before the French founded the city of New Orleans in 1718 (Gioia, 1997).

Cultural studies provided great insight into the study of art and music; however, jazz history instructors were increasingly limited in the amount of time they had to present pertinent information to undergraduate students. All of the leading textbooks present some form of pre-New Orleans history, including those texts of Schuller, Stearns, Tirro, Gridley, DeVeaux and Giddins, and Gioia. The challenge for practicing jazz history instructors was to find a balance between the amount of class time they chose to dedicate to the origins of jazz music versus the amount spent on more modern or even

present-day jazz styles. As the evolution of the art form continued and class time became increasingly limited, the level of this challenge increased.

In analyzing the data, three distinct periods in history were identified and categorized as starting points of study for the jazz history courses surveyed (see Table 7). Two of the periods identified were specific to a certain time in history related to the turn of the 20th century. The remaining period represented a multitude of times and traditions predated the American Civil War. For the purposes of analysis, the data were codified into three categories. Category 1 included African musical traditions that predated the formation of the United States and continued through the era of slavery in America. Specific dates as far back as the eighth century were mentioned, and the time line continued through Emancipation and the end of the Civil War in 1865. Category 2 represented the post-Civil War era of reconstruction through the end of the 19th century—1865 to 1899. While this was a considerably shorter time line of history than the first category, it represented a multitude of significant changes that occurred and affected the evolution of jazz music. Category 3 represented the start of the 20th century, from 1900 through the closing of the famed Storyville red-light district in New Orleans in 1917. Only two of the 41 instructors surveyed answered by identifying a specific year for the start of their jazz history lectures; however, all of the answers to Survey Question 6 were represented in one of the three categories. The categories were presented chronologically for the purposes of this narrative.

Category 1 represented the earliest historical periods and was the most popular starting point for the majority of instructors surveyed. Twenty-seven (65.8%) instructors indicated they began their jazz history courses by discussing historical periods before the Civil War. Further analysis of the data revealed 15 (55.5%) of those 27 instructors began

their jazz history courses by discussing issues and phenomena regarding African culture, musical traditions, and other historical context that predated the founding of America. Six of the 27 answered that their courses began in the earliest part of the 19th century.

Table 7

How Far Back in History Does Your Course Begin (N = 41)

| Historical period categorized | No. of responses | % responses |
|--|------------------|-------------|
| Category 1–African traditions through 1865 | 27 | 65.8 |
| Category 2–Late 19th century, 1865-1899 | 10 | 24.3 |
| Category 3–Early 20th century | 4 | 9.7 |

Two instructors from Category 1 indicated their courses began with a discussion of slavery in America. This was the period in American history when work songs and field hollers were prevalent in the agricultural communities of the south, and ring shouts and other traditional expressions of African culture, included African musical instruments, were witnessed in a section of New Orleans known as Congo Square (Porter, 2015). One instructor qualified an answer that stated that the starting point for lecturing on jazz history was the beginnings of Minstrelsy, which was recognized as 1843, when the Virginia Minstrels first performed in New York (DeVeaux & Giddins, 2009).

The remaining four instructors from this category began their jazz history lectures significantly further back along the time line of history. Many of the jazz history instructors participating in the survey were true scholars, extremely knowledgeable about American and world history. Some were musicologists and authors of scholarly works on subjects that related to jazz history. These areas of expertise gave instructors the ability to

relate periods of historical significance to musical evolution, thus strengthened a student's understanding of the relationship between a society and the evolution of an art form. One instructor indicated that the 1700s were the starting point for the individual's lectures, and another referenced the 13th century. Additional detail came from the remaining two instructors surveyed. One stated the class began with the early 700s and the Moorish incursion into Spain. While that historical timeframe and occurrence might sound peculiar, it was, in fact, important in comprehending the significance of cultural integration. Jazz music was widely considered to be an American art form that combined African and European cultural elements. This phenomenon was addressed in that vast majority of textbooks written on the subject of jazz history, included those by Tirro, Gushee, Gioia, DeVaux & Giddins, Gridley, and others. While the blending of these two unique cultures was historically significant, pre-Civil War America was not the first period in which this occurred.

A thousand years earlier, in 711 A.D., Moorish forces from North Africa invaded the Iberian Peninsula. Those events and the resulting integration of cultures were responsible for significant African influence on western culture, included architecture, art, and music (Gioia, 1997). The final instructor in this category indicated a specific year as the starting point of the jazz history courses—the year 1619. That year was extremely significant in early American history, as well as the history of jazz music. It was the year in which the British North American colonies began participation in the slave trade. On August 20, 1619, the first African slaves bound for the colonies arrived at the settlement in Jamestown, Virginia (Middleton, 2012). It was this group of people, and their descendants that were most significant in the creation of America's indigenous art form.

Of the 27n instructors who indicated their course lectures began before the Civil

War, only eight had a two-semester jazz history course in which to present the material. Instructors and students who have a two-semester course in jazz history were afforded the luxury of more time to research and discussed important pre-American musical influences. One instructor surveyed was in the process of transitioning from a one-semester to a two-semester course. The remaining 18 instructors should have been commended for their time management in finding ways to include the study of crucial early cultural influences in a one-semester jazz history course.

Category 2 from Survey Question 6 represented the second half of the 19th century in American history, from Emancipation to the end of the 1890s. Ten (24.3%) instructors selected this period in which to begin their jazz history lectures (see Table 7). Seven of the 10 used broad terms, such as late 19th-century or late 1800s, describe the starting point for their class. One instructor identified the period known as reconstruction as a starting point, and another chose the specific year 1890.

One instructor from Category 2 did not qualify the answer with a specific date or time period and instead chose to use the terms *blues* and *ragtime* and described their course's starting point. Those terms described extremely important genres in the development of jazz music; however, the time lines associated with each were somewhat ambiguous. While some textbooks claimed that the Blues developed at the turn of the 20th-century (DeVeaux & Giddins, 2009), the roots of American Blues were easily traced back to the period of slavery in America. The solidification of harmony and forms, and a transition from sacred to secular text, occurred in the years prior to the turn of the 20th century. The Stearns text intimated the exact date of the first blues would probably have never been documented and suggested that research continued to reveal an earlier time in history for the blues to be initially developed (Stearns, 1956). Regarding

ragtime music, Joplin Rags were performed in 1893 at the Chicago World's Fair (DeVeaux & Giddins, 2009). For these reasons, the instructor who used the terms *blues* and *ragtime* in answering Question 6 of the survey was included in the category that represented the post-Civil War era of reconstruction through the end of the 19th century.

Category 3, the start of the 20th-century, was selected the least by surveyed instructors regarding the point in history their jazz history courses began. Four of the 41 surveyed (9.7%) indicated their courses began in the early years of the 20th-century (see Table 7). While three of the instructors used the term *turn of the century* as their starting point, one instructor specifically selected the second decade of the 20th-century as the starting point of this jazz history course. The second decade of the 20th century was when the first jazz recordings were made, which provided a logical starting point in a course that followed the development of the canon of jazz history. However, social, cultural, and economic events from the 19th century and earlier played a significant role in the development of jazz music. Those time periods and events were worthy of study in any jazz history course, where possible.

Instructional design strategies were an important part of effective teaching. Not only the content, but the context of the instruction should have been considered (Morrison, Ross, Kalman, & Kemp, 2011). This was a challenge in a history course. An effective technique in creating a jazz history syllabus was to consider the context of the material, and what the students would have perceived as useful and relevant information to be garnered from the course. Part of the challenge for jazz history instructors was to demonstrate how the great artists from history have inspired modern artists and contemporary styles. This instructional technique created relevance for the course material.

Two critical steps in the process of planning a jazz history course for undergraduate students majoring in jazz studies were deciding how much class time should be spent on different style periods or artists, and how much, if any, contemporary music should have been included in the syllabus. Recent texts, including those by DeVaux and Giddins (2009) and Gioia (1997), devote sections to the artists and styles of jazz. The Martin and Waters text *Jazz: The First 100 Years* specified its intent to focus student attention on jazz music developed after 1970 (Martin & Waters, 2002). In the years preceding this study, there had been several critiques of teaching the traditional jazz canon. Those critiques were significant as they helped refocus the pedagogy of jazz history instruction into a broader perspective (Prouty, 2010). There had even been successful experiments with teaching jazz history in reverse order, addressing the most recent events first, then, working back along the time line (Schiff, 2007). This was an interesting choice of sequencing, as the first few classes of the semester focused on the artists and styles students were most familiar.

A similar pedagogical approach was suggested in the teaching of music appreciation courses, especially those courses designed for students who had prepared to become music teachers in elementary and secondary education. In preparation of preservice teachers for careers in the field of music education, noted educators Davis and Blair (2011) suggested that starting a course by focusing on a type of music that was the preference of their students was an effective approach to education. While these were history courses, introducing a certain amount of contemporary information provided relevance for students. In providing that relevance for students new to the subject of jazz history, many instructors chose to spend some of their class time focusing on the artists and trends at that time making significant inroads into jazz's evolution.

Of 41 instructors surveyed, 27 (65.8%) stated they included present day artists and trends in their syllabus and course outline (see Table 8). Three of those stipulated the discussion of present day artists and trends occurred only if time allowed. Six (14.6%) instructors indicated their course was only able to address artists and issues as far forward on the time line of history as the 1990s. Five (12.1%) instructors acknowledged their course lectures stopping at the 1980s, and three indicated that time allowed for information to be presented only through the 1970s.

Table 8

How Far Forward in History Does Your Course Extend (N = 41)

| Historical period categorized | No. of responses | % responses |
|-------------------------------|------------------|-------------|
| Include present-day artists | 27 | 65.8 |
| 1990s | 6 | 14.6 |
| 1980s | 5 | 12.1 |
| 1970s | 3 | 7.3 |

The question regarding which historical period most instructors concentrated on in their jazz history courses brought a multitude of answers, requiring an eight-category, Likert-type scale for accurate representation (see Figure 4). The majority (22) of instructors surveyed indicated the emphasis of their course was in multiple specific historical periods in the development of jazz music. While most instructors addressed multiple historic eras, many also tended to focus the majority of their class time on specific periods of jazz music's development. Of 41 participants in this study, 10 (24.3%) indicated they strived for an equal balance between all style periods of jazz history. The

remaining 31 instructors gave a wide variety of answers. Of those 31, three stated a majority of their courses concentrated on early jazz. Two instructors taught their course by focusing on the evolution of the instruments throughout jazz music's development, rather than the time line of history. One instructor focused the majority of class time on the big band era, 1935 to 1945. Two participants reported most of their class time dedicated to the origins of jazz and the African cultures of 400 years ago. One instructor's teaching strategy for jazz history was to approach the subject as an American History course, which included information from multiple centuries.

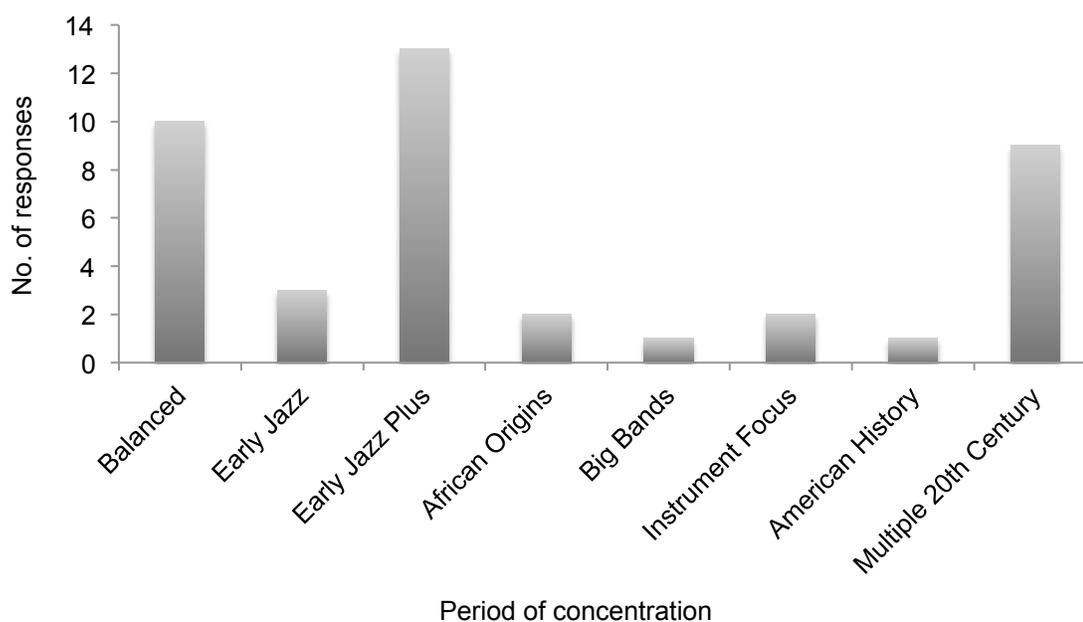


Figure 4. Period of concentration.

The results of Research Question 2 was to explore the teaching strategies in use in jazz history courses throughout the country, instructors were asked questions pertaining to class time management and their ability to select and balance multiple areas of focus in presenting the information effectively. Questions were asked regarding the percentage of class time devoted to listening to recordings of classic jazz artists. Additionally, the time

frame addressed in jazz history classes and the primary areas of concentration were pertinent in identifying different strategies for presenting an increasing amount of information to students.

While every participating instructor responded that some percentage of class time was used in listening to relevant jazz recordings, the results varied. The most prominent percentage indicated by instructors was 21% to 40% (see Figure 3). A few chose a smaller percentage, and several more indicated significantly more than 40% of their class time was designated for listening to musical examples.

Another aspect of exploring teaching strategies for jazz history courses involved the time lines of study. How far back and how far forward along the time lines of history should a course reach in order to present a clear understanding of the evolution of jazz music? Balancing the scope of a history course with the amount of class time in a semester was part of the challenge for instructors. Almost two thirds (65.8%) of those surveyed chose to begin their courses many years before the American Civil War (see Table 7), addressing African traditions during the height of slavery. Interestingly, while not the same instructors, the same amount (65.8%) chose to complete their courses by addressing present-day artists and musical styles (see Table 8). This will prove to be increasingly difficult as the current time line of jazz music's evolution extended.

While part of the teaching strategy for a history course included the interval of the time lines addressed, another part of the strategy involved the area of most concentration within that time line. In analyzing the responses to this question, the researcher discovered a multitude of instructor opinions regarding the most significant periods of history to study (see Figure 4). While several strove to achieve a balance between areas of concentration (24.3%), the majority of instructors concentrated the most amount of

their class time on early jazz. Those responses were not surprising, because undergraduate students tended to be more familiar with modern artists and less aware of the earlier periods in jazz music's development. The response data for Research Question 2 indicated teaching strategies in use included a significant amount of class time spent listening to important jazz recordings. Additionally, addressing a wide range of periods along the time line of history, with concentrated study in the era of early jazz, was a common teaching strategy.

Results of Research Question 3

What were the current resources used in jazz history courses? In Figure 5, Survey A Questions 3, 5, and 10 provided the answer to this research question (see Appendix A). Likert-type scales were created and used to codify the data from each survey question. Textbooks for courses designed for both jazz majors and nonmusic majors were considered. Additionally, resources for providing recorded musical examples for the listening portions of jazz history courses were codified.

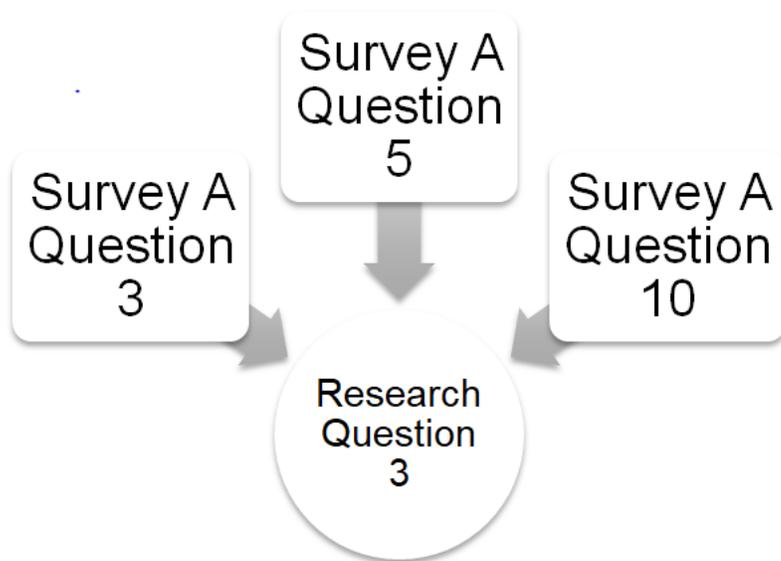


Figure 5. Survey A Questions 3, 5, and 10.

Three major periods had been identified in the development of jazz education (Prouty, 2005). In each of these evolutionary periods in the development of jazz education, new textbooks, listening materials, and other valuable resources were created and published. Most followed the canonical approach of Stearns, whose work created the foundations of jazz historiography (Prouty, 2012). The first period encompasses the beginnings of jazz steeped in oral traditions through the early 1940s and the development of academic courses on the subject of jazz. The second major period of development came in the mid-1940s through the 1950s, when the first college jazz programs began and a significant number of texts on subjects relating to jazz music were published. Prouty described the 1960s and 1970s when jazz programs expanded throughout the country and a new series of texts that addressed modern jazz styles were written as the third major period in the development of jazz education (Prouty, 2005).

In chapter 2 of this dissertation, there were several respected texts on the subject of jazz history in publication and use. Early classic texts, such as Berendt, first published in 1953, *The Jazz Book; The Story of Jazz*, Stearns (1956); *Jazz: It's Evolution and Essence*, Hodair (1956); *A Study of Jazz*, Tanner and Gerow (1964, 1969); and *Early Jazz*, Schuller (1968); were among the first to be used in higher education.

As jazz evolved and more modern styles become relevant, those styles were included in newer publications. The 1970s also saw the expansion of jazz programs across the country (Murphy, 1994). The most prominent textbooks introduced during that period included *Jazz: A History* by Tirro (19937) and Gridley's (1978) popular *Jazz Styles* text. These texts were widely used throughout the 1980s and 1990s. Gridley later supplemented that author's work to include the *Concise Guide to Jazz* and the *Jazz Classics CD Collection*. *Jazz Styles*, now in its 11th edition, is also the most widely used

text for introductory jazz courses for nonmusic majors. In a survey commissioned by publisher Pearson Higher Education in 2010, *Jazz Styles* was the most used textbook on the subject of jazz history and jazz appreciation courses in America (M. Gridley & R. Carlin, personal communication, June, 2010). Gridley's *Jazz Styles* held 20% of the market share, and Gridley's *Concise Guide to Jazz* another 11.5%, representing almost one third of the market for jazz history texts in use. That survey also indicated the newly released text *Jazz* by DeVeaux and Giddins held a 15% market share, and the Martin and Waters' (2002) book *Jazz: The First 100 Years* 12.5%. The oldest of the texts surveyed, *A Study of Jazz* by Tanner and Gerow, still represented 14.5% of the market share.

Offerings, such as *The History of Jazz* by Gioia, first published in 1997, and the 2009 text *Jazz* by DeVeaux and Giddins, had become popular in the jazz history curriculum at the time of this study. *Jazz* and *The History of Jazz* are the leading texts among schools that participated in this survey. Classic texts by Schuller, Stearns, Tanner, and others continue to be in use at several institutions, and are still excellent sources of supplemental material in both undergraduate and graduate jazz history courses.

Again, there are many quality textbook choices available for use in jazz history courses. The results of the survey indicated a trend by jazz history teachers toward selecting the newer texts for their courses. In surveying the participating instructors as to their choice of texts, it was discovered that the DeVeaux-Giddins text was the most used jazz history text for jazz majors. In Figure 6, 12 (29.2%) of the 41 instructors responded that they required the DeVeaux-Giddins text for their course. The Gridley text was the primary resource at seven (17.0%) of the schools surveyed, and five (12.1%) instructors were using the Gioia text for their classes. Nine (21.9%) instructors requiring textbooks for their courses used other sources than the texts. Their answers varied (see Table 9).

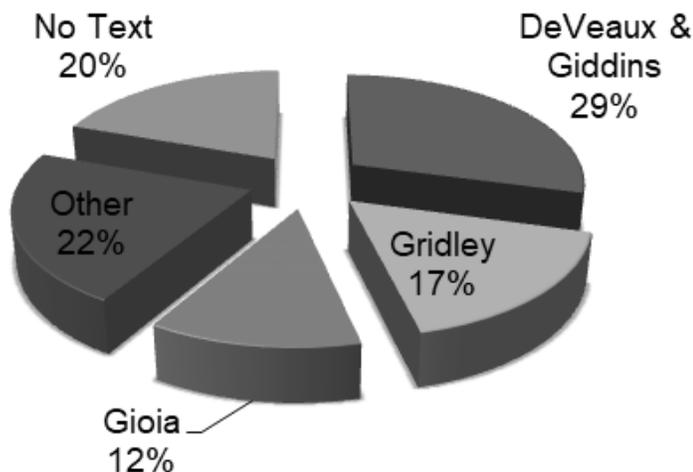


Figure 6. Textbook usage.

Eight instructors indicated no textbook was required for their jazz history course (19.5%). Of those eight requiring no text, two instructors indicated some references from the DeVeaux-Giddins text were used. One other instructor provides all resource materials from a combination of three textbooks – Gioia, DeVeaux-Giddins, and Gridley. Both the Gridley and Gioia texts are used as supplemental resources in at least one school. Gridley asserted that, in conversations with the editor at Pearson Higher Education, *Jazz Styles* was still the most widely used text for jazz history courses in America (M. Gridley, R. Roth Wilkofsky, personal communication, June, 2014). That usage would include classes for nonmajors, as well as music majors, in American higher education institutions.

An integral part of any jazz history course is the study of classic recordings that influenced the direction and evolution of jazz music. When Feather (1981) taught the first collegiate jazz history course in 1941, there were no textbooks in existence on the evolving subject of jazz history, just a publication on New Orleans jazz entitled *Jazzmen* and a work from 1939 entitled *American Jazz Music*. Feather stated that in the first semester of class, the only resources Feather had were personal speech, memories of

listening to jazz artists, and the 78 rpm records Feather brought into the classroom. Jazz education had evolved significantly in the decades since Feather's experiment. However, the concept of teaching jazz by listening to seminal recordings became a cornerstone in the pedagogy of jazz education. That pedagogy remained intact to the present.

Table 9

Other Required Texts (n = 9)

| Other required texts | No. of responses | % responses |
|--|------------------|-------------|
| <i>Oxford Companion to Jazz</i> | 2 | 22.2 |
| <i>Jazz: A History</i> | 1 | 11.1 |
| <i>Traditions of Jazz</i> | 1 | 11.1 |
| <i>Jazz: The First 100 Year</i> | 2 | 22.2 |
| <i>Jazz 101</i> | 1 | 11.1 |
| <i>Rockin' Out: Popular Music in the USA</i> | 1 | 11.1 |
| Multiple sources | 1 | 11.1 |

Every instructor participating in this survey acknowledged the use of recordings in some form to augment their lectures and choice of text. In modern jazz education, there were many resources available to students for the study of important and influential recordings and performances. This survey identified 20 different resources in use. Similar to Feather in 1941, many instructors chose to provide recordings from their personal collections for their students. Results of the survey indicated 24 (58.5%) of the 41 instructors used their private collections of recordings to provide some or all of the listening examples used in their classes (see Figure 6).

Before publishing companies began to include media in the form of cassette tapes, and later CDs, with their textbooks, listening resources were a separate entity, usually chosen by the instructor. In 1973, jazz historian Williams had put together an anthology of jazz recordings for the Smithsonian Institute. Released commercially, this set of six albums was known as the *SCCJ*. This anthology was a fundamental supplement in jazz history courses for years. The *SCCJ* was a practical resource before the existence of the Internet. It was described by author Schiff (2007) as a set of recordings that replaced a textbook. It was a convenient and affordable collection of prime recorded examples of multiple styles of jazz, spanning the years from 1916 to 1964. Having so much material in one collection saved students time in finding older recordings and focused on what were deemed the most important and influential artists and songs. While the *SCCJ* was a tremendous resource for older styles of jazz, the inclusion of more modern styles was extremely limited. This issue was also addressed by Schiff in Schiff's questioning of a canonical approach to jazz history instruction (Schiff, 2007). Additionally, there were no representations of electric or fusion styles of jazz included in the anthology, even though those styles were evolving before the *SCCJ* was released. While there were many more modern resources available, the *SCCJ* was still a respected resource, especially for recordings from the 1920s and 1930s (see Figure 7), five (12.1%) of the instructors participating in this survey indicated the *SCCJ* as a primary resource.

The inclusion of cassette tapes, and later CDs, of musical examples in the packaging of jazz history textbooks was prominent in the 1980s and 1990s. Publishers included recorded examples of musical instruments and styles to demonstrate concepts explained in the text. Additionally, seminal jazz recordings were sometimes included, either physically packaged inside the textbook or sold as a supplement to the book. Some

of these texts were still in publication. In Figure 7, of the 41 instructors surveyed, 13 (31.7%) were using textbook-provided CDs for their music listening resource. Two of those responses were specific to the Gridley *Jazz Styles* publication.

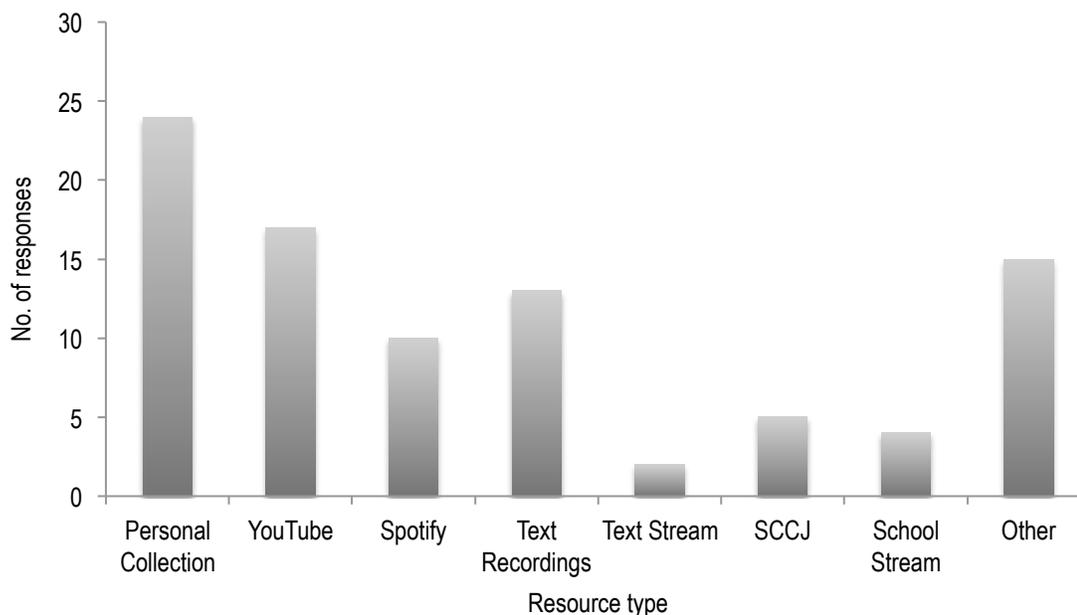


Figure 7. Music resources.

While the inclusion of recorded musical examples in textbook packaging was prominent in the late 20th century, the Internet had made that practice all but obsolete. Digital audio and video web sites, such as Spotify, YouTube, and sound cloud platforms offered many more musical examples than packages of textbooks and recordings from publishers, and many of these types of services were free. Textbook publishers had also switched formats, abandoning the inclusion of physical CDs for the inclusion of streaming playlists created by the publishing companies. Seventeen (41.4%) instructors surveyed include YouTube as a resource and ten (24.3%) of the instructors used Spotify to manage playlists for their jazz history courses (see Figure 7). Two other instructors used the music streaming service provided by the textbook publisher as their primary

resource.

In the 21st century, there was an abundance of other resources appropriate for use in jazz history courses taught in college curricula. Audio and video streaming services, such as Alexander Street, Apple Music, Pandora, Naxos, and other jazz streaming catalogues, are available through subscriptions that granted students and teachers access to a limitless supply of recordings and information. Five (12.1%) of the instructors participating in this survey indicated the use of one or more of these streaming services in providing listening examples for their jazz history students. Alexander Street was a subscription service that claimed the world's largest catalogue of music and musical content (Alexander Street, 2017). Institutions that subscribe had access to streaming video and a comprehensive music resource with over 10 million titles. This resource was used by two of the instructors and institutions surveyed.

Some printed texts now also provided listening examples through access to streaming music playlists. The ease of access to quality recordings through Internet sources had streamlined the process by which quality recordings were made available to faculty and students. One example of this trend was found through W.W. Norton and Company, publishers of the text *Jazz* by DeVaux and Giddins (2009). Upon purchasing this text, students were given a digital product license key folder and total access registration card. This registration gave students access to a playlist of 77 important and influential recordings documenting the evolution of jazz music. Additionally, the online listening resource provided 100ed brief concept recordings that demonstrated different techniques and styles, plus interactive listening guides and quizzes for the students to take online. Published in 2009, *Jazz* featured many more modern artists than most other jazz history texts. One of DeVaux and Giddins accomplishments with *Jazz* was to be more

inclusive of female artists, and contemporary and Latin styles of jazz music than in previous texts on the subject of jazz history. Almost one third of the surveyed instructors used the DeVaux and Giddins text (see Figure 6). Eight of those instructors specifically mentioned the text's online recordings as their primary resource, and four more used them in combination with other Internet resources.

College resource services, such as Blackboard, Moodle, and other virtual learning environments, and course management systems had become effective tools for instructors in managing their choices of important and influential recordings. Three (7.3%) instructors surveyed indicated they used Blackboard for their students to access recordings from their respective institutions' music libraries. Newer virtual learning environments designed by educators that were in use by some of the schools surveyed included Canvas (3) and Kanna (1). These virtual learning environments had great potential as resources for jazz history courses because they had been designed for both audio and video to be easily embedded into the virtual environment.

One instructor surveyed indicated the use of the RCA *Centennial Collection* as a preferred resource for jazz history instruction. The *Centennial Collection* featured 24 CDs and DVDs of influential artists and classic recordings of their work. Some of the featured artists included Ellington, Waller, Holiday, Miller, Dorsey, and Sinatra. The *Centennial Collection* was not limited to jazz music. There were boxed sets of American Blues artists, such as Johnson, as well as the works of influential composers and classical orchestras.

Another great resource, especially for the study of the evolution of big bands throughout jazz history, was *Big Band Renaissance: The Evolution of the Jazz Orchestra*. This was a five-CD collection of recordings documenting the development of modern big

bands in the postswing era of jazz music (Yanow, as cited in AllMusic, 2017). The collection included 58 recordings made over a 50-year period from 1941 to 1991. Two of the most respected programs surveyed feature a course in the history of big band jazz. Both of these course instructors used the *Big Band Renaissance* collection as their main listening resource.

A seminal project devised by filmmaker and self-proclaimed amateur historian Burns was the documentary called *Jazz*. This 10n-part documentary film took 6 years to research, edit, and produce. *Jazz: A Film by Ken Burns* premiered on January 8, 2001, on PBS television networks. The documentary film spanned nineteen hours, and included over 2,000 pieces of archival film footage, 497 pieces of music, and 75 interviews (Thomas & Burns, 2017). When asked about a personal interest in approaching the subject of jazz music, Burns repeated writer Earley stating After producing similarly epic projects on the American Civil War and the sport of baseball for Public Broadcasting Service (PBS, 2017), Burns opined that those subjects remind individuals daily of the fact that “the genius of America is improvisation.” After its premier on PBS, the documentary was made available commercially, first on videotape, and later in a 10-CD boxed set.

Interestingly, of the 41 schools participating in this survey, only one instructor listed the Burns documentary as a resource. That particular instructor used the Burns film in both classes for jazz majors and nonmusic majors. While the music presented in *Jazz: A Film by Ken Burns* was easily found through many other sources, much of the video footage was rare and worthy of attention in an undergraduate jazz history class, time permitting.

Many of the recordings found through these various resources were considered fundamentally important to the development of one’s artistry. For students majoring in

jazz studies programs in institutions of higher education, owning these recordings and building a personal library of influential music was a worthwhile investment. One instructor participating in the survey indicated that that instructor's students purchased the recordings, as well as downloaded free resources from the Internet. Another instructor indicated that the media library application iTunes was a primary resource used by jazz history students.

With so many resource choices available, jazz history instructors had the freedom to use these resources in combination. Different streaming services might have different versions of certain musical examples. Video examples from one service might have augmented the aural examples found through another source. Teachers who chose to use multiple resources for their jazz history classes also helped encourage students to explore different avenues of information. Of 41 instructors surveyed, the vast majority (31) used multiple resources in providing listening examples for their students. The trend of using multiple resources to supply listening examples for students in jazz history courses represented 75.6% or three-fourths of the courses surveyed.

It was important to note that, regardless of the amount of resources available, it was still the instructor's prerogative to identify which recordings were most important for their students to analyze. All of the instructors who participated in this survey were very passionate about their work, and firmly believed in the importance of jazz history courses in providing a framework for the understanding of jazz music by students of the art form. Twenty-four (58.5%) of those instructors surveyed indicated the list of recordings they used for their courses came from their personal collections. They provided access to those recordings for the students through Blackboard, Spotify playlists, or by reserving those recordings in their institution's music library.

There were several textbooks occupying the marketplace that were designed for use with a constituency of nonmusic majors. While these textbooks and the classes for nonmajors were beyond the scope of this research, it was appropriate to include the names of some of the most prominent texts in this dissertation. *Jazz Styles* by Gridley, *Jazz: The First 100 Years* by Martin and Waters, *What's That Sound* by Covach, *Introduction to Jazz History* by Megill, *American Popular Music* by Joyner, and Tanner, Megill, and Gerow's *Jazz* (1997; now in its 12th edition) were among the most popular textbooks in use in higher education at the time of this study.

Question 10 from the survey asked which text was being used in courses being taught for nonmusic majors at each instructor's institution. While several instructors had no information for this question, others responded suggesting a multitude of texts and other resources that were in use. Nine instructors did not answer this question, leaving 32 participants. Of those respondents, six (18.7%) chose the newer DeVeaux and Giddins book, while five (15.6%) others listed the Gridley's *Jazz Styles* as their primary text (see Table 10). In conversations with the editor at Pearson Higher Education, Gridley discovered that *Jazz Styles* was deemed the most widely used text for jazz history courses in America (M. Gridley and R. Wilkofsky, personal communication, June, 2014). Additionally, five (15.6%) of the instructors surveyed indicated they used a textbook or course materials designed by themselves.

The remaining 16 participants offered a variety of answers to the question of textbooks used in jazz history courses for nonmusic majors. The Starr and Waterman text (2003), and Covach's *What's That Sound* (2006) were each listed by two survey participants. While the question of multiple resources was not asked of survey participants regarding courses for nonmajors, several indicated multiple resources were

used, including videos posted on the YouTube streaming web site.

Table 10

What Text Was Used for a Class of Nonmusic Majors (n = 32)

| Text used | No. of responses | % responses |
|--------------------------|------------------|-------------|
| DeVeaux and Giddins | 6 | 18.7 |
| Jazz Styles by Gridley | 5 | 15.6 |
| Instructor-designed text | 5 | 15.6 |
| Other | 16 | 50.0 |

Results of Research Question 3. There were many resources for the study of jazz history. The earliest resources used in classroom environments were simply recordings of the music, which continued to be prime resources for students and faculty. Textbooks on the subject had been published since the 1950s. Collections of seminal recordings had been made available through record labels and publishing companies. As jazz music continued to evolve throughout the 20th century, a canon of jazz history began to form, similar to that found in the study of European classical music traditions. The 1970s was a period of growth and expansion in jazz education. Jazz studies programs began to appear in educational institutions across the country, and the resources for those programs often featured updated texts and newer recordings of musical styles worthy of inclusion in the canon.

As the 21st century began, more modern resources became available. Textbooks and other resources began to include more popular musical styles and addressed more of the social and environmental issues that affected the music. Advancing technologies had

also played a role in the evolution of jazz education. While the concept of listening to the music remained an integral part of jazz education, the medium evolved. Early vinyl recordings were replaced by cassette tapes and later by compact discs. Publishing companies began to include recordings with the textbooks purchased by students. Several publishers were abandoning the inclusion of physical recordings in favor of streaming services to provide access to classic recordings. These streaming service platforms provided infinitely more musical resources for students and faculty than the CDs included with many textbooks. Educational institutions were also using streaming services, as many resources were now part of the virtual learning environment. One common thread among jazz history instructors surveyed for this study was their shared passion in providing specific recordings for use in their classes. Recordings from instructor's personal collections were the most frequently used music resource among those surveyed for this study (see Figure 7).

Regarding textbook choices, the DeVaux and Giddins text *Jazz* was the most frequently used book among instructors surveyed for teaching jazz majors (see Figure 6). Gioia's *The History of Jazz* and Gridley's classic *Jazz Styles* were other popular choices for jazz history instructors. A variety of other texts were mentioned in the survey. Interestingly, fully 20% of the instructors surveyed used no textbook for their class (see Figure 6). With the abundance of online resources available, the choice to not use a required text could be identified as a trend in jazz education.

Classes in jazz history for nonmusic majors were offered in many colleges and universities (see Table 11). Not every survey participant responded to the question regarding resources for such classes, as some were not familiar with the particulars (see Table 10). However, a majority of participants responded to the question, including many

who taught the classes for nonmusic majors themselves. As in the classes for jazz majors, the most frequently used texts for nonmajors were the DeVeaux and Giddins and the Gridley texts. Half of the participants responded with a wide variety of texts on the subject (see Table 10), and five instructors had designed their own texts for their jazz history classes for nonmusic majors.

Table 11

Course in Jazz or Popular Music Offered for Nonmusic Majors (N = 41)

| Course offered | No. of responses | % responses |
|----------------|------------------|-------------|
| Yes | 37 | 90.0 |
| No | 4 | 9.7 |

Results of Research Question 4

What was the perceived role of jazz and popular music history in curricula for nonjazz majors? To answer this question, the participants were asked Survey A Questions 8 and 9 (see Appendix A), plus Survey B Questions 2, 3, and 4 (see Appendix B). A summary of their responses is displayed in Figure 8. Likert-type scales were created and used to codify the data from each survey question. The introduction of popular music into modern college curricula had been a subject for discussion and debate. While popular musical styles may have provided relevance, there existed a certain amount of resistance to the inclusion of popular music in the discourse. This same type of resistance existed decades earlier with the introduction of jazz into the classical curricula. In the 21st century educational environment, the effect popular music had had on jazz and other traditional styles was to be considered.

Many colleges and universities offered elective courses for nonmusic majors in music history or music appreciation. Courses in jazz history, rock history, and American music were increasingly popular. More than one institution included in this survey offered a course focusing entirely on the music of the Beatles. Whatever the specific subject, these elective courses were revenue generating for music schools, as they offered faculty contact hours with an institution's general enrollment. Of 41 schools surveyed, 37 (90.2%) indicated a jazz history course for nonmusic majors was offered (see Table 11). The four schools that did not offer such a course were among the most prestigious in the field of jazz studies, but had a conservatory structure.

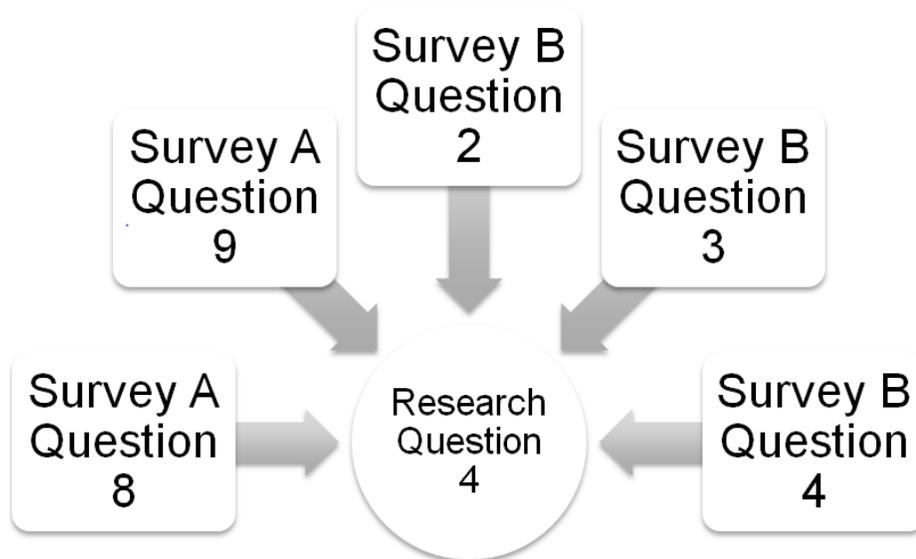


Figure 8. Survey A Questions 9 and 8, Survey B Questions 2, 3, and 4.

Teaching a course in jazz history for nonmusic majors presented several challenges. The researcher served as an instructor in these types of classes for 15 years. For nonmajors, jazz history classes served the same purpose as general music appreciation courses. Normal assumptions made with a constituency of music students cannot be readily made with a class of nonmusic majors. The learning outcomes were

different and, therefore, the lectures had to be tailored to fit different types of students. Subjects regarding general musical knowledge, terminology, musical calligraphy, and anything related to aural recognition had to be addressed with a different viewpoint in mind. This presented a challenge for instructors who worked mainly with students majoring in musical studies and the performing arts.

While managing these courses were challenging, they were also excellent learning environments for preservice teachers. Teaching assistants preparing for the job market benefited greatly from instructing or assisting in a course for nonmusic majors. Often entry-level positions in higher education included the responsibility of teaching this type of course. The depth of analysis in a course designed for nonmusic majors was typically less rigorous than what was designed for music students. The ability to present a broad overview of music history in a classroom environment was a valuable asset, especially for young educators who had mastered this information themselves.

In some institutions, including six (14.6%) of those participating in this survey, music majors and nonmajors took the same jazz history course together. This mixture of constituencies presented additional challenges for instructors. Learning outcomes must have been carefully designed to service both groups.

Of 37 schools offering a course in jazz history for nonmusic majors, 35 (94.5%) instructors surveyed indicated a member of their music school faculty taught such a course. Thirty-one of the 35 instructors were full-time faculty and four others were adjunct (see Table 12). Sixteen of those 35 were themselves the instructor for those courses.

The two remaining schools indicated that jazz history courses for nonmusic majors were taught by graduate teaching assistants. An interesting follow-up question for

the survey would have been to ask all practicing instructors of jazz history courses for jazz majors if they had ever taught any type of music appreciation course for nonmusic majors.

Table 12

Is the Nonmajors' Course Taught by Music School Faculty?

| Music school faculty | No. of responses | % responses |
|----------------------|------------------|-------------|
| Full-time faculty | 31 | 83.7 |
| Adjunct faculty | 4 | 10.8 |
| Teaching assistant | 2 | 5.4 |

To the question of adding a jazz history course to the core curricula for all music majors, the majority (78%) of survey participants responded affirmatively. Of that majority, 23 answered yes. Nine others responded favorably, but qualified their answers with the opinion that the course should be offered only as an elective. Three of the nine also stated that the class should have been presented not as a jazz history course, but as an American popular music history course. One participant made the interesting comment that while the individual selected yes as an answer to the question, it was not a battle the instructor was willing to fight. While many schools became open to more modern and relevant subjects, there were still institutions that discouraged the study of jazz and popular music within their curricula.

Not every instructor agreed with the idea of adding a jazz history course to the core curriculum for all music students. Of the 41 instructors participating in this survey, nine (22%) disagreed. Five of the nine dissenters answered no, and the remaining four

qualified their answers slightly by responding not necessarily (see Table 13). Further research would be necessary to conclude whether those remaining four would be open to a discussion regarding the inclusion of a jazz history course in their t core curricula.

There were many factors that could have led to a negative response to this survey question. Other courses in the curriculum that addressed the subject matter, overloaded curricula, students' career trajectories, and a music school's culture and mission statement were all be factors in the decision to add a course, even as an elective.

Table 13

Adding a Jazz History Course for All Music Majors (N = 41)

| Whether to add a course | No. of responses | % responses |
|-------------------------|------------------|-------------|
| Yes | 25 | 60.9 |
| Yes, but as an elective | 7 | 17.0 |
| No | 4 | 9.7 |
| Not necessarily | 5 | 12.1 |

In response to the question of adding a popular music history course for all music majors, the responses signified slightly less acceptance than those for the inclusion of a jazz history course. Overall, the positive responses outnumbered the negative responses by a slightly more than two-to-one margin (see Table 14). One instructor chose not to answer the question; therefore, 40 instructors participated in that survey question. Twenty (50%) participants answered yes to the question of adding a popular music history course to the core curriculum for all music majors and six (15%) others answered yes, as long as the course was offered as an elective. Two more instructors agreed with adding such a

course, but further qualified their answers by expressing their concerns regarding the number of credit hours already overloading college curricula.

Table 14

Adding a Popular Music History Course for All Music Majors (n = 40)

| Whether to add a course | No. of responses | % responses |
|-------------------------|------------------|-------------|
| Yes | 20 | 50 |
| Yes, but as an elective | 6 | 15 |
| Yes, but qualified | 2 | 5 |
| No | 10 | 40 |
| Not Necessarily | 2 | 5 |

More than twice as many participants answered no to this question than on the previous question regarding a jazz history course for all music majors. In Table 14, 10 (25%) instructors answered no to adding a popular music course for all majors. Two more recorded answers of not necessarily, indicating they did not believe such a course was needed. One participant chose to not answer this particular question.

The two participants who qualified their yes answers gave responses that were among the most thought provoking of the survey. One stated that a popular music history course for all music majors was a good idea, and the other stated the idea was possible. However, both instructors qualified their answers by referencing realistic issues regarding curricular expansion. One instructor made the point that to add a course, another course must be deleted. The other instructor's opinion reflected the idea that adding the course would be good, but students and curricula were already stretched too thin. Both of those

instructors made valid points. At the time of this study, NASM accreditation required a minimum of 120 credits for a Bachelor's degree in music. As the music industry evolved and the time line of historically significant artists and repertoire increased, music school faculty members continually introduced new and more relevant subjects for study and inclusion in their curriculum. This action was often countered by administrators who could not have provided the resources or facilities to expand the curriculum.

Additionally, the demands on students regarding practicing and studying while earning a bachelor's degree had reached maximum expectations at many schools. Adding additional courses, even more relevant and vocational by design, could adversely affect 4-year student retention rates.

The final survey question posed a hypothetical scenario designed to have a broad range of responses. Instructors were asked what subject matter they would have selected if they could have added an additional course to the existing curriculum. The participants in this study came from a wide background of experiences and education. Some were recognized scholars of musicology, some were teachers with years of classroom experience, and a few were artists worthy of inclusion in the canon from which they taught. One of the reasons for the wide array of answers to this question was that each instructor responded within the context of their curricula at the time of this study and level of student knowledge regarding the subject of jazz history. The value of their answers was in their collective informed opinions on the subject of effective instruction in current college curricula. Each instructor possessed an informed opinion regarding the current state of jazz history courses in use. Those opinions included a clear perspective regarding the need and value of further study in order to have benefitted students in the 21st century educational environment.

While the answers to this survey question reflected a variety of answers and opinions regarding classes to add to the curriculum, the researcher categorized them into three main groups (see Table 15). Those groups were ethnomusicology, concentrated historical study, and additional music history courses. It was important to note that, for no reasons given, four instructors surveyed chose to not answer this final survey question. The data compiled on this question came from the 37 participants who offered their opinions on the subject.

Table 15

Adding an Additional History Course (n = 37)

| Type of Course | No. of responses | % responses |
|--|------------------|-------------|
| Category 1–Ethnomusicology | 7 | 18.9 |
| Category 2–Concentrated historical study | 15 | 40.5 |
| Category 3–Additional music history course | 10 | 27.0 |
| Other | 5 | 13.5 |

Ethnomusicology was defined as the study of music in its cultural context (Society for Ethnomusicology, 2018). Ethnomusicologists study music as a social process as they strived to understand why music evolved in certain ways. Of the 37 instructors who chose to answer this survey question, seven (18.9%) offered ideas for courses that would have a strong hold in the field of ethnomusicology (see Table 15). Two of those seven participants offered the following suggestions: creating a course with more culturally-rooted content, and integrating jazz studies with a musicology course. Two others suggested creating a pluralistic course that would view one musical event in time

through multiple perspectives. These were all interesting ideas that would certainly bring more cultural issues into the study of jazz history. Three other survey participants suggested specific titles for the courses they would add, including African Roots and Contemporary Manifestations, Black Music of the 20th century, and Ethnomusicology: Cross Cultures.

In suggesting an additional history course for their curriculum, 15 (40.5%) instructors responded with a course that would represent more concentrated study within the field of jazz history (see Table 15). Their answers suggested that the focus of that concentrated study could have been on the artists, the style period, or the music itself. Four participants suggested the focus could have been on specific artists or legends of jazz, while four others recommended focusing on specific historical periods. The periods suggested included the following course titles: The Blue Note Era of the 1950s and 1960s, Music From 1940 to the Present, and Jazz Since 1968. One instructor suggested a class that would have consisted of minisurveys of both artists and style periods. Of the six remaining instructors who answered that a more concentrated study would have been the subject of a course they would have been added to the curriculum, some unique ideas were offered. A course called Neglected Masters of Jazz, a course focused on essential recordings, and two suggestions for a course following in use directions in jazz music were recommended. These subjects were easier to include in typical jazz history classes from the 1960s and 1970s, as there existed far less significant material to be covered in a one-semester course. One instructor wanted to build a course that would demonstrate jazz music's influence on other styles of music. The remaining instructor who suggested adding a course with more concentrated study offered the idea of a blended class that would combine jazz history with music theory, in order to study the harmonic

implications relevant to each style period of jazz.

Differing from the suggestion of courses concentrating study in one specific area of jazz history, 10 (27%) instructors suggested adding a class that would study the history of a different genre, parallel to that of jazz music (see Table 15). Of those 10 instructors, five answered that adding a course in popular music to the curriculum would be beneficial. Five others answered with a more specific focus, including the addition of a class in Latin music history, the history of arranging and composition in jazz, the history of film music, rock history from 1950 to the present, and a course on the evolution of the blues. All of these would have been great classes for music students, and very easy to design as a one-semester course.

Of the 37 instructors who answered this survey question, the remaining five gave answers that did not fit into any of the three main groups outlined. Four of those instructors stated that the class they would like to add to the curriculum was a course in American history. That answer was both fitting and predictable. It had been the researcher's experience that many undergraduate music students were not well-versed in the subject of American history. In order to fully comprehend and appreciate the evolution of any art form, it was helpful to know something about the environment in which that art form developed. A better knowledge of the history of America would certainly help students to gain a more thorough understanding of the circumstances that led to the development of the blues, ragtime, Dixieland, American musical theater, the big band era, be-bop, and all the styles of music that developed after World War II.

The final survey participant answered the question with a nebulous response, perhaps purposefully. That instructor stated a class should be added to the curriculum that would serve the students' interests. That was an interesting idea that could have provided

some much needed flexibility in an otherwise rigid curriculum. A course called Seminar in Jazz History would have given instructors the freedom to address whatever deficiencies in historical knowledge they assessed in their classes from semester to semester. It could also allow for student input as to what styles, artists, or historical periods needed more consideration.

The results of the analysis for Research Question 4 were used to determine the role of jazz and popular music history in college curricula that had been slowly increasing for decades: Its importance had been better recognized in the years just prior to this study. Curricula steeped in only European classical traditions was long the standard in American music schools; however, newer and more relevant material must have been added to the curricula to have been better prepared students for the realities of the 21st century. The addition of a course in jazz history into college curricula was an idea first introduced in 1941 by Feather at the New School in New York (Murphy, 1994). Since that time, courses in jazz and popular music had become extremely successful and even revenue-generating at many colleges and universities. Those courses were offered for three distinct sets of constituents: jazz studies majors, music majors, and nonmusic majors. Each constituency could have experienced distinct benefits from an increased role of jazz and popular music study within existing curricula. While jazz history courses were required for jazz studies majors, they could have also provided new and relevant information on the development of music, culture, and society for all students, regardless of major. That was of significant importance in an increasingly multicultural education environment. Preservice teachers must have been prepared to address the issues of multicultural classrooms (Davis & Blair, 2011), and the study of jazz and popular music provided a platform of common ground in a multicultural classroom environment. If

multicultural education was to be understood as an educational reform movement (Banks & Banks, 2016), courses in jazz and popular music could have found an increased role in curricula for all students.

Of the instructors surveyed, 90% acknowledged their school offered a course in jazz or popular music for nonmusic majors (see Table 11), and the vast majority of those courses were taught by full-time music school faculty (see Table 12). Again, as discussed in Research Question 3, a variety of texts were used for those courses (see Table 10), some of which were developed by the participating instructors.

The majority of instructors surveyed for this study agreed that adding a jazz history course to the curriculum for all music majors was a sound idea (see Table 13), although some suggested the course be added only as an elective. Concurrently, a majority of instructors agreed in adding a course in popular music history to the curriculum for all music majors (see Table 14); however, the results were slightly stronger in favor of adding the jazz history course than the popular music history course. Interestingly, one quarter of the instructors surveyed responded with an answer of No to the question of adding a popular music history class to the curriculum for all music majors (see Table 14).

The data supported the conclusion that the majority of surveyed instructors recognized the importance of the role played by jazz and popular music history courses in college curricula for nonjazz majors. Instructors supported the idea of adding such classes to the curriculum for all music majors. Additionally, many of those surveyed taught courses in jazz or popular music history for nonmusic majors. Issues included relevance of material and multicultural classrooms were addressed in such courses. Instructors also indicated a wide range of additional history courses that could have been added to

existing curricula, in order to expand the field of study (see Table 15). The data included a suggestion of the role of jazz and popular music history courses in college curricula was significant and possibly expanding.

Summary

Jazz was a continually evolving art form, encompassing multiple styles, cultures, and historical periods. From the perspective of a history teacher, the story of jazz was reflective of the story of America. From the perspective of a music educator, the study of jazz provided an excellent platform for the study of modern music in the multicultural learning environment at the time of this study. The study of jazz history continued to evolve, paralleling the art form itself. It continued to be guided in some aspects by the expanding jazz canon, but additionally the study of jazz history had evolved to include the disciplines of musicology and ethnomusicology. Noted scholar Ake (2010) stated the job of the musicologist was to examine “the history of music *within* the history of humanity” (p. 2). With so much music and information, accompanied by so many approaches to the study of jazz history, containing such a course within the confines of a one-semester class seemed archaic.

The hypothesis that guided this study was the belief that data would have identified some of the challenges instructors faced in presenting an expanding subject within the limited framework of existing college curricula. In addition to recognizing challenges, discovering a set of best practices was a guide for this study. Identifying trends in use, new resources, and new teaching strategies was a purposeful intent of this study. The data included explorations of new technologies and reference materials, as well as ideas for expanded historical study. The importance and influence of popular music styles on the development of jazz music and the proliferation of modern musical

styles was also discussed. An underlying theme prevalent throughout the study was the great passion instructors possessed for teaching jazz history. The results of both the quantitative and qualitative data were well-aligned with the hypothesis of this study. The intent was to analysis t methods and practices of jazz history instructors in practice in undergraduate college curricula. The desired outcome was to serve the community of jazz history instructors by sharing information and ideas that lead to more effective instruction in the subject of jazz history.

Chapter 5: Discussion

Summary of Findings

The primary purpose of this study was to compare quantitative information concerning jazz history courses currently being taught in schools of music in America. In use practices and issues of relevance were central to the study. The secondary purpose of the study was to solicit and analyze opinions from experienced jazz history instructors regarding the place and importance of such courses in college curricula. Ideas for expanding or modifying instruction were discussed. The overarching goal of the study was to explore ways of providing students and instructors with effective and relevant methodologies for jazz history instruction in courses being offered in college curricula.

One of the central issues addressed in this survey regarded the number of semesters of jazz history that existed in the curricula at each institution. Other issues explored included textbook choices, musical resources in the digital age, and time lines of history covered during each instructor's course.

In addition to the musical aspects, the social and political implications were vital components in the study of the evolution of jazz music. The history of jazz brought multiple sociohistorical contexts together in an evolutionary progression that included a variety of locations and musical styles (Dorin, 2016).

One of the biggest challenges facing many jazz history instructors of the day was the limited amount of time in which to present the constantly increasing amount of relevant information pertaining to the continual evolution of jazz music. When jazz studies curricula were first designed, there was far less historical information available regarding early influences, and the recorded canon of jazz history was only about 60 years old. Now there are 100 years of recorded examples of jazz music and a multitude of

styles, subgenres, and world music influences. A growing area of concern for band directors and educators was the opportunity to expose students to the full scope of jazz music's history and literature (Allen, 2017). Attempting to present this information effectively in a one-semester course was increasingly difficult. An issue educators must face moving forward was how many semesters of jazz history courses will their curriculum support in providing a thorough understanding of the development of jazz and popular music for their students.

Interpretation of Findings

This study examined the in-use practices of jazz history instructors and colleges and universities across America. All participants were college instructors engaged in the teaching of jazz history courses that existed in their respective curricula. Music conservatories, state schools, private institutions, liberal arts colleges, and 2-year community colleges were all represented in the study.

It was the opinion of some leading educators that jazz skills, such as history and theory, should be reinforced in all jazz courses (Read, as cited in Kearns, 2015). One of the central issues to be addressed through this survey regards the number of semesters of jazz history existing in the curricula at each institution. Other relevant issues would include textbook choices, amount of musical examples played in class, and the time line of history covered during the course.

Context of Findings

Strategies. Of the participants surveyed, the majority taught a one-semester class in jazz history. Two thirds of those instructors would rather have two semesters in which to teach such a course. Seven of those surveyed indicated the desire to have more than two semesters for their course: One instructor went as far as suggesting jazz history be a

class in all eight semesters of the undergraduate curriculum.

The time line of events in the evolution of jazz music was an important consideration, especially regarding time management of materials to present. While the first recordings of jazz music were made in 1917, the roots and traditions that led to the creation of America's indigenous art form began long before the 20th century. The study of ethnomusicology had significantly increased knowledge and awareness of those traditions, and had become an increasingly popular field of study in the last 20 years. Ethnomusicology was the study of music in culture, not only pursuing the study of music from every part of the world, but also its cultural context (Nettl, 2010). Research by historians and ethnomusicologists helped the academe to understand the multitude of influencing factors and circumstances that led to the development of jazz music. Many of these influences dated back hundreds of years, yet were now deemed vital to the understanding of how jazz began. More than three quarters of all instructors surveyed began their lecture time lines before the start of the 20th century, some going back centuries.

The survey question regarding which style period instructors concentrated most of their course time on produced the widest range of answers in the study. The decisions regarding areas of focus were based on many things, including instructors' areas of expertise, the program's artistic direction and reputation, or perceived limitations of students' knowledge of the subject. In analyzing the responses to this complex qualitative survey question, eight categories began to formulate. Of those eight, the largest category represented those instructors who focused on multiple style periods, with a significant portion of class time devoted to early jazz. Early jazz was defined as the jazz music from the first 2 decades of the 20th century. Two other large categories of responses came

from those instructors surveyed who strived to find a balance between all styles and periods of jazz history. One of those groups of instructors took their course outlines as far back as jazz music's African traditions and as far forward as the present influential artists. The other group stating they focused on multiple style periods, but only those periods from the 20th century. All of those results were predictable, as most jazz history instructors strived to achieve balance in the materials presented. There were important influences in each identifiable style period of jazz music's evolution. Also, many experienced jazz history instructors had noted that undergraduate students tended to know less about the earlier styles of jazz than they knew about modern influences, so focusing a significant portion of class time on early jazz seemed logical. Some of the other categories of responses to Survey Question 11en were more focused. A few instructors concentrated most of their course outline on the African origins of jazz, some focused on the historical evolution by instrument, and one instructor concentrated most of the class time on the big band era of the 1930s and 1940s.

Almost all of the instructors surveyed devoted a percentage of their jazz history courses to listening to the music discussed. Percentages varied greatly between instructors; however, the majority responded that between 20% and 60% of their course was focused on the listening aspect. These percentages were significant, as one of the challenges in teaching a music history course was in finding the proper balance between lecturing and listening to music in class time management. As jazz music continued to evolve and the amount of important and influential recordings continued to increase, finding the proper balance would become more difficult, especially in a one-semester course.

The issue of including popular music history in the course outline for jazz history

lectures was split into two questions for the survey. One question pertained to the inclusion of music from the first half of the 20th century and the other question regarding popular music from the second half of the century. It was certainly easy to include the subject of popular music from the first half of the century in a jazz history syllabus, as much of the popular music in America during the first 4 or 5 decades of that century was jazz music or a musical style that paralleled jazz. Even many of the compositions originally composed for musical theater, music that became part of what was known as the *American Songbook* had jazz influences and inflections. Many textbooks referred to the period of 1915 to 1930 as the jazz age, some went so far as to use that term as the title of a chapter (Tirro, 1993).

More than 80% of the instructors surveyed answered that they did include some popular music history in their jazz history syllabi and course outlines. Most of those instructors simply answered in the affirmative, but some chose to qualify with answers that indicated their belief that jazz and popular music were one in the same during the first half of the century. An additional four instructors indicated their inclusion of popular music only in terms of ragtime or for background and context. One instructor further specified the answer to indicate their discussions of popular music were restricted to the career of Sinatra.

Surprisingly, three quarters of the instructors surveyed also indicated they included popular music from the second half of the 20th century in their jazz history syllabi. Most were among the same instructors who included popular music from the first half of the century in their lectures. However, some of the answers to this question were a bit more qualified. Roughly one third of the instructors surveyed indicated their inclusion of popular music from the second half of the century was very limited. Many instructors

stated they used popular music only as a source for background or context in presenting their materials. The main reason for such limited references to popular music was time constraints, especially in a one-semester course. According to Gioia (2011), after World War II, a multitude of alternative jazz styles emerged, including bebop, West Coast jazz, modal jazz, the cool school, hard bop, and free jazz. At the same time, American popular music was moving away from the traditions of early jazz and the swing era. The development of R and B, country and western music, Latin dance music, urban folk music, and the rise of solo vocalists became prominent in the postwar developments in popular music (Starr and Waterman, 2003). Instructors have very limited amounts of class time to devote to peripheral subjects, even those that directly affected the evolution of jazz music.

Resources. There were now a multitude of texts on the subject of jazz history. Several of the leading texts in use were summarized in this dissertation, and their use in institutions across the country was documented in this research study. Renowned books from the early stages of jazz education, such as Stearns' *The Story of Jazz*, Tanner and Megill's *Jazz*, and Tirro's *Jazz: A History*, were still vibrant resources used in jazz history courses. These books were fundamental in creating a methodology to present a recognized canon of jazz history.

As college curricula expanded in the 1970s, more jazz studies programs were created. Elective courses in jazz studies also began to be offered for nonmusic majors. One textbook that served both constituencies was Gridley's (1978) *Jazz Styles: History and Analysis*. That resource was designed for all levels of student experience, and included audio recordings of the music discussed. Gridley's strategy for jazz history education involved stylistic analysis of the significant recordings that composed the jazz

canon. This was a proven strategy for effective jazz history instruction, especially for undergraduate students just discovering the influential artists and seminal recordings that assisted in the evolution of the art form. Reportedly in use at over 500 academic institutions by the mid-1990s, Gridley's book was the most frequently used text on jazz history in academic institutions throughout America (Biggs, 1997). In this study, Gridley's text was the second most frequently used resource for both jazz studies majors and nonmusic majors. *Jazz Styles* had proven to be a continually effective resource for jazz history instructors.

Texts on jazz history published prior to this study understandably contained information pertaining to artists and styles that evolved after those written by Stearns, Tanner, and Tirro. These contemporary texts also included more information on the social, political, and environmental forces that affected the music's evolution. Consequently, they were popular with many students and instructors, because they provided relevant context in studying the music's evolution. The leading text in use was *Jazz* by DeVaux and Giddins (2009). The study found this text to be the most frequently used as both a primary and secondary resource among instructors surveyed. It was also the most frequently used resource for courses offered to nonmusic majors, followed closely by the Gridley text. Another more modern text was *The History of Jazz* by Gioia (1997). The study indicated this text to be popular with instructors as a primary and secondary resource for courses offered to both jazz majors and nonmusic majors.

The choice of textbooks used for these courses for nonmusic majors varied significantly in the study. Some instructors chose to use the same text as they did for the jazz majors, while others used no textbook for the course. Additionally, many textbooks had been created for use in a course on popular music history. Some of these publications

were in use by instructors participating in this survey.

The survey question regarding resources used provided a multitude of answers, but with one common theme: the instructors' passion and desire to provide the best musical examples for their students. The overwhelming majority of instructors indicated that the listening materials for their jazz history courses came from their personal collections of recordings. Additionally, three fourths of the instructors surveyed used multiple resources in providing listening materials for their students. The digital information age allowed students to collectively gather ideas from multiple historic periods, regardless of chronology, and jazz history curricula should embrace these concepts (Bakkum, 2015). Online resources were now plentiful, and this survey indicated many of those resources were being utilized by jazz history instructors. The music streaming service Spotify and streaming services provided by textbook publishing companies and educational institutions were utilized in many cases, as indicated in the survey. The most widely used resource specified in the survey was the video-sharing web site, YouTube. The ability to watch video recordings of important and influential jazz artists, especially those historic icons no longer alive, was an incredible educational opportunity for jazz majors. It was also an engaging educational strategy for nonmusic majors who may not have a point of reference, or for those who grew up in the MTV culture, where music became a visual art form. Seeing an artist perform, as well as hearing them, create a strong connection between audience and performer, student and subject.

Implications of Findings

One of the biggest challenges in teaching a history class was relevance. Connecting students' interests with historical influences helped to keep them engaged.

Almost two thirds of the instructors surveyed brought their jazz history lecture time lines to the present, discussing modern or practicing artists and recordings in their classes. There had been many influential artists over the last 20 years worthy of class lecture time. Discussing these artists tended to bring a sense of relevance to the course, as jazz history classes provided opportunities for students to trace the development of their favorite modern artists back to the influential artists of previous generations. As helpful as this could have been in connecting students to the history of the art form, it occupied class time in the course syllabus. Balancing that time with the discussion of other historical periods was the challenge. The more historical periods that were included in a course, the more the depth and rigor of study would have been affected, especially in a one-semester course.

Many schools offer courses in some form of music appreciation for nonmusic majors. These courses were an excellent way for music schools to reach out to the rest of an institution's community and even engaged them in the work being done by their music department peers. Courses in music appreciation, jazz history, and rock and roll were very popular. Some institutions offered courses on specific genres or artists, such as hip-hop or even the Beatles. Such classes could be revenue-generating courses for music schools. Of the 41 schools participating in this survey, almost all of them offered such a course for nonmusic majors. Those courses were taught almost exclusively by a member of the surveyed music school's faculty. Often, the same faculty member who taught the jazz history courses for music majors was the instructor for a course or courses designed for nonmusic majors.

As the amount of relevant material for jazz history courses increased, so did the challenge of class time management. In creating course outlines, instructors must have

decided how much time to devote to different style periods or artists, based on the stated learning outcomes for students. An assessment of student knowledge at the beginning of a course could have been of value in constructing the course outline. Assessments were also an effective method of monitoring the progress of a class and the ability of students to achieve the stated goals of the class. Assessment throughout a course was an effective strategy for communicating class goals to students (Svinicki & McKeachie, 2011). Once an instructor had determined the level of student knowledge through assessment, a course outline was designed that would help students address learning outcomes more effectively. Some courses might have devoted more time to listening to seminal recordings, while others may have focused on the historical aspects of jazz's evolution. Finding the most effective balance was a continual challenge for jazz history instructors, especially as the canon increased.

As the art form of jazz evolved, so did the methodologies for presenting jazz history. Authors with a variety of backgrounds and experiences described the story of jazz music's evolution within the context of changing social, political, and economic conditions throughout American history. Ostendorf, professor of North American cultural history, and professor of musicology Rathert believed there existed an increasing convergence between musicology and the history of American culture. (Ostendorf & Rathert, 2015). The *Grove Dictionary of American Music* first published in 1986, was the most respected publication in the field of American music research (Carlin, 2012). It was known in academia as *AmeriGrove*. In 2012, this tremendous resource was revised, producing *AmeriGrove II* (Garrett, 2013). This revision more than doubled the amount of information in the first edition, and included not only information on the canon of American classical music, but popular music throughout the country's history. According

to the editor, African American music now represented between one third and one half of all entries in *AmeriGrove II* (Garrett, 2013). In their review of *AmeriGrove II*, Ostendorf and Rathert (2015) stated that the online version had protection against obsolescence by guaranteeing constant updates and revisions. Publishing in the digital domain allowed for continual mentoring that will help to insure that resource maintained its relevance well into the 21st century.

In attempting to gain a better perspective on the perceived role of jazz and popular music history in college curricula, instructors were asked for their opinions on adjusting curricula in use to allow for more courses in jazz or popular music history for all music majors, not just nonmajors. Issues of relevance and increasingly multicultural classrooms were factors in answering these questions. The issue of relevance in music education was increasingly important in the 21st century. The state of the music industry had changed, and these changes had forced alterations in undergraduate music curricula (Kennedy, 2005). Data from the National Center for Education Information included suggestions that it was vital for teachers to possess the knowledge and skills to teach in an increasingly multicultural classroom (Chen, 2016). One of the most effective strategies for teaching in multicultural environments was the inclusion of culturally relevant material. The jazz tradition represented the cultural diversity of many different people (Carter et al., 2008), as do the traditions of such American genres as R and B, country and western, and rock and roll. Many instructors believed an increased amount of jazz and popular music study within the current curricula for all music students, even at the sacrifice of some traditional western music study, was a necessity in maintaining relevance and addressing multicultural educational environments.

Three fourths of the instructors surveyed believed a jazz history course should be

added to the core curricula in music schools for all music majors. The majority of those supporting such a change believed a course should be added to the core curricula. A few more also agreed to the change, but stated such a course should be added only as an elective.

To the question of adding a course in popular music history to the core curricula for all music majors, the majority of instructors surveyed were supportive of the idea, but not as strongly as they were for the idea of adding a jazz history course. Just under half of the instructors indicated that a popular music history course should be added to the core curricula. However, another few recommended adding such a course as an elective. Two of the instructors recommending popular music history as an elective also expressed their concerns regarding the credit limitations of the undergraduate curricula in music schools. Interestingly, while four instructors answered with a definitive no to the question of adding a core course in jazz history for all music majors, 10 instructors, almost a quarter of all surveyed, answered no to the question of adding such a course in popular music to the curricula. While reasons for their answers were not stated, such a large percentage could have suggested a bias against popular music from the second half of the 20th century.

The final survey question gave instructors the opportunity to express their ideas for a class they might have created and added to the existing curricula at their institution. It was not surprising that a host of answers were given for that question. Jazz history teachers tended to be very passionate about their subject matter, and very clear as to what areas of knowledge they believed would be most beneficial for students. The majority of answers were categorized into three main groups: ethnomusicology (7), concentrated historical study (15), and additional music history courses (10).

While some of the instructors answered by simply suggesting courses labeled as jazz and musicology or ethnomusicology, other instructors' course suggestions were more specific. Ethnomusicology was defined as the study of music in its cultural context (Society for Ethnomusicology, 2018). Some instructors offered ideas related to cultural context, such as a course focused on contemporary manifestations of African traditions, a course featuring culturally rooted content, and a course in Black music of the 20th century. One suggestion was for a course that would look at each style period of jazz music from multiple cultural perspectives.

The largest category of answers to the final survey question involved a course that would feature more concentrated historical study. The idea was that once students took a standard jazz history course, they could then take a course that would isolate a specific period or topic within the canon for further study. Isolating certain artists or style periods for concentrated study was a frequent answer. Other creative ideas included courses, such as new directions in jazz, jazz after 1968, and neglected jazz masters.

The third category of answers to the final survey question featured ideas for an additional course that related to the subject of music history. Once the canon of jazz history was examined, students could then broaden their studies by taking a course in a peripheral subject. Such courses would probably function best in a curriculum as electives, not required courses. Latin music history, the history of jazz arranging and composition, and the history of film music were among the answers proffered.

The three categories of course suggestions from the final survey question each had different approaches to the study of jazz and music history. Interestingly, one category narrowed the focus of study (concentrated historical study), another broadened the focus (additional music history courses), and the third changed the perspective of the

focus (ethnomusicology). The answers given were based on the valuable and informed opinions of instructors, garnered through experience in teaching jazz history courses at the undergraduate level. The answers were unique; however, a collective central theme was apparent. Each instructor displayed the desire to improve the level of knowledge and understanding of jazz history for music school students. Presenting a clear perspective of the music's history would help to provide a framework for understanding the evolutionary process involved in creating and America's indigenous art form, jazz music.

Limitations of Study

The study was limited to higher education institutions within the United States that offered jazz history courses to undergraduate jazz studies majors, music majors, and nonmusic majors. Further, while 50 institutions were selected for the study, only 41 (82%) eventually participated. Data were collected from a diverse cross-section of colleges and universities; however, there were 108 NASM-accredited jazz studies programs (NASM, 2017b) and hundreds of jazz and popular music courses being taught throughout the country.

Additionally, the only schools participating in this study were American institutions. How many other countries had schools offering courses in jazz or American popular music would be an interesting research topic. Research into courses taught internationally would have provided greater perspective further insight into the perceived multicultural aspects of jazz music.

Recommendations for Future Research

The results of this research indicated the majority of practicing jazz history instructors taught a one-semester class within their curricula. The research also indicated the majority of those instructors would prefer at least two semesters with which to present

the increasing amount of relevant information pertaining to jazz and American music history. Many instructors also indicated their desire to add a component of popular music to their syllabi. To further the research, future studies could track the progress of instructors who attempted to expand their courses to more than one semester.

For courses that remained in a one-semester format, the types of evolutionary processes those courses might undergo was a topic for further study. What new material or teaching strategies could be added to existing courses to create more relevance? What existing material must be deleted, in order to make room for more relevant subject matter? A comparison of syllabi for the same course over many years would be a valuable topic for further research.

The use of technology was another aspect of the classroom environment that should be further researched. This study indicated the use of multiple resources by many instructors, and some of those resources engaged in-use technologies found in streaming services, such as YouTube, iTunes, Spotify, and Canvas. It would be beneficial to examine the ways in which technology had helped instructors in providing more music resources for students, and to identify which streaming services had been the most helpful and effective. Technology tended to have a rapid growth rate, and new ways of searching for and listening to music were always being developed. Further research into music education technologies might help to identify the next trends.

A multitude of textbooks on the subject of popular music existed, including genre-specific texts pertaining to styles of music, such as rock and roll, R and B, and soul music. A survey of popular music courses being taught at the collegiate level for both music majors and nonmajors would be valuable research in gaining further understanding of the perceived role of popular music within college curricula. What textbooks and other

materials were deemed most effective for instruction would be a significant part of such a survey. The perception of jazz and jazz music's influence on American popular music would also be an interesting topic for further study.

The most compelling future research, as it related to this work, would be in examining how many schools began to expand or amend their curricula regarding jazz and popular music history courses over the next decade. As the documented recordings of jazz music now begin their second millennium of existence, and the time line of jazz's history extends, more influential artists worthy of discussion will emerge. There was perpetually an increasing amount of material to study. The study of history provided the framework for successful understanding of musical styles and the overall development of the musicianship of students (Pike, 2011). The historical framework for jazz and popular music continued to grow and expand. Therefore, jazz history classes will also need to expand, in order to provide effective instruction for present and future students in the history and evolution of jazz music.

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Appendix A

Jazz History Instructors' Survey

Jazz History Instructors' Survey

Please answer each question in a specific and concise manner.

Upon completion, please return the Survey Questionnaire via e-mail.

1) How many semesters of jazz history are in your school's current undergraduate curriculum for jazz majors?

2) In your opinion, how many semesters of jazz history should be in your school's current undergraduate curriculum for jazz majors?

3) Do you use a text, and if so, which one(s)?

4) What percentage of your course is dedicated to listening to the music?

5) What resources do you use for supplying/obtaining the listening materials?

6) How far back along the time line of history does your course reach?

7) How far forward along the time line of history does your course extend?

8) Does your school offer a course or courses in jazz or popular music for nonmusic majors?

9) Is that course taught by a member of the school of music faculty?

10) What text and/or resources are used for that course?

11) Do you include any popular music history from the first half of the 20th century in your lectures?

12) Do you include any popular music history from the second half of the 20th century in your lectures?

Appendix B
Experiences and Opinions Survey

Opinions of Experienced Jazz History Instructors Survey

1) On which historical periods do you concentrate most of your course?

2) Do you think that a course in jazz history should be added to the core curricula for ALL music majors?

3) Do you think that a course in popular music history should be added to the core curricula for ALL music majors?

4) If you could add an additional history course to the curricula, what would the subject matter encompass?

Appendix C
Master Data Collection Form

Master Data Collection Form

Survey A – Question 1

| School Code | Q #1 | 0 | 1 | 2 | 3 | 4 |
|-------------|------|--------------|-----------|--------------|---|---|
| | | | | | | |
| 1 | | | X | | | |
| 2 | | | | X | | |
| 3 | | | | X | | |
| 4 | | | X | | | |
| 5 | | | X | | | |
| 6 | | | X | | | |
| 7 | | | | X | | |
| 8 | | | | X | | |
| 9 | | | X | | | |
| 10 | | | X general | | | |
| 11 | | | | X | | |
| 12 | | | X | | | |
| 13 | | | X general | | | |
| 14 | | | X general | | | |
| 15 | | | X general | | | |
| 16 | | | | X | | |
| 17 | | | X | | | |
| 18 | | not required | | | | |
| 19 | | | | X | | |
| 20 | | | X | | | |
| 21 | | none | | | | |
| 22 | | | X | | | |
| 23 | | | X | | | |
| 24 | | | | X | | |
| 25 | | | X | | | |
| 26 | | | X | | | |
| 27 | | none | | | | |
| 28 | | 5 weeks | for all | music majors | | |
| 29 | | | X | | | |
| 30 | | | X | | | |
| 31 | | | | X | | |
| 32 | | | X | | | |
| 33 | | | X general | | | |
| 34 | | | X | | | |
| 35 | | | X | | | |
| 36 | | | | X | | |

| | | | | | | |
|----|--|---------------|-----------|-----------|--|--|
| 37 | | | X general | | | |
| 38 | | | X | | | |
| 39 | | | X | | | |
| 40 | | | X | | | |
| 41 | | | | X | | |
| | | | | | | |
| | | | | | | |
| | | Totals | 26 | 11 | | |