

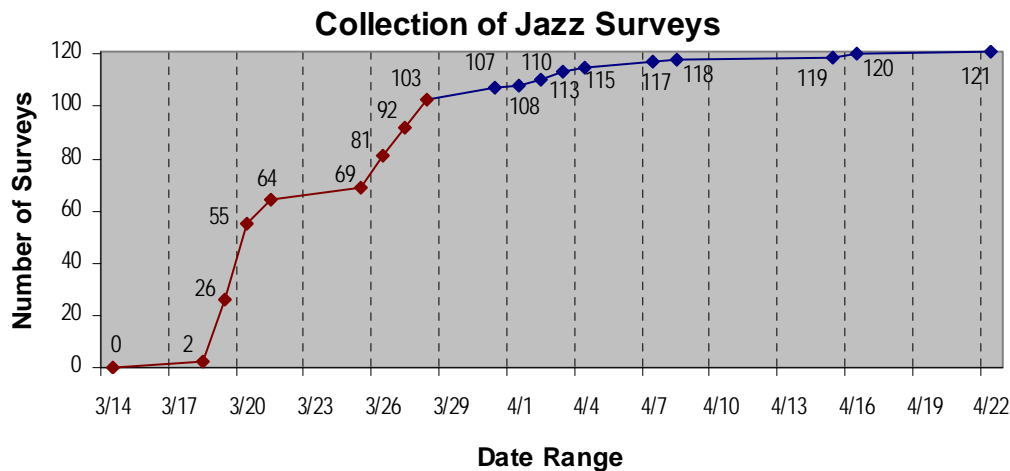
Jazz Education Survey Report Spring 2008

Introduction

From the period of March 14, 2008 to March 28, 2008 the Arts Education Collaborative conducted a regional survey of jazz education. Six hundred and thirty-one surveys (631) were mailed out to music educators in the five county region. One hundred and twenty-one (121) completed the survey (a 19.18% return rate). The following are the results of that survey.

Time Period for Collection of Jazz Education Surveys

From the period of March 14, 2008 to March 28, 2008 six hundred and thirty-one surveys (631) went out. By the deadline (March 28) one hundred and three (103) surveys were collected (designated by the red portion of the graph line). From March 29th to April 22nd an additional eighteen (18) surveys were collected and included in this report (designated by the blue portion of the graph line).



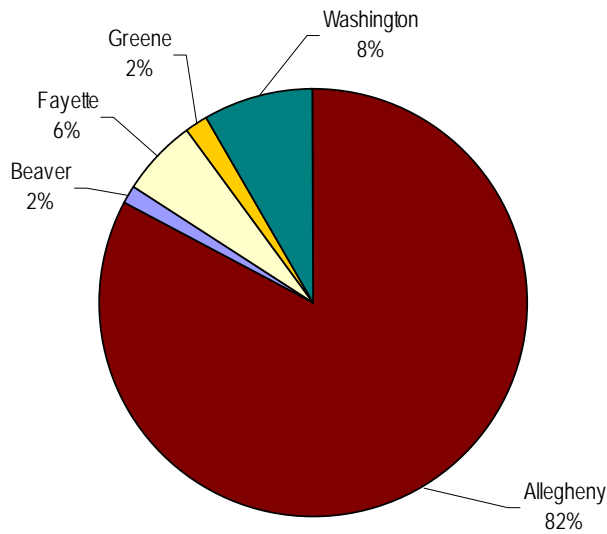
Recommendations

- **Develop a series of professional development workshops for teachers.** The survey confirmed that teachers are not receiving much (if any) professional development around teaching jazz. A series of professional development workshops should be developed for teachers keeping in mind the different needs of these teachers based on their classroom needs (general music teachers versus instrumental/vocal teachers) and their experience level (teaching and performance) with the genre.
- **Develop a series of jazz education materials.** Throughout the survey teachers mentioned the lack of materials available to them and it was cited numerous times by teachers who do use materials that they have to use their personal collection. These jazz education materials should include study guides with supplemental recordings and information.
- **Be cognizant that the lack of scheduling opportunities is a complex issue.** Based on the survey, an overwhelming factor against the development of a jazz education program at schools is an issue of a lack of scheduling opportunities. There are many factors that contribute to this issue including politics, financial resources, time, scheduling/class requirements, etc. and as this project moves forward an awareness for the complexity of this issue should be kept in mind.

Demographic Information

1. Respondents to the survey were located in the following counties:

Counties Where Respondents Were Located



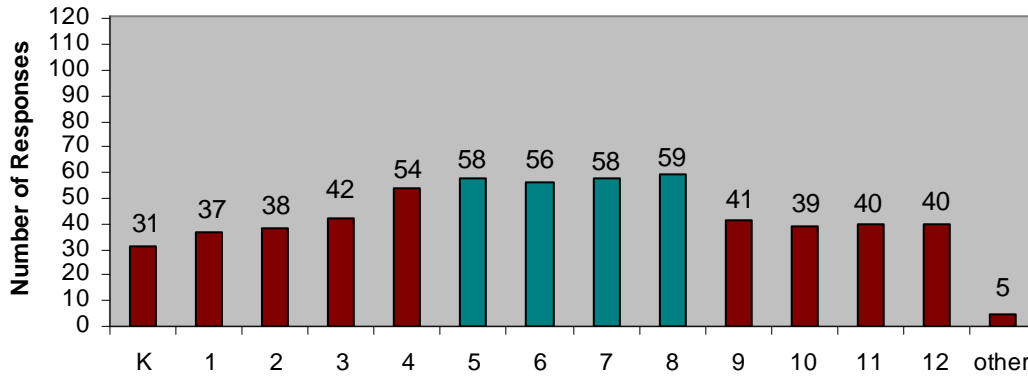
- An overwhelming majority of respondents (82%) are located in Allegheny county.

Respondents to the survey were teaching in the following school districts:

School District Count					
	Total From District	% of Total		Total From District	% of Total
PPS	19	15.70%	Deer Lakes	2	1.65%
Mt. Lebanon	7	5.79%	Carlynton	2	1.65%
North Allegheny	6	4.96%	Woodland Hills	2	1.65%
Fox Chapel Area	6	4.96%	West Allegheny	2	1.65%
Moon Area	5	4.13%	South Fayette	1	0.83%
Diocese of PGH	5	4.13%	Ringgold	1	0.83%
Peters Township	4	3.31%	Quaker Valley	1	0.83%
Gateway	4	3.31%	Laurel Highlands	1	0.83%
Connellsville Area	4	3.31%	Jefferson-Morgan	1	0.83%
Chartiers Valley	4	3.31%	Independent	1	0.83%
South Allegheny	3	2.48%	Duquesne City	1	0.83%
North Hills	3	2.48%	Clairton	1	0.83%
Highlands	3	2.48%	Charleroi Area	1	0.83%
Trinity Area	2	1.65%	Central Greene	1	0.83%
Sto-Rox	2	1.65%	Brownsville Area	1	0.83%
South Park	2	1.65%	Brentwood	1	0.83%
Plum Borough	2	1.65%	Bethel Park	1	0.83%
Pine-Richland	2	1.65%	Albert Galatin	1	0.83%
Montour	2	1.65%	Wilkinsburg	1	0.83%
McKeesport Area	2	1.65%	Washington	1	0.83%
Keystone Oaks	2	1.65%	Upper St. Clair	1	0.83%
Hampton Township	2	1.65%	Steel Valley	1	0.83%
Elizabeth Forward	2	1.65%	Blank (No Response)	2	1.65%
Subtotal=	93		Subtotal=	28	
			Total=	121	

2. Grade Levels Currently Taught:

Grade Levels Taught by Respondents



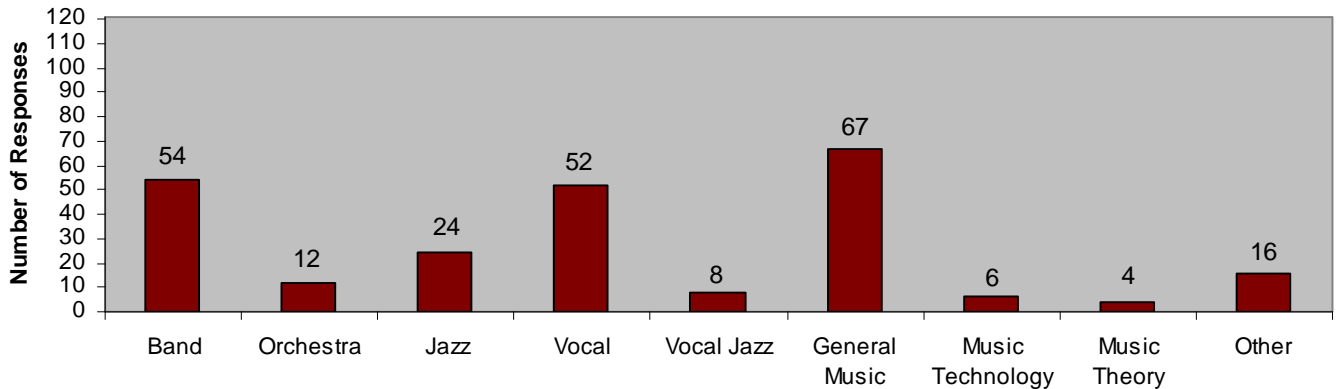
The "other" category included the following responses:

<ul style="list-style-type: none"> ▪ Pre-K (2) ▪ Currently an administrator 	<ul style="list-style-type: none"> ▪ Duquesne University ▪ No response
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- Nearly half (47%) of respondents teach grades 5 through 8.

3. Which music discipline(s) do you currently teach?

Music Disciplines



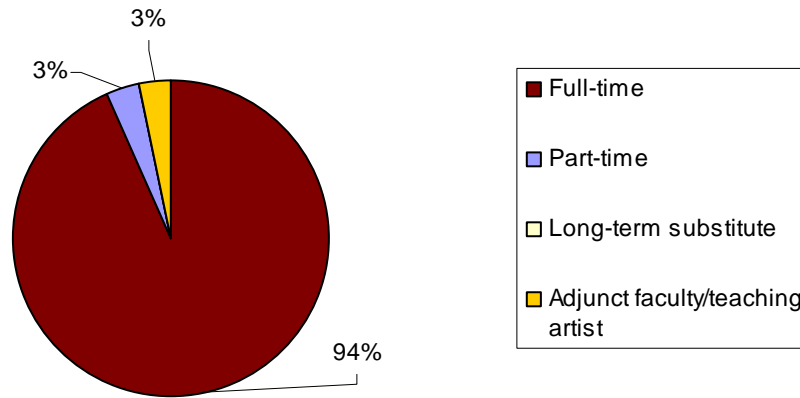
The "other" category included the following responses:

<ul style="list-style-type: none"> ▪ Private Lessons (6) ▪ Electronic Keyboards/Piano (4) ▪ Orff Ensemble/Recorder (3) ▪ Music History (3) 	<ul style="list-style-type: none"> ▪ World Music (2) ▪ Music Ministry ▪ Handbells ▪ Group Guitar ▪ Adaptive Music
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- More than half of the respondents (55.4%) stated that they teach 'general music.'
- Nearly half (43.8%) of the respondents stated that they teach 'band' and/or 'vocal' music.

4. Please indicate your current status.

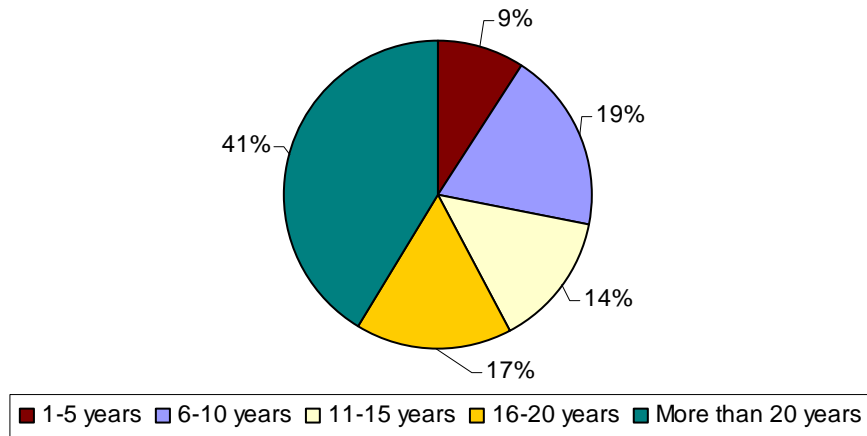
Current Teaching Status



- An overwhelming majority of respondents (94%) stated that their current teaching status is full-time.

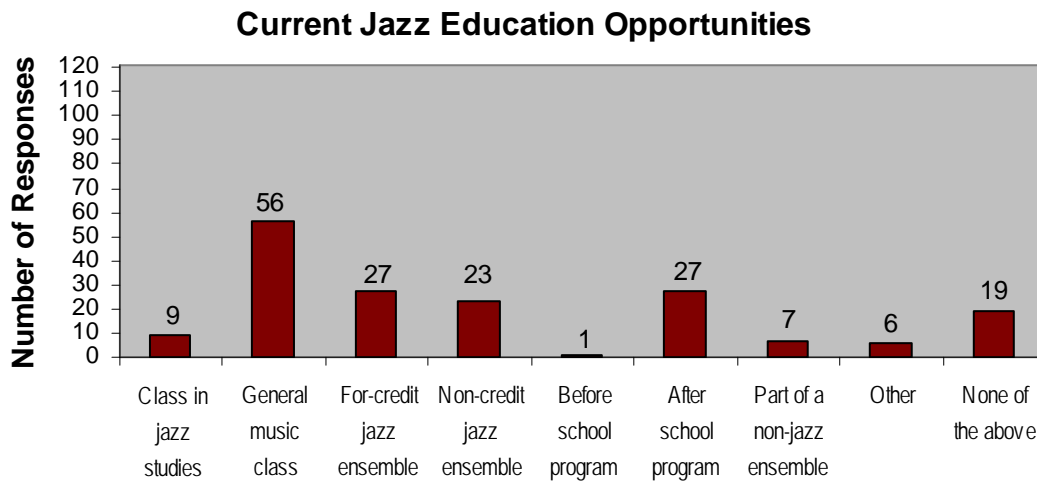
5. Including this school year, how many years have you been employed as a teacher? (*Include years spent teaching both full- and part-time*)

Number of Years as a Teacher



- The majority of respondents (58%) have been teaching for more than 16 years.

6. What opportunities exist for students to study jazz at your school? (circle all that apply)

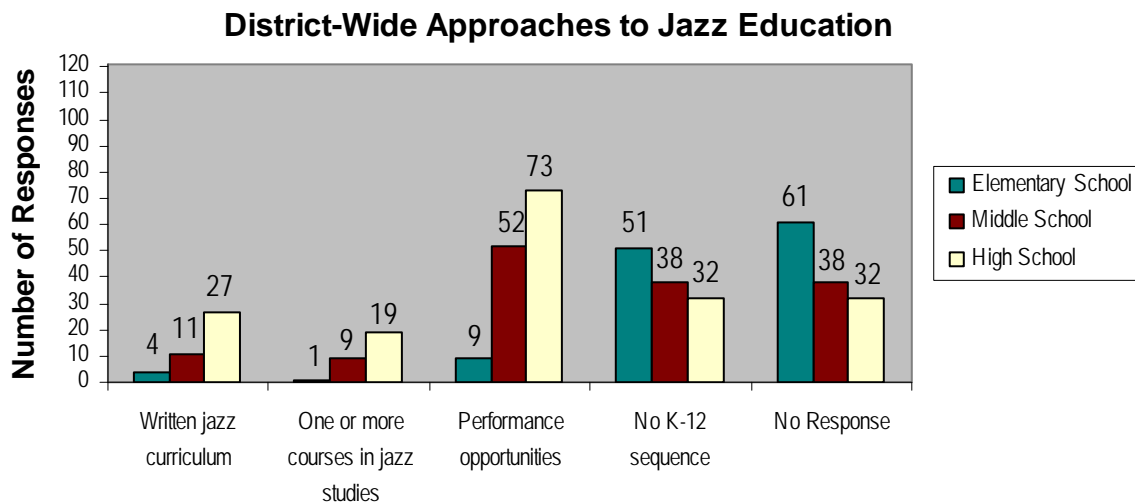


The "other" category included the following responses:

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| <ul style="list-style-type: none"> ▪ During instrumental lessons (3) ▪ Use of jazz music in some small ensembles for band concerts at 6th grade level ▪ Advanced band student lessons ▪ 3rd grade goes to MCG Jazz every spring for a jazz concert | <ul style="list-style-type: none"> ▪ Improvisation class ▪ Last year for MIOSD the entire school sang in the theme "Africa to Jazz" ▪ Perform with my professional jazz 21 piece big band |
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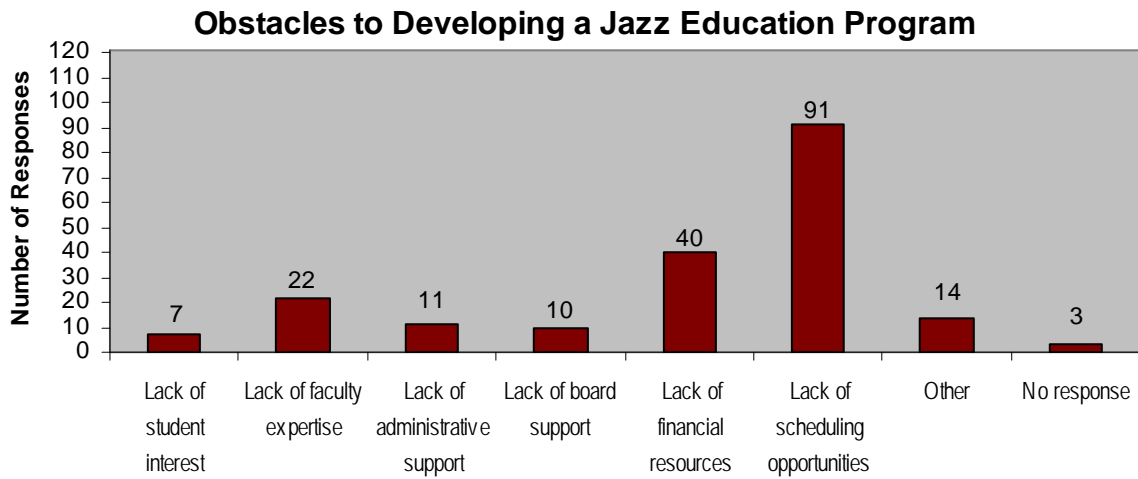
- Nearly half of respondents (46.3%) stated that the opportunity for students to study jazz occurs in a general music class.

7. Which of the following is part of a district-wide approach to jazz studies at your school:



- In contrast to the 'opportunity for students to study jazz' occurring in a general music class, respondents at the middle and high school level (43% and 60.3% respectively) stated that a district-wide approach to jazz education occurs with performance opportunities.

8. What obstacles exist to developing a jazz education program in your district?

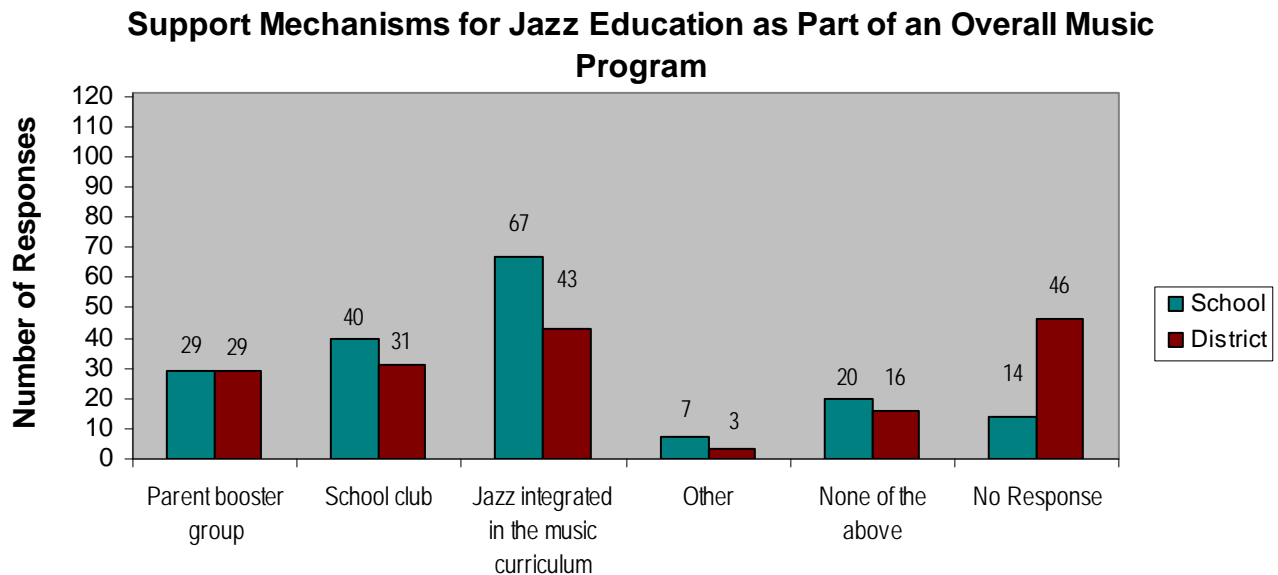


The "other" category included the following responses:

<ul style="list-style-type: none"> ▪ not sure (4) ▪ lack of curriculum/materials (2) ▪ As a district, the Catholic schools are grouped together but each school has their own curricula ▪ We use the music connection text. Any jazz lessons that I teach I research myself 	<ul style="list-style-type: none"> ▪ Independent School (private) ▪ students in jazz program must also be in concert/marching band that meets during the school day. ▪ lack of faculty interest ▪ It's working well as an extra curricular experience
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- 'Lack of Scheduling' is an overwhelming factor (75.2%) against the development of a jazz education program.

9. Which of the following is available at your school or district to support jazz education as part of the overall music program? (check all that apply)

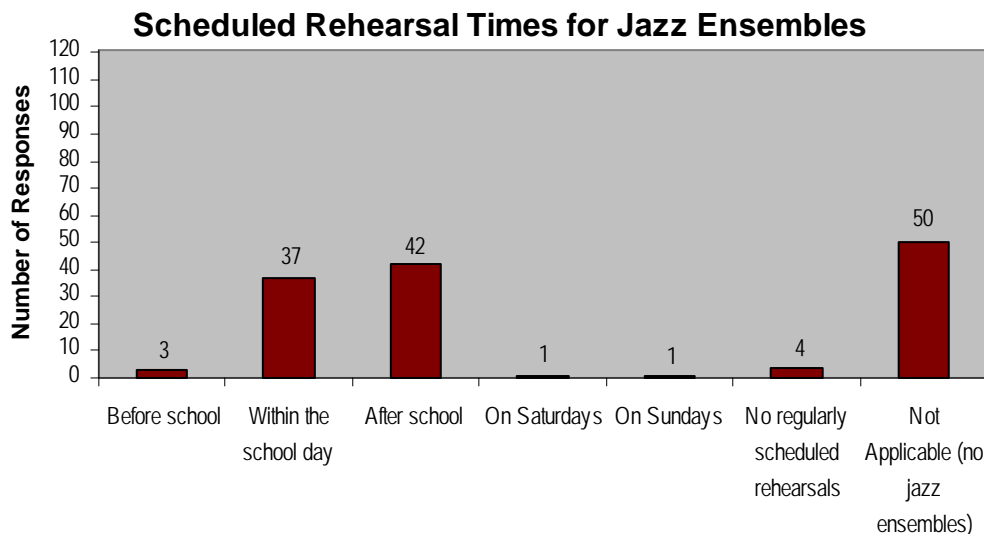


The "other" category included the following responses:

School	District
<ul style="list-style-type: none"> ▪ Performance opportunities (4) ▪ Performance opportunities (2) 	<ul style="list-style-type: none"> ▪ elementary music text books ▪ don't know

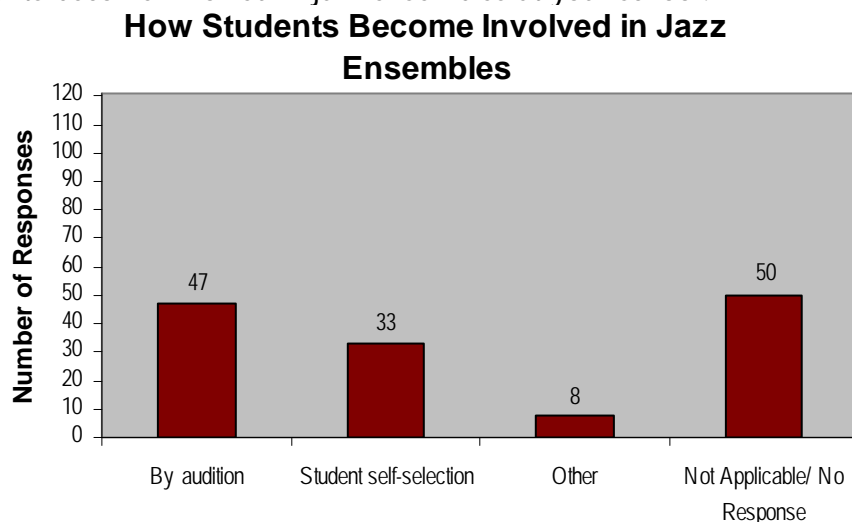
- Respondents don't seem to have a clear picture of a district-wide approach with 38% of respondents giving no response to the question for the district versus 12% who did respond for their school.
- More than half of respondents (55.4%) stated that integration in to the music curriculum is the most common support mechanism for jazz education.

10. When are rehearsals for jazz ensembles scheduled to take place at your school?



- 65.3% of respondents said that rehearsals for jazz ensembles were scheduled within or after the school day while 41.3% of respondents stated that there were no jazz ensembles at their school.

11. How do students become involved in jazz ensembles at your school?

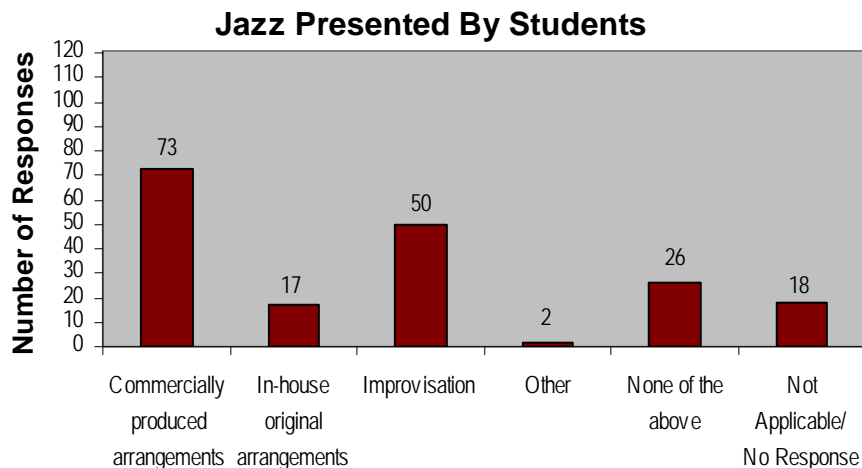


The "other" category included the following responses:

<ul style="list-style-type: none"> ▪ student selection/director approval ▪ scheduling interest (3) ▪ must be a member of a school day ensemble 	<ul style="list-style-type: none"> ▪ assigned schedule ▪ sign up - no audition needed for 2nd band ▪ active recruitment ▪ introduction during band class
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- 38.8% of respondents stated that their students get involved in jazz ensembles at their school by audition while 27.3% of respondents stated that students self-selected their involvement.

12. Which of the following describes the type of jazz performance presented by your students? (*circle all that apply*)

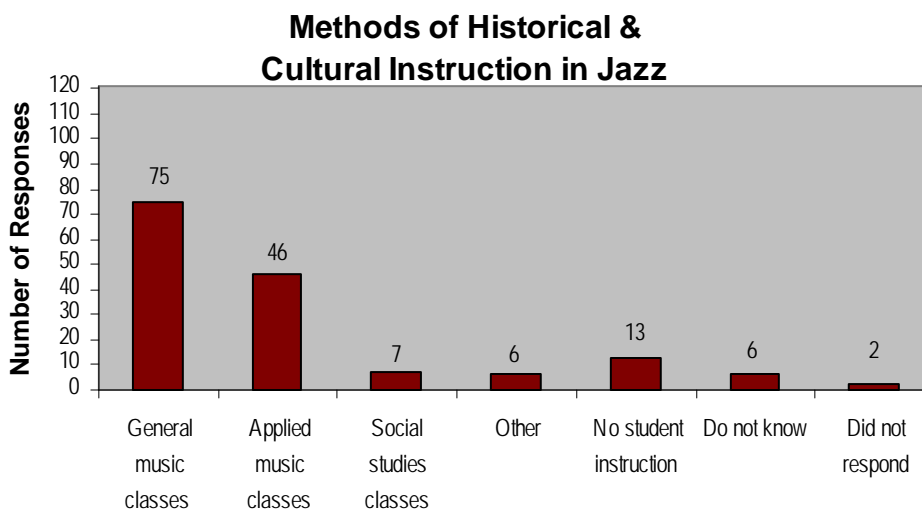


The "other" category included the following responses:

▪ None exists	▪ Annual jazz recital (vocal)
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- Over half of respondents (60%) stated that their students present jazz via commercially produced arrangements.

13. How are students instructed in the historical and cultural aspects of jazz? (*circle all that apply*)



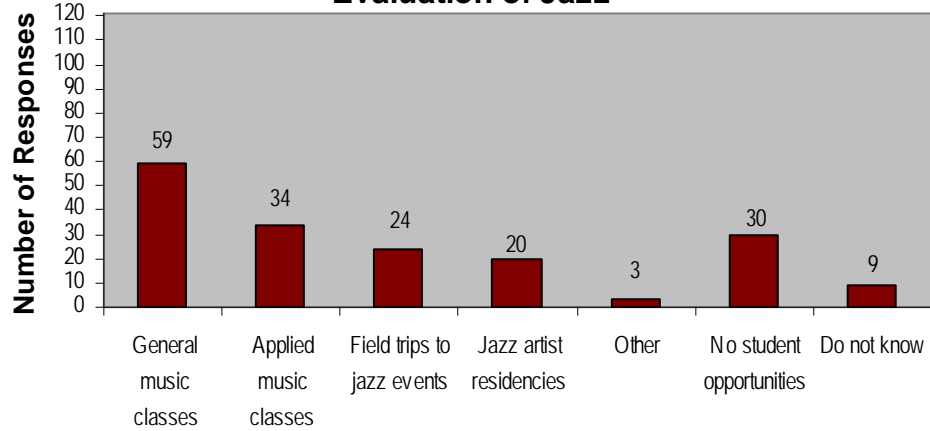
The "other" category included the following responses:

▪ Through Evolution of Jazz elective; 1/2 credit, semester 1	▪ DVDs/videos
▪ Music history classes	▪ Language Arts story - Gr 5
	▪ With master classes

- 62% of respondents stated that their students are instructed in the historical and cultural aspects of jazz via general music classes.

14. How do students engage in critical analysis and evaluation of jazz music? *(circle all that apply)*

How Students Engage in Critical Analysis and Evaluation of Jazz



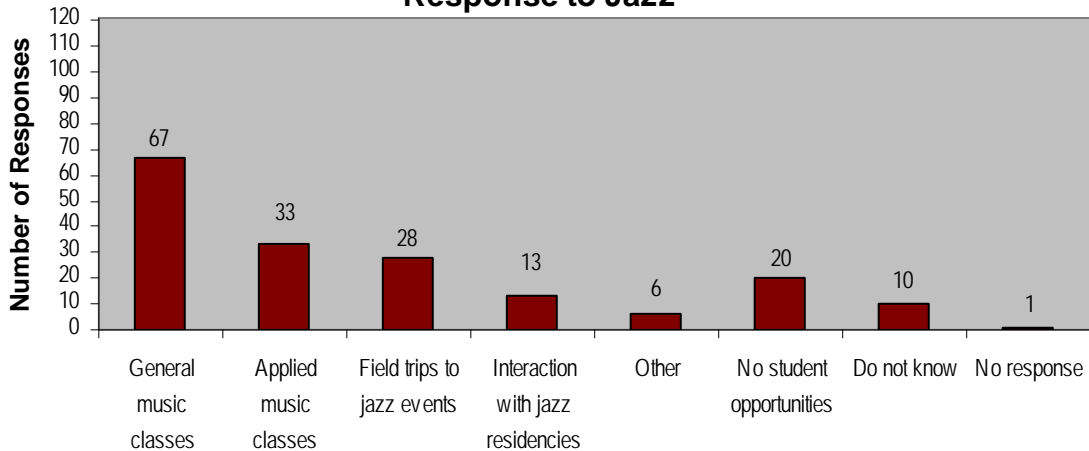
The "other" category included the following responses:

<ul style="list-style-type: none"> ▪ Recorded video and audio performances ▪ Assembly - Etta Cox 	<ul style="list-style-type: none"> ▪ Etta Cox and Al Dowe Quintet have performed 2 times
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- 48.8% of respondents stated that their students engage in critical analysis and evaluation of jazz via general music classes.

15. What opportunities do students have to explore their aesthetic response to jazz?

Opportunities Students Have to Explore Their Aesthetic Response to Jazz

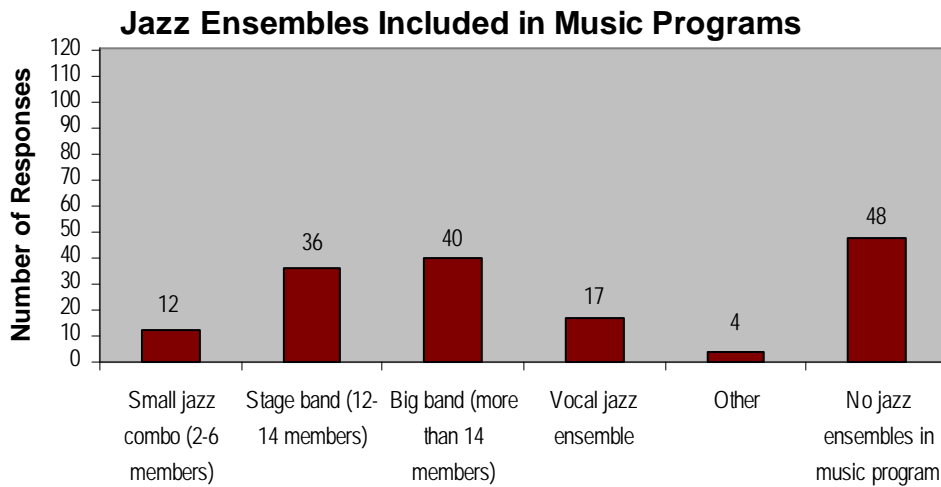


The "other" category included the following responses:

<ul style="list-style-type: none"> ▪ One on one with teacher and guests ▪ Assembly (2) 	<ul style="list-style-type: none"> ▪ Recordings ▪ Appropriate to other levels
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- 55.4% of respondents stated that their students have the opportunity to explore their aesthetic response to jazz via general music classes.

16. What jazz ensembles are included in your music program? (circle all that apply)

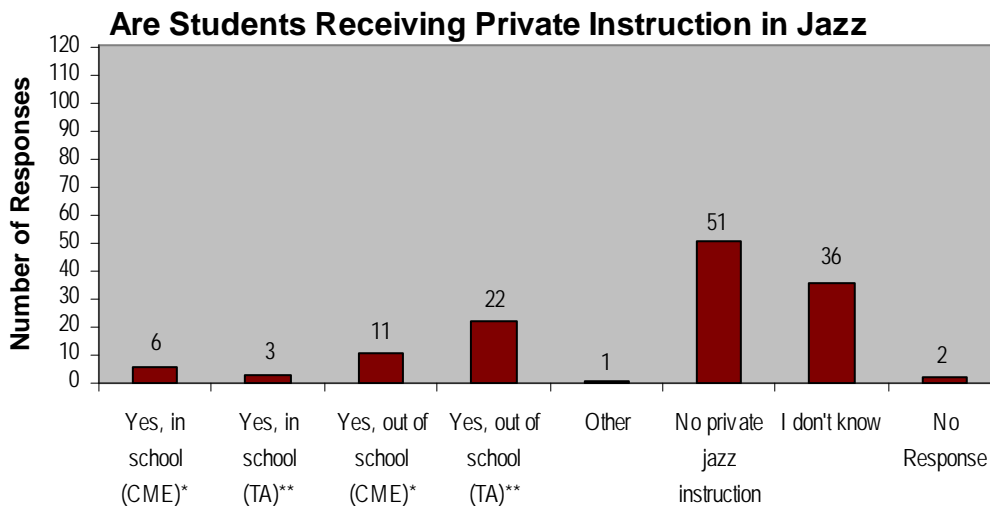


The "other" category included the following responses:

<ul style="list-style-type: none"> ▪ Have a quartet singing ▪ Steel Band ▪ Not sure 	<ul style="list-style-type: none"> ▪ Classroom study of composers and selected performance pieces
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- 72.8% of respondents stated that their music program included some form an instrumental jazz ensemble (combo, stage band, or big band) while only 14% of respondents stated that there is a vocal jazz ensemble.

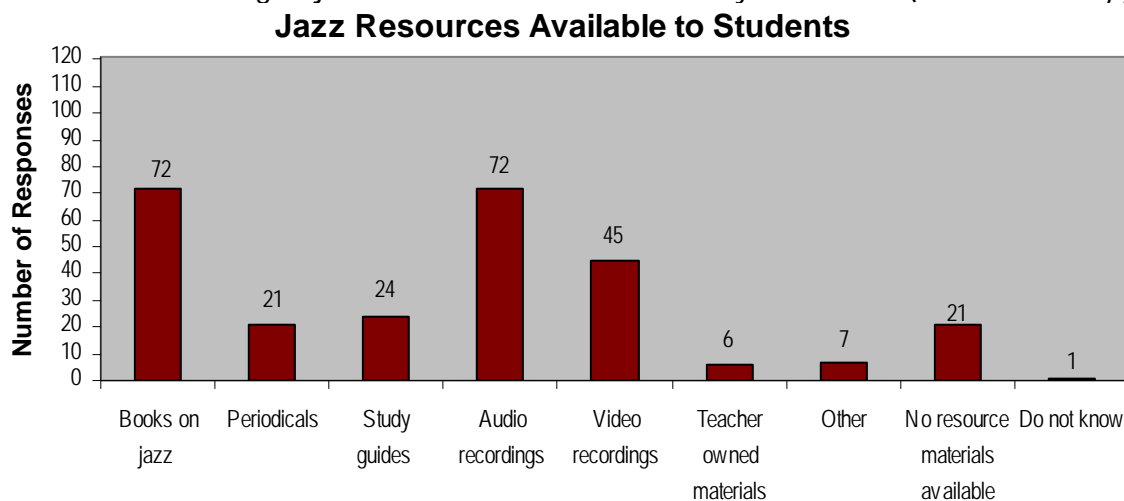
17. Do any of your students receive private instruction in the study of jazz? (*CME=Certified Music Educator, **TA=Teaching Artist)



The "other" category included the following response:	Answers provided when asked to identify who teaches the private lessons:	
<ul style="list-style-type: none"> ▪ Advancing students find the opportunity or one found by the instructor 	<ul style="list-style-type: none"> ▪ Myself (3) ▪ Don Witt, Dave Shaltz ▪ Several private local musicians 	<ul style="list-style-type: none"> ▪ Karen Cole ▪ Drew DeCarlo ▪ Don Bickle ▪ Too many

- 42.1% of respondents stated that their students receive no private jazz instruction while only a combined total of 34.7% of respondents stated that their students receive private jazz instruction either in or out of school by a certified music educator (CME) or a teaching artist (TA).

18. What resources relating to jazz are available to students at your school? (circle all that apply)



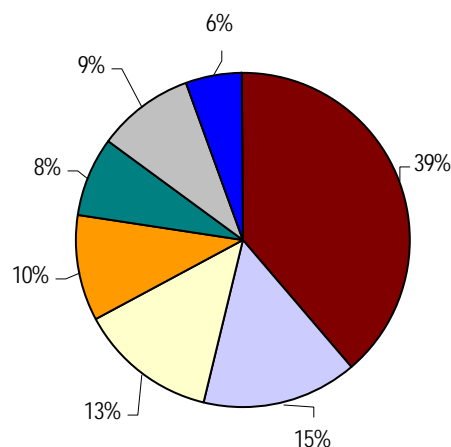
The "other" category included the following responses:

<ul style="list-style-type: none"> ▪ Computer assisted (Band in a Box) ▪ Internet (2) 	<ul style="list-style-type: none"> ▪ Teacher created materials ▪ Library resources (2) ▪ Lessons
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- 60% of respondents stated that books on jazz and jazz audio recordings are available to their students.

19. In terms of instrumentation for a jazz ensemble, select the most appropriate response to the availability of instruments at your school:

Availability of Instruments for a Jazz Ensemble



- Sufficient number and range of instruments used in a jazz ensemble
- Minimum number of instruments used in a jazz ensemble
- The range of jazz styles studied is limited by our instrumental equipment
- I don't know what instruments are available
- Other
- Not Applicable
- No Response

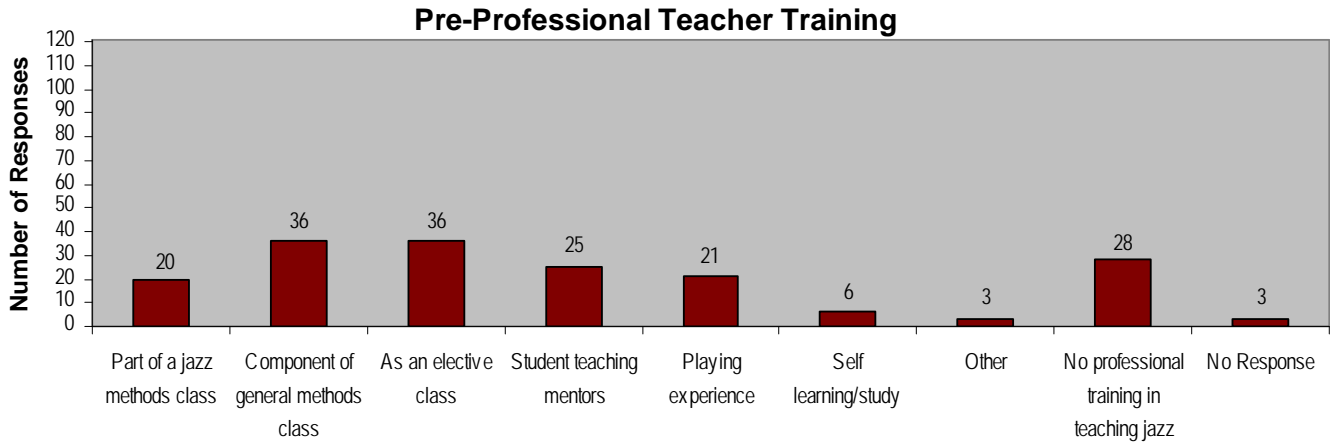
The "other" category included the following responses:

<ul style="list-style-type: none"> ▪ I have no instruments available ▪ Elementary - unpitched percussion & xylo/mettal ▪ Not enough trombones (2) 	<ul style="list-style-type: none"> ▪ Limited # of students learning 'proper' jazz instruments @ elementary level ▪ Instrumental music is handled separately through
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<ul style="list-style-type: none"> ▪ We improvise using rhythm instruments. ▪ Usual 1 section will be thin (this year trombones) 	<ul style="list-style-type: none"> the Diocese ▪ I'm currently using dramatic tone bells
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- Over half of respondents (54%) say that they have a minimum to a sufficient number of instruments used in a jazz ensemble.

20. How was teaching jazz part of your pre-professional teacher training? (*circle all that apply*)

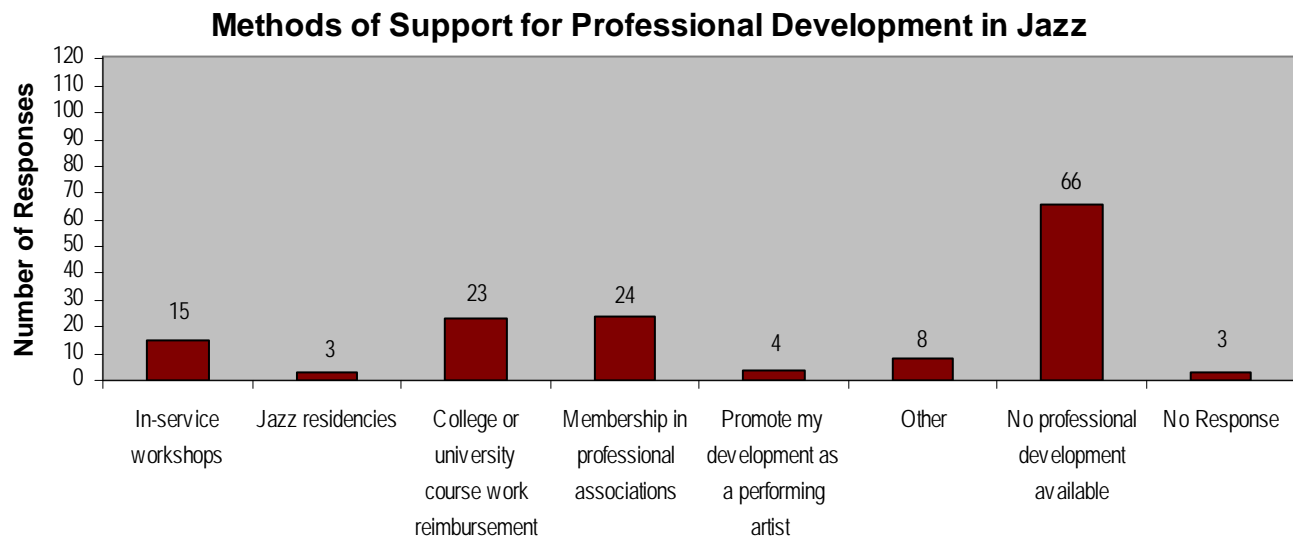


The "other" category included the following responses:

<ul style="list-style-type: none"> ▪ Learn by teaching ▪ I was a jazz vocal major in college 	<ul style="list-style-type: none"> ▪ Jazz minor
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- Over half of respondents (59.5%) said that they had training to teach jazz via an elective course or as a component of a general methods class.
- More respondents (23.1%) stated that they had no professional training in teaching jazz than those who had training via a jazz methods class (16.5%)

21. How is professional development in jazz for music educators supported by your school/district? (*circle all that apply*)



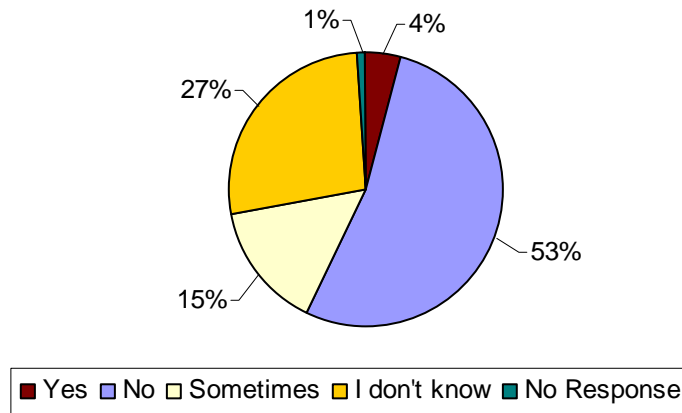
The "other" category included the following responses:

<ul style="list-style-type: none"> ▪ Conferences (2) ▪ Various in-service sessions on jazz ▪ ACT 48 credits and sabbatical opportunities 	<ul style="list-style-type: none"> ▪ I don't know (2) ▪ Outside Act 48 credit ▪ 1/2 of tuition is paid for at Catholic universities
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- An overwhelming majority of respondents (54.5%) stated that there is no professional development in jazz available.

22. Is a background in jazz a factor in the selection of music educators at your school or district?

Is Jazz a Factor in the Selection of Music Educators



- Over half of respondents (53%) stated that a background in jazz is not a factor in the selection of music educators at their school or district while only 19% said yes or sometimes.

23. Additional Comments

- Since I teach vocal I am unable to adequately answer what instrumentation is available for the 2009 jazz band
- I am a certified k-8 teacher so my knowledge of jazz is limited to the textbooks
- Although I am not a part of the district jazz ensembles I have a great deal of experience in the jazz idiom. The staff members other than me have little experience with jazz or it has no real priority. I am retiring at the end of this year so any influence I can exert is limited. Maybe things will change in the future
- I have taught high school for the past 19 years. This year I transferred to the elementary - that is why the answers are the way they are.
- I just started a small vocal jazz ensemble fall of 2007. The students are enjoying the opportunity.
- Before I started teaching at St. James the music program was almost non-existent. The students had no appreciation for different styles of music - especially jazz! Since then I have created my own curriculum which combines an in-depth study of the history of jazz, playing jazz and seeing live jazz. I have brought in many local jazz artists (out of my own pocket!) to

play for the students and interact with them as well. Not only do the students understand the history of jazz, but they like to listen to jazz.

- I would like information on bringing in jazz artists and possible funding or grants to bring these artists in to our schools. Thanks!
- I am not the jazz ensemble director in our school but I am very familiar with our program. Our largest obstacle is scheduling during the school day due to teaching grades 5-8. We had a strong, established jazz ensemble at the middle school that fed successfully to the high school program. Lack of teaching/rehearsal time is creating a difficulty in quality and quantity of much learned.
- I am so glad to have received this letter. I deeply believe that students need to know more about jazz - its one of the few truly American forms of music. Occasionally, jazz material pops up in the Orff workshops I attend and my general music classes love it. I've attempted to teach units on jazz for 7-8th grad but have had to use only the material I personally own, library materials and resources from the internet.
- We are fortunate to be able to engage students in opportunities such as the California University Jazz Experience and MCG clinics in which active involvement with noted clinicians provides a wealth of educational growth. In addition, local college jazz ensembles are invited to perform for our music students and to give clinics with our own jazz ensembles.
- My background in jazz is above average for a vocal music teacher. I have had jazz studies at Pitt, Improv at Duquesne, and have studied jazz guitar for years with many local talents. The time restrictions in the student's day with so many other electives and scheduling problems make it difficult to share my love and passion for jazz.
- I deal with the youngest students. I promote listening to all types of music including jazz. I talk about jazz greats and I host a workshop at California Un. Of PA each summer with jazz being a big emphasis of the week. It is hard on the elementary level due to the fact the students are just beginning, scheduling, supplies, and support. We do what we can.
- A small jazz ensemble is the only group and meets after school. No vocal jazz is included in the present curriculum.
- Our school district no longer takes an interest in the arts. Our staff has been reduced to half the size of my starting date (in field for more than 20 years). Scheduling is done to accommodate the classroom schedules, making us "high-paid" baby-sitters. Programs have been cut. The most qualified applicants have been by-passed. Requests for festivals and in-services are conveniently misplaced.
- A teaching artist from an organization worked with my students some last year but because of student issues (behavior, skill level, etc) it was not successful
- Would love to have an in-service on a "how to start a jazz ensemble." Scheduling ideas would also be helpful.
- I have tried on several occasions to start an after school jazz band at the middle school level. I teach at 2 buildings every day and share the middle school band with a math class. It has been incredibly difficult to find a time with the room and students are free (as well as myself). We

also do not have money in the budget for appropriate jazz instruments. Hopefully over the years I will be able to build up a program.

- In my limited experience, I find elementary students very responsive to any jazz curricula presented. I think they would be open & enthusiastic to new jazz experiences
- At my school the instrumental dept has great resources for jazz band training and performance. Vocal jazz instruction has been more coaching from me for the past 4 years with jazz solfeggio this year. We also have a vocal jazz ensemble.
- Biggest obstacle is Time! Kids cannot fit this into their extra curricular schedule. District cannot fit jazz into the school schedule. I have the interest, student & teacher, just not the time.
- We are very fortunate at Hosach to have Jay and Kim. They have acted as jazz mentors for our students, performing for them and working directly with my choral ensembles. The students and I have benefited greatly as a result.
- There is only 1 music teacher in my district. I teach general music K-8. I would need a lot of professional development on the teaching of jazz before I could incorporate it into my curriculum. We currently have no band or choir.
- We have 2 high school jazz bands & a jazz band at both middle schools. We currently do not have one at the elementary level. It is very difficult to replicate in 7 buildings. A few years ago they combined students from all 7 elementary schools into 1 elementary jazz band that met Fridays after school. The teacher did not get paid, and it did not continue after that initial year. The students are interested but time & instrumentation is a factor.
- Although my primary teaching assignment is Elem Band, I tried to give as much info on our MS/HS programs as possible.
- St. Maurice is fortunate to have a professional jazz musician as a parent - he performs for my music classes when we study a unit on jazz. I would be very interested in this project - Great idea and concept that is way overdue!
- I have 17 students in class and another 15 that sit in with the ensemble most Thursdays after school
- Scheduling for music is very difficult at the junior high level in our district. We share students with gym & health. As a result, this 'marriage' of special areas limits scheduling within our department.
- I have no jazz training, am very very willing to take professional development, but have no opportunities. It would fit in well with Orff, but, again, no training is available and is beyond my ability to self teach.
- Thank you!
- I teach Jazz fundamentals through the standards, but it is difficult to do a lot of jazz in the strings repertoire. A lot of the students want to fiddle and play classical. It is difficult to get a large interest. 2 years ago we had Dr. Stanley Chepatis do a jazz workshop district wide for the strings and that went over well, but it is hard to get the funds to do that every year.

- Thank you for any help for jazz development in schools.
- St. Michael is a very small elementary school which is closing at the end of this academic year due to low enrollment. Jazz has been included in general music classes for most of the years I have taught, as part of my music history and development classes. I have relied on recordings, textbooks, workbooks, and personal resources of texts and recordings to expose the students to jazz as a genre and included selections from those impacting musical development.
- I really think the biggest hang-up for our school in particular with jazz education is our current schedule. The arts are supported, but not always valued as much as we (the band director and I) would like. I know he'd love to have time for a jazz band, but it would have to be purely extra-curricular and that would be nearly impossible!
- Elementary Grades: I incorporate the study of jazz musicians into my general music lessons through the use of picture books (ex: "Charlie Parker Played Bebop", "Duke Ellington", etc.). My students also improvise using recorders and Orff instruments. I also use reproducible handouts with the middle school levels during our study of jazz music's place in popular music in America. Our diocesan curriculum does not specify jazz study; I have included it on my own.
- If there is something in the curriculum - I will use it to enhance our study. We have looked at Louis Armstrong, Ella Fitzgerald, Charlie Parker, and the 12 bar blues.
- In my classes, I do 1 jazz piece per year with each choir, and 1 with the string orchestra. Our instrumental has a jazz band that meets daily, and a small combo that comes in Sunday night. We've also done musicals that have jazz in some years.
- In our K-3 (Pleasant Valley), jazz works and artists are presented for exposure via our Morning Masterpieces Daily Listening Project. Each week a musical piece, an artwork and piece of children's lit. are presented by means of the morning announcements. This promotes daily listening and observation of the arts in both classical and jazz genres.
- Sorely need! Best of luck!!!
- I feel fortunate to have had jazz as a 3 day per week class when I started at Pine Richland in 1986. Over the last 12-13 years, I've developed the program to have 2 bands. It's great to have the interest. Hardest thing I do is make sure everyone that wants to improvise gets a chance. Wasn't that way when I started with MS jazz band over 20 years ago.