LIBERTY UNIVERSITY

SCHOOL OF MUSIC

Development and Pedagogy of Vocal Jazz Ensembles According to Illinois High School Choral Directors: Perspectives

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by

Andrew Baguisa Evangelista

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ABSTRACT

The purpose of this study is to explore instructional strategies and participation concerns regarding vocal jazz ensembles according to high school choral directors in Illinois who lead their schools' vocal jazz programs. High school choir directors without jazz experience often recognize the need to expand their performance and pedagogical abilities in jazz and access to vocal jazz repertory; however, professional development opportunities in Illinois' music education organization have yet to offer guidance. This leaves choral directors without jazz experience little insight on how to familiarize themselves with jazz styles, pertinent pedagogical ideas, and how to apply available resources towards the formation of vocal jazz ensembles. Literature that generally compares and contrasts choral and vocal jazz ensemble instruction exists; however, research has yet to extrapolate concepts applicable to disparate teaching contexts of high school choral programs in Illinois. This study surveys the perspectives of seventy-one choral and vocal jazz directors in various high school teaching contexts in Illinois to provide high school choral directors without vocal jazz programs insight regarding how to approach vocal jazz instruction in their choral programs, regardless of their jazz backgrounds, districts' socio-economic context, and schools' musical traditions. Since diversification of musical experience remains a growing initiative in music education, this study's findings regarding pedagogy and resource application will provide directors with insight on how to expand their curricular explorations within and beyond typical choral programming. Directors would benefit from this insight, regardless of their extant musical-stylistic backgrounds and teaching contexts.

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CHAPTER ONE: INTRODUCTION

Jazz in the United States contains a rich, cultural history and features concepts such as extended harmonies, improvisation, and stylistic variety. There has been increased emphasis on jazz education in school music programs in Illinois since 1983, when the Illinois Music Education Association (ILMEA) established the ILMEA Jazz Division to reflect interest in the incorporation of jazz in music education.[1] Despite this, choral directors Leila Heil and Ron McCurdy posit that choral directors without vocal jazz backgrounds may lack the guiding resources regarding jazz performance, pedagogy, and program maintenance.[2] This study explores vocal jazz programs in thirty-five high school programs in rural, suburban, and urban Illinois, the instructional approaches and jazz backgrounds of their directors, rehearsal and performance schedules, rhythm section setup, budgets, and literature sources. This exploration also includes the common challenges that high school choral/vocal jazz directors face regarding the longevity and maintenance of their vocal jazz programs.

Background

Vocal jazz ensembles in the United States date back to the 1940s with the advent of the groups such as the Four Freshmen; Lambert, Hendricks, and Ross; and The Hi-Lo's! These groups demonstrated that the timbral capabilities of the vocal ensemble provide a suitable home for harmonic, rhythmic, melodic, and improvisational complexities of jazz. Dave Lambert, Jon Hendricks, and Annie Ross engaged in Vocalese, a process by which they set lyrics to staple

[1] "Growth and Expanding Service," Illinois Music Education Association, accessed October 2, 2021, https://ilmea.org/ilmea-history.

[2] Leila Heil and Ron McCurdy, "Building Vocal Technique and Aural Acuity in the Vocal Jazz Ensemble," *The Choral Journal* 57, 4 (2016): 65, https://www.jstor.org/stable/24883862.

compositions in instrumental jazz ensembles.[3] The ability to incorporate text in instrumental jazz compositions opened opportunities for more vocal jazz ensembles to succeed commercially, such as The Manhattan Transfer and New York Voices.

The college vocal jazz ensemble developed in the 1970s with professors and arrangers such as Phil Mattson, Paris Rutherford, Kirby Shaw, and Stephen Zegree. The development of collegiate vocal jazz continues with artist educators, such as Jennifer Barnes, Rosana Eckert, Christine Guter, Greg Jasperse, Diana Spradling, and Michele Weir. Many of these figures have published guides regarding vocal jazz technique, ensemble, and instruction.

In Illinois, the history of the Illinois Music Education Association (ILMEA) has led to the implementation of jazz studies in music education. ILMEA began in 1939, and the first all-state event took place a decade later with three ensembles: band, choir, and orchestra.[4] Between 1968-1983, Executive Secretary Christopher Izzo oversaw ILMEA's development of various initiatives to meet the growing interests of music education within Illinois. These initiatives led to three new divisions that include "Junior High/Elementary Music … , Higher Education, and Jazz."[5]

Statement of the Problem

Vocal jazz has provided students with learning opportunities to explore a variety of musical styles throughout their secondary music education experience. Unfortunately, not all undergraduate choral music programs prepare pre-service teachers with skillsets pertinent to

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[3] Gregory Amerind, "The Collegiate Vocal Jazz Ensemble," *The Choral Journal* 55, 11 (2015): 20, https://www.jstor.org/stable/24580543.

[4] "The Early Years," Illinois Music Education Association, accessed October 2, 2021, https://ilmea.org/ilmea-history.

[5] Illinois Music Education Association, "Growth and Expanding Service."

instruction and professional growth in vocal jazz. As these teachers gain employment as choral directors, their aspirations to incorporate vocal jazz instruction in their programs remains limited. They must rely on their choral training. As vocal jazz educator and researcher Diana Spradling describes, this results in high school vocal jazz programs that lack stylistic authenticity.[6] This issue could extend to concepts such as vocal technique, improvisation, sound engineering, and rhythm section accompaniment.

The existence of ILMEA's jazz division reflects the latest standards set by the Illinois State Board of Education (ISBE) for school music programs. ISBE's standards state that school music programs must provide students with opportunities to "perform contrasting styles of music" and "demonstrate an understanding and mastery of the technical demands and expressive qualities of" those styles.[7] The jazz division seeks to expand the participation in district and state vocal jazz festivals and the number of high school vocal jazz programs throughout Illinois. ILMEA's Handout Gallery for the 2022 music educator conference revealed over 120 sessions for educators, of which 13 sessions pertained to jazz. Nine of those sessions related to jazz band. One session pertained to programming literature for jazz ensembles. Three sessions pertained to vocal jazz: one session on vocal jazz literature, one on pedagogical considerations specific to the selections for the 2023 All-State vocal jazz auditions, and one performance-workshop of two high school vocal jazz ensembles.[8] For ILMEA's jazz division to achieve the expansion it seeks,

[6] Diana Spradling, "Vocal Jazz: A Definition of the Vocal Jazz Group: An Ensemble of Solo Singers, One-on-a-Mic," *The Choral Journal* 50, 1 (2009): 50, https://www.jstor.org/stable/23560171.

[7] "Music Standards," Illinois Arts Learning Standards, Illinois State Board of Education, last modified 2016, 7, 9, https://illinoisartslearning.org/wp-content/uploads/2017/12/IL-Arts-Learning-Standards-Approved-2016-MU-View-FINAL.pdf.

[8] "2022 IMEC Handout Gallery," Illinois Music Education Association, accessed March 20, 2022, https://ilmea.org/2022handouts.

it might consider providing more opportunities in the professional development calendar for high school vocal directors to gain guidance on vocal jazz pedagogy and program development.[9]

The Fall 2021 Conference schedule for the Illinois chapter of American Choral Directors Association (ACDA) also offered no further opportunities to explore vocal jazz.[10] ACDA's Midwestern Region Conference, which took place from February 16-19, 2022, in Chicago, IL, lacked guidance into vocal jazz; however, it contained sessions on improvisation and diversity of vocal tone in the choral settings.[11] Directors who seek to start vocal jazz programs at their schools lack insight regarding jazz styles, vocal techniques, pedagogies, and how to form vocal jazz ensembles based on extant school district resources.

High School choral directors might resort to other organizations, like the Jazz Education Network (JEN), to gain the insight they seek. During its January 2021 conference, JEN presented sessions on collegiate approaches to vocal jazz, vocal jazz through perspectives of history and politics, and self-accompaniment for female jazz vocalists.[12] Other sessions explored vocal jazz in the choral classroom, improvisation pedagogy in vocal jazz, refinement of vocal jazz ensemble pedagogy, vocal jazz ensemble performances, explorations of jazz styles, and

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[9] "Upcoming PD Events Calendar," Illinois Music Education Association, accessed October 2, 2021, https://ilmea.org/upcoming-pd-events-calendar.

[10] "Many Voices: Fall Conference, October 15-16, 2021, DePaul University," Illinois American Choral Directors Association, accessed March 20, 2022, https://drive.google.com/file/d/1QSOz2j0gctKQLRfLAqypoUqAfCBUxOZM/view.

[11] "Midwestern Region ACDA Conference Schedule, February 16-19, 2022," Midwestern Region American Choral Directors Association, accessed March 20, 2022, https://midwesternacda.org/macda-schedule-february-16-19-2022/.

[12] "The Jazz Education Network Experience: Beyond the Notes, January 6-9, 2021, JazzEdNet.org," Full Schedule of the Conference, Jazz Education Network, accessed March 20, 2022, https://www.eventscribe.com/2021/JENX/agenda.asp?BCFO=&pfp=FullSchedule&fa=&fb=&fc=&fd=&all=1&mode=.

networking sessions for vocal jazz directors.[13] Though JEN specializes in jazz education, membership and conference registration present costs that not all high school choir directors in Illinois can include in their budgets. The current conference sites for JEN include locations in California, Georgia, Kentucky, Louisiana, Missouri, Nevada, and Texas, depending on the year.[14] Registration aside, Illinois directors might not be able to afford the time off and/or fare required to regularly attend the JEN conferences in these locations.

Statement of the Purpose

The purpose of this study is to explore extant high school vocal jazz ensemble programs in rural, suburban, and urban Illinois. These vocal jazz ensemble programs exist, despite the differences in teaching contexts. Differences could include demographics, district structure, and community values. This implies that vocal jazz programs across Illinois exist in various forms. For high school vocal directors without vocal jazz programs, this study explores these forms to demonstrate how vocal jazz instruction and learning can take place in their programs if desired. The exploration includes common challenges that choral/vocal jazz directors face in their attempts to grow and maintain their vocal jazz programs.

Significance of the Study

The findings of this study provide insight and resources that benefit Illinois choral directors that seek to implement vocal jazz instruction in their high school programs. The ILMEA jazz division's lack of professional development in jazz performance and instruction may understandably leave high school choral directors with the perception that jazz contains

[13] "Beyond the Notes," Jazz Education Network.

[14] "How We Choose a Conference Site," Jazz Education Network, accessed March 20, 2022, https://jazzednet.org/conference/.

concepts as relatively foreign to typical high school choral programs, especially if those directors lack experience in jazz. According to Heil and McCurdy, these concepts include extended harmonies, aural precision, and stylistic authenticity to vocal technique, improvisatory development, and pedagogy.[15] Choral directors without vocal jazz backgrounds seek resources to guide their exploration and incorporation of these concepts in their programs; however, the availability and jazz-centric-terminology of these resources obscures their accessibility.[16] These directors might forgo vocal jazz ensembles as an extracurricular option. Assistant Professor of Music Education at Colorado State University Seth Pendergast and Associate Vice President for Equity and Diversity Nicole R. Robinson suggest that directors might form extracurricular programs based on genres and collaborative repertoire choices that more closely reflect the musical strengths of themselves and their students.[17] Associate Professor of Music Education at the Ohio State University David McKinley Hedgecoth and Associate Professor of Music Education at West Chester University Marci Major describe another option that consists of programming or forming extracurricular vocal groups that reflect the culture of their districts' communities.[18]

Factors such as school resources and structure also limit high school choral directors in their abilities to incorporate vocal jazz ensembles in their programs. Sound equipment costs

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[15] Heil and McCurdy, "Vocal Jazz Ensemble," 66-67.

[16] Ibid.

[17] Seth Pendergast and Nicole R. Robinson, "Secondary Students' Preferences for Various Learning Conditions and Music Courses: A Comparison of School Music, Out-of-School Music, and Nonmusic Participants," *Journal of Research in Music Education* 68, 3 (2020): 277-278, https://doi-org.ezproxy.liberty.edu/10.1177%2F0022429420931826.

[18] David McKinley Hedgecoth and Marci Major, "Revisioning and Reinstating: Music Education After the Great Recession," *Arts Education Policy Review* 120, 4 (2019): 205, https://doi.org/10.1080/10632913.2018.1468838.

might exceed budgets for school music programs. Vocal music teacher programs may include training in choral pedagogy and program finances, but they may exclude concepts such as sound equipment setup, management, and maintenance. Ian Brekke serves as the Director of Choral and Vocal studies at Las Positas College. In his master's thesis, Brekke suggests that this lack of insight poses challenges to directors who seek to begin vocal jazz ensembles as part of their high school choral programs, especially given sound equipment's "role [in the] acoustic properties" of jazz performance.[19]

State initiatives in education could limit student enrollment in curricular choral and/or vocal jazz programs. Assistant Professor of Music Teaching and Learning at the University of Rochester Mara E. Culp and Associate Professor of Music Education at Ithaca College Matthew Clauhs find that high school choir classes might face disparate scheduling priorities, relative to required courses, electives, and parental/community values.[20] After school programs and responsibilities pose challenges for student schedules regarding extracurricular vocal jazz programs.

The findings of this study benefit high school directors in terms of their understanding of vocal jazz technique and pedagogical approaches to their nascent vocal jazz programs. Findings regarding sound equalization provide high school directors with a framework that pertains to the operation and purchasing of sound equipment. Findings regarding school, scheduling, and enrollment concerns provides directors with insight on how to anticipate and work around the challenges they pose towards regular vocal jazz ensemble rehearsals and performances. The

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[19] Ian Brekke, "Transitioning from Classical Choral Direction to the Vocal Jazz Ensemble: A Practical Approach" (master's thesis, California State University, 2013), 16-17, ProQuest Dissertations & Theses Global.

[20] Mara E. Culp and Matthew Clauhs, "Factors that Affect Participation in Secondary School Music: Reducing Barriers and Increasing Access," *Music Educators Journal* 106, 4 (2020): 45-46, https://doi.org/10.1177/0027432120918293.

overall benefit pertains to the expanded music education of high school choral students through the inclusion of vocal jazz repertoire, technique, and performance concepts. This expansion also strengthens students' foundation for musical study in higher education. Even if these expansions and foundations lack uniformity across Illinois high schools, Professor of Musicology at the University of Miami David Ake argues the presence and diverse ways in which musicians learn about jazz "is a cause for celebration, not despair."[21]

Statement of Primary Research Questions

The following research questions for this study are:

Research Question 1: In what ways do rural, suburban, and urban high school vocal jazz programs in Illinois differ according to district support and approaches to vocal jazz instruction?

Research Question 2: What common challenges do high school vocal jazz directors in Illinois face regarding the longevity and development of vocal jazz programs?

Hypotheses

A possible answer to the first research question consists of working hypothesis 1:

Hypothesis 1: If rural, suburban, and urban high school vocal jazz programs in Illinois differ according to district support, that support consists of financial resources and student access to private voice lessons.

[21] David Ake, "Crossing the Street: Rethinking Jazz Education," in *Jazz/Not Jazz: The Music and Its Boundaries*, eds. David Ake, Charles Hiroshi Garrett, and Daniel Ira Goldman (Berkeley, CA: University of California Press, 2012), 203. ProQuest Ebook Central.

Directors with limited jazz backgrounds diminish this limitation by listening to jazz styles, transcribing jazz improvisations from influential jazz instrumentalists and vocalists, and expanding awareness of vocal jazz repertoire.

A possible answer to the second research question consists of working hypothesis 2:

> Hypothesis 2: If common challenges exist regarding the longevity and development of vocal jazz programs in high school choral programs in Illinois, they pertain to conflicts regarding students' curricular and extracurricular schedules and non-school-related issues.

Culp and Clauhs offer practical suggestions to mitigate factors that discourage students' participation in music and vocal jazz ensembles. A "creative scheduling" approach includes allowing directors to offer several sections of the same vocal jazz curricular course.[22] This approach provides students with more opportunities to enroll in curricular vocal jazz courses. Within these opportunities, students and directors can explore individual musicianship more deeply; however, this could also reduce the ensemble aspect of the rehearsal process.[23]

Definition of Terms

The following terms and definitions reflect the author's intended meaning throughout the context of this study.

Music-Related Terms

Chord (or lead sheet) symbols: shorthand for harmonies of a given measure, similar to roman numeral analyses.

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[22] Culp and Clauhs, "Factors that Affect Participation," 47.

[23] Ibid.

Comping: improvised accompaniment in rhythm section instruments, typically during solos. Accompaniment must align with the style of the literature performed, even while improvised.

Feedback: insight or directions that music teachers offer their students to help them refine their attempts towards a more musical, authentic application of transcribed material. Teachers offer feedback in classroom settings and private voice lessons. Classrooms typically exist in educational institutions, contain multiple students, and provide the setting of institutional instruction, such as those found in schools. Private voice lessons occur apart from such institutions. Students and their families typically afford private lessons through their disposable income.

Groove: underlying rhythmic patterns indicative of a particular musical style. These patterns are usually repeated throughout the comping styles of the rhythm section. Each member of the rhythm section typically plays patterns that are different (but complementary) from each other.

Improvisation: Choral director, clinician, and researcher Francis Farrell defines this as "the audible expression of musical thought created in the moment of performance."[24] The authenticity of musical improvisation depends on the style of music in which improvisation occurs. Jazz as a genre of music contains many styles. According to jazz performer Ronald Brown, the "bebop" style of jazz from the 1940s comprises the foundational framework of pitch

[24] Francis Farrell, "Improvisation in Choral Settings," (DMA, University of Toronto, 2018), 28, ProQuest Dissertations & Theses Global.

choices in jazz improvisation due to its complexities regarding harmony, melody, rhythms,[25] scales, and intervals.[26]

Scat syllables: synonym for articulation in vocal jazz improvisation.

Scat solo: synonym for vocal jazz improvisation.

"Slashes" or slash notation: notation typically devoid of traditional notes and rhythms, in which one slash replaces every beat of a measure. Slashes lean diagonally to the right and between the second and fourth lines of a staff. Slash notation indicates space in jazz arrangements dedicated to improvisation for soloing instruments or comping for rhythm sections.

Source material: any recording of a musical performance.

Studio recordings: performances that occur as part of professional recording sessions.

Trading bars: occurs when a musician improvises for a set number of consecutive measures (bars) within a solo section. Once the set of bars ends, another musician begins soloing for the same number of bars. Typically, musicians trade for four bars each over a 12 or 16-bar-blues; however, variations exist regarding the type of compositions and harmonic progression over which trading occurs, as well as the number of bars traded. Musicians continue trading until a collective decision to either progress to another soloist or exit the solo section.

Transcription: Memorization of musical features from source material for future application. Memorization primarily occurs aurally. Transcriptions can be written or non-written.

Sound-Related Terms

Bass frequencies: 40-100 Hertz (Hz).

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[25] Ronald Brown, "Exploring Music Students' Jazz Improvisation Skills Through Listening or Jazz Improvisation Theory Instruction: A Qualitative Case Study" (PhD diss., Northcentral University, 2017), 16, ProQuest Dissertations & Theses Global.

[26] Ibid., 85.

Boosting: raising the volume of a frequency.

Cutting: lowering the volume of a frequency.

Low mids: 00-800 Hz range.

Main speakers ("mains"): direct sound into the house for the audience to hear.

Microphone technique: ways that vocalists hold and position their handheld microphones relative to their mouths. Microphone technique provides sound engineers the most balanced depiction of the vocalist's performance prior to mixing. Just as a desired balance depends on factors, a desired mix depends on its purpose. Two general mix categories include "studio" and "house." A studio mix refers any mix desired for a specific recording session. The house refers to a specific location, room, or space in which a live audience listens to a performance; therefore, a house mix refers to any mix optimized for the audience's musical experience.

Sound captured by microphones undergoes mixing before traveling to the speakers for others to hear. Speakers fall under two categories: "monitor" and "main."

Mids: Midrange frequencies, 800-5,000 Hz range.

Monitor speakers ("monitors"): direct sound to the performers. These speakers allow performers to "monitor" their own sound, relative to the sounds of their fellow musicians during a performance. Monitors allow musicians to react to each other in real-time, despite inhibited lines of sight and distances across a stage. This uninhibited reaction maintains the organic nature of jazz performances.

Panning: moving the sounds of instruments between left and right speakers; however, a generalized definition includes the increase or decrease of the sounds of certain instruments in

certain monitors and mains.[27] Sound engineers aid this maintenance through boosting and cutting frequencies and panning sounds of instruments.

Sound engineering (or "mixing"): digital manipulation of frequencies and instruments to achieve a desired balance of sound during performance or a recording session.

Sound engineers (or "mixers"): people who manage the sound mix. Digital manipulation involves boosting, cutting, and sound effects like reverberation, panning, and condensation. Producer, sound engineer, and sound researcher David Gibson explores how compositional style factor into mixing.[28] Factors also include mood, instrumentation, intent, and others.[29]

Treble: High frequencies, typically in the 5,000-8,000 Hz range.[30] Instruments gain their unique, aural characteristics from the materials of their construction, the technique employed in performance, and the combinations of frequencies achieved with these materials and techniques.

School-Related Terms

Co-curricular events: Professor of Music Education at Liberty University John Benham defines these as events that relate to the performance outcomes of curricular ensembles and occur outside of the school day.[31] Co-curricular performances equate to summative assessments in curricular music courses.

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[27] David Gibson, *The Art of Mixing: A Visual Guide to Recording, Engineering, and Production* (Milton: Taylor & Francis Group, 2018), 9. ProQuest Ebook Central.

[28] Ibid., 16.

[29] Ibid., 67.

[30] Ibid., 94-95.

[31] John L. Benham, *Music Advocacy: Moving from Survival to Vision* (Chicago, IL: GIA Publications, 2016), 202.

Dual credit: courses that allow students to gain credit simultaneously towards high school and college graduation while enrolled in high school. These types of courses exist typically through the partnerships between high schools and local institutions of higher education, such as community colleges. These courses either occur at the site of the college or the high school, depending on the course and qualifications of instructors.

Elective courses (electives): courses not necessarily required for graduation, but open for student enrollment. Pendergast and Robinson categorize these courses into general, fine arts, and music electives.[32]

Financial resources of schools: funding from district, local, state, and federal sources that affect educational opportunities. The budgets of music departments typically derive from the budget of their schools.

Music boosters: organizations that consist of the parents of students in a high school music department. These organizations typically supplement music department budgets with financial and labor resources.

Required courses: courses that students must complete and pass to graduate from high school.

Seminar: any course designed for orientation purposes. The transition from eighth grade to freshman involves shifts in both curricula and building. The shift in building typically includes a cultural shift in behavioral and academic expectations. For example, Rochelle Township High School recommends that parents enroll their students in a year-long "freshman seminar." The school created this course to facilitate freshmen's transition to high school expectations.

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[32] Pendergast and Robinson, "Secondary Students' Preferences," 268.

Socioeconomic status: families' disposable financial resources as they relate to students' educational opportunities.

Term: the measurement by which schools divide their academic years. These include semester, trimester, quarter, and other divisions. Student schedules can change every academic year or term.

Student Population Sizes

Compact: high schools with fewer than 100 total students

Small: high schools with 100 to 499 total students

Mid-small: high schools with 500 to 999 total students

Medium: high schools with 1,000 to 1,499 total students

Mid-large: high schools with 1,500 to 2,000 total students

Large: high schools with over 2,000 total students

Chapter Summary

Illinois high school choral directors with limited experience in vocal jazz seek to implement vocal jazz to choral programs. The pertinent resources and professional development opportunities that could facilitate this implementation remain limited or non-existent. ILMEA's jazz division reflects the relevance of jazz education in music education, but its current outreach also remains limited. Choral directors who observe successful vocal jazz programs in Illinois leave with the impression that successful vocal jazz programs must resemble the programs observed. Illinois high school vocal jazz programs, the various forms in which they exist, and the non-music-related challenges that they face have been explored to reframe the perspectives of choral directors with limited vocal jazz experience. This study explores these forms and challenges. Its findings should serve as guide for choral directors as they implement vocal jazz

concepts into their choral programs, relative to their jazz background and growth, departmental resources, and challenges inherent to their teaching contexts. A reframed perspective of the degrees to which vocal jazz programs can exist in different contexts will help Illinois high school choral directors bring what Heil and McCurdy describe as the "light [and] bright" qualities of vocal jazz to their students, regardless of their vocal jazz backgrounds.[33]

[33] Heil and McCurdy, "Vocal Jazz Ensemble," 66.

CHAPTER TWO: LITERATURE REVIEW

Introduction

This chapter explores the challenges that choral directors with a limited background in jazz must overcome when starting a vocal jazz ensemble. A scholarly and thorough review of extant literature reveals musical and non-musical challenges for these directors. Musical challenges include approaches to vocal jazz technique and style, improvisation instruction, and rhythm section strategies. Non-musical challenges include perspectives on instructional self-efficacy, vocal jazz programming, sound equipment, and factors relating to recruitment, enrollment, and teacher attrition.

In her article from 1998, "Vocal Jazz Ensemble: The Future of a Choral Style," Professor of Global Jazz Studies at the University of California in Los Angeles Michele Weir provides an overview of most of the concepts at the core of this paper's research questions. The choral directors who lead vocal jazz programs in their teaching contexts often have backgrounds as instrumentalists or from their undergraduate studies.[34] Weir suggests that all aspiring vocal jazz directors familiarize themselves with various jazz styles, grooves, vocal jazz artistry, and how to lead rhythm sections.[35] Weir advises directors to develop functionality on the sound equipment they will utilize in their ensembles.[36]

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[34] Michele Weir, "Vocal Jazz Ensemble: The Future of a Choral Style," *The Choral Journal* 38, 8 (1998): 53, https://www.jstor.org/stable/23552505.

[35] Ibid.

[36] Ibid.

Vocal Jazz Technique and Style

Instructional approaches of jazz concepts can be challenging without set curricula. These concepts prove especially challenging for secondary choral directors with limited backgrounds in jazz and school resources. Ake argues that these limitations should not bar high school choral directors from starting vocal jazz programs in their teaching contexts. He indicates that the longevity and development of these programs depends on these directors' dedication towards continued familiarization with, and pedagogical growth regarding, jazz performance concepts.[37]

Director of Choral Activities at Western Illinois University Brian J. Winnie explores how to translate vocal technique from performance in classical styles of music to contemporary genres. He argues that the future of choral education should expand to include technique for contemporary commercial music alongside the *bel canto* tradition. This expansion would maintain the relevance of music education amongst the diverse marketplace of the music profession in the 21st century.[38] Winnie emphasizes that *bel canto* provides a malleable foundation of vocal technique that singers can apply to any genre of vocal performance, including jazz.[39]

Jazz director and researcher Diana Spradling compares choral and vocal jazz technique in her article, "Vocal Jazz: A Definition of the Vocal Jazz Group: An Ensemble of Solo Singers, One-on-a-Mic." Choral technique tends to emphasize pure and open vowels, a pure and resonant tone, an even vibrato, and "formal pronunciations."[40] The intonation of choral singing remains

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[37] Ake, "Rethinking Jazz Education," in Ake, Garrett, and Goldman, 199-200.

[38] Brian J. Winnie, "Bridging the Gap Between Classical and Contemporary Vocal Technique: Implications for the Choral Rehearsal," *Voice and Speech Review* 11, 1 (2017): 56, https://doi.org/10.1080/23268263.2017.1370803.

[39] Ibid., 68.

[40] Spradling, "Vocal Jazz," 51.

steady with a wide range of dynamics. Spradling wrote that the "musical line determines phrasing" with minimal variety in timbre.[41] Vocal jazz technique tends to emphasize conversational vowel shapes and articulation. Vocal jazz tone utilizes straight tone, "degrees of resonance," and minimal variations in dynamic range.[42] Jazz style dictates the timbre and level of breath in vocal tone. Lyrics tend to shape phrasing and variations in intonation.[43]

Jazz educator and performer Ineke van Doorn explores the breathing methods applicable to jazz and pop vocal styles. Van Doorn approaches her exploration from a physiological and anatomical perspective. Emphases include abdominal breathing and "thick vocal folds."[44] Singers tend to sing with "high subglottal pressure;" however, microphones allow singers more latitude regarding this pressure.[45] Other technical emphases regarding jazz and pop vocal styles include conversational delivery, strong consonants, and the "immediate onset" of pitch and note development.[46] Jazz and pop vocalists utilize diaphragmatic accents in their rhythmic delivery and delay vibrato in long notes.[47]

Professor of Music Education and Jazz Studies at the University of Louisville Jerry Tolson authored an article that focuses on swing in jazz and how its articulation style informs its groove. Jazz historically emphasizes transcription to achieve stylistic authenticity; therefore, Tolson argues that mastery of any jazz style and its articulations more effectively comes from

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[41] Spradling, "Vocal Jazz," 51.

[42] Ibid.

[43] Ibid.

[44] Ineke van Doorn, "Breathing Technique for Jazz/Pop Singers," *Journal of Singing* 78, 2 (2021): 249, https://dx.doi.org/10.53830/LJMT7188.

[45] Ibid.

[46] Ibid.

[47] Ibid.

transcription of performances in that style, rather than the "markings…in published jazz material."[48] For example, vocalists (and instrumentalists) will learn how scat syllables inform swing rhythms and vocal improvisation if they transcribe scat solos of Ella Fitzgerald and other jazz vocalists.[49] Tolson also includes a jazz discography recommended for transcription.[50] He lists various scat syllables and their general functions in jazz articulation. These include "doo," "daht," ghosted syllables, and others.[51] He likens a pair of swung eighth notes to a triplet set of eighth notes, in which the first two eighth notes of the triplets are tied. The upbeat, or the final eighth note in the triplet, is typically performed legato with a slight accent as it connects to rhythms that follow. The upbeat provides the sense of propulsion that indicates swing feel.[52] Tolson spends the remainder of his article analyzing different rhythmic patterns typical of swing and providing insight on how to perform them authentically.

Roger Emerson's career includes educator, composer, and arranger for choir and vocal jazz ensembles. For high school choral directors who seek to start vocal jazz ensembles in their teaching contexts, Emerson emphasizes listening as the foundation of developing a sense of vocal jazz tone and style. He suggests several artists as a starting point, including the New York Voices, Take 6, and others.[53] Typically, musicians in vocal jazz ensembles perform with a light

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[48] Jerry Tolson, "Jazz Style and Articulation: How to Get Your Band or Choir to Swing," *Music Educators Journal* 99: no. 1 (2012): 81, https://www.jstor.org/stable/41692701.

[49] Ibid., 82.

[50] Ibid., 81.

[51] Ibid., 82.

[52] Ibid.

[53] Roger Emerson, "Starting a Vocal Jazz Ensemble," *The Choral Journal* 55, 11 (2015): 53, https://www.jstor.org/stable/24580549.

tone, minimal vibrato, and conversational articulation and vowel shapes.[54] Contemporary acapella ensembles and compositions can provide listeners with examples of this type of vocal performance. Emerson suggests performances of Pentatonix and Eric Whitacre, as the vowel shapes, articulation style, and vocal tone of their arrangements can demonstrate the relationship between traditional choral blend and vocal jazz style.[55]

Emerson likens the feel of swung eighth notes to quarter-note-eighth-note-patterns in compound meter. His figures demonstrate how the appearance of the former in print functions as a "cleaner" version of the latter.[56] While he does not explore them, Emerson lists different types of swing and the genres that utilize straight eighths. Types of swing vary from light to heavy, while straight eighth genres include Latin, pop, funk, rock, and others.[57]

Improvisation

Emerson notes that directors can develop their fledgling vocal jazz ensembles' improvisation abilities. They can program arrangements with pre-written solos, model how to front and back-phrase melodic material, demonstrate how to "emplo[y] neighbor…tones," guide students to emulate sounds of instruments, and other ideas.[58] Practicing the blues scale over the blues will build the aural foundation of improvisation, while transcribing solos of performances by professional vocal and instrumental jazz artists will build the vocabulary of improvisation.[59]

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[54] Emerson, "Vocal Jazz," 55.

[55] Ibid., 54-55.

[56] Ibid., 55.

[57] Ibid.

[58] Ibid., 54.

[59] Ibid., 57.

Composer, educator, performer, and researcher Wendy Hargreaves explores three pedagogical tools that develop jazz improvisational skills. One pedagogical tool includes transcription of extant excerpts of improvisation.[60] Two additional tools consist of theory-based[61] and instrument-based development of improvisational vocabulary.[62] Hargreaves defines these tools, outlines strengths vocal students will exhibit with these tools, describes the challenges they will face, and offers practical suggestions by which teachers may implement and guide their students' learning through those tools. The perspectives of the vocal student and the vocal jazz instructor add to the practicality of Hargreaves' pedagogical exploration. One of the challenges that vocal students face when developing jazz improvisation abilities pertains to "their dual need to audiate [and think] in pitch."[63]

Saxophone performer and Professor of Music Education at the University of South Alabama Tracy Heavner emphasizes transcription in jazz education.[64] Heavner's work suggests that choral directors familiarize themselves with different performance tempi in jazz-swing style when they form a listening foundation on recordings of historical figures in jazz performance.[65] Choral directors with horn backgrounds will benefit from Heavner's explanations about articulations/tonguing. These explanations aid choral directors as they continue to expand their

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[60] Wendy Hargreaves, "Pathways for Teaching Vocal Jazz Improvisation," in *Teaching Singing in the 21st Century,* eds. Scott D. Harrison and Jessica O'Bryan (Dordrecht: Springer, 2014), 306-307, https://doi-org.ezproxy.liberty.edu/10.1007/978-94-017-8851-9.

[61] Ibid., 309.

[62] Ibid., 311.

[63] Ibid., 315.

[64] Tracy Heavner, "Jazz Pedagogy: Learning to Play Using Authentic Jazz Articulations," *JAZZed*, 2020, 19, http://ezproxy.liberty.edu/login?qurl=https%3A%2F%2Fwww.proquest.com%2Fmagazines%2Fjazz-pedagogy-learning-play-using-authentic%2Fdocview%2F2398780552%2Fse-2%3Faccountid%3D12085.

[65] Ibid.

listening of big band performance and jazz improvisation.[66] Associate Professor of Vocal Jazz at the University of Wisconsin in Stevens Point Timothy Bucholz, aligns with this in his thesis, "Teaching Jazz Concepts in the Vocal Jazz Ensemble Rehearsal," in which he discusses rhythmic internalization and authenticity within various styles of jazz.[67]

Patrice Madura Ward-Steinman served as Professor of Music Education at Indiana University. In her book, Ward-Steinman explored transcription and the formation of scat-syllable vocabulary.[68] She indicates that the articulation styles of instrumentalists in jazz comprise the foundation for scat-syllables in vocal jazz improvisation.[69] Ward-Steinman notes that choral directors who seek to expand their vocabulary in scat-syllables and improvisation should "listen to instrumental jazz [artists] and try to imitate their sound [and] articulations."[70] Associate Professor of Music Education at Western University Kevin Watson aligns with this notion in terms of "aurally delivered instruction" regarding the development of pitch/harmonic, rhythmic, and phrasal vocabulary in vocal jazz improvisation.[71]

Choral director, clinician, and researcher Frances Farrell argues for the role of improvisation as a defining feature of choral classroom environment and choral student

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[66] Heavner, "Jazz Pedagogy,"19.

[67] Timothy Buchholz, "Teaching Jazz Concepts in the Vocal Jazz Ensemble Rehearsal" (master's thesis, California State University, 2007), 17, ProQuest Dissertations & Theses Global.

[68] Patrice Madura Ward-Steinman, "Directing Vocal Jazz, Contemporary A Cappella, Show Choir, Musical Theater, Madrigal Dinners, Gospel Choirs, and Multicultural Ensembles," in *Becoming a Choral Music Teacher: A Field Experience Workbook* (New York: Routledge, 2010), 178, https://search.ebscohost.com/login.aspx?direct=true&db=nlebk&AN=295456&site=ehost-live&scope=site.

[69] Ibid.

[70] Ibid.

[71] Kevin Edward Watson, "The Effect of Aural Versus Notated Instructional Materials on Achievement and Self-Efficacy in Jazz Improvisation" (DME diss., Indiana University, 2008), 154, ProQuest Dissertations & Theses Global.

development.[72] Her argument focuses on improvisation as a musical concept in general, rather than improvisation typically associated with jazz.[73] Farrell offers suggestions for how to implement improvisation instructional techniques in the choral classroom.[74] These suggestions could set a foundation by which choral directors further explore vocal improvisation in jazz. Professor of Marketing Dr. Morris B. Holbrook considers the development of improvisational skills in jazz as a positive influence on the development of musical creativity of music teachers, their students, and their pursuits outside of music.[75]

Rhythm Section

Emerson suggests that directors should aim to have live rhythm sections accompany their vocal jazz ensembles. Rhythm sections could consist of students from the school's instrumental jazz ensemble or professionals.[76] For budding vocal jazz programs, Emerson suggests that directors could utilize pre-recorded rhythm section tracks until they develop access to live rhythm sections. Piano-only accompaniment could suffice. Synthesizers could allow for the left hand of accompanists to provide a "walking bass line," while the right hand provides a piano sound.[77]

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[72] Frances Farrell, "In Search of a New Tradition-Improvisation in Choral Settings," *Canadian Music Educator* 58, 1 (2016): 33, http://ezproxy.liberty.edu/login?qurl=https%3A%2F%2Fwww.proquest.com%2Fscholarly-journals%2Fsearch-new-tradition-improvisation-choral%2Fdocview%2F1886307571%2Fse-2%3Faccountid%3D12085.

[73] Ibid., 36.

[74] Ibid.

[75] Morris B. Holbrook, "Reflections on Jazz Training and Marketing Education: What Makes a Great Teacher?" *Marketing Theory* 16, 4 (2016): 430, https://doi-org.ezproxy.liberty.edu/10.1177%2F1470593116652672.

[76] Emerson, "Vocal Jazz," 57.

[77] Ibid.

Trombonist and Jazz Lecturer at Edith Cowan University (ECU) Jeremy Greig and Lecturer of Music Education at ECU Geoffrey Lowe present perspectives on big bands, including setup, instrumentation, how each instrument in the big band functions, and other concepts.[78] The comments regarding the rhythm section could apply to vocal jazz ensembles. The authors describe the bass guitar as the primary source of groove and tempo. The bass also establishes harmony, so notes played should demonstrate "good intonation" to support this function.[79] The bassist plays walking bass line notes "legato and full in length."[80] Alongside the bass, drums maintain tempo with a focus on the ride and hi-hat cymbals. They also lend to dynamics and phrasing.[81] The piano functions primarily as a comping instrument that reinforces harmony. The authors emphasize that comping should remain complementary to the ensemble without overshadowing it.[82] The authors regard the guitar as another comping instruments with a "minimalist" character.[83] The guitar tends to provide "a more open sound" by emphasizing the thirds and sevenths of chords.[84] Greig and Lowe recommend directors listen to Freddie Green as the ideal guitar sound in a big band setting. The authors acknowledge the complexities of the rhythm section apart from the wind instruments (or vocal ensemble). They suggest that directors schedule some rehearsals for the rhythm section only. This will support the development of the

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[78] Jeremy Greig and Geoffrey Lowe, "Breaking Sound Barriers: New Perspectives on Effective Big Band Development and Rehearsal," *Australian Journal of Music Education*, 1 (2014): 54, http://ezproxy.liberty.edu/login?qurl=https%3A%2F%2Fwww.proquest.com%2Fscholarly-journals%2Fbreaking-sound-barriers-new-perspectives-on%2Fdocview%2F1788485758%2Fse-2%3Faccountid%3D12085.

[79] Ibid., 56.

[80] Ibid.

[81] Ibid., 56-57.

[82] Ibid., 57.

[83] Ibid.

[84] Ibid.

overall jazz ensemble.[85] According to the authors' diagram, the rhythm section typically plays on the left side of the ensemble. The bass plays in the middle of the section, the drums play between the bass and the ensemble, the piano plays to the left of the bass, and the guitar plays in front of the bass.[86]

Associate Professor of Music Education at the University of Georgia. Brian C. Wesolowski argues that high school band directors utilize criteria-based, formative assessments to help develop the rhythm sections of their jazz bands.[87] Wesolowski developed an assessment tool for his study of the characteristics that distinguish high, middle, and low achieving rhythm sections. Vocal jazz directors who rehearse their rhythm sections could benefit from Wesolowski's findings. Characteristics that distinguish low and middle achievement include maintenance of steady tempi during rhythm section fills and "rhythmic clarity" during comping.[88] High achieving rhythm sections distinguish themselves from middle achieving counterparts when their playing enhances the rhythmic and ensemble characteristics of the performance literature.[89] The chord-voicing of high achieving rhythm sections aligns with harmonies indicated in the literature without detracting from the rest of the ensemble.[90]

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[85] Greig and Lowe, "Big Band Development and Rehearsal," 57.

[86] Ibid., 55.

[87] Brian C. Wesolowski, "A Facet-factorial Approach Towards the Development and Validation of a Jazz Rhythm Section Performance Rating Scale," *International Journal of Music Education* 35, 1 (2017): 26, https://doi.org/10.1177%2F0255761415590524.

[88] Ibid.

[89] Wesolowski, "Jazz Rhythm Section," 26.

[90] Ibid.

Bassist Chris Trinidad explains the idea of the walking bass line. For non-jazz directors, Trinidad likens the walking bass to the basso continuo of the Baroque era.[91] Walking bass lines typically emphasize roots at each chord change. They ascend or descend through scalar motion or arpeggiation, with respect to the harmonies indicated by chord symbols. Bassists usually approach roots of every chord change diatonically, chromatically, or with "the fifth of the target chord."[92] In a swing groove of 4/4 time, walking bass lines promote "rhythmic" and "harmonic propulsion" by emphasizing the beat 4 and occasionally emphasizing off-beats.[93] Trinidad indicates that the need for this promotion diminishes as tempo increases.[94]

Director of Bands and Percussion Studies at Northwest College. Zach Paris offers directors insight for how to help drummers new to jazz style and notation. Paris focuses his article on big band drummers, but the concepts also apply to drummers in jazz ensembles. Paris defines notated rhythmic figures in jazz drumset parts as hits. These figures typically match rhythms that the instrumental and/or vocal ensemble performs in unison.[95] Arrangers notate hits either with "the precise combination of drums and cymbals," with rhythms alone, or with rhythms above slash notation.[96] Paris includes examples of these throughout his article. He notes

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[91] Chris Trinidad, "Music Makers: Bass Guitar – The Case for Bass Guitar – Swinging with the Jazz Band," *Canadian Music Educator* 46, 2 (2004): 31, http://ezproxy.liberty.edu/login?qurl=https%3A%2F%2Fwww.proquest.com%2Fscholarly-journals%2Fmusic-makers-bass-guitar-case-swinging-with-jazz%2Fdocview%2F1028949%2Fse-2%3Faccountid%3D12085.

[92] Ibid., 31.

[93] Ibid.

[94] Ibid.

[95] Zach Paris, "Making the Connection: A Guide to Big Band Drumming for the Jazz Educator," *The Canadian Music Educator* 59, 1 (2017): 38, http://ezproxy.liberty.edu/login?qurl=https%3A%2F%2Fwww.proquest.com%2Fscholarly-journals%2Fmaking-connection-guide-big-band-drumming-jazz%2Fdocview%2F1987644360%2Fse-2%3Faccountid%3D12085.

[96] Ibid.

that arrangements might omit hits and encourages directors and drummers to add them to the drum part. Setups are any "preparatory" rhythms that drummers play prior to hits.[97] Setups increase the confidence of the ensemble when performing hits. Setups and increased confidence enhance the overall performance of the full ensemble. Paris provides some foundational rules regarding setups and hits. Drummers should perform setups on the bass drum, snare drum, or otherwise "dry drum sound."[98] Long-note-hits should utilize a drum and a cymbal, while short-note-hits should utilize the drum with either a choked cymbal or no cymbal. The setup should occur one "beat prior to the hit" and should use a different drum than the hit.[99] Paris notes that as drummers grow more competent in jazz style and notation, their setups and hits will naturally grow beyond strict adherence to these rules.[100]

Associate Professor of Music at the University of South California Upstate Gregg Akkerman indicates that an issue arises in rhythm sections that contain both guitar and piano, in which concurrent comping, shorthand for "accompaniment," between both instruments tends to clash "rhythmically and harmonically" if unmonitored.[101] Akkerman offers several suggestions to mitigate this issue. In the first suggestion, the director assigns the guitar and piano separate sections in an arrangement in which to comp.[102] Secondly, one instrument could double the melody while the other instrument comps. Akkerman notes that the instrument assigned to

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[97] Paris, "Big Band Drumming," 38.

[98] Ibid., 39.

[99] Ibid.

[100] Ibid.

[101] Gregg Akkerman, "Interactive Comping in the Rhythm Section," *Jazz Education Journal* 36, 5 (2004): 54, http://ezproxy.liberty.edu/login?qurl=https%3A%2F%2Fwww.proquest.com%2Fscholarly-journals%2Finteractive-comping-rhythm-section%2Fdocview%2F1369657%2Fse-2%3Faccountid%3D12085.

[102] Ibid.

doubling "may add [percussiveness] and brightness" to the melody.[103] Thirdly, the instruments comp together with "either identical or contrasting rhythms."[104] Fourthly, directors could assign the piano and guitar different octaves in which to comp. They could assign one instrument to comp with "basic chord tones," like the third and seventh, while the other utilizes the chords' harmonic extensions.[105] Akkerman lists contrasting rhythmic patterns of comping appropriate for Latin, swing, rock, and other styles of music. He notes that the more pianists and guitarists in rhythm sections practice these concepts together, the less guidance they will require from their directors in terms of comping.[106]

Self-Efficacy

Assistant Professor of Music Education at Illinois Wesleyan University Bradley J. Regier explores the factors that increase self-efficacy of jazz band directors in their teaching contexts, as measured by Jazz Band Directors Self-Efficacy for Teaching Strategies scale. Throughout his study, Regier regards teachers' self-efficacy as the "belief" in themselves to apply available resources and decision-making skills to achieve desired teaching outcomes.[107] Instead of measuring how well directors teach jazz concepts like "styles, improvisation, and [jazz] theory," Regier's scale measures the comfortability of directors in teaching these concepts during rehearsal.[108] Higher measurement scores equate to higher comfortability. Regier advises readers

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[103] Akkerman, "Comping," 54.

[104] Ibid.

[105] Ibid.

[106] Ibid., 56.

[107] Bradley J. Regier, "High School Jazz Band Directors' Efficacious Sources, Self-Efficacy for Teaching Strategies, and Pedagogical Behaviors," *Journal of Research in Music Education* 70, 1 (2022): 92-93, https://doi-org.ezproxy.liberty.edu/10.1177%2F00224294211024530.

[108] Ibid.

to seek other studies before applying the findings of his study to directors in non-jazz-band settings.[109] Still, choral directors who seek to develop their schools' vocal jazz programs might view Regier's findings as a light comparison to their own experiences and comfortability teaching jazz concepts.

Parental support of the music program and directors had the largest positive effect on scores and comfortability to apply effective jazz teaching strategies.[110] Regier finds that students' perception of positive parent-teacher relationships could increase classroom motivation and positivity.[111] Directors' perceptions of this increase likely improves their scores.[112] Regier suggests that directors devote time to updating parents of music students regarding their jazz programs to develop positive parent-teacher relationships.[113]

Directors in larger schools scored more highly than those in smaller schools. Reiger notes that the schedules of directors in larger schools might contain more courses for jazz ensembles; whereas, smaller schools might require directors to fulfill more non-music duties.[114] Directors in larger schools would have more opportunities to practice and improve their approaches to jazz pedagogy.[115]

Formal experiences in jazz education affected scores significantly, while informal experiences affected them minimally. Formal experiences consist of jazz performance and

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[109] Regier, "Self-Efficacy," 104.

[110] Ibid., 101-102.

[111] Ibid., 102.

[112] Ibid.

[113] Ibid., 104.

[114] Ibid., 102.

[115] Ibid.

improvisation courses in bachelor's degrees. They also include master's and doctoral degrees.[116] Regier infers that the formal experiences provided directors opportunities to observe performance and improvisation pedagogy. Directors base their pedagogies and any refinements on these observations.[117]

Informal experiences had a smaller effect on scores than formal ones. Informal experiences include networking and consultation regarding jazz pedagogy, jazz as recreational listening, and "performing jazz."[118] Regier suggests that directors with low scores seek and consult mentors in jazz pedagogy. These consultations could result in positive outcomes in the directors' jazz-teaching-contexts, which would ultimately improve self-efficacy scores.[119] Factors with nominal influence on scores included years of experience with jazz pedagogy and the director's gender.[120] The community's socio-economic status or support for jazz also affected scores minimally, as did directors' perceptions of support from "administrators [and] colleagues."[121] While formal experiences in jazz performance and improvisation affected scores significantly, formal experiences in undergraduate jazz pedagogy courses did not. This could indicate that the praxis of jazz pedagogy benefits directors more than only learning about jazz pedagogy.[122]

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[116] Regier, "Self-Efficacy," 102.

[117] Ibid., 103.

[118] Ibid., 101.

[119] Ibid., 103.

[120] Ibid., 103-104.

[121] Ibid.

[122] Ibid., 104.

Sound Equipment

Vocal jazz directors must consider the role of sound equipment in their vocal jazz programs. Training in microphone technique, sound amplification, and other equipment varies for high school music teachers. High school choral directors with limited experience in sound mixing require practical overviews that serve the needs of their vocal jazz programs. This practicality can apply to other types of ensembles and styles in the directors' vocal programs.

Aaron Cafaro presents a historical perspective of the microphone and other audio technology. Today's vocalists use "dynamic microphone[s]," such as the Shure SM 57 and 58.[123] Microphones reduce the need for chest voice in singing; thus, singers sound "lighter" and more "conversational."[124] Microphones also allow for greater flexibility in vocal range and tone, independent of volume.[125] Audio technology provides abilities for pitch correction; yet the effect of pitch correction on vocal tone might clash with the overall style of music performed. Cafaro emphasizes "great intonation" in singers on microphones to reduce overuse of pitch correction.[126]

Winnie briefly explores how singers can adjust breath support when on microphone. Singers should maintain a conversational level of inhalation, rather than the fuller levels of inhalation typical of *bel canto*. This applies to short, *mezzo forte* phrases of ballads and up-tempo songs when on microphone.[127]

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[123] Aaron Cafaro, "The Evolution of Singing in the Age of Audio Technology," *Journal of Singing* 77, 3 (2021): 398, http://ezproxy.liberty.edu/login?qurl=https%3A%2F%2Fwww.proquest.com%2Fscholarly-journals%2Fevolution-singing-age-audio-technology%2Fdocview%2F2486545023%2Fse-2%3Faccountid%3D12085.

[124] Ibid., 399.

[125] Ibid.

[126] Ibid.

[127] Winnie, "Classical and Contemporary," 60.

Gibson offers an in-depth view of sound mixing from a professional studio perspective. He describes styles of mixing for different styles of music, the functions and placement of sound equipment, how to interpret visual information from sound equipment, and considerations for different frequencies.[128] For example, midrange frequencies (800-5,000 Hertz) constitute the range in which regular verbal communication occurs. Gibson notes humanity's aural "hypersensitivity" to this range due to this regularity; therefore, he suggests that directors apply "approximately 1/3 less boosting or cutting in this range."[129]

Ward-Steinman offers insight regarding sound equipment from the perspectives of high school choral directors.[130] She advises directors to wait to incorporate microphones and other sound equipment into vocal jazz rehearsals.[131] She argues that incorporation should occur once students have developed an understanding of the pitches, rhythms, text, expression, and sonic characters of the repertoire.[132]

Emerson suggests that vocal jazz sound systems include at least three floor monitors, and that directors should purchase "the best equipment [they] can afford."[133] He lists the Shure SM58 as the microphone model to purchase. He also advocates for one student per microphone and to utilize microphones and monitors "almost all of the time."[134] Consistent and frequent rehearsal

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[128] Gibson, *The Art of Mixing*, 221.

[129] Ibid., 94.

[130] Ward-Steinman, "Directing Vocal Jazz," 182.

[131] Ibid.

[132] Ibid.

[133] Emerson, "Vocal Jazz," 57.

[134] Ibid.

with sound equipment builds students' competence with microphone technique and helps them recognize how to appropriately respond to the sounds from monitors.

Programming Beyond Traditional Choral Literature

Associate Professor of Music Education and Music Therapy at the University of Kentucky Martina Vasil conducted a multiple case study on the role of popular music in music classrooms. Vasil explored the rationales and processes by which teachers incorporate popular music. Additional exploration included institutional factors that either supported or inhibited integration. Rationales centered on meeting "students' needs and interests" to increase student engagement and raise self-confidence in students.[135] Examples of popular music included rock music, class piano, and guitar courses.[136] Music teachers could enact immediate changes, such as in "content and pedagogy," once teachers reflected upon how to meet students' needs and interest; however, longer changes, such as designing curricula and developing the infrastructure for new courses, sometimes required years to complete.[137] Institutional factors that supported these changes included flexibility in the course schedule, "[s]mall class sizes of 12-20 students," and use of various school spaces for constructivist activities.[138] Institutions also provided support financially and by granting music teachers the autonomy to select professional development

[135] Martina Vasil, "Integrating Popular Music and Informal Music Learning Practices: A Multiple Case Study of Secondary School Music Teachers Enacting Change in Music Education," *International Journal of Music Education* 37, 2 (2019): 303. https://dx.doi.org/10.1177/0255761419827367.

[136] Ibid., 302.

[137] Ibid., 304.

[138] Ibid., 305.

opportunities pertinent to meeting their students' needs and interests.[139] These concepts could apply toward the incorporation of jazz instruction in music classrooms.

Emerson suggests introducing students to the genre by programming "one to two" vocal jazz arrangements for their current vocal ensembles.[140] This allows directors to informally gauge the possibility and student interest in a dedicated vocal jazz ensemble. Emerson indicates that various voicings of arrangements exist that could fit the voicings of different ensembles.[141] He also suggests to start with charts of accessible jazz harmonies and overall difficulty grades.[142]

Director of Choral Activities at Edmonds College Kirk Marcy differentiates between preparing vocal jazz ensembles for performances with structure and "spontaneity."[143] Marcy notes that jazz has historically demonstrated both types of performances, depending on the era and composer. He emphasizes that room exists for both types in programming for modern vocal jazz ensembles; however, he argues that choral teacher education tends to lead choral directors to forgo spontaneity in favor of structure in their vocal jazz ensembles.[144] While structure can support stylistic authenticity in performances, Marcy warns that a lack of spontaneity often limits musical creativity and opportunities to explore improvisation.[145] He advises choral/vocal jazz directors to expose their students to recordings of professional vocal jazz ensembles. During this exposure, directors should help students internalize the characteristics of these groups, rather

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[139] Vasil, "Informal Music Learning Practices," 307.

[140] Emerson, "Vocal Jazz," 53.

[141] Ibid., 54.

[142] Ibid., 56.

[143] Kirk Marcy, "Vocal Jazz: Is Your Ensemble Creative or Re-creative?" *The Choral Journal* 47, 6 (2006): 60, https://www.jstor.org/stable/23557141.

[144] Ibid., 60.

[145] Ibid.

than forcing students to copy a group's performance. Exploration of these characteristics will expand students' vocal technique and inform their technical and interpretive decisions on a variety of vocal jazz literature and styles.[146]

Marcy describes the need for variety and "balance" in programming literature for vocal jazz ensembles.[147] Examples of grooves include swing, ballad, Latin, bebop, and funk. Marcy also includes "transcription arrangements" of performances by professional vocal jazz groups and "contemporary wordless (syllable-based)" arrangements within variety of style.[148] Balanced programming includes literature that features space for vocal improvisation alongside literature that features no vocal improvisation. Balanced programming also includes literature with a variety of difficulty levels. Some selections should challenge students with higher harmonic and/or rhythmic complexity. Other selections with lower difficulty levels should allow students to learn and memorize them quickly. The rehearsal time preserved with literature of lower difficulty levels allows directors and students to explore characteristics of those programming selections, such as style, groove, "improvisation and study of the evolution of jazz."[149]

Recruitment and Enrollment Factors

Non-music factors affect enrollment and participation in curricular and extracurricular music programs at the secondary level. Awareness of these factors could guide high school choir directors in expanding recruitment efforts, particularly in urban settings. Culp and Clauhs

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[146] Marcy, "Creative or Re-creative?" 61.

[147] Kirk Marcy, "Vocal Jazz: 'What's in Your Folder?' Balanced Programming for Vocal Jazz Ensembles," *The Choral Journal* 51, 10 (2011): 57, https://www.jstor.org/stable/23560985.

[148] Ibid., 59.

[149] Ibid., 56.

identify socioeconomic status as one of these factors.[150] Higher status correlates to increased enrollment and participation. Students with lower status tend to work outside of the school day to help provide financially for their families. Participation fees in high school music programs tend to discourage participation from these students.[151]

Associate Professor of Music Education at the Ohio State University Daryl W. Kinney analyzed various predictors regarding music enrollment in urban schools for grade grades 8-10. Choir enrollment data showed more variety in students' socio-economic statuses. Kinney suggests that students and families find choir more financially accessible in terms of participation and materials, compared to band and orchestra.[152] Choir students also demonstrate more variety in academic achievement. Reading scores of 10th grade choir students tended to outrank their quantitative scores. Kinney posits two reasons for this score difference. Firstly, the linguistic and literacy skills emphasized in choral lyrics and notation reinforce similar skills in reading courses. Secondly, students engaged in school music courses tend to demonstrate higher engagement in school overall. Finally, more female students tend to enroll in music than male students, particularly in choir. Kinney attributed this tendency to perceived social roles and gender-stereotypes.[153]

Associate Professor of Music Education at the University of Maryland Kenneth Elpus and Professor of Music Education at the University of Miami Carlos R. Abril analyzed transcripts of 25,210 students in 940 high schools in the United States. Those students were

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[150] Culp and Clauhs, "Factors that Affect Participation," 44.

[151] Ibid.

[152] Daryl W. Kinney, "Selected Nonmusic Predictors of Urban Students' Decisions to Enroll and Persist in Middle and High School Music Ensemble Electives," *Journal of Research in Music Education* 67, 1 (2018): 38. https://dx.doi.org/10.1177/0022429418809972.

[153] Ibid., 39.

freshmen in 2009 and graduated in 2013. The authors sought to reveal any demographic information that could predict student enrollment in high school music ensemble courses.[154] The authors found a 70% female representation in choir, versus 30% male representation. Students enrolled in choir regardless of their race/ethnicity and any English language barriers. Elpus and Abril observed that choir enrollment data tended to represent the diversity of a host school's student population.[155] They attribute this to the relatively high level of accessibility within choir that requires little-to-no prior music experience. The authors emphasize that the adaptability of choral praxis provides students with opportunities to explore various genres that reflect the diversity of students enrolled in choir.[156] The authors noted that low-costs and minimal extracurricular commitments associated with choral participation also contribute to the demographic diversity of students enrolled in choir.[157]

Professor of Music at Louisiana State University Brian P. Shaw examined the possible effects of secondary music programs upon social-emotional development and scores on standardized assessments.[158] Findings were inconclusive; however, the data suggests that students enrolled in choir for three to four years had "significantly and substantially higher ninth-grade mathematics reasoning scores."[159] Shaw included in part of his study an analysis of the

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[154] Kenneth Elpus and Carlos R. Abril, "Who Enrolls in High School Music? A National Profile of U.S. Students, 2009-2013," *Journal of Research in Music Education* 67, 3 (2019): 326. https://dx.doi.org/10.1177/0022429419862837.

[155] Ibid., 334-335.

[156] Ibid., 335.

[157] Ibid.

[158] Brian P. Shaw, "A National Analysis of Music Coursetaking, Social-Emotional Learning, and Academic Achievement Using Propensity Scores," *Journal of Research in Music Education* 69, 4 (2022): 384. https://doi.org/10.1177%2F00224294211006415.

[159] Ibid., 389.

type of students that enroll in performance-based music courses, particularly choir. Data of students enrolled in a maximum of two years in choir demonstrated a diversity of students that represented the diversity of the general student population. White, female students of high socioeconomic status tended to enroll for three to four years.[160] Overall, Shaw concluded that a single set of academic and socioeconomic attributes cannot accurately predict choral enrollment.[161]

Shaw researched K-12 public and charter schools in Ohio regarding their music offerings and predictors of student enrollment in those courses. Almost all public schools offered music courses, compared to less than half of the charter schools. Public schools offered choir and band, while charter schools offered primarily general music. Shaw attributed these differences to the larger student populations and financial resources available in public schools. Populations with higher socioeconomic statuses demonstrated higher enrollment in music courses in public schools.[162] Charter schools demonstrated higher music enrollment than public schools. Shaw suggests that this could stem from music as a required course in charter schools; whereas, public schools might regard music courses as electives. Urban high schools had the lowest enrollment rate, while suburban high schools had the lowest retention rate from their middle school feeder programs.[163] Shaw argues that policy and political movements for accountability and quantifiable outcomes in education lead directly to low rates of enrollment and retention in Ohio's high school music programs. Ohio's charter schools tend to prioritize programs that align with these

[160] Shaw, "National Analysis," 388.

[161] Ibid., 395.

[162] Shaw warns that the data is mixed on this point.

[163] Brian P. Shaw, "Music Education Opportunities in Ohio K-12 Public and Charter Schools," *Journal of Research in Music Education* 69, 3 (2021): 315. https://dx.doi.org/10.1177/0022429420986123.

movements. This tendency diverts resources that could expand their music programs and limits their students' access to music education.[164]

Instructor of Choral Methods at Georgia State University Dr. Paulette T. Sigler studied the extra-musical effects of participation in music classes through the lens of high school choir students. Sigler highlighted institutional factors that inhibit music enrollment. State educational policies and advanced placement, honors, and remediation courses reduce schedule availability for music enrollment.[165] Extra-musical effects include students' improvements to socio-mental well-being, behaviors conducive to academic success, and outlook on college and career prospects.[166]

Professor of Music Education at the University of Washington Steven M. Demorest, Assistant Professor of Choral Music Education at the University of North Texas Jamey Kelly, and Professor of Psychology at the University at Buffalo Peter Q. Pfordresher examined the role of self-concept in student enrollment. The authors found that students with more positive self-concepts regarding their musical skills more frequently enroll in music classes throughout K-12 education. Students tend to develop positive self-concepts if their families and peers regard music performance and learning as worthwhile. Positive learning experiences in prior music classes also support the development of positive self-concepts.[167] These factors do not

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[164] Shaw, "Opportunities in Ohio," 316-317.

[165] Paulette T. Sigler, "Student Reflections on the Importance of Choral Music in Secondary Schools," *The Choral Journal* 60, 11 (2020): 61-62. http://ezproxy.liberty.edu/login?qurl=https%3A%2F%2Fwww.proquest.com%2Fscholarly-journals%2Fresearch-report%2Fdocview%2F2411173136%2Fse-2%3Faccountid%3D12085.

[166] Ibid., 62

[167] Steven M. Demorest, Jamey Kelly, and Peter Q. Pfordresher, "Singing Ability, Musical Self-Concept, and Future Music Participation," Journal of Research in Music Education 64, 4 (2017): 407. https://www.jstor.org/stable/44631463.

necessarily constitute institutional effects on enrollment, nor do these factors fall completely within the control of high school choir and vocal jazz directors; however, awareness of these factors could facilitate collaboration across high school and feeder music directors/teachers. This collaboration could help these teachers develop curricular initiatives that promote continued enrollment and expanded in music throughout grades K-12.

Culp and Clauhs recognize that parental musical background affects student musical enrollment.[168] The authors note that parents with musical backgrounds tend to encourage their students' musical participation in school.[169] Parents who support musical participation exhibit similar encouragement, regardless of their musical backgrounds. Parents' lack of prioritization in music prioritization tends to reflect in their students' schedules.[170] Professor of Music Education at Western University Patrick Schmidt emphasizes that graduation requirements limit music enrollment opportunities. Individual school policies either deliberately or inadvertently limit student scheduling to inhibit music enrollment. Schmidt likens these policies to "bad [school] governance."[171] Culp and Clauhs note that extracurricular music opportunities face similar limitations due to conflicts with other extracurricular organizations[172] and/or work schedules.[173] The prevalence of these conflicts increases in smaller school sizes.[174] Directors could reduce institutions' schedule barriers for students who seek to enroll in music courses, such as choir and

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[168] Culp and Clauhs, "Factors that Affect Participation," 45.

[169] Ibid.

[170] Ibid., 47

[171] Patrick Schmidt, "Developing Our Policy Know-How," *Music Educators Journal* 107, 1 (2020): 26, https://doi-org.ezproxy.liberty.edu/10.1177%2F0027432120929072.

[172] Culp and Clauhs, "Factors that Affect Participation," 47.

[173] Ibid., 46.

[174] Ibid., 47.

vocal jazz, if they can negotiate when to offer courses in master schedules. Directors of extracurricular music activities might share students with leaders of non-music extracurricular activities. Directors and leaders could maximize student participation if they collaborate on schedule compromises for shared students.

Assistant Professor of Music Education at Michigan State University Ryan D. Shaw and Senior Evaluation and Research Associate at the University of Utah Amy Auletto studied the equitability of access to music education in Michigan schools from academic year 2012-2013 to 2017-2018. They found that students had less equitable access to music education in schools with "higher minority" enrollment and low socioeconomic status.[175] This disparity of equitable access worsened throughout the length of the study. The authors also found that while policies exist that require arts education courses in students' curricula, schools might disregard those policies without penalty.[176] This exacerbates the issue regarding equitable access.

Attrition

In their case study, Professor of Music Education at Boston University Susan Wharton Conkling and Research Coordinator and Policy Specialist at the University of Washington Thomas L. Conkling focused on a music teacher in a Massachusetts elementary school with nearly all students in poverty and over half in English Language Learning programs. The performing arts served as an avenue for the school's necessary reforms. The authors determined the factors behind the formation and maintenance of the music teacher's long-term commitment within her school district. The authors generalized their findings to help teacher education

[175] Ryan D. Shaw and Amy Auletto, "Is Music Education in Tune with the Pursuit of Equity? An Examination of Access to Music Education in Michigan's Schools," *Journal of Research in Music Education* 69, 4 (2022): 377, https://doi.org/10.1177%2F0022429421989961.

[176] Ibid., 378.

programs develop their preservice teachers' abilities to form long-term commitments with their prospective district employers.[177] Programs should provide preservice teachers with practicums in communities of varied socioeconomic statuses. Arts programs may lose funding if their teachers cannot demonstrate quantifiable growth and satisfy other measures of accountability, despite administrators' appreciation of the arts in education.[178]

Conkling and Conkling suggest that arts teachers will develop long-term commitment to their districts if allowed the time and opportunities to collaborate with administrators regarding definitions of success and accountability in arts programs. The authors suggest that arts teachers familiarize themselves with their communities' histories and cultures. This helps teachers develop culturally responsive pedagogy and long-term commitment. Arts teachers can strengthen their long-term commitments if they form personal connections through collaboration with administration, district colleagues, and any music supporters within the community. The authors also note that long-term commitment depends on teachers' involvement in developing school policy, district support with regards to classroom innovation, and encouragement for teachers to include parental input regarding curricular considerations.[179]

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[177] Susan Wharton Conkling and Thomas L. Conkling, "I'm the One Who's Here: An Experienced Music Teacher, a Low-Income School, and Arts Participation as a Reform Strategy," *Music Education Research* 20, 4 (2018): 517, 524. https://doi.org/10.1080/14613808.2018.1445211.

[178] Ibid., 524-525.

[179] Ibid., 517-518.

CHAPTER THREE: METHODOLOGY

Introduction

The sources in the literature review detailed concepts that support choral directors who seek to start vocal jazz programs in their teaching contexts. Concepts included vocal jazz technique and improvisation pedagogy, vocal jazz literature, rhythm section rehearsal strategies, sound equipment, and institutional factors. Sources either specialized in a single concept or offered insight into multiple concepts; however, sources lacked insight on how directors have applied these concepts to their teaching contexts with respect to their backgrounds in vocal jazz, rhythm section and sound engineering experience, program resources, school size, and other district dynamics. The purpose of this study was to explore the extent to which high school choral directors in Illinois incorporate concepts of jazz pedagogy within their vocal jazz programs, given the resources and challenges that distinguish their teaching contexts. This chapter explains the design, participants, procedures, and data analysis within the methodology of this study.

Design

A mixed-methods survey was composed on a Google Form to gather data regarding participants' teaching contexts and how they incorporate vocal jazz concepts within those contexts. The research design was chosen to allow participants to supplement any quantitative responses with qualitative clarifications if needed. The twenty-five survey questions were constructed to gather data regarding six topics pertinent to high school jazz programs. The first two topics included School/Teaching Context and Logistics, including rehearsals and auditions. The remaining four topic included Pedagogical Considerations, Rhythm Section, Microphones and Sound Board, and Budget and Literature. The survey questions were constructed to maintain

participant anonymity in compliance with Liberty University's Institution Review Board (IRB). University permission was sought and granted to disseminate the survey and conduct the research. The IRB approved the mixed-methods design, procedures, and all required documents. The IRB approval letter and survey questions can be found in Appendices A and B, respectively.

Research Questions and Hypotheses

The research questions for this study were:

Research Question 1: In what ways do rural, suburban, and urban high school vocal jazz programs in Illinois differ according to district support?

Research Question 2: What common challenges do high school vocal jazz directors in Illinois face regarding the longevity and development of vocal jazz programs?

The hypotheses for this study were:

Hypothesis 1: If rural, suburban, and urban high school vocal jazz programs in Illinois differ according to district support, that support consists of financial resources and student access to private voice lessons.

Hypothesis 2: If common challenges exist regarding the longevity and development of vocal jazz programs in high school choral programs in Illinois, they pertain to conflicts regarding students' curricular and extracurricular schedules and non-school-related issues.

Participants and Recruitment

Participant criteria included any current choir directors in public high schools in Illinois who oversaw the vocal jazz programs at their schools. Participants were recruited through a mass email from the author to high school choral directors in Illinois. This process required a list of contact information for all high school directors in Illinois. The author's personal contacts within

ILMEA provided email information for high school choral directors that sent students to audition for vocal jazz and/or choir in the fall of 2021; however, this could not account for directors in schools unaffiliated with ILMEA. This also could not account for any choir director with a vocal jazz program who abstained from participating in ILMEA auditions in the fall of 2021 due to pandemic-related-concerns. To account for unaffiliated schools and abstaining directors, the author decided to compile a list of as many high schools as possible in Illinois. The website for the National Center for Educational Statistics (NCES) potentially provided such a list.[180] The NCES allows users to search for information on all public schools according to grade level, location, and other characteristics. The author specified the location to Illinois for schools with regular, special, vocational, and other types of education. Rather than limit grade levels to ninth through twelfth grades for typical secondary education institutions, the author chose to search for schools that included twelfth grade. This would maximize search results and account for schools structured that combined their primary, middle, and/or junior high schools with their secondary education institutions.

The author visited the websites for the high schools unaffiliated with ILMEA to determine the contact information that remained missing. Some schools provided links to Google Forms and alternative contact forms, rather than post teachers' email addresses on their websites. The website for the Illinois State Board of Education provides a directory for all educational entities in Illinois in a downloadable spreadsheet.[181] This directory contains the email addresses for administrative leaders of all of these entities. When possible, the author constructed the

[180] "Search for Public Schools," National Center for Educational Statistics, accessed May 7, 2022. https://nces.ed.gov/ccd/schoolsearch/.

[181] "Directories," Illinois State Board of Education, accessed May 7, 2022. https://www.isbe.net/Pages/Data-Analysis-Directories.aspx.

missing email addresses of the choral directors based on the email address formats of their corresponding administrative leaders.

Based on their websites, it should be noted that not all schools maintained their website information. Some schools listed music courses as curricular options, but they listed no instructors to teach those options. Others still had contact information for directors no longer employed at those schools. Some showed evidence of a music program, such as separate music websites, concert dates from calendars of previous academic years, pictures that highlight performances, acceptance of resignations of directors in the notes for school board meetings, and other elements; however, those schools showed no evidence that they had either still offered a music program or replaced the directors who resigned.

Some schools listed separate band and choir directors, while others did not. Some schools had music programs without choir, while others offered no music in their curricula. Others offered choir as a club or activity. In these cases, the choir directors comprised of students, the extant music teachers, or, rarely, teachers in fields unrelated to their schools' music programs. These issues raise questions regarding access to, and quality of, music education in Illinois public schools and the maintenance of records regarding personnel and curricular offerings available to the public; however, these questions exist outside of the focus of the author's research.

The author sent the mass email to the compiled list of email addresses. The mass email contained the participant criteria and links to the survey and consent information. Appendix C includes the recruitment/screening email, and Appendix D contains the consent information. The survey was designed to maintain the anonymity of participants. Through self-monitoring,

directors who did not meet the participant criteria presumably abstained from submitting survey responses.

Setting and Procedure

Participants completed the survey online in settings and at times of their own choosing. Documents pertinent to the survey included recruitment information, consent, and survey questions. Approval from the thesis chair and Liberty University's IRB for these documents was secured prior to the study. Permission from ILMEA to disseminate the survey through its vocal jazz representatives was also obtained.

Data Analysis

Participant responses were automatically uploaded to the researcher's Google Drive, accessible only to the researcher. This Google Drive requires two-step verification to access. Google Forms has an option to automatically populate a downloadable data spreadsheet. It also includes its own visual representations of response data. Survey questions were divided into six categories: 1) School/Teaching Context, 2) Rehearsal, Auditions, and Other Logistics, 3) Pedagogical Considerations, 4) Rhythm Section, 5) Microphones and Sound Board, and 6) Budget and Literature. Full analysis of survey results required subcategorization of data, particularly how the participants' answers regarding categories two through six related to school/teaching context. This analysis would reveal tendencies regarding vocal jazz pedagogy and program development and how context determines those tendencies. Extrapolation of these tendencies could guide non-vocal-jazz high school choral directors to apply these tendencies in their programs in order to implement vocal jazz concepts in their choral programs. This application could lead to the development of more distinct vocal jazz programs within larger high school choral programs across Illinois.

CHAPTER FOUR: RESEARCH FINDINGS

Introduction

This chapter describes the results of the mixed-methods study based on the responses of the survey participants and their effects on the study's two hypotheses. The first hypothesis posits that differences between rural, suburban, and urban high school vocal jazz programs in Illinois stem from financial resources and student access to private voice lessons. The second hypothesis concerns common challenges to the longevity and development in high school choral programs in Illinois. If such challenges exist, they pertain to student socioeconomic status, curricular and extracurricular schedule conflicts, and non-school-related issues. The survey consists of multiple choice, best-fit, descriptive, and open-ended questions. Statistical analyses of survey responses outlines themes regarding the longevity, development, and common challenges of high school vocal jazz programs in Illinois discussed in this chapter.

Results

Survey questions were divided into six categories: 1) School/Teaching Context, 2) Rehearsal, Auditions, and Other Logistics, 3) Pedagogical Considerations, 4) Rhythm Section, 5) Microphones and Sound Board, and 6) Budget and Literature. The survey had 85 total participants. Some participants indicated that their students had no interest in, or time to explore, vocal jazz. Other participants responded that their teaching schedules and curricula had little-to-no room to implement additional courses and instruction in vocal jazz. Others revealed that while they taught music at the elementary and/or middle school level, their districts' high schools had no music program. These 14 responses offered no additional data relevant to the survey and were excluded from analysis. After accounting for these excluded responses, 71 responses remained.

Those who described their district community/demographic as "Suburban" amounted to 45 participants (63.38% of responses). The "Rural" description comprised of 23 participants (32.39%). Three participants (4.23%) identified their teaching contexts as "Urban." Table 1 contains a summary of the participants' community/demographic information.

Table 1: *Sample Community/Demographic*[182]

Community/Demographic	Number	Percent
Rural	23	32.39
Suburban	45	63.38
Urban	3	4.23
Total	71	100

School/Teaching Context

Suburban

One suburban participant indicated a high school context of compact size (fewer than 100 students). Seven participants taught in school sizes of small to medium. Specifically, five participants indicated mid-small school sizes (500 to 999 students). Two participants indicated small school sizes (100 to 499 students). Eight suburban participants reported medium school sizes (1,000 to 1,499 students), and nine participants reported mid-large school sizes (1,500 to 1,999 students). The remaining twenty suburban participants taught in large schools (over 2,000 students).

Forty-two suburban participants indicated that less than 25% of their students receive private lessons. Three participants indicated that 25-49% of their students receive private voice lessons. One participant teaches in a large school and two teach in medium schools.

[182] Table created by Andrew Evangelista.

Seven of the forty-five suburban respondents reported no previous experience in jazz ensembles, whether instrumental or vocal. Twelve respondents participated in jazz ensembles only at the high school and college levels. One of these respondents is also a professional jazz musician, while another "continued study through camps and workshops." A third respondent "sang with [jazz] combos and big bands after college," and a fourth respondent holds a master's degree in jazz.

Six respondents participated in jazz ensembles throughout middle school, high school, and college. Five respondents started participation at the college level. One of these respondents "sang in a pop/jazz group professionally." Another five respondents participated at the middle and high school levels. One of these respondents reported taking "a few jazz lessons." A second respondent "sang with colleagues for fun," while a third respondent completed some "post graduate coursework." Six respondents participated at the high school level only. One of these respondents reported pursing "independent professional development" during the first year of teaching, while another "learned on the job."

Four respondents included descriptions of their experience only. One of these earned a "bachelor's degree in music ed but took many jazz classes." Another reported performing "in ensembles in both undergrad and grad school" with "significant coursework in jazz studies, but none of my diplomas say 'jazz studies.'" Another "ran sound for vocal jazz in college [and] attended summer workshops" at the University of North Texas. The fourth of these respondents attended "workshops at ILMEA" and brought in "colleagues…to work with my students on weekends." Figure 1 illustrates these experiences in a bar graph.

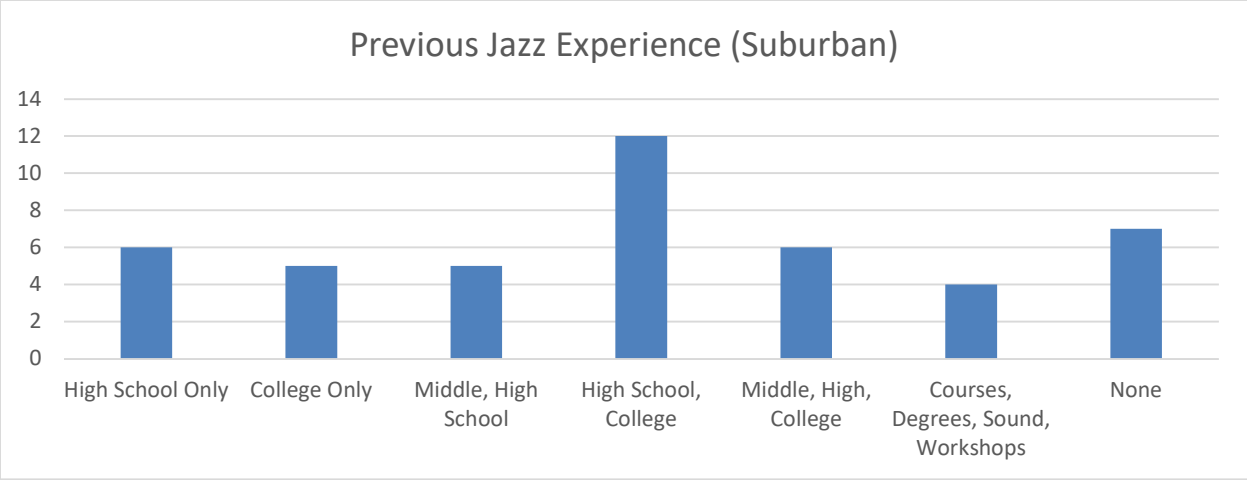

Figure 1. Previous Experience in Jazz: Suburban Participants[183]

Rural

Ten rural participants revealed that no vocal jazz programs exist at their schools, either separate from or within their extant curricular choral programs. The responses of these participants were excluded. One participant identified the demographic of the teaching context as "15 miles outside of" a major city of Illinois. This city is surrounded by rural areas, according to the latest information from the website for the United States Census Bureau.[184] The closest non-rural municipality is at least 19 miles away, exceeding the 15 mile radius that the participant specified. For these reasons, this section includes this participant's responses.

No rural participant counted in this survey indicated that they teach in compact or large schools. Twelve participants teach in small schools, eight teach in mid-small schools, and two teach in medium schools. One participant teaches in a mid-large school. All rural participants indicated that less than 25% of their students receive private lessons.

[183] Figure created by Andrew Evangelista.

[184] "How does the Census Bureau Define 'Rural?'" United States Census Bureau, accessed June 20, 2022, https://mtgis-portal.geo.census.gov/arcgis/apps/MapSeries/index.html?appid=49cd4bc9c8eb444ab51218c1d5001ef6.

Four of the twenty-three rural respondents reported either no previous experience in jazz ensembles or learning on the job. Two respondents participated in college ensembles only. Seventeen respondents participated in jazz ensembles at the high school level. Nine of these respondents also participated in jazz ensembles during college. Five of these nine also participated in middle school. One of these five earned a master's degree in jazz. Figure 2 clarifies these experiences in a bar graph.

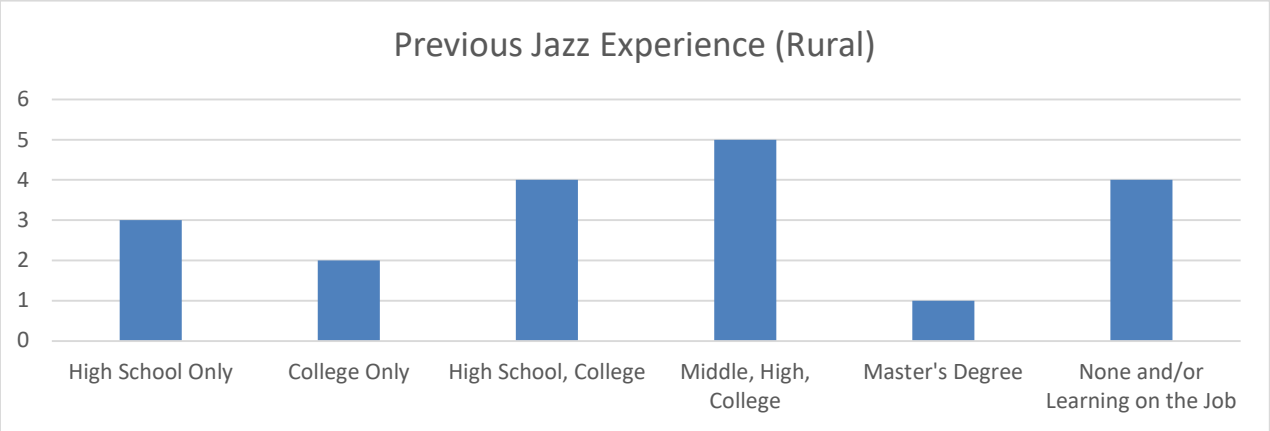

Figure 2. Previous Experience in Jazz: Rural Participants[185]

Urban

In this survey, five participants indicated that they teach in urban areas. Two of these participants responded that vocal jazz does not exist in their school's music programs. The responses of these participants were excluded. This reduces the number of urban participants to three. The number of urban participants is far less than the number of suburban and rural participants. This could raise questions regarding sample sizes; however, the following explores the results contained in their responses.

[185] Andrew Evangelista.

Of these three participants, two teach in mid-small schools and one teaches in a large school. All participants indicated that less than 25% of their students receive private lessons. Two respondents from mid-small schools participated in jazz ensembles at the high school level. One respondent reported no previous experience in jazz ensembles.

Rehearsal, Auditions, and Other Logistics

Suburban

Five suburban participants reported a choral program with two vocal jazz ensembles, three from large schools, one from a medium school, and one from a mid-small school. Five participants had three vocal jazz ensembles, two from medium schools, one from a mid-large school, and two from large schools. One participant from a large school had four vocal jazz ensembles. Of the remaining suburban participants, twenty-five reported one vocal jazz ensemble. (See figure 3.) Schools with one vocal jazz ensemble ranged from compact to large.

Nine participants indicated that their programs had no ensemble dedicated specifically to vocal jazz; however, these participants incorporate vocal jazz in their curricular choral ensembles throughout the academic year. One participant incorporates vocal jazz in the choral program as a unit for one quarter in the spring. Six participants specified that their advanced, curricular vocal ensembles study vocal jazz during the spring semester. Two participants offered no further specification.

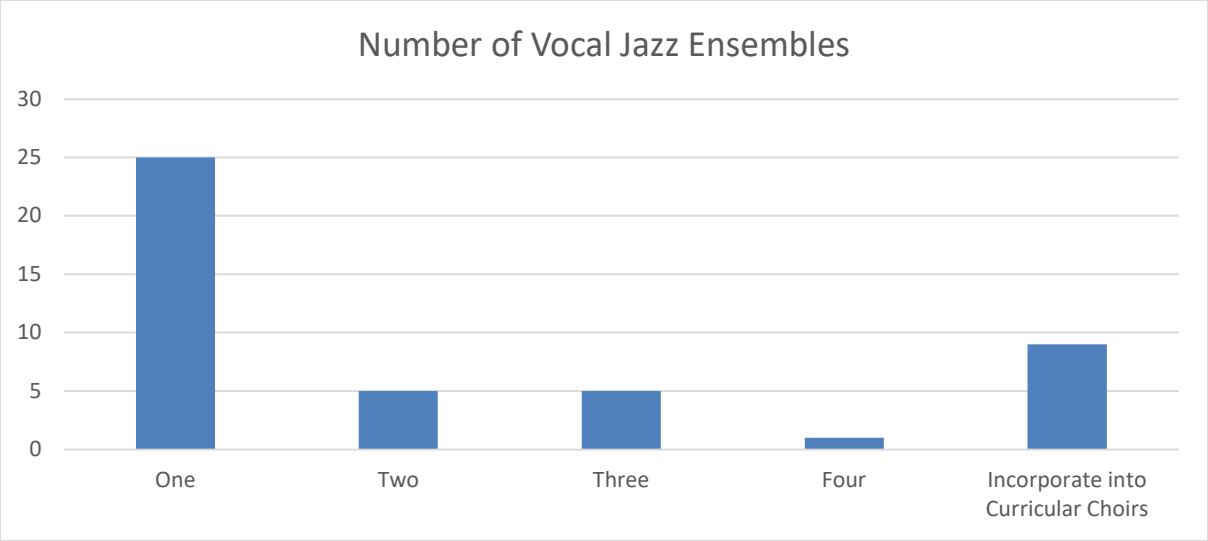

Figure 3. Number of Vocal Jazz Ensembles in Choral Programs of Suburban Participants[186]

One suburban participant from a large school indicated that the school's vocal jazz program occurs during the fall. Fourteen participants reported that their vocal jazz ensembles rehearse during the spring semester only. These include two participants from mid-small schools, three from mid-large schools, three from large schools, and one from a medium school. The participant from the medium school indicated that while the ensembles concentrate on vocal jazz during the spring semester, the choral program prepares vocal jazz literature during the fall semester due to ILMEA. Twenty-eight schools rehearsed their vocal jazz ensembles during both the fall and spring semesters. Two participants did not specify the semester(s) in which their vocal jazz program occur.

Twenty suburban participants conduct auditions in the spring semester of the previous year. Thirteen of these twenty participants rehearse their vocal jazz ensembles during the fall and spring semesters, while seven rehearse during the spring only. Sixteen participants conduct auditions at the beginning of the fall semester. Thirteen of these sixteen rehearse their vocal jazz

[186] Andrew Evangelista.

ensembles during the fall and spring semesters. Two rehearse their vocal jazz ensembles during the spring only, while one rehearses during the fall.

Two participants conduct auditions at the end of the fall semester, while four conduct auditions at the beginning of the spring semester. Three of these four rehearse their vocal jazz ensembles during the spring only, while the fourth rehearses in the fall and spring. One participant allows students to join the vocal jazz ensemble without auditions, indicating that the vocal jazz ensemble started right before the Covid-19 pandemic in spring of 2019. This participant rehearses vocal jazz during the fall and spring semesters. Two participants specified neither when they hold auditions, nor when they direct their vocal jazz program.

Ten of forty-five suburban participants rehearse once a week. (See figure 4.) Five rehearse on Tuesdays, and another three rehearse on Wednesdays. One rehearses on Thursdays, while another rehearsed on Fridays. No participant who rehearses one day a week rehearses on Mondays. Twelve participants rehearse twice a week. Rehearsal days included Mondays and Wednesdays, Tuesdays and Thursdays, Mondays and Tuesdays, Tuesdays and Wednesdays, and Thursdays and Fridays. Two participants rehearse three days a week. One of these participants rehearse on Mondays, Wednesdays, and Thursdays, the other rehearses on Tuesdays, Thursdays, and Fridays. Three participants rehearse four days a week. One rehearse Tuesday through Friday, another rehearses Monday through Thursday, and the third one does not rehearse on Tuesdays. Fourteen participants rehearse daily.

One participant rehearses on “any day it fits with the rest of the chao[tic schedule].” One participant did not specify the dates or frequency of rehearsals, only that it depends “on student availability that year.” Two participants did not specify when rehearsals occur.

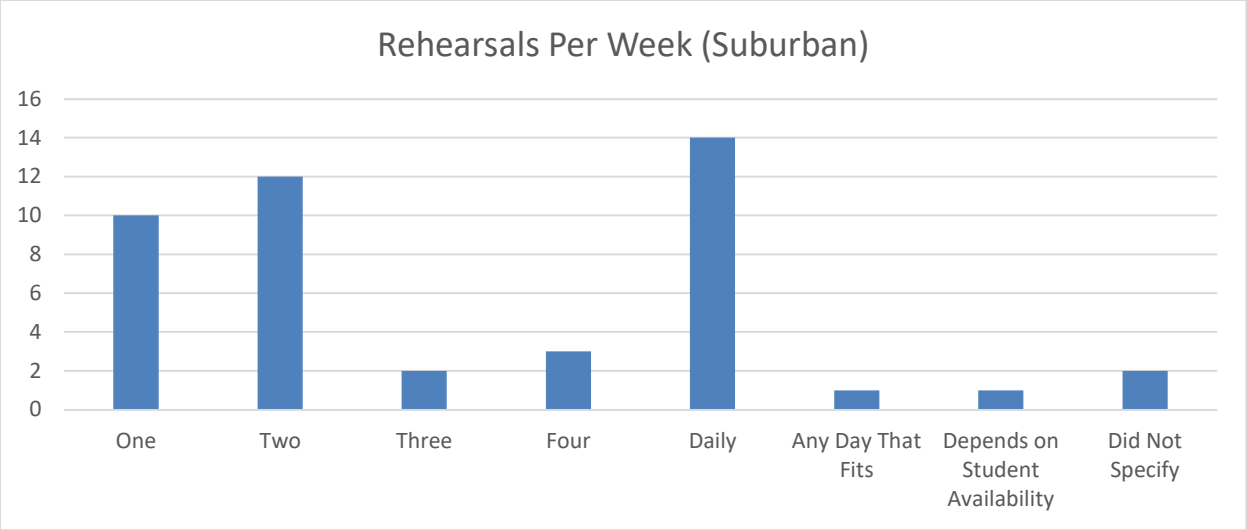

Figure 4. Number of Rehearsals Per Week for Suburban Participants[187]

Figure 5 shows the times of day in which suburban participants conduct rehearsals. Fourteen suburban participants rehearse during school as a curricular offering. Twelve of these fourteen rehearse daily, with one of them also rehearsing before and after school. This could indicate that the ensemble fulfills functions other than vocal jazz. Another participant rehearses on Tuesdays and Wednesdays, while another rehearses daily except for Tuesdays. Two participants rehearse during school, but not as a curricular offering. One of these participants rehearse daily before school and "during half of a 50-minute lunch period." The other rehearses during "an all school study hall" on Tuesdays and Thursdays. This participant also rehearses before school and after 6pm; however, it is unclear whether the before, during, and after school rehearsals all occur on Tuesdays and Thursdays. Only one other participant rehearses before school. Rehearsals occur on Thursdays and Fridays.

Eighteen participants indicated that their rehearsals occur after school and end before 6pm. Seventeen of these participants rehearse between one to three times per week, while one

[187] Andrew Evangelista.

rehearses four times per week. Three participants indicated that their rehearsals occur after school, ending after 6pm. One participant indicated that the ensemble rehearses daily without specifying the ensemble as a curricular or extracurricular. This participant indicated that the ensemble rehearses "jazz pieces a couple of days a week;" however, when during the day those rehearsals occur remains unspecified. Two participants specified neither the frequency nor days of rehearsals.

Four suburban participants indicated that they rehearse after school, ending both before and after 6pm. The programs for two of these participants included three vocal jazz ensembles. This implies that the rehearsals for multiple ensembles occur on the same nights at different or overlapping times. The other two participants each have one vocal jazz ensemble with varying rehearsal days. The rehearsal times might depend on the rehearsal day in the teaching contexts of those that participants.

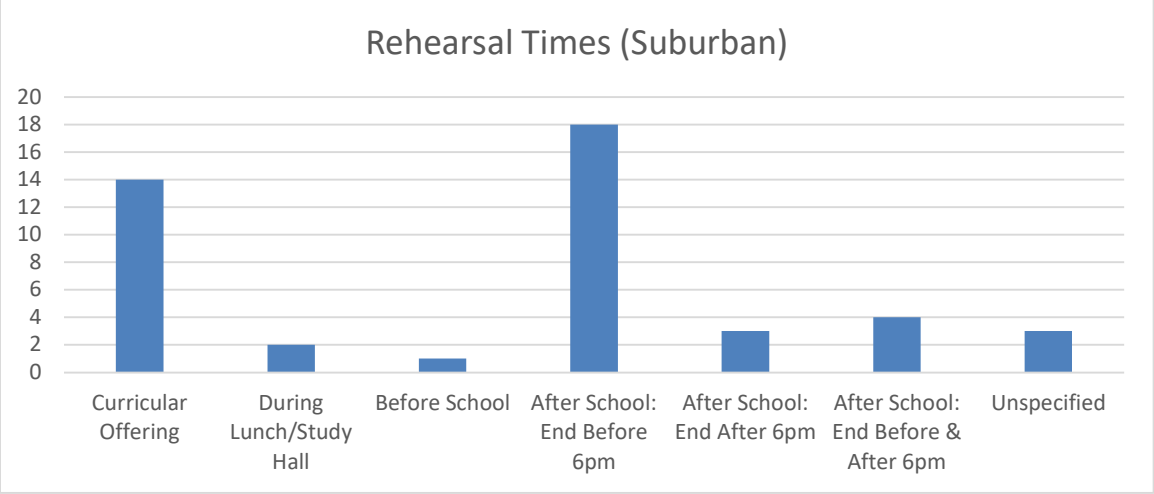

Figure 5. Times of the Day in which Suburban Participants Conduct Rehearsals[188]

Twenty-six suburban respondents indicated that their ensembles rehearse either before or after school. Of these twenty-six respondents, twenty-five listed extracurricular activities, clubs,

[188] Andrew Evangelista.

student work commitments, student family commitments, or a combination of two to four of these as reasons that inhibit student participation in vocal jazz ensembles. One of these respondents indicated schedule conflicts with the school's "competitive show choir," while another listed student transportation as an issue. A third respondent listed that the ensemble "sometimes just lack[s] participation." Two respondents indicated that either music and/or non-music elective courses also inhibit vocal jazz participation. One respondent listed no conflicts that inhibit participation.

Of the fourteen respondents who indicated that they rehearse during the day as either a curricular or non-curricular offering, one respondent listed non-music elective courses as the only inhibiting factor. The remaining thirteen indicated that student schedule conflicts with vocal jazz stem from required courses. Ten of these thirteen also included non-music elective courses. One of these added "vocational [technical] offerings and dual-credit courses…offered off-site" to the list of schedule conflicts. Three of the ten respondents also included some combination of extracurricular, athletics, clubs, work commitments, and/or family commitments as inhibiting factors. Four of the thirteen listed music electives as an additional inhibitor. Of these four, one listed conflict with the jazz band rehearsal schedule. This could indicate that jazz band and vocal jazz rehearse during the same time during the day. Another clarified that participation in jazz ensembles requires co-enrollment requirement in choir, band, and/or orchestra. In this case, students' course schedules might limit opportunities to fulfill this co-enrollment requirement.

Two respondents reported a blend of before, during, and after school rehearsal times. One of these respondents listed extracurricular athletics as the only factor inhibiting student participation in vocal jazz. The other respondent included extracurricular athletics and clubs, work and family commitments, required and non-music elective courses in the list.

Three respondents offered no specific rehearsal times. One of these listed non-music elective courses as the only inhibiting factor. Another listed required and non-music elective courses, extracurricular athletics and clubs, and work commitments. The third respondent listed no factors that inhibit participation in vocal jazz.

Of the twenty-five participants who rehearse after school only, nine listed "none" regarding solutions to rehearsal schedule conflicts. (See figure 6.) Twelve emphasized "flexibility" and/or "sharing students" regarding solutions to rehearsal schedule conflicts. These emphases pertained to students with after school commitments, students in multiple extracurricular activities, and sponsors of those activities. "Flexibility" included schedule compromises with employers, family members, and sponsors when possible to maximize student opportunities in extracurricular activities. This also included allowing students to leave early from, or arrive late to, rehearsals when necessary. These responses outlined other methods to help students stay current on rehearsal content. Methods include the creation of practice tracks, additional teacher-student sessions outside of rehearsal, student surveys to create a schedule of fewest conflicts, and the adjustment of rehearsal times when necessary. One participant "encourages students to plan work around rehearsal times."

Two suburban participants who rehearse after school only circumnavigate conflicts by scheduling rehearsals that are "in-school…during homeroom or study hall" or "shorter [and] right after school before sports and activities." One participant shared that flexibility diminishes the priority that students place on attending rehearsal. Instead, this participant emphasizes creating "a sense of purpose for the ensemble by" scheduling additional performances at "festivals/competitions [that require traveling and] community events." The participant explains

that the additional performances create "a sense of purpose" that encourages students to increase the priority given to rehearsal attendance.

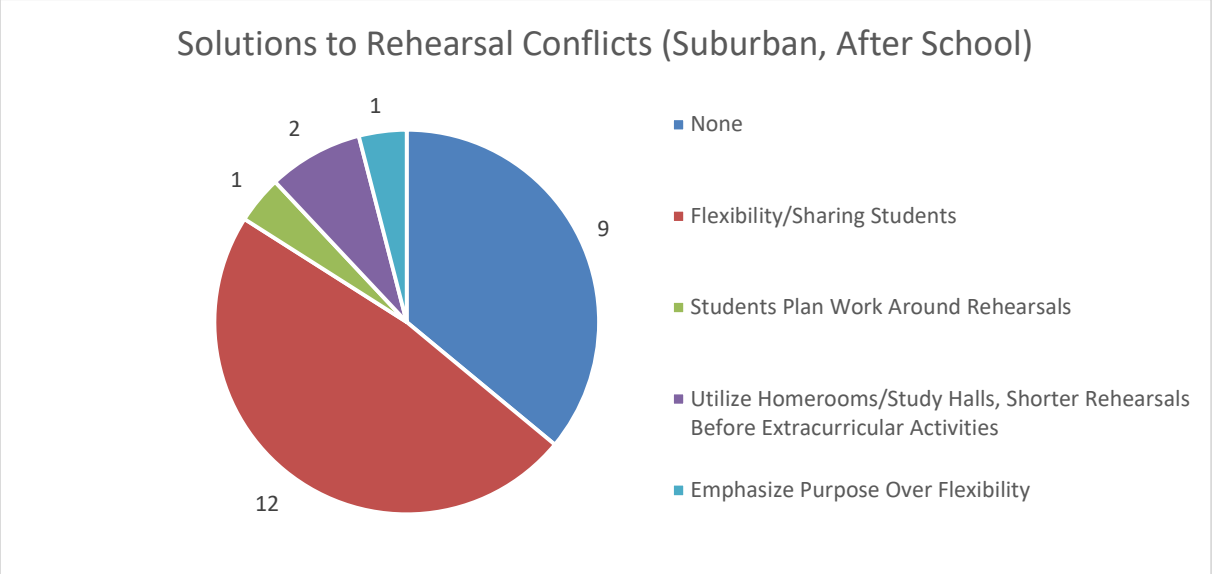

Figure 6. Suburban Participants' Solutions to After School Rehearsal Conflicts[189]

Of the fourteen participants who rehearse during curricular hours only, four listed "none" regarding solutions to schedule conflicts. One participant asserted that "classes…offered once a day [such as vocal jazz] could be" scheduled to avoid conflicting with other once-a-day classes. Four participants emphasize direct dialogue with parties involved with scheduling. This includes working with students to aid in "course selections (summer classes)" and/or "convince [students] to sing rather than" enroll in non-music courses. One participant works with "students and their counselors" to aid retention, indicating an otherwise struggling recruitment effort. Another participant emphasizes to students that rehearsing during curricular hours should eliminate all conflicts due to extracurricular activities.

Five suburban participants who rehearse during curricular hours only indicated that they work within their extant schedules to reduce conflict. This included "[zero] hour" vocal jazz

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rehearsals and the incorporation of vocal jazz content within the "pop/show ensemble." This also included two provisions: students may eat lunch during rehearsal to save room in their schedules, and they may join "unofficially" during their lunch hours. The school of the fifth participant reserves a specific period for "VOCAL and INSTRUMENTAL jazz classes." Half of this period functions as lunch period. The other half substitutes as the students' study hall. Departments who offer courses during this period understand that this requires students to choose between participation in jazz and other courses.

Two suburban participants rehearse with a blend of before, during, and after school times. One of these participants described the "tight[-knit] quasi family" interpersonal bonds that form within the ensemble as the factor that lessens the frequency of schedule conflicts. The other participant indicated that evening times for rehearsals mitigate schedule conflicts with athletic activities; however, this does not eliminate conflicts.

The one suburban participant who rehearses only before school solves schedule conflicts by "offer[ing] extracurricular transportation before school;" however, this solution lacks details. Provision of transportation could involve coordination of student/parent carpools and requests for district bussing appropriate for before-school activities. Another participant indicated that the ensemble rehearses vocal jazz pieces twice a week without indicating when; however, "non-music elective courses" as the only listed source of schedule conflicts implies that rehearsals occur during curricular hours. The participant listed "none" regarding solutions to schedule conflicts. Two participants indicated no rehearsals times. One of these participants listed "not enough students to start another choir," while the other shared that there is zero "space in my schedule to teach anything else."

Rural

One rural participant from a mid-small school directs two vocal jazz ensembles. Seventeen participants direct one vocal jazz ensemble, including the participant from a mid-large school, both participants from the medium schools, four from mid-small schools, and nine from small schools. Five participants indicated that they incorporate their vocal jazz instruction within their choral ensembles. Three of these participants teach in mid-small schools, while two participant teach in small schools.

Six participants rehearse their vocal jazz ensembles in both the fall and spring semesters. Thirteen participants rehearse during the spring only, including one of the participants who incorporates vocal jazz instruction in the choir. The remaining four participants incorporate vocal jazz instruction in their choirs, but they did not indicate the semester(s). One participant programs two "vocal jazz charts per concert." This could indicate a year-round incorporation.

Eight participants conduct auditions at the beginning of the fall semester, while six conduct auditions during the spring semester of the previous year. One of these six participants forwent auditions for the past two years to allow the vocal jazz program to recover after the effects of Covid-19. This participant "allow[ed students] to sign up for vocal jazz" instead of audition. Three participants hold auditions for their spring vocal jazz programs either near the end of the fall semester or after winter break. Three participants hold no auditions. One of these participants indicated that the "group is selected." Two participants answered "N/A." The remaining participant provided no logistical information about auditions.

Figure 7 shows the frequency with which rural participants rehearse their vocal jazz ensembles. Seven of twenty-three rural participants rehearse once a week. Five participants rehearse on Mondays, one rehearses on Fridays, and another rehearses on Thursdays. Six

participants rehearse twice a week. One participant rehearses on Mondays and Thursdays, two rehearse on Mondays and Wednesdays, and three rehearse on Tuesdays and Thursdays. Two participants rehearse three days a week. One of these participants rehearses on Mondays, Wednesdays, and Fridays, while the other rehearses on Tuesdays, Thursdays, and Fridays. No participant rehearses four days a week. Six participants rehearse daily. Two participants either responded with "none" or declined to respond.

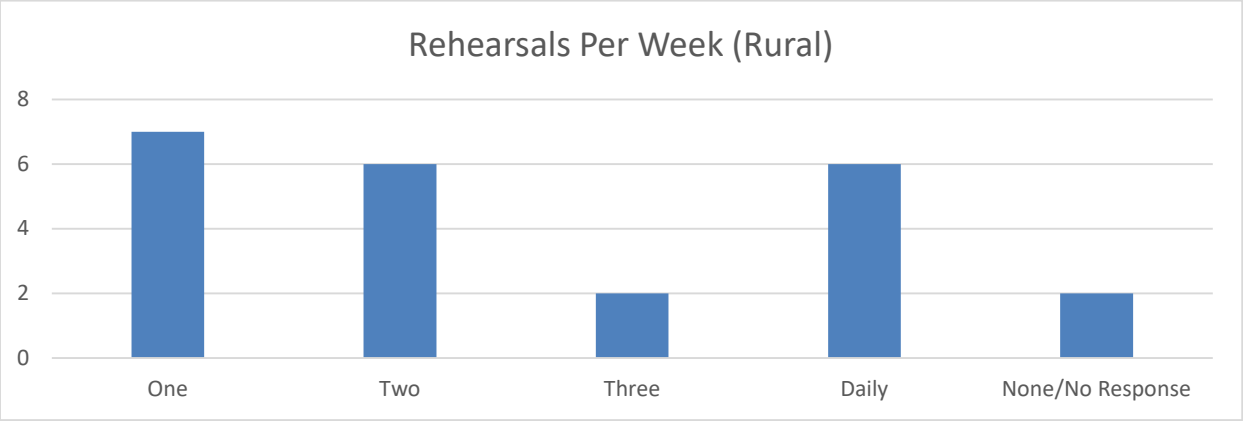

Figure 7. Number of Rehearsals Per Week for Rural Participants[190]

Eight participants indicated that their rehearsals occur after school and end before 6pm. Five of these participants rehearse once a week. Two rehearse twice a week. One rehearses three times per week. Three participants indicated that their rehearsals occur after school, ending after 6pm. Two of these participants rehearse once a week, and one rehearses twice a week. Two participants rehearse before school. Both of these participants rehearse twice a week. One participant rehearses before school and after school, ending after 6pm.

Two participants rehearse during school as a curricular offering Monday through Friday. Six participants rehearse during school but not as a curricular offering. One of these participants also rehearses after school on "Tuesdays from 3:15 [to] 4:15pm." Two participants rehearse

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during either their students' "study hall" or lunch period. The other three participants rehearse as part of the choir period. Only one participant declined to respond. (See figure 8.)

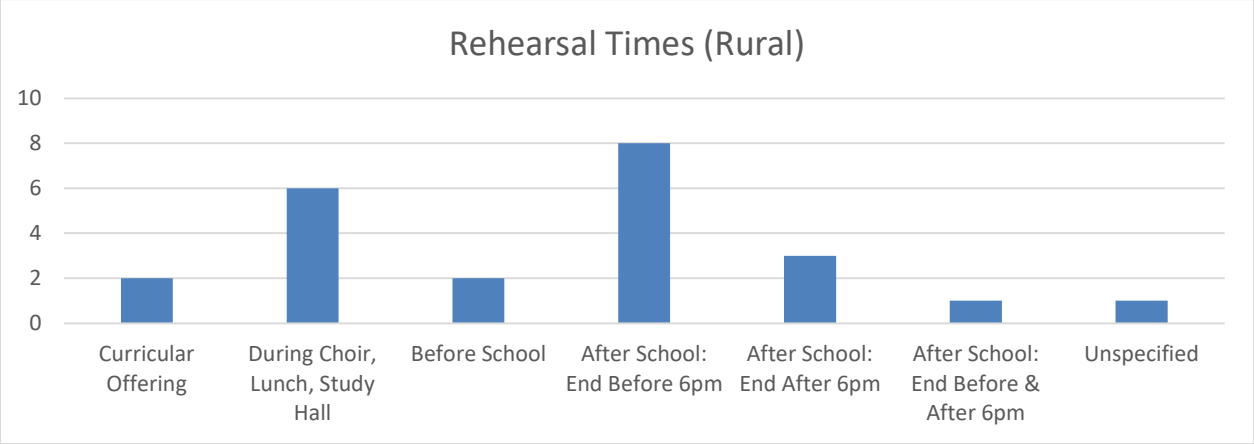

Figure 8. Times of the Day in which Rural Participants Conduct Rehearsals[191]

Overall, fourteen suburban participants indicated that their ensembles rehearse either before or after school. Eleven of these participants listed extracurricular activities, clubs, student work commitments, student family commitments, or a combination of two to four of these as reasons that inhibit student participation in vocal jazz ensembles. One of these participants also listed before-school-transportation as another reason. One participant described the compromises between vocal jazz and other extracurricular activity sponsors that mitigates conflicts. These compromises will be explored further. Two participants declined to respond.

Of the eight participants who indicated that they rehearse during the day as either a curricular or non-curricular offering, one participant reported that the school pulls students from rehearsals for test re-takes. Two participants declined to respond. Five listed required courses as a factor that limits vocal jazz participation. Four of these five added non-music elective courses, with two of the four also adding music elective courses. An overlap of three of these five added

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extracurricular activities, work, and/or family commitments to the list. One participant declined to specify rehearsal times. This participant declined to list any conflicts with the ensemble's rehearsal schedule and solutions to those conflicts.

Of the eleven participants who rehearse after school only, four listed "none" regarding solutions to rehearsal schedule conflicts. Two deliberately schedule rehearsals to avoid conflicts with other activities. One of these two has no solution regarding "games [and] tournaments." Another two participants allow students in athletics to participate in their "off seasons." One participant surveys students for their availability to establish a rehearsal schedule that "will work for most students." Another participant emphasizes to students that if they want to participate in vocal jazz, they must hold it as "very high on the priority list."

One participant indicated early communication regarding schedule conflicts as the solution. The participant also expressed that "99% of the other coaches/sponsors" appreciate early communication and will share students if possible. This participant listed compromises, such as provisions for students to divide times with other activities and leave rehearsals early to participate in athletic competitions. Figure 9 contains these solutions.

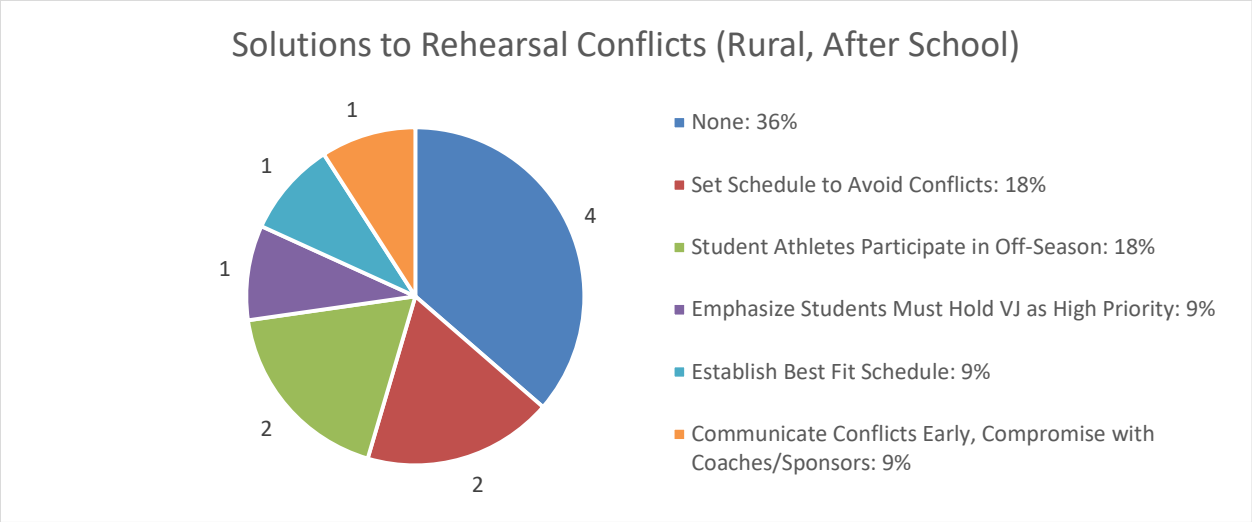

Figure 9. Rural Participants' Solutions to After School Rehearsal Conflicts[192]

The two participants that rehearse before school offered no solutions to schedule conflicts. One participant's extracurricular responsibilities limit extracurricular availability to direct vocal jazz rehearsals. The other participant indicated the need for "a [more] flexible/shared schedule," particularly with regards to the emphasis placed on athletics.

Of the eight participants who rehearse during curricular hours only, six listed "none" regarding solutions to schedule conflicts. One of these six designates days during the week during which students should tend to their test retakes. One participant described the solution as dedicating part of "the year to pilot a vocal jazz program."

The remaining participant listed no conflicts/solutions to rehearsals that occur during the day. Daily rehearsals occur once a school during the students' combined period of study hall and lunch. The after school rehearsals on Tuesdays from 3:15 to 4:15pm. To attend the after school rehearsals, "students typically" adjust their work schedules. This participant also described an agreement between extracurricular music and athletics: music performance takes priority over

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athletic practices, while competitions take priority over rehearsals. When performances coincide with competitions, the director and coaches negotiate regarding where the affected students will receive the most educational benefit and provide their peers the most support.

Urban

The programs of all three participants have contained one vocal jazz ensemble. The participant from the large school shared that the effects of the Covid-19 pandemic have prevented the program's vocal jazz ensemble from meeting.

Two participants rehearse their vocal jazz ensembles in both the fall and spring semesters. These participants hold auditions at the beginning of the fall semester. One participant rehearses during the spring only but did not provide information about auditions. The third participant reported that the choral program's "top group sings vocal jazz" in the spring. This participant builds the musical skills of the choral program in the fall to prepare for the challenges of vocal jazz literature in the spring.

One participant rehearses twice a week on Wednesdays and Fridays. These rehearsals occur after school and end before 6pm. Another participant rehearses three times a week on Tuesdays, Wednesdays, and Thursdays. These rehearsals occur before school. The third participant rehearses five days a week during curricular hours.

Two participants rehearse either before or after school. Both participants list schedule conflicts with family commitments. The participant who rehearses after school also listed extracurricular activities, clubs, and work commitments. The participant who rehearse before school specified that the rehearsal occurs during the school's zero hour. Schedule conflicts include transportation, required courses, and music electives. One of the music electives includes jazz band.

The participant who rehearses during the curricular hours listed extracurricular activities and work commitments as schedule conflicts. This raises the question of how curricular rehearsal schedules could conflict with after-school commitments. The participant clarified that the ensemble requires rehearsals "outside of class" frequently. These after-school rehearsals often conflict with after-school commitments.

One participant listed no solutions to schedule conflicts. Another participant responded that the jazz band and vocal jazz ensemble create schedule compromises to allow shared students to rehearse in both ensembles. More information is required to understand how the participant constructs these compromises.

The remaining participant offered no solutions and offered a perspective on vocal jazz artistry, pedagogy, and development instead. The participant expressed that variety in musical genres benefits students' musical development. This participant endeavors to incorporate exploration into jazz and improvisation in the choral curriculum. The participant expressed how inviting guest jazz artists and organizations such as Jazz Institute of Chicago has positively affected the choral program's exploration into vocal jazz.

Pedagogical Considerations

Suburban

Forty-two of forty-five suburban participants help students differentiate between choral and vocal jazz tone by modeling the differences. Thirty-eight of the forty-two participants also provide activities in which they guide their students as they listen to vocalists who appropriately model the differences. Of those thirty-eight participants, twenty-six also provide students with technical explanations for the differences in tone. Three participants who model the differences also offer technical explanations without guided listening activities. (See figure 10.) One

participant offers guided listening activities and technical explanations without modeling the difference. Another participant offers only guided listening activities. The discrepancies in responses could stem from teacher preference, especially if vocal directors perceive more efficacy in one or more areas of their pedagogical abilities than in others. Only one participant declined to respond.

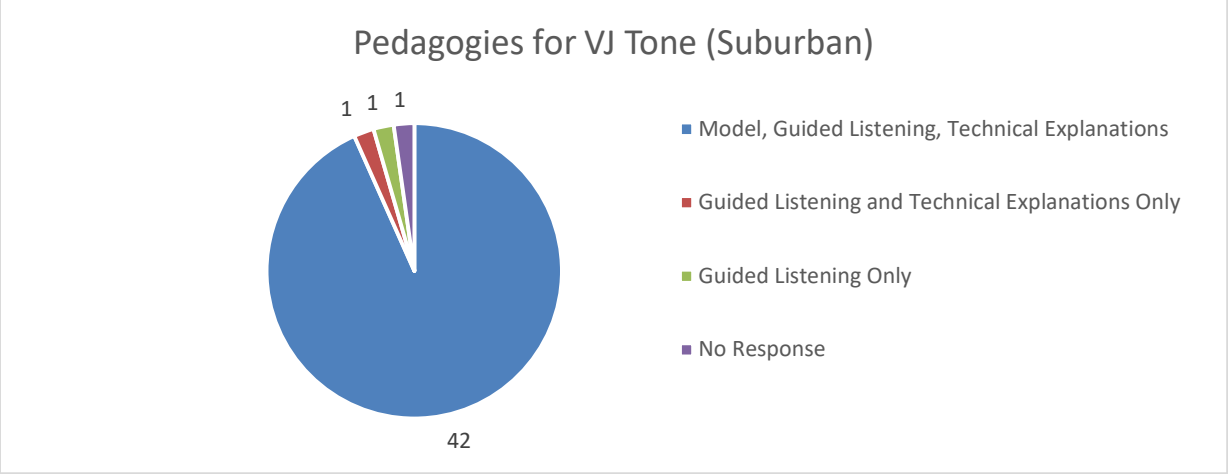

Figure 10. Suburban Participants' Pedagogies for Vocal Jazz Tone[193]

Of the forty-five suburban participants, thirty-six participants help students develop a sense of jazz style by modeling the style(s) themselves. Thirty-three of the thirty-six participants also provide guided listening activities to develop style. One member of the subset included "Recorded Tracks" as part of this guided listening, while twenty-four members indicated that they provide technical explanations of the styles. (See figure 11.) Three participants offer guided listening activities only. Another three participants model style and offer technical explanations. One participant offers technical explanations only. Two participants declined to respond.

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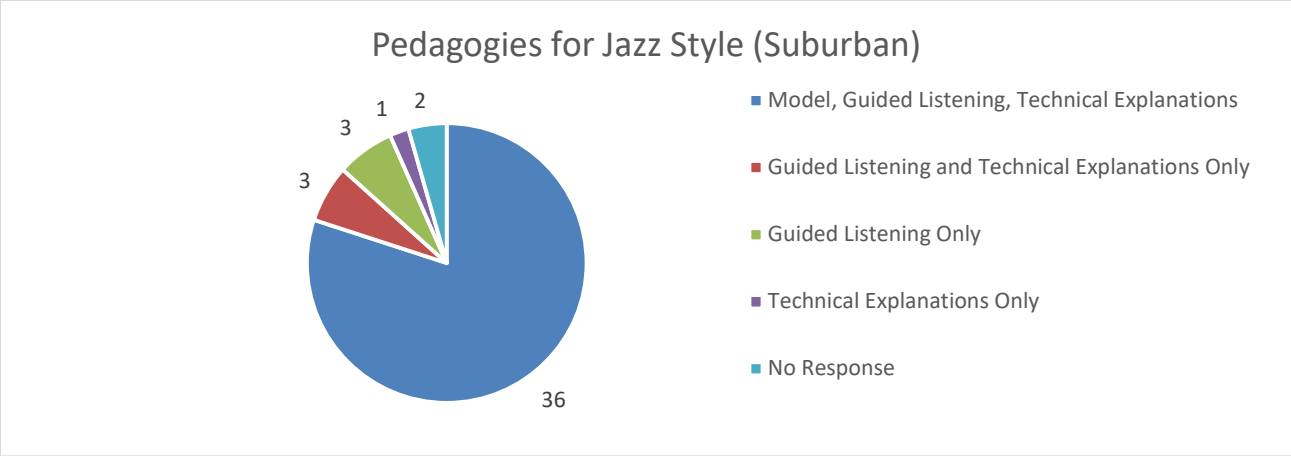

Figure 11. Suburban Participants' Pedagogies for Jazz Style[194]

Of the forty-five suburban participants, twenty-eight participants approach the pedagogy for jazz improvisation in their vocal jazz ensembles through guided listening to improvisation recordings (solos) of jazz artists. Nine of the twenty-eight participants also guide their students as they transcribe solos. One of these nine participants works with students to identify the triadic chord tones of the twelve-bar-blues on quarter notes. An added challenge involves rhythmic variation on those chord tones beyond quarter notes. Another member indicated that rehearsal priorities currently exclude formal improvisation exploration; however, three additional tools employed include vocal "modeling, call and response, and learning [tonal] patterns" over ii-V-I progressions. Four members indicated that their students compose their own improvisation ideas. One of these four also utilizes "call and response" and "chord analysis."

A second subset of seven participants indicated that rehearsal priorities currently exclude formal improvisation exploration. One member of the subset listed Michele Weir's instructional videos, such as "Intro to Scatting," as a supplemental tool. A third subset indicated that their

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students compose their own solos. One member of the subset specified that "students compose on the spot," while the other member specified that students compose without writing.

One participant who employs guided listening activities also composes students' solos. Students of this participant also compose their own solos. This participant also exposes students to vocal and instrumental jazz clinicians specifically for the development of improvisational abilities. Another participant utilizes "individual practice with students[,] referencing licks and the blues scale."

Eleven suburban participants indicated that their rehearsal priorities exclude formal improvisation exploration. One of these participants focuses on "simple blues [improvisation] taught by rote." Another is in the process of increasing focus on improvisation in rehearsals. A third participant shared that personal discomfort with improvisation has led to its current exclusion from rehearsal.

Two suburban participants focus on the twelve-bar-blues. Both participants utilize call and response with students. One participant encourages student volunteers to explore "other improvisational passages." The other participant utilizes "storytelling" and group practice in improvisation. During group practice, the participant has students "find a spot on the wall" away from each other to decrease the anxiety of singing among peers.

One participant indicated only that students compose their own improvisation ideas. Another participant approaches improvisation through "various book resources [which] has provided all students the opportunity to scat in a learning process." Two participants declined to respond.

Rural

Nineteen of twenty-three rural participants model the differences in choral and vocal jazz tone for their students. Seventeen of those nineteen participants also provide guided listening activities and/or technical explanations. One of these participants expressed uncertainty on the amount of time in rehearsal spent discussing the differences between choral and vocal jazz tone. Two participants only offer technical explanations. Another participant offers only guided listening activities. One participant responded with "n/a." Figure 12 offers a visual representation for these responses.

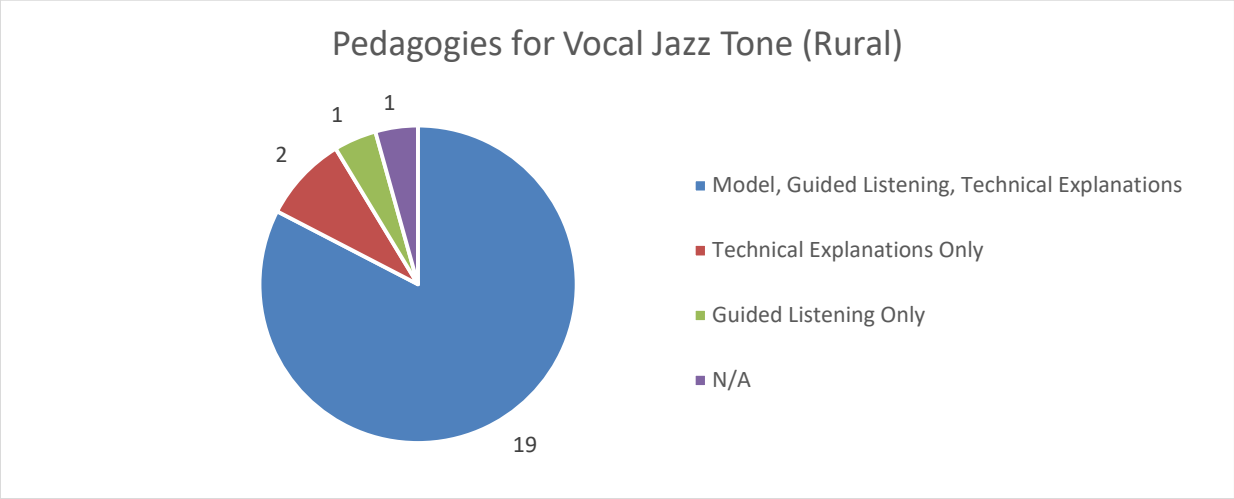

Figure 12. Rural Participants' Pedagogies for Vocal Jazz Tone[195]

Eighteen of twenty-three participants help students develop jazz style by modeling the style(s) themselves. (See figure 13.) These participants also provide guided listening activities and/or technical explanations regarding those styles. Four participants provide guided listening activities without modeling the styles. One of these participants also offers technical explanations. Another participant only offers technical explanations.

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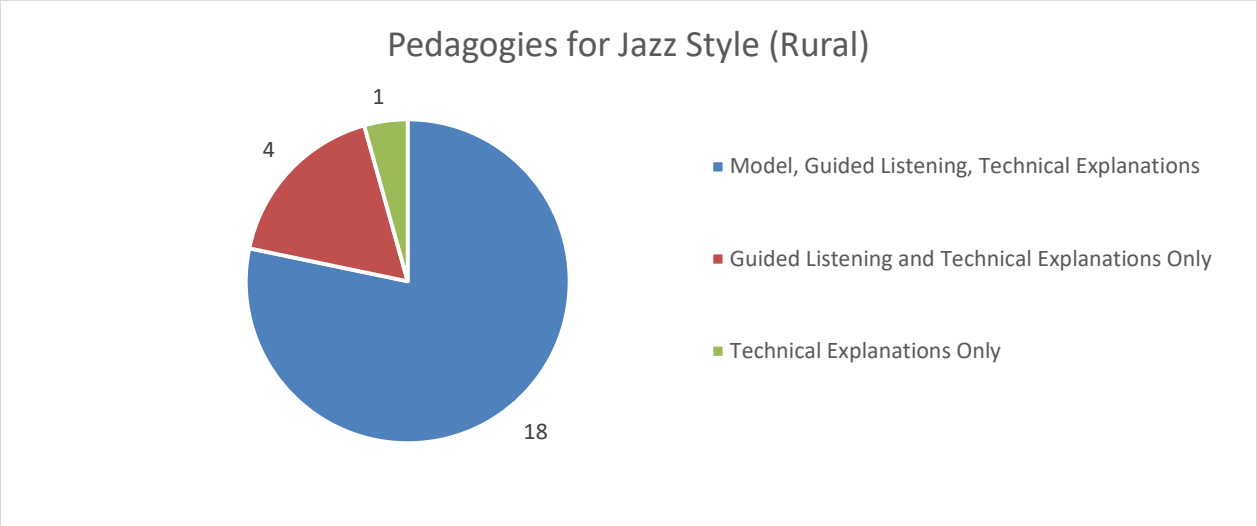

Figure 13. Rural Participants' Pedagogies for Jazz Style[196]

Eleven of the twenty-three participants develop their students' improvisational skills through guided listening to recordings of solos. One of these participants also guides students as they transcribe jazz solos. Another five participants reported that their students compose their own solo ideas. One of these participants utilizes "12 Bar Round Tables," in which students trade for 2 measures (or bars) of a 12-bar-phrase. Students can "echo, embellish, or change" improvisational ideas while trading. The participant indicated that limiting the length to two bars lessens the "pressure [that] students to feel" while soloing. Trading provides students with melodic and/or rhythmic ideas with which to generate their own solos.

The other twelve participants responded that their rehearsal priorities currently exclude formal improvisation exploration. One of these participants composes the students' solo ideas. This participant also reported guiding students through "transcriptions [geared towards] melodic delivery/interpretation," instead of soloing. Another three of these participants expressed that

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they currently do little to no soloing. One of these three participants "models improvisation for…students."

Urban

All three participants help students differentiate between choral and vocal jazz tone by modeling the differences vocally. These participants also provide guided listening activities and technical explanations. All three participants also help students develop jazz style through modeling styles, guided listening, and technical explanations.

Regarding improvisation pedagogy, two participants indicated their rehearsal priorities currently exclude formal exploration. One of these participants indicated that the vocal jazz students compose their improvisation ideas. The third participant guides students as they transcribe jazz solos. Students also compose their own improvisation ideas. This participant also stated that the ensemble explores vocal jazz soloing by improvising with each other "in circles a lot."

Rhythm Section

Suburban

Eighteen of the forty-five suburban participants utilize bass, drums, and piano in their vocal jazz rhythm sections. One of these participants teaches in a mid-small school. Three teach in medium schools, five teach in mid-large schools, and eight teach in large schools. One participant shared that the school's rhythm section might have the option to consist of professional musicians.

The rhythm sections of fourteen participants consist of only piano, except when performing acapella literature. Two of these participants teach in small schools. One participant

teaches in a mid-small school, while two teach in medium schools. Three teach in mid-large schools. The remaining six teach in large schools. Two participants utilize drums and/or guitar "not regularly" or "when available." Another two participants "collaborate with the [school] jazz band on occasion." The rhythm section of one participant from a medium school consists primarily of piano with occasional "full rhythm section" accompaniment.

Seven participants utilize bass, drums, guitar, and piano in their rhythm sections. One of these participants teaches in a small school. Two teach in medium schools. One teaches in a mid-large school, and three teach in large schools. One these participants shared that the rhythm section comprised of accompaniment tracks, but student rhythm sections will become a focus for next year. A second participant added auxiliary percussion to the four-piece-rhythm-section. A third participant specified that students typically practice with piano, with full rhythm sections added "if appropriate for performances."

The rhythm sections for two participants consist of drums and piano. One of these participants teaches in a compact school, while the other teaches in a medium school. The medium school participant indicated that one of the school's vocal jazz ensembles primarily performs acapella with occasional rhythm section accompaniment. One participant from a small school shared that the vocal jazz ensemble primarily performs acapella. If necessary, accompaniment consists of piano or tracks. This participant also included the time constraints that inhibit the ability to "incorporate a full rhythm section." One participant from a large school has utilized bass, drums, and piano only once. Another participant from a large school utilizes only piano and "add[s] drums and sometimes bass" at performances. Only one participant declined to respond. For context, 68.89% of the 45 suburban participants reported a vocal jazz

budget of between $0 and $499. This will be explored later in the Budget and Literature section. Figure 14 compares the configurations of suburban vocal jazz rhythm section.

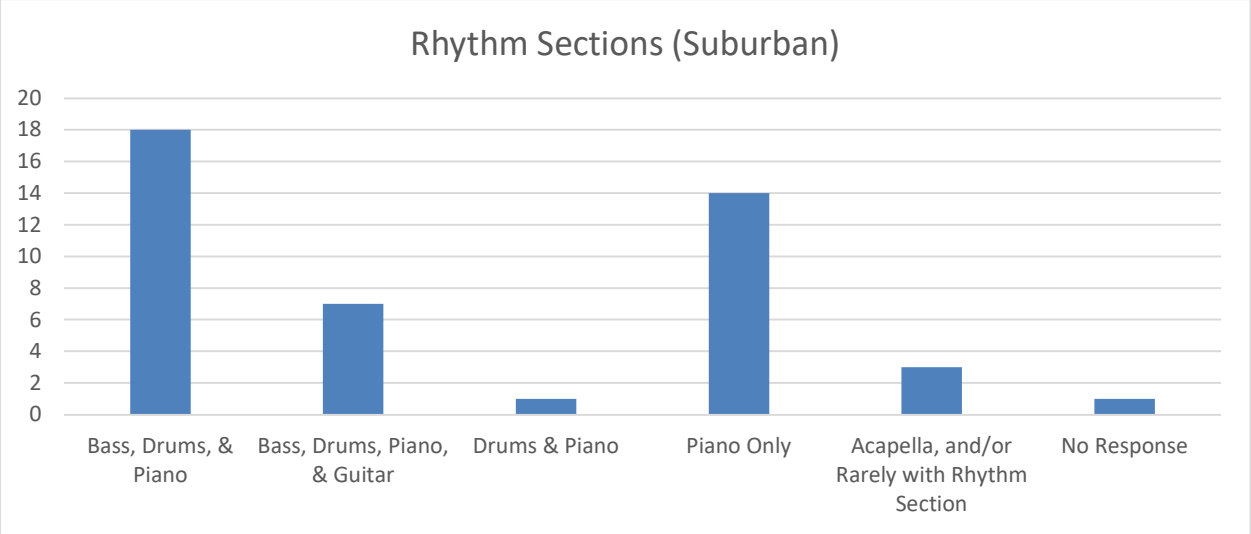

Figure 14. Vocal Jazz Rhythm Sections of Suburban Participants[197]

For nine suburban participants, the band and/or orchestra directors at their schools perform in their vocal jazz rhythm sections. Two of these participants also recruit student instrumentalists into the rhythm sections. Four of these participants perform in their rhythm sections, with two of these participant-performers also including their choral accompanists in the rhythm section. One participant employs the instrumental directors and choral accompanist in the school's vocal jazz rhythm section.

The rhythm sections of another thirteen participants consist of the participants' choral accompanists. A subset of six rhythm sections contains the accompanists and participants. Five of those six include student instrumentalists. A second subset of four rhythm sections consists of accompanists and student instrumentalists.

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The rhythm section of one school consists of the participant alone. Two rhythm sections consist of the participants and student instrumentalists. Four rhythm sections consist of only piano, with one of these rhythm sections also including student instrumentalists. This implies that the rhythm section might consist of a student on piano accompaniment. Eight participants indicated that their rhythm sections consist of student instrumentalists only. Eight participants declined to respond.

Twenty-three suburban participants indicated that they rehearse their rhythm sections. Two participants indicated that their schools' instrumental directors rehearse the rhythm sections. Three participants they share leadership responsibilities for their rhythm sections with their schools' instrumental directors. The accompanists for two participants rehearse their rhythm sections. For one of these, the accompanist is also the assistant director. One participant hires a coach to rehearse the rhythm section. Another participant invites "players from the community" to perform in the vocal jazz rhythm section. One participant chooses to "hire a rhythm section for concerts." Another participant indicated that the rhythm section was student-led. Four participants marked that their rhythm sections consisted of piano only. This could mean that either they, their professional accompanists, or student accompanists serve as the rhythm section. Seven participants declined to respond.

For twenty-nine suburban participants, their rhythm sections and vocal jazz ensembles rehearse together within the week of a performance. One participant indicated that the rhythm section and ensemble start rehearsing together two to three weeks before a performance. For two participants, their rhythm sections and ensembles rehearse on the day of the performance. One participant explained that the possibility of a joint rehearsal between the rhythm section and ensemble depends on how well both groups know their music. They "rehearse separately [while]

still learning music." Four participants indicated that their rhythms sections consist of piano only, which could mean that their vocal jazz ensembles always or usually rehearse with their accompanists. Eight participants declined to respond.

Rural

Fifteen participants of twenty-three rural participants utilize only piano in their rhythms sections. Five participants employ bass, drums, and piano in their rhythm sections. One of these participants teaches in a medium school. Two teach in mid-small schools, and two teach in small schools. One of the small-school-participants reported primarily piano only, unless the ensemble performs acapella. This participant used bass and drums only once. Only one participant utilizes guitar, bass, drums, and piano. This participant teaches at a small school.

One participant from a mid-small school utilizes recorded tracks since the school has no musicians that could function adequately in a rhythm section. When the rhythm section consists of piano only, the participant provides the piano accompaniment. The participant also responded with "I do" regarding who rehearses the rhythm section, indicating that the participant might also function as the rehearsal pianist. The participant declined to respond regarding how often the vocal jazz ensemble and rhythm section rehearse together.

Another participant from a small school incorporates drums with piano "[t]he day before" performances. This aligns with the latter response that the participant incorporates the rhythm section with the vocal jazz ensemble within the week of the performance. This participant declined to provide a response regarding who plays in the rhythm section. The participant responded listed "None" regarding who rehearses the rhythm section. Figure 15 compares the configurations of rural vocal jazz rhythm sections.

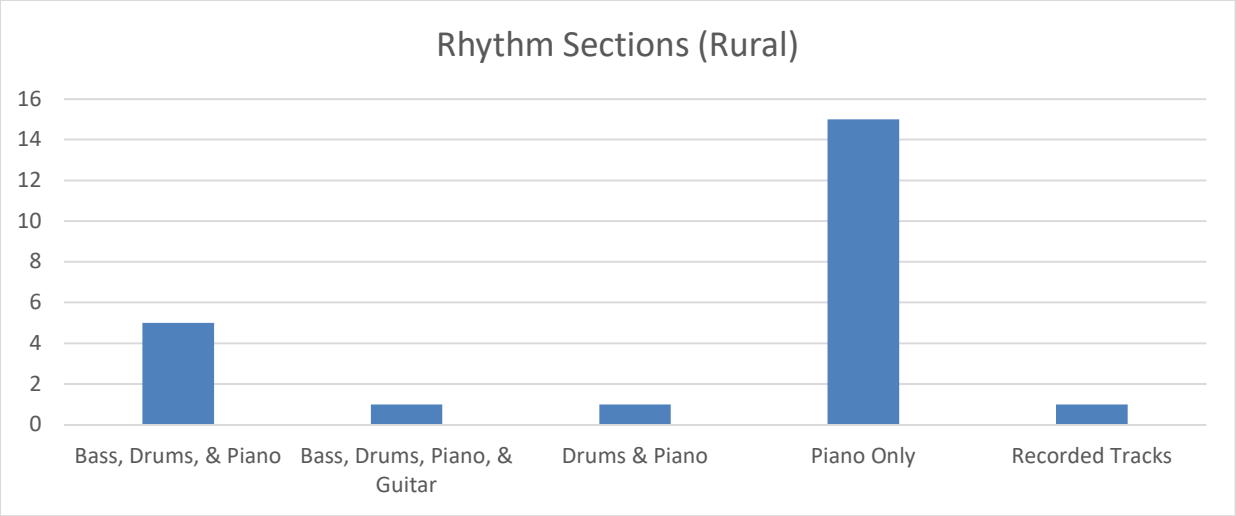

Figure 15. Vocal Jazz Rhythm Sections for Rural Participants[198]

Of the six participants who utilize bass, drums, piano, and/or guitar in their rhythm sections, four of them play in their rhythm sections. One of these participants also employs the school's instrumental director(s). Another utilizes the choral accompanist and student instrumentalists. Two of the six participants utilize the choral accompanist. One of these two participants also utilizes student instrumentalists.

Four of the six participants rehearse their rhythm sections. One participant functions as the "rehearsal/performance" accompanist and "hire[s] pro[fessionals] for bass/drums." The remaining participant rehearses the pianist, while the school's bad director rehearses the bass and drums. They "combine [the rhythm section] near the performance."

Four of these six participants indicated that their rhythm section begins rehearsing with their vocal jazz ensembles within the week of their performances. One participant incorporates the rhythm section "about a month before" performances. During this time, the rhythm section practices with the vocal jazz ensemble for "the [first] half of rehearsal."

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The rhythm sections of fifteen participants consist of only piano, except when performing acapella. Eight of these participants teach in small schools. One of these participants either creates rhythm section tracks or purchases them from the publishers. A second participant utilizes “selected instruments from band” for some literature. Four participants teach in mid-small schools. One of these participants accompanied the ensemble on a cajón this year for a particular composition. One participant teaches in a medium school, and another one teaches in a mid-large school. Two participants utilize drums and/or guitar “not regularly” or “when available.” Another two participants “collaborate with the [school] jazz band on occasion.” The rhythm section of one participant from a medium school consists primarily of piano with occasional “full rhythm section” accompaniment.

Of these fifteen participants, two of the participants employ the school’s instrumental director(s) as the pianist. One of these two participants also utilizes student instrumentalists. Another participant personally provides the piano accompaniment. The remaining twelve participants either did not specify who plays the piano or declined to respond. The lack of specification and response could indicate that the participants serve as the rehearsal/performance accompanist.

One of these fifteen participants employs the instrumental director to rehearse the rhythm section. Two participants rehearse the rhythm sections themselves. This implies they might serve as the rehearsal/performance accompanist. The remaining twelve participants either did not specify or declined to respond regarding who rehearses the pianist. The lack of specification and response could indicate that the participants serve as the rehearsal/performance accompanist.

Two of these fifteen participants incorporate their rhythm sections with the vocal jazz ensembles within the week of their performances. Three participants did not specify how often their rhythm sections and vocal jazz ensembles rehearse. The remaining ten declined to respond.

Urban

The urban participant from the large school listed bass, drums, and piano as instruments in the rhythm section. The participant hires professionals to perform on those instruments and rehearse the rhythm section. This implies that the abilities of the professionals reduce the need for rehearsals separate from the vocal jazz ensemble.

Both participants from mid-small schools indicated that their rhythm sections include piano only, unless performing acapella. One of the participants declined to respond to who plays/rehearses the rhythm section and how often the students and rhythm section rehearse together. The other participant specified neither the players, rehearsal leaders, nor the frequency with which the rhythm section rehearses with the students.

Microphones and Sound Board

Suburban

Nineteen of forty-five suburban participants employ sound equipment during performances, but not rehearsals. Sixteen participants rehearse and perform with sound equipment. For ten participants, their students rehearse and perform acoustically and forgo sound equipment. (See figure 16.)

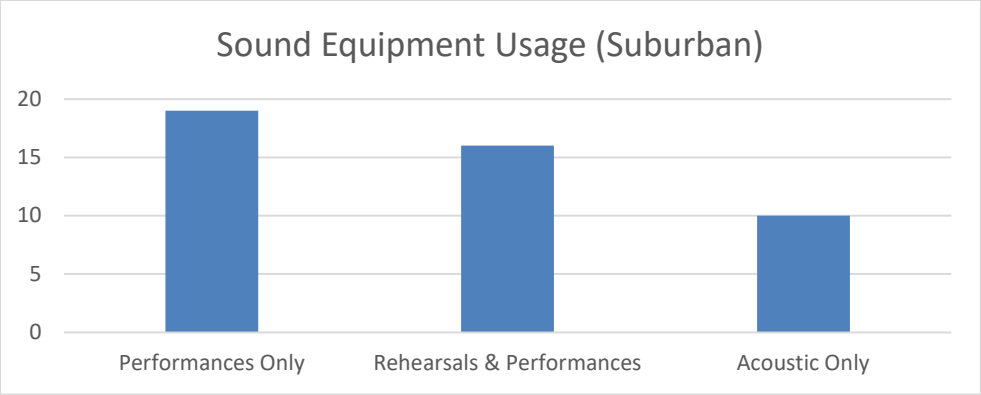

Figure 16. When Suburban Participants Utilize Sound Equipment[199]

Thirty-five suburban participants utilize sound equipment at least during performances. Twenty-four of these participants reported that their students each perform on one microphone. The other eleven participants indicated that at least two students share a microphone at a time. Of the ten participants who do not utilize sound equipment, nine responded that students use no microphones, while one declined to respond. Figure 17 visually compares these findings.

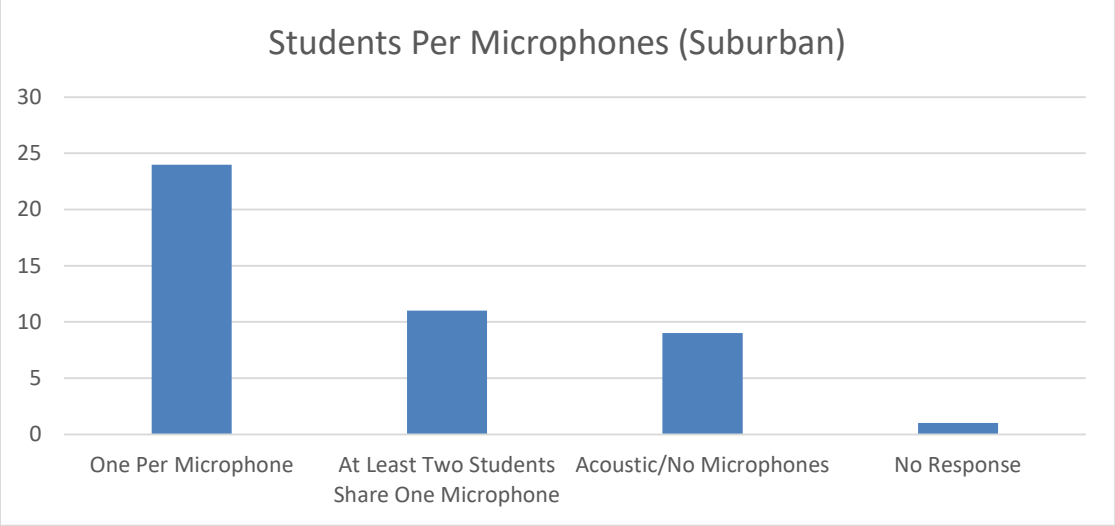

Figure 17. Number of Students Per Microphone for Suburban Participants[200]

[199] Andrew Evangelista.

[200] Andrew Evangelista.

Of these thirty-five participants, twenty-one adjust the sound board during rehearsals themselves. Three participants hire someone for this purpose. Three other participants have student volunteers. The remaining ten suburban participants indicated that they either use no sound board during rehearsals or declined to respond.

Thirteen of the thirty-five suburban participants who utilize sound equipment adjust the sound board during performances themselves. Ten participants hire someone. Six have non-student volunteers. Five participants have student volunteers. Of the ten suburban participants whose student perform acoustically, eight indicated that they use no sound board during performances and one declined to respond. The remaining participant indicated that non-student volunteers adjust the sound board during performances. This implies that while the participant's students perform acoustically, the performance space still contains built-in sound equipment. This would require the non-student volunteers to assume the sound engineering responsibilities during performances.

Rural

Five of twenty-three rural participants employ sound equipment during rehearsals and performances. Ten participants indicated that their students utilize sound equipment during performances only. Eight other participants rehearse and perform without sound equipment. (See figure 18.)

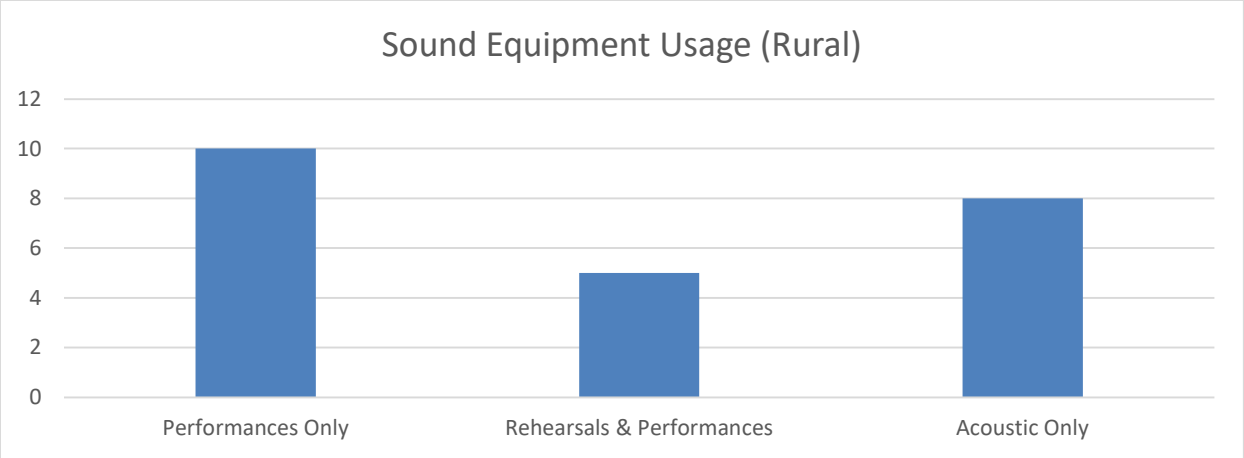

Figure 18. When Rural Participants Utilize Sound Equipment[201]

All five of the participants who rehearse and perform with sound equipment assign one microphone per student. All eight participants who rehearse and perform without sound equipment reported that their students use no microphones. Ten participants utilize sound equipment during performances only. For seven of these participants, at least two of their students share a microphone. Two participants have enough microphones to assign one per student. One participant responded that the students use no microphones. Figure 19 compiles these findings into a bar graph.

[201] Andrew Evangelista.

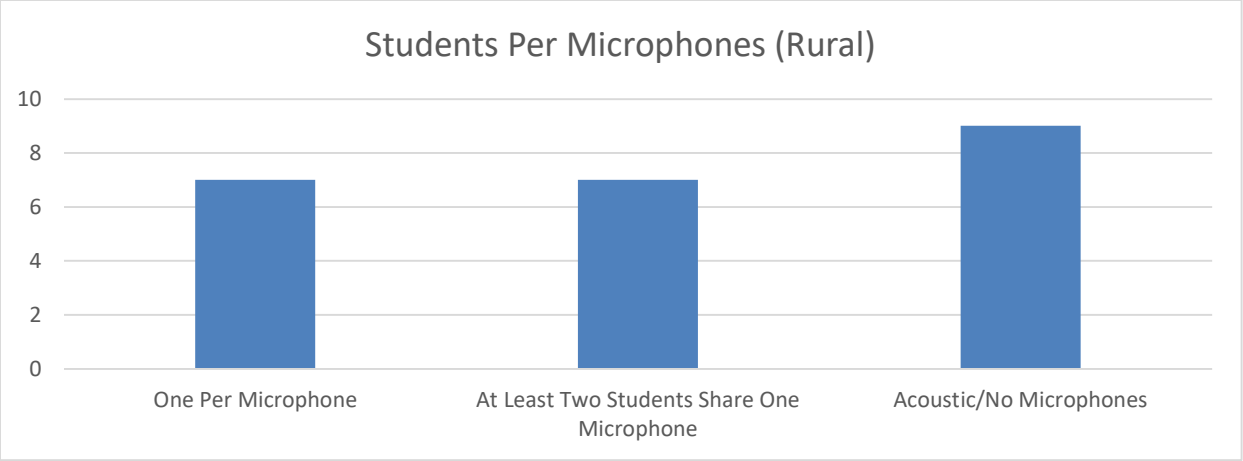

Figure 19. Number of Students Per Microphone for Rural Participants[202]

Eight rural participants use no sound equipment, while fifteen participants utilize sound equipment during rehearsals, performances, or both. Seven of these fifteen participants adjust the sound board during rehearsals. One participant hires someone to adjust the board, while two participants utilize students instead. The remaining five participants indicated that they use no sound board during rehearsals.

Of the eight participants who utilize no sound equipment, one participant utilizes student volunteers to adjust the sound board during performances. Another participant utilizes non-student volunteers. The remaining six participants utilize no sound board during performances.

Fifteen participants utilize sound equipment for rehearsals, performances, or both. Seven of these fifteen participants adjust the sound board during performances themselves. Three participants utilize non-student volunteers. One participant utilizes student volunteers. Four participants hire people.

[202] Andrew Evangelista.

Urban

One of the three urban participants rehearses and performs with sound equipment. This participant also assigns one microphone per student. Two participants utilize sound equipment during performances only. For these participants, at least two of their students share a microphone.

The following information applies to who adjusts the sound board during rehearsals and performances. One participant hires someone to adjust the sound board. Another participant utilizes student volunteers. The third participant personally adjusts the sound board.

Budget and Literature

Suburban

Thirty-one of the forty-five suburban participants indicated a vocal jazz budget of at most $499, irrespective of school size. Three of these participants specified that their vocal jazz budget was separate from their choral budget. Another three listed that their music booster organizations provided funds for their vocal jazz budget. The source of funds for one participant came from a combination of music boosters, student fundraising for an activity account, and the curricular budget. The remaining twenty-four of these participants indicated that the vocal jazz budget came from funds from their choir (or music) budgets.

Six suburban participants reported budgets of $500 to $999. These participants teach at medium to large schools. For five of these participants, their vocal jazz budgets came from their choir/music budgets. The budget for the sixth participant came from the department budget and fundraising.

Another six suburban participants had budgets of over $2,000. Four of the participants teach at large schools, while the other two teach at medium schools. Two participants from large

schools have separate vocal jazz budgets. Three pull funds from their choir/music budget. The budget for the sixth participant comes from a combination of fundraising, the choir budget, and an activity fee. One participant from a mid-large school reported a budget for $1,000 to $1,999. This participant specified that the Music budget pays for the literature performed, while the boosters provide funds for "gear and hiring of players." Only one participant from a mid-small declined to respond but indicated that the vocal jazz budget comes from the choir/music budget. Figure 20 compares budgets sizes, and figure 21 compares the sources of the funds.

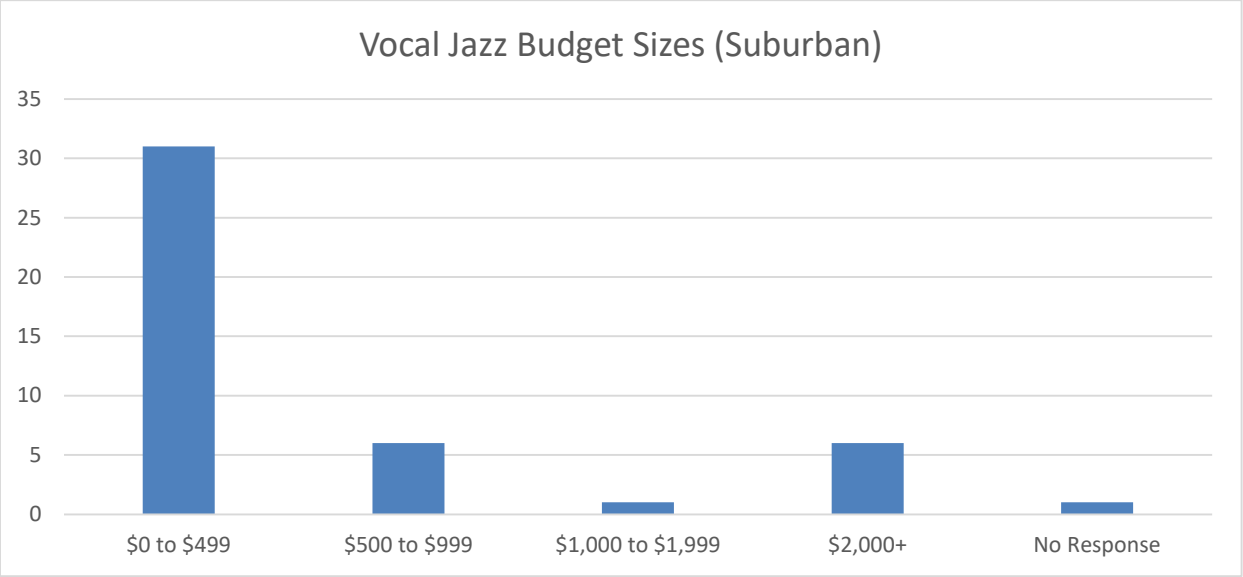

Figure 20. Vocal Jazz Budget Sizes of Suburban Participants[203]

[203] Andrew Evangelista.

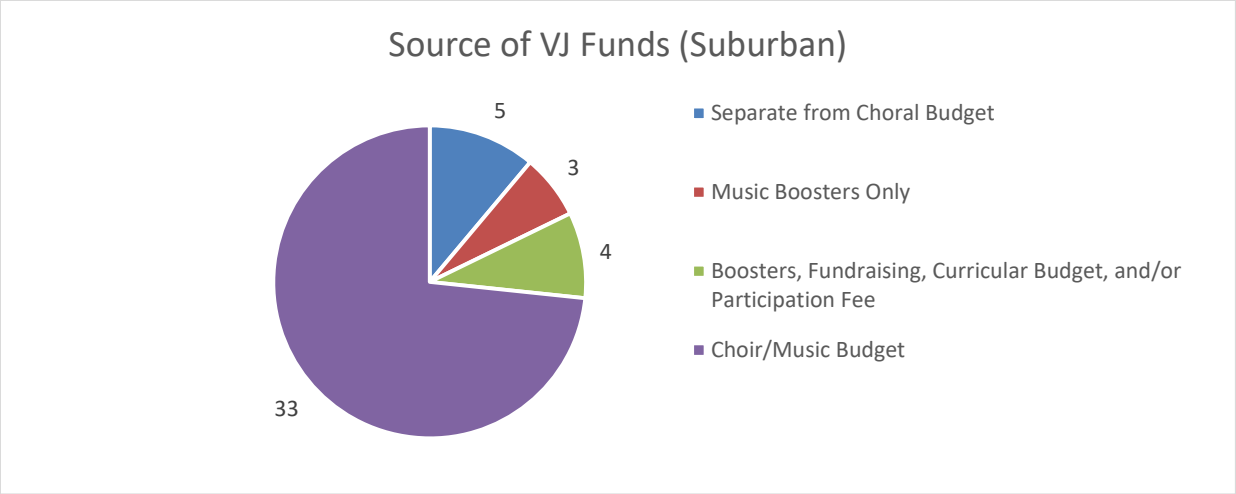

Figure 21. Source of Vocal Jazz Funds for Suburban Participants[204]

Thirty-one of forty-five suburban participants purchase vocal jazz repertoire from Kerry Marsh. Twenty-five participants included JW Pepper in their vocal jazz literature sources. These participants overlap with the previous group of thirty-one. In another overlap, seventeen participants included Anchor Music Publications, previously known as Sound Music Publications, or SMP. A third overlap of twenty-two participants included University of Northern Colorado Press. Participants listed Alfred and Hal Leonard for two reasons: accessibility and limitations due to district-approved-vendors. Other sources included ArrangeMe, Edition Ferrimontana, Wicked Pigeon, Midwest Music, and "local retail stores." Participants also emphasized self-publishers, independent composers, and individual pages/arranger websites. Participants listed these artist arrangers: Rosana Eckert, Jeremy Fox, Greg Jasperse, Darmon Meader, Martez Rucker, Paris Rutherford, Alexander Le Strange, Michele Weir, and Steve Zegree.

[204] Andrew Evangelista.

Rural

Eighteen of the twenty-three rural participants indicated a vocal jazz budget of at most $499. This includes ten participants at small schools, six participants at mid-small schools, and both participants at medium schools. Thirteen of these eighteen participants allocate money within their larger choir/music budgets towards their vocal jazz budgets. Three of the eighteen participants indicated that their music boosters provide the funds for the vocal jazz program. The remaining participant indicated that “any money” in the music budget comes from fundraising.

Two participants reported vocal jazz budget of $500 to $999. One of these participants teaches at the mid-large school, while the other teaches at a small school. These vocal jazz budgets come from funds within the choir/music budget.

The budgets of the remaining three participants exceed $2,000. One of these participants teaches at a small school, while the other participant teaches at a mid-small school. These participants allocate funds from their choir/music budgets. The third participant also teaches at a mid-small school. This participant has a vocal jazz budget separate from the choral budget. Figure 22 compares budgets sizes, and figure 23 compares the sources of the funds.

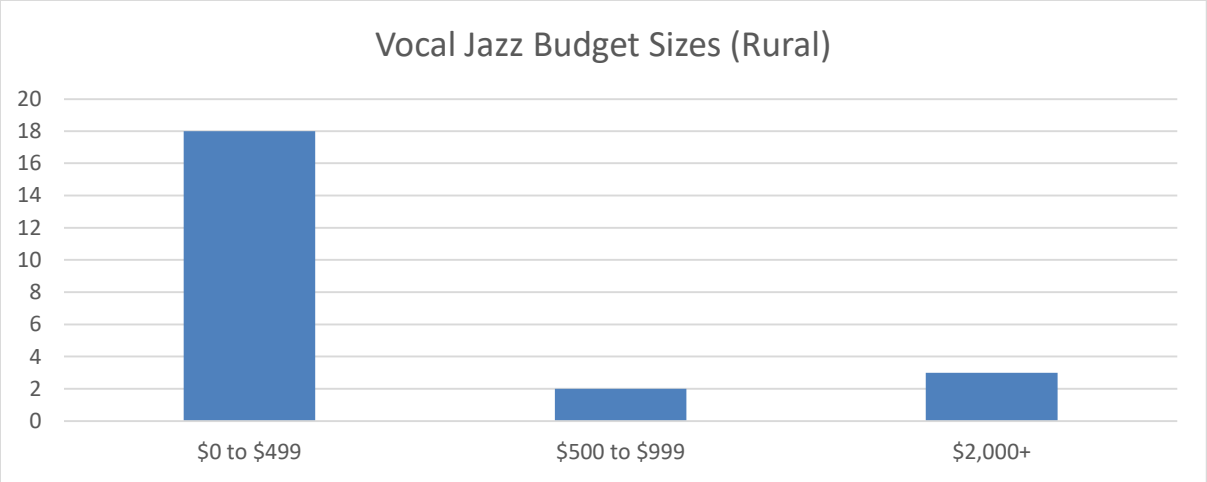

Figure 22. Vocal Jazz Budget Sizes of Rural Participants[205]

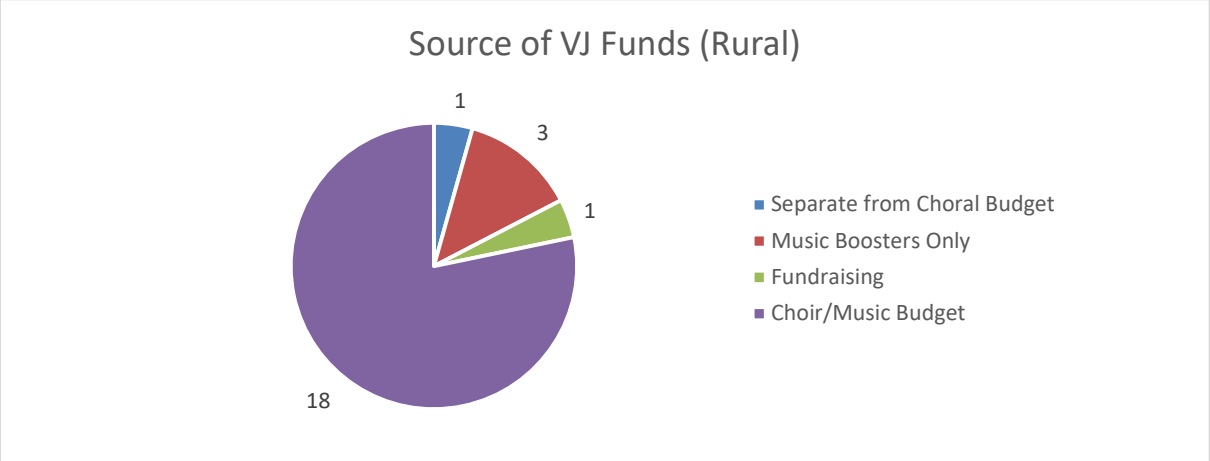

Figure 23. Source of Vocal Jazz Funds for Suburban Participants[206]

Ten of twenty-three rural participants listed Kerry Marsh as a source for their vocal jazz literature. Nine participants listed Anchor Music Publications. These participants overlap with the previous group of ten. Five participants listed only JW Pepper. One participant purchases required literature for ILMEA vocal jazz from wherever available. Two participants declined to respond. Participants also included Hal Leonard and Alfred Publications. One participant listed

[205] Andrew Evangelista.

[206] Andrew Evangelista.

"Jennifer Barnes, Rosana Eckert, Michele Weir, Matt Falker, [and] other independent artists/publishers" alongside Anchor, Kerry Marsh, and Colorado Press. This participant also arranges for the school's groups. The participant did not specify whether the arrangements refer to the participant's choral, vocal jazz, or instrumental groups.

Urban

The urban participant who teachers at a large school operates with a vocal jazz budget of at most $499. This budget comes from fundraising. The second participant reported a vocal jazz budget of $1,000 to $1,999, while the third participant has a budget of at least $2,000. Both of these participants teach at the mid-small schools. Their vocal jazz funds come from their choir/music budgets. Table 2 compiles the source of funds.

Table 2. *Source of Vocal Jazz Funds for Urban Participants*[207]

Source	Number
Fundraising	1
Choral/Music Budgets	2

All three participants listed JW Pepper as a source for vocal jazz literature. Two of these three participants also listed Kerry Marsh. One of these participants must adhere to the stipulation of the Chicago Public School (CPS) that directors may only purchase literature from CPS-approved-vendors. The other participant listed Anchor Music Publications, University of Northern Colorado Press, and Jennifer Barnes.

[207] Andrew Evangelista.

Summary

Suburban

The majority of suburban participants demonstrated no difference in financial resources. Thirty-one of the forty-five participants reported a vocal jazz budget of at most $499. Twenty-four of these participants allocate this money within their larger choir (or music) budgets. Twenty-five participants rehearse one vocal jazz ensemble. Thirty-five participants utilize sound equipment, either for performances, rehearsals, or both. Eighteen participants utilize bass, drums, and piano in their vocal jazz rhythm sections. For fourteen participants, their rhythm sections consist of only piano. School size ranged from compact to large; however, inquiring into the size of the larger choir/music budgets, which line items provide funds for hired personnel (instrumentalists and sound engineers), and market rates for those personnel could provide more context into possible differences in financial resources.

The majority of suburban participants demonstrated no difference in student access to private voice lessons. Forty-two of forty-five participants reported that less than 25% of their students receive private lessons. One participant from a large school and two from medium schools indicated that 25-49% of their students receive private voice lessons.

Twenty-eight participants rehearse their vocal jazz ensembles throughout the year. Twenty-six participants rehearse either before or after school. Twenty-five of these participants listed schedule conflicts with extracurricular activities, clubs, student work commitments, student family commitments, or a combination of two to four of these factors. The schools of fourteen suburban participants offer vocal jazz as a curricular course. Thirteen of these listed schedule conflicts with required and/or non-music elective courses.

Twenty-one participants practiced flexibility and creative scheduling when approaching schedule conflicts. Flexibility involves dialogue with employers, family members, extracurricular sponsors, and other leaders regarding compromises to schedules of students shared between those parties and the vocal jazz ensemble. Dialogue should communicate to families that vocal study benefits students more than enrollment/participation in another course or activity. Creative scheduling involves rehearsing during a "zero hour," lunch, homeroom, or other period during the day. This also includes combining vocal jazz content with curricular choirs.

Rural

The majority of suburban participants demonstrated no difference in financial resources. Eighteen of the twenty-three rural participants operate with a vocal jazz budget of at most $499. Seventeen participants rehearse one vocal jazz ensemble. Fifteen participants utilize sound equipment, either for performances, rehearsals, or both. Six out of twenty-three rural participants utilize at least bass, drums, and piano in their rhythm sections. Fifteen participants employ only piano for their rhythm sections.

Rural participants demonstrated no difference in student access to private voice lessons. All participants reported that less than a quarter of their students receive private lessons. Thirteen participants rehearse during the spring only. Fourteen participants rehearse either before or after school. Eleven of these fourteen participants listed extracurricular activities, clubs, student work commitments, student family commitments, or a combination of two to four of these factors that create schedule conflicts with vocal jazz rehearsals. Eight participants rehearse their vocal jazz programs during the school day, but only two of these programs rehearse as a curricular course. Five of these participants listed required courses, non-music elective courses, music electives,

extracurricular activities, work and family commitments, or a combination of two to five of these factors that conflict with rehearsal schedules.

Fourteen participants offered no solutions to rehearsal schedule conflicts. Seven participants offered actionable solutions. These included setting rehearsals schedules to avoid conflicts with other activities, allowing student athletes to participate in off seasons, and surveying students to help establish a rehearsal schedule that mitigates conflicts with the majority of the vocal jazz members. Participants also emphasized finding schedule compromises with coaches, sponsors, and other activity leaders. The chances of compromises increase when students communicate as early as possible with all leaders regarding schedule conflicts.

Urban

All three urban participants varied in their financial resources for vocal jazz. One participant reported a vocal jazz budget of at most $499, while another operates with a budget of $1,000 to $1,999. The third participant has a budget of at least $2,000. All three participants rehearse one vocal jazz ensemble.

All three participants utilize sound equipment during performances. Two participants also rehearse with sound equipment. The remaining participant does not. One participant utilizes bass, drums, and piano in the vocal jazz rhythm section. Two participants employ only piano for their rhythm sections.

Urban participants demonstrated no difference in student access to private voice lessons. All participants reported that less than 25% of their students receive private lessons. Two participants rehearse throughout the year and audition at the beginning of fall. The third participant rehearses during the spring. Rehearsal times and frequency varied and included twice a week, after school and three times a week and before school. Only one participant rehearses

daily and as a curricular course. Schedule conflicts included extracurricular activities, clubs, work, student family commitments, required courses, jazz band, and before-school-transportation. The solution included a compromise with the jazz band director regarding shared students.

CHAPTER FIVE: CONCLUSION

Introduction

This chapter provides summaries of the study, purpose, procedure, and findings. Discussions include how the findings relate to extant research, limitations of the study and recommendations for future research in the development of high school vocal jazz programs. The chapter concludes with how the findings apply to practice.

Summary of the Findings

The purpose of this study was to explore the effects of teaching context on the longevity and development of high school vocal jazz ensemble programs in rural, suburban, and urban Illinois. District support and impediments to student enrollment/participation were explored. Other interests included respondents' approaches to jazz instruction, rhythm section management, sound engineering and equipment, literature and programming, and vocal jazz funding.

Teaching Context and Budgets

The sizes of suburban schools ranged from compact to large, while rural schools ranged from small to mid-large. Urban schools were either mid-small or large. Over 60% of participants indicated that their vocal jazz program consists of one ensemble. Nearly 20% incorporate vocal jazz literature and instruction within their curricular ensembles. These ensembles tend to fulfill multiple roles in a choral program, including chamber, madrigals, and acapella/pop. Nearly 17% directed anywhere from two to four ensembles. These participants identified their communities as rural or suburban.

Regarding the first research question, over 95% of participants reported that less than one fourth of their students take private voice lessons. This demonstrates that student access to private voice lessons does not serve as a factor that differentiates rural, suburban, and urban high school vocal jazz programs in Illinois. Nearly 60% of participants operate with a vocal jazz budget of at most $500, typically allocated from larger, choir/music budgets. Suburban schools varied the most in vocal jazz budgets. This figure at least partially supports the idea that most high school choral programs in Illinois operate with budgets of similar size. More importantly, this demonstrates that high school vocal jazz programs across Illinois can function with financial durability.

Rehearsals and Auditions

Over 90% of responses showed that participants rehearse their vocal jazz groups all year or during the spring semester. Depending on teaching context, rehearsals could occur during extracurricular hours either before or after school. Rehearsals could also occur during curricular hours, either as a separate vocal jazz course, as vocal jazz instruction incorporated within a unit or semester of a curricular choral course, or during some type of open/non-academic period, such as lunch and study hall. After school rehearsal times vary. Results indicated that rehearsal frequency, length, and time depended on teaching context and student/director schedules.

Overall, participants either had long-standing rehearsal schedules that students followed, or they coordinated with their students to create a rehearsal schedule that mitigated conflicts with other activities and responsibilities. The latitude of directors to shape attendance policies and rehearsal schedules supports the ability for their vocal jazz programs to survive, if not thrive. This reflects Conkling and Conkling's finding regarding teacher commitment and latitude for innovation: teachers more likely benefit their environments when they develop the long-term

commitment to their teaching contexts that promotes consistency for their students. Teachers develop long-term commitment when allowed the latitude to adjust and innovate within their programs.[208]

Audition logistics varied across all recipients. About 7% of participants have no auditions, either in an effort to rebuild after the effects of Covid-19 or because they never have held auditions. The two most popular times to hold auditions include at the beginning of the fall semester for the current academic year and during the spring semester for the next year. These audition times were consistent regardless of the rehearsal schedule. Nearly 13% of participants hold auditions near/at the end of the fall semester, between the fall and spring semesters, and at the beginning of the spring semester. The vocal jazz ensembles of these participants rehearse during the spring only. Latitude in audition policy also follows Conkling and Conkling's finding regarding innovation and long-term commitments.[209]

Schedule Conflicts and Solutions

Survey results pertinent to the second research question reveal that required courses create schedule conflicts that limit enrollment in curricular choirs and vocal jazz ensembles. Such conflicts also limit participation in extracurricular vocal jazz rehearsals that occur during curricular hours. These findings align with Schmidt's study on the effects of educational policies on music enrollment.[210] Extracurricular activities limit participation in extracurricular vocal jazz rehearsals. These results support Kinney's study regarding music participation and extracurricular activities: students who enroll in their schools' music programs tend to engage in

[208] S. Conkling and T. Conkling, "I'm the One Who's Here," 517-518.

[209] Ibid.

[210] Schmidt, "Policy Know-How," 26.

other school programs.[211] Increased engagement in other programs likely increases conflicts with extracurricular vocal jazz rehearsal schedules.

Results also showed that non-school-related issues, such as work schedules, also raise schedule conflicts. This aligns with Culp and Clauhs' finding that extracurricular responsibilities limit participation in extracurricular vocal jazz. Work requirements could include those students whose families' financial circumstances necessitate the income from their students' after school jobs.[212] These logistical conflicts existed regardless of school size, contradicting Culp and Clauhs' finding that the frequency of these conflicts diminishes as increased school size.[213]

Jazz Experience and Pedagogy

About 70% of participants gained experience in jazz through participation in their middle school, high school, and/or undergraduate ensembles. Less than 1.5% of participants performed in professional jazz ensembles. At most, 27% of participants had formal experiences in jazz. Three participants completed coursework in jazz, while only two participants completed graduate degrees in jazz. Regier accounts for these types of experiences in his study regarding self-efficacy in jazz pedagogy, albeit for instrumental jazz directors. Music teachers will more comfortably direct their schools' jazz ensembles if they previously observed jazz pedagogy first-hand. These teachers apply their observations towards the pedagogical approaches of their own ensembles.[214] Over 97% of participants did not have jazz degrees. This illustrates Regier's notion

[211] Kinney, "Nonmusic Predictors," 38

[212] Culp and Clauhs, "Factors that Affect Participation," 44-45.

[213] Ibid., 45-47.

[214] Regier, "Self-Efficacy," 103.

that praxis improves directors' jazz pedagogy more effectively than learning about jazz pedagogy in a classroom setting.[215]

Nearly 20% of participants reported that they incorporate vocal jazz instruction in their curricular choirs. This aligns with Emerson's article in which he argues that curricular incorporation of vocal jazz concepts and literature could develop student interest to study vocal jazz while in high school. This interest could serve as justification for directors to provide more learning opportunities for students, such as the creation of vocal jazz ensembles separate from the curricular choirs.[216] Forty-seven participants listed JW Pepper as a source for vocal jazz literature. About 8.5% of these participants also shared their dissatisfaction with the quality of vocal jazz literature at JW Pepper, as opposed to those who listed individual publishers. These participants did not specify the reason behind their dissatisfaction.

The three most popular approaches in the development of vocal jazz tone and style included vocal modeling by the directors, guided listening to recordings of vocal jazz performances, and explaining the technique(s) behind vocal jazz performance. The first two approaches match Emerson's emphasis on listening as the foundation by which directors develop their students' understanding and aesthetic in jazz.[217] Some participants indicated they "learn [jazz concepts and pedagogy] on the job," which could explain approaches to technical explanations, as well as considerations for modeling and listening material. This aligns with

[215] Regier, "Self-Efficacy," 102.

[216] Emerson, "Vocal Jazz," 53-54.

[217] Ibid., 53.

Ake's argument that success of vocal jazz programs stems more from directors' continued professional development in jazz, rather than a set curriculum vocal jazz.[218]

Over 35% of participants do not include improvisation in their vocal jazz curricula; however, few leave the concept unaddressed entirely. Guided listening to jazz solos constitutes the most popular approach to improvisation. Guided transcription of jazz solos links closely to this approach, whether aural or written. These findings align with Heavner's emphasis on listening and transcription as a foundation for tonal and stylistic authenticity in jazz improvisation, performance, and education.[219] Almost 8.5% of participants introduced their students gradually to soloing. One approach involved student solos over looping chord progressions, such as the blues. Approaches also included limiting the number of bars, rhythmic ideas, and pitches allotted for each student. Participants explained that gradual approaches such as these build student confidence.

Rhythm Sections

The two most common configurations for rhythm sections consisted of piano only and piano, bass, and drums. These configurations crossed all budget sizes. Almost 13% of participants included guitar as a fourth instrument in the rhythm section. The omission of guitar from most three-piece rhythms sections follows the insight of Greig and Lowe: the piano and guitar both serve as comping instruments; therefore, one of them would suffice if directors lack access to both.[220] Since these participants typically also lead their school's choral programs, they might have more immediate access to pianos and piano accompanists than guitars and guitarists.

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[218] Ake, "Rethinking Jazz Education," in Ake, Garrett, and Goldman, 199-200.

[219] Heavner, "Jazz Pedagogy," 19.

[220] Greig and Lowe, "Big Band Development and Rehearsal," 57.

Akkerman warns that a lack of coordination between the comping of pianos and guitars could result in rhythmic and harmonic clashes.[221] Participants aware of this might have chosen to forgo the incorporation of guitar with rhythm sections, either due to a lack of time or awareness of how to mitigate the clashes with piano. Three participants reported that their rhythm sections consist of piano only and pre-recorded accompaniment tracks. Both of these options align with Emerson's views on alternatives to live, three or four-piece rhythm sections.[222]

Results were mixed regarding personnel of the rhythm section. About 7% of participants hired professional musicians. Almost 41% employed their choral accompanists and/or their schools' instrumental directors. About 25% of participants reported that they play in their rhythm sections, but they did not specify their instruments. Over 35% of participants utilized student musicians. This aligns with Emerson suggestion for directors to provide learning opportunities for their student instrumentalists.[223] Over 32% of responses included two or more of these options.

Sound Equipment

Almost 44% participants employ sound equipment during performances only. Students' performance readiness might benefit from previous and frequent experience with sound equipment, but Ward-Steinman advocates for directors to abstain from incorporating sound equipment until their students demonstrate acceptable mastery over the stylistic and technical demands of the performance literature.[224] About 25% of participants never utilize sound

[221] Akkerman, "Comping," 54.

[222] Emerson, "Vocal Jazz," 57.

[223] Ibid.

[224] Ward-Steinman, "Directing Vocal Jazz," 182.

equipment. Nearly 31% of participants employ sound equipment during both rehearsals and performances. About 45% of participants assign each student one microphone. Emerson advises that ensembles rehearse with sound equipment and one microphone per student as often as possible.[225] Nearly 27% of participants responded that their students share microphones, while 25% perform without them.

Thirty-eight participants utilize sound boards during rehearsals. About 76% of these participants adjust the board themselves. Weir implores all vocal jazz directors to develop the ability to adjust the sound board.[226] The remaining participants either hire people or request student volunteers to manage their sound boards during rehearsal. Fifty-seven participants utilize sound boards during performances. Nearly 39% of these participants reported that they adjust the board themselves. In descending popularity, the remaining participants either hire someone, ask non-student volunteers, or request student volunteers to adjust the sound board during performances.

Literature and Programming

Over 60% participants indicated that they purchase vocal jazz literature from Kerry Marsh. These participants also included Anchor Music Publications and University of Northern Colorado Press. Participants also listed independent arrangers, such as Jennifer Barnes, Rosana Eckert, Jeremy Fox, Greg Jasperse, Darmon Meader, Martez Rucker, Paris Rutherford, Alexander Le Strange, Michele Weir, and Steve Zegree. Many of these sources and arrangers include recordings of the arrangements as part of the purchase. Emerson notes that these

[225] Emerson, "Vocal Jazz," 57.

[226] Weir, "Vocal Jazz Ensemble," 53.

recordings provide directors and their students ideas of how to shape the musical aspects of their performances, particularly if the recordings feature professional musicians.[227]

Other sources include ArrangeMe, Edition Ferrimontana, Wicked Pigeon, Midwest Music, and local music stores. Some participants specified that they could only purchase from district-approved-vendors, which limited them to Alfred, Hal Leonard, or JW Pepper. Others listed these vendors for the accessibility of their literature. About 66% of participants listed JW Pepper, but 8.5% of these participants also expressed frustration with the quality of its vocal jazz library.

Limitations

This study faced several limitations in its reach and depth. A comprehensive list of choral/vocal jazz directors in high schools of Illinois does not exist. ILMEA's network only accounts for directors who choose to affiliate with the organization. The author compiled as comprehensive a list as possible of pertinent directors and email addresses thanks to a database of extant high schools and administrator contact information in Illinois available on a government website of educational statistics. The author searched each high school's website for choral directors and, if none were listed, for music teachers. Many websites indicated that they either had no choral director, choral program, or music program. Other websites did not reveal employee email addresses for security reasons. The author constructed an email address for these potential participants based on the formatting of the administrator's email address found in the government database. Some websites had varying degrees of user-friendly navigation options. As a result, the author compiled a limited list of directors and their email addresses. This could

[227] Emerson, "Vocal Jazz," 53.

explain why the survey had so few urban participants, compared to the number of rural and suburban participants.

Finally, a study of this subject and scope is among the first of its kind. Many of the concepts would benefit from separate studies that focus on one concept only. Studies of this nature could offer more depth and precision into the operational processes of high school vocal jazz programs across Illinois.

Recommendations for Future Study

Future studies should separately explore the concepts of the survey. These include pedagogy, rhythm section management, sound engineering, district support/program budgets, programming perspectives, and enrollment/participation issues and solutions. Two studies regarding pedagogy could explore how directors' previous experiences in jazz inform jazz pedagogy and how/whether district size and socioeconomic information affect pedagogical choices. Pedagogy could refer to tone, style, improvisation, and other jazz concepts. Educators have explored how vocal jazz technique relates to choral technique. Spradling approached this relation by providing a direct comparison between choral and vocal jazz technique.[228] Winnie explored the relation from the perspective of *bel canto* applications in vocal jazz performance.[229] A future study could explore whether and to what degree Spradling's and Winnie's insights align with the experience of high school choral directors who have also incorporated vocal jazz in their programs. Other studies could explore whether and how vocal traditions other than *bel canto* transfer to vocal jazz technique. A more in-depth exploration could explain on the effects of

[228] Spradling, "Vocal Jazz," 50.

[229] Winnie, "Bridging the Gap," 68.

students' private voice lessons on high schools' vocal jazz program. Studies could indicate exact numbers and percentages of students in private voice lessons, descriptions of prior vocal instruction, specific concepts explored in lessons, and other details.

Directors interested in providing their students with live rhythm sections would benefit from studies on how to incorporate/manage rhythm sections in rehearsal and how to develop functionality on rhythm section instruments. The voice and rhythm section instruments differ idiomatically in function, technique, and pedagogical approach. The idiomatic differences between these instruments also includes teacher-student communication. Future studies could explore how vocal directors can incorporate more idiomatically-appropriate-language while communicating with rhythm section instrumentalists in order to clarify musical vision.

Experience in sound engineering could also factor into thriving vocal jazz programs. A future study could focus on how extant expertise in non-vocal-jazz-sound-engineering affects the transitionary experiences of directors who wish to start vocal jazz programs at their high schools. Another study could focus on how vocal jazz directors with no previous experience in sound engineering developed the skills pertinent to handling the sound engineering needs of their vocal jazz programs. Perspectives on sound engineering and equipment from directors of high school vocal jazz programs could also serve as topics of future studies.

Differences in district support such as departmental budgets had little effect on the vocal jazz programs in this study; however, district support encompasses more than financial resources. Support could relate to the dynamics between districts and their high school music departments. Future studies could explore how those dynamics affect the operations of music departments. Studies would also focus on how relational dynamics affect directors' latitude

regarding curricular, pedagogical, and logistical innovations that pertain to the development of vocal jazz programs.

JW Pepper offers a library that directors can access for vocal jazz literature. Some survey participants expressed dissatisfaction with this library, possibly due to perceived limitations regarding the quality and learning opportunities. Marcy notes that vocal jazz literature should offer structure and spontaneity, where the former promotes stylistic authenticity, and the latter nurtures musical interpretation and provides space for improvisation.[230] Frustration with JW Pepper's vocal jazz library could stem from a perceived lack of quality in structure and spontaneity, particularly if the library offers accessibility at the expense of in-depth explorations of style, interpretation, and improvisation. Future research could study the vocal jazz library's musical characteristics and how these characteristics relate to consumer dissatisfaction. These characteristics could inform future consumer behavior regarding vocal jazz literature, especially if consumers include directors new to vocal jazz literature. This research could also inform vocal jazz arrangers on how to improve the balance between accessibility and stylistic authenticity in future arrangements.

The process to compile contact information for choral directors in Illinois revealed questions regarding access to and quality of music education in Illinois public schools. Future studies could explore high school choral participation in Illinois. The process also revealed inconsistent access to contact information and curricular offerings of districts. A final topic of research could explore how efficiently districts update this information.

[230] Marcy, "Creative or Re-creative?" 60.

Implications for Practice

Directors new to vocal jazz would benefit from Regier's ideas about mentorship. Mentors could offer insight to these directors regarding pedagogy, school dynamics, enrollment, and scheduling.[231] Mentors could include the ILMEA district vocal jazz representative, jazz faculty at institutions of higher education, jazz directors at neighboring high schools (either vocal or instrumental), jazz directors for local ensembles, and local jazz artists.

The logistical challenges of the rehearsal schedule differ depending on teaching context. Factors such transportation, directors' schedules, and students' responsibilities regarding family, work, and extracurricular activities can impede attendance. Directors could mitigate attendance issues by surveying their students for responsibilities, checking on any options their districts provide regarding early and late bussing, and/or emphasizing to students the importance of coordinating transportation. Information from these surveys allows directors to establish best-fit rehearsal schedules that reduce the frequency of these issues. Rehearsal schedules will never eliminate all attendance issues, due to the nature of students with multiple interests and the time constraints of extracurricular hours. Directors must practice flexibility and be willing to seek compromises with student schedules and other extracurricular sponsors. Directors should remain amiable and professional with colleagues and regularly remind students that participation in vocal jazz also means commitment to the team members in the ensemble.

Directors who choose to rehearse outside of school have options regarding when during the year to rehearse their vocal jazz programs. They could rehearse throughout an entire year or for one semester only. A possible semester schedule includes madrigals during the fall semester and vocal jazz during the spring and the reverse; however, directors could also divide the year

[231] Regier, "Self-Efficacy," 103.

based on the various "seasons" of the music department. For example, directors could have a vocal jazz season during the fall, madrigal season during the winter, and musical theater season during the spring.

Directors could encourage positive parental perceptions of the vocal jazz and choral programs by offering parents opportunities to observe rehearsals.[232] These observations could encourage parents to volunteer in choral booster initiatives. Boosters and directors could collaborate on how to fundraise for the choral and vocal jazz programs. These collaborations could reduce participation fees.[233]

Positive parental perceptions of the vocal program can enhance community perceptions of the vocal program. This could positively affect overall music recruitment across feeder programs and within the directors' high schools. Choral directors increase the possibilities of developing these positive effects if they involve themselves in community events and school functions unrelated to music.[234]

Three alternatives to extracurricular rehearsals involve rehearsals during curricular hours. First, directors could create separate courses for vocal jazz ensembles, but this option raises concerns regarding teaching loads, student schedules, and possible enrollment overlap issues between traditional ensembles. Second, directors could also hold rehearsals during lunch and/or study hall periods; however, this requires coordination with counseling departments to ensure that all vocal jazz students and their vocal jazz directors have the same period open. In either case, directors should aim to keep the course, lunch, and/or study hall periods in which the vocal

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[232] Culp and Clauhs, "Factors that Affect Participation," 45.

[233] Ibid.

[234] Ibid.

jazz ensembles rehearse as consistent as possible across academic years. This establishes logistical regularity for future students interested in vocal jazz, which allows them to account for vocal jazz enrollment/participation as they build their course schedules.

The third alternative raises the fewest logistical issues in terms of course and extracurricular schedules. Directors could incorporate vocal jazz in existing curricular choirs. Choirs that study advanced concepts in choral literature would likely have developed the musical independence and technical, aural, and literacy skills required to prepare vocal jazz arrangements. Typical ensembles include madrigal groups, chamber ensembles, and other advanced choirs. Length of study for these choirs could range from one to two arrangements per concert or semester, a unit or semester of study, or even a focus for a full academic year.

The three most common pedagogical tools for vocal jazz tone and style include guided listening, vocal modeling, and technical explanations of vocal jazz technique. Directors might already have experience with these tools based on how they approach their other vocal ensembles. Publications that have contrasted choral and vocal jazz technique all imply that the mechanisms behind the vocal instrument still function in most music genres; however, how the mechanisms function depends on the desired sound.[235] The connection between mechanism and sound produced can be considered the core of "technique." Directors must explore how to emulate a tone and style that resembles vocal jazz artists such as Ella Fitzgerald and Frank Sinatra and vocal jazz ensembles such as New York Voices and Lambert, Hendricks, and Ross. The contemporary harmonies and minimal vibrato of pop-acapella groups such as Pentatonix can help transition the ear towards more jazz-centric groups such as Manhattan Transfer and The Hi-Lo's! Directors must invest time in listening to tone and style to understand how to relate vocal

[235] Winnie, "Bridging the Gap," 55.

jazz technique to familiar technique. With this understanding, directors can more effectively provide their students with guided listening activities, vocal models, and technical explanations. Directors can employ the same vocabulary regarding vocal technique in their technical explanations. The consistent vocabulary reduces confusion.

Live rhythm sections can provide a positive experience for students and audiences. The most efficient option is to hire professional musicians who require little to no rehearsal with the vocal jazz ensemble; however, directors might have neither the budget nor network to pursue this option. For the next option, directors could utilize student musicians. This option is less expensive than hiring professionals. Student musicians might have varying levels of readiness between them and less experience than professionals and require more rehearsal time. Directors could help student musicians understand the musical vision of an arrangement if they provide recordings of similar arrangements. Directors could also provide technical explanations if directors have the experience communicating with rhythm sections. Vocal jazz directors can consult their schools' instrumental directors to develop vocal-to-instrumental communication skills.

The district and/or community might not have instrumentalists ready to serve in a rhythm section. Directors still have at least three options. If available, directors can ask their choral accompanists to serve as a piano-only rhythm section. The accompanist's rehearsal schedule would require little change, if any. For the two remaining alternatives, vocal jazz ensembles can perform acapella arrangements or with rhythm section accompaniment tracks.

The survey did not explore the brands and models of sound equipment used by directors for vocal jazz rehearsal and performances; however, if directors wish to purchase equipment,

Emerson recommends that directors maximize equipment quality within budget constraints.[236] Emerson also recommends that directors purchase at least three floor monitors, supply enough microphones to assign one microphone per student, and prepare students to perform with equipment by rehearsing with it as often as possible.[237] Ward-Steinman disagrees and recommends that directors wait to incorporate sound equipment until students develop proficiency over the musical aspects of the literature such as blend and intonation.[238]

Survey responses demonstrate that directors across Illinois follow a mix between rehearsing and performing with equipment all of the time, some of the time, and none of the time. Some perform with one microphone per student, while others perform with multiple students per microphones. More research could explain the reasons for these differences. These differences could imply that vocal jazz directors emphasize the quality of their students' learning and performance over access to sound equipment. While utilization of sound equipment is normal in professional vocal jazz performance, participants' responses have demonstrated that it is not necessary. Sound equipment functions as a bonus that enhances the vocal jazz aesthetic, rather than a necessity to establish the aesthetic. Students can still develop the aural and technical skills to perform vocal jazz literature with stylistic/tonal authenticity and overall balance.

Directors whose current budgets do not support sound equipment purchases have options. They can borrow equipment from colleagues, fundraise, and write grants. They can also consult their music boosters, save funds in activity accounts, or choose to perform acoustically.

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[236] Emerson, "Vocal Jazz," 57.

[237] Ibid.

[238] Ward-Steinman, "Directing Vocal Jazz," 182.

If directors choose to forgo sound equipment purchases, they can spend their current budgets in ways that still benefit their students' growth in vocal jazz. They can hire guest clinicians, purchase more vocal jazz literature, and pursue professional development in jazz. Directors might reconsider this if they choose to participate in vocal jazz festivals that require schools to use sound equipment. When directors can purchase sound equipment, they can consult fellow vocal jazz directors, mentors, and local sound equipment experts for guidance on how to maximize equipment quality within their budgets.

Directors can consult Marcy's writing for suggestions on literature and programming. Marcy emphasizes a balanced variety in groove, genre, text, difficulty, and improvisation space.[239] Directors have many arrangers and publishers to consult. Arrangers include Jennifer Barnes, Rosana Eckert, Jeremy Fox, Greg Jasperse, Kerry Marsh, Darmon Meader, Martez Rucker, Paris Rutherford, Alexander Le Strange, Michele Weir, and Steve Zegree. Publishers include Anchor Music Publications and University of Northern Colorado Press. ArrangeMe, Edition Ferrimontana, Wicked Pigeon, Midwest Music, and local music stores could offer selections of vocal jazz literature. Organizations like ILMEA offer ideas for selections through their annual lists of required All-State and District pieces posted on their websites.

Alfred, Hal Leonard, and JW Pepper offer libraries for performances that range in setting, genre, and number of performers. Survey participants indicated that JW Pepper's library offers accessible literature, but that accessibility may come at the cost of quality. Libraries such as JW Pepper could offer new directors the type of literature that fits their abilities and still provides educational content. Some directors may find their purchases limited to district-approved

[239] Marcy, "'Folder,'" 56.

vendors. Survey participants reported that Alfred, Hal Leonard, and/or JW Pepper tend to fulfill this requirement.

Established vocal jazz directors might require auditions to help organize the growing programs by ability. García's exploration of the components of effective auditions for instrumental jazz ensembles offers practical insight that directors may adapt for an audition process. Components include prepared elements, sight-reading, and improvisation. For sight-reading materials, García includes excerpts, rubrics for audition evaluations, and reference sheets for auditionee information. He advises directors to organize sight-reading examples according to the academic year. He suggests that directors repeat this process for four more years. This allows directors to recycle material every five years and streamline the clerical demands of audition seasons for future years.[240]

Conclusion

As the field of music education maintains efforts to expand learning opportunities in music education, vocal jazz has increased in its popularity as an addition to high school choral programs. "Vocal jazz" encompasses styles of music found around the world. While publications have explored the relationship between vocal jazz and traditional choir to diminish gaps in pedagogical knowledge regarding vocal jazz ensembles, research has yet to explore how high school vocal jazz programs can operate despite differences in teaching contexts. This study focused on the effects of district support of vocal jazz programs and instruction at the secondary level in Illinois and the common challenges that the directors face regarding the longevity and development of their vocal jazz programs.

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[240] Antonio J. García, "Optimizing Jazz Ensemble Auditions for Success," *Jazz Education in Research and Practice* 2, 1 (2021): 188, http://dx.doi.org.ezproxy.liberty.edu/10.2979/jazzeducrese.2.1.14.

Findings showed that the forms of vocal jazz programs at the secondary level vary based on teaching context. Directors establish vocal jazz as curricular course, separate from curricular choirs, or they incorporate vocal jazz as a curricular unit. Some directors focus on vocal jazz for a semester or entire academic year. Extracurricular vocal jazz typically rehearses before or after school, but directors have creatively scheduled rehearsals within shared open periods during curricular hours to mitigate issues with attendance and participation.

Financially, directors can adapt the costs of operating vocal jazz programs to fit budget constraints. Some hire professional rhythm sections instrumentalists or purchase recorded accompaniment tracks, while others utilize students, choral accompanists, or themselves. Students are challenged by acapella arrangements. Directors can incorporate two acapella jazz arrangements within their choirs. This would save on costs required to hire live rhythm sections. Ensembles can perform with sound equipment or acoustically.

The participants' backgrounds in jazz rarely included university coursework and degrees. The backgrounds primarily consisted of ensemble experience during middle school, high school, and college. Nearly 17% of participants indicated that they had no previous experience or were "learning on the job." This demonstrates that background does not necessarily determine success. A reverse question could inquire how many high school choral directors in Illinois have some background in jazz and, for whatever reason, have not yet incorporated vocal jazz into their programs.

Results showed that successful development of vocal jazz programs in Illinois high schools depends highly on the innovative drive of directors to expand the music-learning opportunities of their students. Directors will improve their pedagogy in vocal jazz if they orient their professional development towards that end. This could include attending workshops,

consulting networks, and listening. More research can illuminate how directors implement vocal jazz concepts within their teaching contexts, but directors can decide the pace of implementation.

This study explored vocal jazz as a mode of vocal-music-making distinct from traditional choir. Future research can explore other modes distinct from vocal jazz and choir. As research reveals how music teachers incorporate such modes, more teachers can apply the relevant findings to their own teaching contexts. Students will benefit from improvement in the quality of their music education.

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APPENDICES

Appendix A: IRB Approval

April 22, 2022

Andrew Evangelista
Rebecca Watson

Re: IRB Exemption - IRB-FY21-22-797 Vocal Jazz Development in Secondary Choral Programs: A Survey of High School Choral Directors in Illinois

Dear Andrew Evangelista, Rebecca Watson,

The Liberty University Institutional Review Board (IRB) has reviewed your application in accordance with the Office for Human Research Protections (OHRP) and Food and Drug Administration (FDA) regulations and finds your study to be exempt from further IRB review. This means you may begin your research with the data safeguarding methods mentioned in your approved application, and no further IRB oversight is required.

Your study falls under the following exemption category, which identifies specific situations in which human participants research is exempt from the policy set forth in 45 CFR 46:104(d):

Category 2.(i). Research that only includes interactions involving educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures, or observation of public behavior (including visual or auditory recording).
The information obtained is recorded by the investigator in such a manner that the identity of the human subjects cannot readily be ascertained, directly or through identifiers linked to the subjects.

Your stamped consent form(s) and final versions of your study documents can be found under the Attachments tab within the Submission Details section of your study on Cayuse IRB. Your stamped consent form(s) should be copied and used to gain the consent of your research participants. If you plan to provide your consent information electronically, the contents of the attached consent document(s) should be made available without alteration.

Please note that this exemption only applies to your current research application, and any modifications to your protocol must be reported to the Liberty University IRB for verification of continued exemption status. You may report these changes by completing a modification submission through your Cayuse IRB account.

If you have any questions about this exemption or need assistance in determining whether possible modifications to your protocol would change your exemption status, please email us at [redacted]@liberty.edu.

Sincerely,
G. Michele Baker, MA, CIP

Administrative Chair of Institutional Research
Research Ethics Office

Appendix B: Survey Questions

School/Teacher Information

1. Which best describes your district community/demographic?
    a. Urban
    b. Suburban
    c. Rural
    d. Other (Short answer box)
2. What is the approximate student population at your high school?
    a. < 100 students
    b. 100-499 students
    c. 500-999 students
    d. 1,000-1,499 students
    e. 1,500-1,999 students
    f. 2,000 + students
3. What percentage of your students receive private voice lessons?
    a. < 25%
    b. 25-49%
    c. 50-74%
    d. 75-100%
4. What best describes your educational background in jazz? (Check all that apply.)
    a. Bachelor's degree in jazz
    b. Master's degree in jazz
    c. Doctoral degree in jazz
    d. Played/Sang in middle school
    e. Played/Sang in high school
    f. Played/Sang in college ensembles
    g. None
    h. Other_____

Rehearsal, Auditions, and Other Logistics

5. How many vocal jazz ensembles exist in your program?
    a. 1
    b. 2
    c. 3
    d. Other_____
6. In which semester(s) does your vocal jazz program take place?
    a. Fall
    b. Spring
    c. Both
    d. Other_____
7. When do you hold auditions for your vocal jazz ensembles?

   a. Spring semester of the previous year
   b. At the beginning of the fall semester
   a. Other_____

8. What days do you hold vocal jazz rehearsals? (Check all that apply)
   a. Sundays
   b. Mondays
   c. Tuesdays
   d. Wednesdays
   e. Thursdays
   f. Fridays
   g. Saturdays
   h. Other_____
9. What times do you hold vocal jazz rehearsals? (Check all that apply)
   a. Before school
   b. During school as a curricular offering
   c. During school, but not curricular. Please clarify (Short answer box)
   d. After school and ending before 6pm
   e. After school evenings (post-6pm)
   f. Other_____
10. What schedule conflicts inhibit student participation in vocal jazz ensembles? (Check all that apply.)
   b. Required courses
   c. Non-music elective courses
   d. Music elective courses. Please clarify (short answer box)
   e. Extracurricular athletics
   f. Extracurricular clubs
   g. Work commitments
   h. Family commitments
   i. Other_____
11. What solutions can you share regarding schedule conflicts? (Type "none" if no solutions exist, yet.)
   a. Short answer box

Pedagogical Considerations

12. In general, how do you describe the difference(s) between choral and vocal jazz tone for your students? (Check all that apply.)
   a. I model the difference in tone
   b. Guided listening to appropriate models
   c. Technical explanation of differences in tone
   d. Other_____
13. In general, how do you develop a sense of jazz style(s) in your vocal jazz ensembles? (Check all that apply.)
   a. I model the style

   b. Guided listening to appropriate models
   c. Technical explanation of style
   d. Other_____

14. Describe your pedagogy for jazz improvisation in your vocal jazz ensembles. (Check all that apply.)
   a. Guided listening to improvisation recordings of jazz artists
   b. Guided transcriptions to improvisation recordings of jazz artists
   c. I compose the students' improvisation ideas
   d. Students compose their improvisation ideas
   e. Rehearsal priorities currently exclude formal improvisation exploration.
   f. Other_____

Rhythm Section

15. What instruments comprise the rhythm section for your vocal jazz program? (Check all that apply.)
   a. Bass
   b. Drums
   c. Guitar
   d. Piano
   e. ONLY piano for every song, except when acapella.
   f. Other_____
16. If the rhythm section consists of more than just piano, who plays in it? (Check all that apply.)
   a. Rhythm section consists of only piano
   b. I do
   c. My choral accompanist
   d. Band and/or orchestra director
   e. Students
   f. Professionals (hired or volunteer)
17. If the rhythm section consists of more than just piano, who rehearses the rhythm section?
   a. Rhythm section consists of only piano
   b. I do
   c. Band and/or orchestra director
   d. Other_____
18. If the rhythm section consists of more than just piano, how often do the vocal jazz ensemble and rhythm section rehearse together?
   a. Rhythm section consists of only piano
   b. Every rehearsal
   c. Once a week
   d. Within the week of the performance
   e. Other_____

Microphones and Sound Board

19. Do you use sound equipment during rehearsals and/or performances?
    a. No to both. Students rehearse and perform acoustically.
    b. No to rehearsals, yes to performances.
    c. Yes to both.
20. Do students share microphones?
    a. Yes, at least two students share a microphone.
    b. No, each student uses one microphone.
    c. Students use no microphones.
21. Who adjusts the sound board during rehearsals?
    a. I do
    b. I hire someone
    c. Student volunteer(s)
    d. Non-student volunteers
    e. We use no sound board during rehearsals.
22. Who adjusts the sound board during performances?
    a. I do
    b. I hire someone
    c. Student volunteer(s)
    d. Non-student volunteers
    e. We use no sound board during performances.

Budget and Literature

23. How large is your budget for your vocal jazz program?
    a. $0 to $499
    b. $500 to $999
    c. $1,000 to $1,999
    d. $2,000 +
24. From where does this budget come?
    a. Funds from the Choir (or Music) budget
    b. Separate Vocal Jazz budget
    c. Music Boosters
    d. Other_____
25. From where do you purchase vocal jazz repertoire? Check all that apply. Please list at least one source if choosing "Other.")
    a. Anchor Music Publications
    b. Kerry Marsh
    c. University of Northern Colorado Press
    d. Other – please list at least one source. (Short answer box)

Appendix C: Recruitment/Screening Email

Hello, Choral Directors!

My name is Andrew Evangelista, and I am the choir director at Rochelle Township High School. I am also a doctoral candidate at Liberty University with a survey that pertains to my thesis. The findings of this survey will benefit fellow choral directors in Illinois high schools seeking guidance on how to start vocal jazz ensembles in their choral programs. This survey explores pedagogical ideas, literature sources, rhythm section concerns, logistics, and other insight from current choir/vocal jazz directors in Illinois high schools.

The survey is voluntary and consists of 25 questions and can be completed within 8-15 minutes. You are free to not take the survey and/or not submit responses. If you choose not to participate, exit from the survey without submitting any responses. Your responses will not be recorded if you choose not to participate. While responses to all questions will provide more pertinent data, feel free to skip questions as needed. Please only complete the survey if you are a high school choral director in Illinois who oversees your school's vocal jazz program.

I have set the survey to maintain the anonymity of your responses and to prevent any ability to identify you, your districts, and administration in any way. If necessary, references to specific responses in publications and presentations will utilize pseudonyms. While I will not be able to link responses to participants' identities, know that participants are free to share the substance of their own responses with other people.

Responses will be stored in a Google Drive that requires two-step verification to access, and only I will have access. After three years, all responses will be deleted. Participants receive no compensation for their participation, and the risks involved in this study are minimal. This means risks are equal to those encountered in everyday life.

Before agreeing to be part of the research, please be sure to review the consent form. You can find a link to the consent form at the top of the survey. If you have any questions about the study later, you can contact me (the researcher) using the email provided below. Otherwise, copy and paste the link below into your web browser to access the survey. Please complete this by 11:59pm on Friday, June 3rd, 2022.

Link to the survey: https://forms.gle/39YaJBjp2XaqAC9A7

If you have any questions or concerns regarding this study and would like to talk to someone other than the researcher (me), you are encouraged to contact the Institutional Review Board, 1971 University Blvd., Green Hall Ste. 2845, Lynchburg, VA 24515 or email at [redacted]@liberty.edu.

Thank you for your time and input!

Andrew Evangelista

[redacted]@liberty.edu

Appendix D: Consent Information

Consent

Title of the Project: Vocal Jazz Development in Secondary Choral Programs: A Survey of High School Choral Directors in Illinois
Principal Investigator: Andrew Evangelista, Doctoral Candidate, Liberty University
Co-Principal Investigator: Dr. Rebecca Watson, Chair of the Department of Music Education, Liberty University

Invitation to be Part of a Research Study

You are invited to participate in a research study. To participate, you must be a high school choral director in Illinois who oversees your school's vocal jazz program. Taking part in this research project is voluntary.

Please take time to read this entire form and ask questions before deciding whether to take part in this research.

What is the study about and why is it being done?

The purpose of the study is to explore pedagogical ideas, literature sources, rhythm section concerns, logistics, and other insight from current choir/vocal jazz directors in Illinois high schools. The findings of this survey will benefit fellow choral directors in Illinois high schools seeking guidance on how to start vocal jazz ensembles in their choral programs.

What will happen if you take part in this study?

If you agree to be in this study, please complete the Google Survey. The survey is voluntary, consists of 25 questions, and can be completed within 8-15 minutes.

How could you or others benefit from this study?

The findings of this survey will benefit fellow choral directors in Illinois high schools seeking guidance on how to start vocal jazz ensembles in their choral programs. Upon publication, findings could directly benefit participants by expanding instructional and other approaches towards their vocal jazz ensembles.

What risks might you experience from being in this study?

The risks involved in this study are minimal, which means they are equal to the risks you would encounter in everyday life.

How will personal information be protected?

The records of this study will be kept private. Research records will be stored securely, and only the researchers will have access to the records.

- The survey is set to maintain the anonymity of your responses and to prevent any ability to identify you, your districts, and administration in any way. If necessary, references to specific responses in publications and presentations will utilize pseudonyms.
- Responses will be stored in a Google Drive that requires two-step verification to access, and only the researchers will have access. After three years, all responses will be deleted.
- While the researchers will not be able to link responses to participants' identities, know that participants are free to share the substance of their own responses with other people.

Is study participation voluntary?

Participation in this study is voluntary. Your decision whether or not to participate will not affect your current or future relations with Liberty University. If you decide to participate, you are free to not answer any question or withdraw at any time prior to submitting the survey without affecting those relationships.

What should you do if you decide to withdraw from the study?

If you choose to withdraw from the study, please exit the survey and close your internet browser. Your responses will not be recorded or included in the study.

Whom do you contact if you have questions or concerns about the study?

The researchers conducting this study are Andrew Evangelista and Dr. Rebecca Watson. If you have questions later, **you are encouraged** to contact Andrew at [redacted]@rthsd212.org. You may also contact Dr. Watson, the researcher's faculty sponsor, at [redacted]@liberty.edu.

Whom do you contact if you have questions about your rights as a research participant?

If you have any questions or concerns regarding this study and would like to talk to someone other than the researchers, **you are encouraged** to contact the Institutional Review Board, 1971 University Blvd., Green Hall Ste. 2845, Lynchburg, VA 24515 or email at [redacted]@liberty.edu.

Disclaimer: The Institutional Review Board (IRB) is tasked with ensuring that human subjects research will be conducted in an ethical manner as defined and required by federal regulations. The topics covered and viewpoints expressed or alluded to by student and faculty researchers are those of the researchers and do not necessarily reflect the official policies or positions of Liberty University.

Your Consent

Before agreeing to be part of the research, please be sure that you understand what the study is about. You can print a copy of this document for your records. If you have any questions about the study later, you can contact the researchers using the information provided above.