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EFFECT OF SELF-EVALUATION ON JAZZ IMPROVISATION ACHIEVEMENT

A Thesis
presented in partial fulfillment of requirements
for the degree of Master of Music with Education Emphasis
in the Department of Music
The University of Mississippi

by

OLLIE EUGENE PAYNE LIDDELL

May 2016

ABSTRACT

This study is a classical pre-test, post-test design with a control group and a treatment group. The participants for the study were ($N = 29$) students in two different jazz band classes at two different high schools in a large city in the southern United States. Each group completed a pre-test, which consisted of the subjects being recorded improvising over two choruses of an F-Blues. During the five-week treatment period, both groups were then instructed on improvisation using standard instructional methods. All of the subjects in both groups also improvised over F-blues at least once per day for ten days during the five-week treatment period. During this treatment period, the subjects in both groups self-evaluated their in class performances. In the treatment group, the subjects used a rubric designed by the researcher to self-evaluate each of their performances. At the end of the five-week treatment period, the subjects completed the same improvisation task as the pre-test for the post-test. The results indicate that there was a significant difference between the post-tests of the treatment and control groups.

DEDDICATION

This work is dedicated to my wife Kenya Liddell, my daughter, Jasmine Liddell; my son, Ollie Liddell, II; and my parents, Drs. Lewis and Frances Liddell, without whose tireless encouragement I would have given up long ago. I also want to thank my Lord and Savior Jesus Christ for the ability and strength to endure.

LIST OF ABBREVIATIONS

JIEI – Jazz Improvisation Evaluation Instrument

ANOVA – analysis of the variance

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CHAPTER 1

INTRODUCTION

The acceptance of Jazz into the mainstream of Music Education was relatively slow. Only historically African-American colleges and a few small colleges in the south even had dance bands until the University of North Texas and Berklee College of Music incorporated jazz in their curricula in 1947. In the summer of 1967, the Music Educators National Conference (MENC) gathered academic leaders in music education as well as other leaders in academic circles to discuss the status of music education. After many presentations and deliberation, music from all periods, styles, and cultures were found to be acceptable in all music classrooms. Participants also agreed that changes needed to occur in the curriculum in an effort to prepare aspiring teachers to incorporate these new genres into music programs (Whitmire, 2013). Many music educators were reluctant to make the suggested changes. A lack of experience and pedagogical training were often cited as a major cause for exclusion of jazz in music classrooms. To mitigate the negative stigma associated with jazz, The Music Educators Journal (MEJ) published several articles that focused on advocacy for jazz inclusion in schools. Organizations were created like the National Association of Jazz Education (NAJE). These organizations were formed to help foster and promote the understanding and appreciation of jazz, and aid in its incorporation into the mainstream Music Education curriculum. Despite the tireless efforts by the MEJ, NAFME (formerly MENC), NAJE, and others the study of Jazz has still not found a

place along side the study of classical European music. Many music educators graduate without any preparation for teaching improvisation. Despite efforts made by MEJ and several other publications, improvisation in music education still remains a specialty skill honed in a few selective courses. Many music educators earn degrees without training in basic improvisation techniques or methods of including this skill in their classrooms, even though, improvisation was added as an essential musical skill put forth in the 1994 publication of the National Standards for Arts Education.

Improvisation is central to the study and performance of jazz. Early on, music scholars viewed the skill of improvisation as simply a “gift.” Some educators still hold this to be true. However, through scholarly study and investigation, jazz educators have since debunked this myth (May, 2003). For example, Jamey Aebersold, David Baker, and Jerry Coker along with several others have successfully published a wealth of method books and educational materials used to teach jazz improvisation. They have championed the idea that anyone can learn how to improvise (Aebersold, 2000; Baker, 1989; Coker, 1989). Their methods have been successfully applied throughout the world. Progress has been made in the field of prescribed improvisation activities and materials that use scales, arpeggios, and chord changes as bases for learning concepts. However, less effort has been devoted to creative improvisation, such as experimentation, personal discovery, and listening (Healey, 2014). An underlying assumption throughout these materials is that knowledge of jazz theory, aural skills, and aural imitative ability are critical to achievement in jazz improvisation. Despite this wealth of material and the acknowledged importance of improvisation to the art of jazz, basic questions concerning jazz improvisation have only recently been explored.

Evaluation is a key element of the Core Music Standards promoted by the National Association of Music Educators (NAfME). Educators and musicians have been using self-evaluation for improvement of performances for years. Several studies have been published examining the effects of self-evaluation on performance improvement in instrumentalists. The results of these examinations have been mixed. The effects of self-evaluation on jazz improvisation has of yet have not been tested.

Purpose

The purpose of this study is to determine the effects of self-evaluation on achievement in jazz improvisation in high school instrumentalists.

Delimitations

This study will be limited to high school jazz band students in two high schools in a large southern city in the United States.

Assumptions

For the purpose of this study the researcher assumes that both groups of subject receive similar instruction of jazz improvisation. Thus, typical instruction of jazz improvisation at both schools will consist of singing, music theory, learning scales, call and response activities, listening, transcribing.

Hypothesis

H₀: Based on the scores of jazz improvisation achievement, there is no significant difference between the improvisations by the control group and the experimental group.

Need for the Study

There have been numerous studies in self-evaluation in the context of performance improvement of instrumental music students (Aitchison, 1995; Bergee, 1997; Bergee & Cecconi-

Roberts 2002; Byo & Brooks, 1994; Ciorba, 2009; Davis, 1981; Greenagel, 1994; Hewitt, 2001, 2002, 2005, 2011; May, 2003; & Morrison et. al, 2004). Aitchison (1995) found that self-evaluation produced positive influences for intrinsic interest in music and the perception of music performance ability. Bergee (1997) determined that student's do not accurately evaluate their own performances. Bergee and Cecconi-Roberts (2002) determined that small changes in the conditions of in which student's self-evaluate their performances have no relative affect on self-evaluation accuracy. In Byo and Brooks' (1994) research, they discovered that middle school students had an inflated view of their own performances but were accurate in the evaluation in other's performances. In Ciorba's (2009) research, the examiner used self-assessment, self-efficacy, motivation, jazz theory knowledge, academic achievement, sight-reading ability, and listening experience as independent variables. He devised a model used to determine improvisation achievement.

In his experiment (1981), Davis found that combined singing with self-evaluation significantly improved the student's performance achievement and attitudes. Greenagel (1994) investigated the predictors of jazz improvisation in vocal jazz majors. The data showed that self-rating, hours spent listening to jazz, and prior ensemble experiences were the strongest predictors of jazz improvisation skill. Hewitt has studied the effects of self-evaluation on attitude and performance achievement (2001 and 2011). He has studied the effects of self-evaluation accuracy (2002) in middle school students. Hewitt has also studied if there are grade level differences in self-evaluation accuracy. In his 2003 study, May determined that self-evaluation was a predictor of jazz improvisation achievement in college level students. Morrison et. al,

(2004) learned that the use of model recordings has no affect on the self-evaluation accuracy among young instrumentalists.

Few of these studies have addressed self-evaluation as it relates to achievement in jazz improvisation. In the limited number of studies that have been conducted in self-evaluation in relation to jazz improvisation achievement, the subjects only self-evaluated their performances *post hoc*. Furthermore, self-evaluation was not part of the treatment. The present study is needed to build upon the knowledge in the field of jazz education.

CHAPTER 2

REVIEW OF RELATED LITERATURE

The study of Jazz has become an essential part of the total music education experience. Improvisation, a central element to jazz, has often been viewed as a “gift” that does not lend itself to instruction (May, 2003). This myth has been debunked by jazz educators like Jamey Aebersold, David Baker, and Jerry Coker who along with several others have successfully published a wealth of method books and educational materials used to teach jazz improvisation. They have advocated the idea that anyone can learn how to improvise (Aebersold, 2000; Baker, 1989; Coker, 1989) and their methods have been successfully applied throughout the world. An underlying assumption throughout these materials is that knowledge of jazz theory, aural skills, and aural imitative ability are critical to achievement in jazz improvisation. Despite this wealth of material and the acknowledged importance of improvisation to the art of jazz, basic questions concerning jazz improvisation have only recently been explored. Much of the research in jazz pedagogy, which has dealt with the development of musical skills and deliberate practice, has produced mixed results.

Despite this wealth of material and the acknowledged importance of improvisation to the art of jazz, several questions concerning jazz improvisation are only recently being addressed (May, 2003). Several researchers have developed specific instructional methods for jazz improvisation (Aitken, 1975; Bash, 1983; Burnsed, 1978; Carlson, 1980; Damron, 1973; Hores,

1977; Paulson, 1985). Although the results of these studies indicate that improvisational achievement improves with instruction, little is known about the comparative effectiveness of instructional techniques.

Jazz improvisation achievement has been investigated in relation to a wide variety of variables including age (Bash, 1983; Burnsed, 1978; Hores, 1977), performance medium (Hores, 1977), piano experience (Madura, 1993, 1996), jazz listening (Greenagel, 1995; Hores, 1977; Madura, 1993, 1996; McDaniel, 1974), music aptitude (Bash, 1983; Briscuso, 1972; Hores, 1977), musical achievement (Bash, 1983; Burnsed, 1978; McDaniel, 1974), sight-reading skills (Bash, 1983; Burnsed, 1978), attitudes toward band (Burnsed, 1978), gender, (Bash, 1983; Hores, 1977; Madura, 1993, 1996), and creativity (Greenagel, 1995).

Self-evaluation as a means of improvement in the achievement of instrumental performance skills has been studied for years (Aitchison, 1995; Bergee, 1997; Bergee & Cecconi-Roberts 2002; Byo & Brooks, 1994; Ciorba, 2009; Davis, 1981; Greenagel, 1994; Hewitt, 2001, 2002, 2005, 2011; May, 2003; & Morrison et. al, 2004). These studies vary in the scope, delimitations, age range, ability levels, and their results. Within these studies researchers have analyzed self-evaluation on both an individual and large group basis and in some case both the large ensemble and individual settings combined.

Aitchison (1995) tested the effect of external and self-evaluation over time, finding that student's evaluation accuracy increased over time. Bergee (1997) researched evaluation accuracy in middle school band students and found that student's were not accurate in the evaluation of their performances. Bergee and Cecconi-Roberts (2002) examined the self-evaluation accuracy of undergraduate music majors' performances and found no significant

difference in the ability of students to accurately self-evaluate their performances in the small-group setting as opposed to a large classroom setting. Also, they determined that peer interaction had no affect on the students' ability to accurately self-evaluate their performances.

Byo & Brooks (1994) compared middle school student's and music educator's evaluations of a student and a university performance of the same piece. Students' and music educators' mean evaluation for the university-level performances were exceptionally close. Although students' mean evaluations for their own performance were inflated compared to those of the music educators, it was apparent that students concurred, in large part, with music educators on the high and low points of the performance. In Davis's research (1981) the author investigated the effects of three experimental conditions on sixth grade students' instrumental music performance, melodic tonal imagery, self-evaluation of instrumental performance, and attitude. The experimental conditions were: (1) structured singing activities, (2) self-evaluation practice, and (3) the combination of structured singing activities and self-evaluation practice. The author found that the experimental group that combined singing with self-evaluation significantly improved the student's performance achievement and attitudes.

Hewitt (2011) studied self-evaluation in middle school band students. The students were randomly placed into one of three groups: self-evaluation instruction (SE-I), self-evaluation only (SE-O), or no self-evaluation (SE-No) for treatment lasting 5 weeks. All groups played through music used in the study at each lesson and heard a model recording of it. Participants in the SE-I group received instruction in self-evaluation while students in the SE-O group self-evaluated their performances daily and the SE-No group received no additional instruction. These were all done within their individual classrooms. The results suggest that instruction in self-evaluation

has only a slight impact on music performance or self-evaluation accuracy. However, one area of interest is that the group self-evaluated and thus spent less time actually performing improved at the same rates as the other groups. Student self-evaluations were generally inaccurate and did not improve as a result of self-evaluation instruction. The author gave suggestions as to why the student self-evaluations were so inaccurate by stating that it may be that students were asked to evaluate too many performance subareas in a single setting, although during treatment they focused on only one or two. Self-evaluation accuracy did not improve in any subarea from pretest to post-test. The author believes that this may be due to the length of time of the treatment.

In an earlier study, Hewitt (2001) tests the effects that modeling, self-evaluation, and self-listening have on junior high school instrumentalists' music performance and attitudes about practice. Data indicated that participants who listened to a model during self-evaluation improved more than those not listening to a model in the areas of tone, melodic accuracy, rhythmic accuracy, interpretation, and overall performance, but not intonation, technique/articulation, or tempo. When self-evaluation was not undertaken, modeling groups were no different than in any performance subarea. Hewitt (2002) investigated whether a relationship exists between self-evaluation accuracy and music performance. Correlations were low for music performance and self-evaluation accuracy indicating that students' ability to evaluate their own performances does not relate to their performance ability. Hewitt (2005) shows that middle school students over rate their performance as compared to expert evaluators. Similarly, high school students over rate their performances as well, though to a lesser degree than did middle school students. The researcher showed that self-evaluation accuracy increases

with time. Morrison et. al. (2004) examined the effects of the use of a model recording and self-evaluation on student performance. The authors found no significant difference in the student performances.

Researchers have studied the self-evaluation in jazz improvisation, but it was not studied directly. May (2003) researched effects of several factors including self-evaluation, aural skills, knowledge of music theory, and prior experience in jazz ensembles performance as they relates to jazz improvisation achievement. In this study the author tested 73 undergraduate music major wind players from five different mid-western colleges with top tier jazz programs. The examiner found that self-evaluation of improvisation is the best predictor of achievement in instrumental jazz improvisation. The author suggests adding self-evaluation as a component in assessment. The author also found that an objective measurement of instrumental jazz improvisation is feasible on expressive as well as technical criteria. However, the author in this study did not use self-evaluation as a treatment. The researcher only asked the subject to rate their improvisation ability.

Similarly, in Ciorba's study (2009), the author determined the effects of (1) self-assessment, (2) self-efficacy, (3) motivation, (4) jazz theory knowledge, (5) academic achievement, (6) sight-reading ability, and (7) listening experience on jazz improvisation achievement. The data revealed that self-evaluation and music theory knowledge had a large effect on jazz improvisation achievement. Self-efficacy and motivation also had a positive effect of jazz improvisation achievement. Academic achievement, sight-reading ability, and listening experience had a small effect of achievement in jazz improvisation. However, the author states that several of the participants miss-quoted their actual listening experiences. In the previous

study the author's research on self-evaluation involved the students evaluating their performances *post hoc*. Self-evaluation was not used as a treatment.

Greennagel (1994) studied the extent to which selected variables function as predictors of jazz vocal improvisation skill in jazz vocal majors. These included; scores on Gordon's Advanced Measure of Music Audiation, ratings of subject creativity on a researcher designed creativity assessment; college grade-point average; prior experience in private study of an instrument; prior experience performing with a jazz ensemble, either vocal or instrumental; frequency of listening to jazz improvisation each week; number of hours spent listening to jazz improvisation each week; and subject self-rating as an improviser. The data showed that self-rating, hours spent listening to jazz, and prior ensemble experiences were the strongest predictors of jazz improvisation skill. The examiner also determined that creativity, instrumental lessons, and frequency of listening to jazz were also predictors, but were not as reliable. In Greennagel's research (1994) on self-evaluation involved the students evaluating their performances *post hoc*.

Examiners have produced several studies outlining the development and evaluation of improvisation evaluative instruments (Bash, 1983; Briscuso, 1972; Burnsed, 1978, 1973; Hores, 1977; Horowitz, 1995; Madura, 1993, 1996; Pfenninger, 1990; Partchey, 1973; Scott, 2007; Smith, 2007). Twenty-two criteria were measured across 12 studies. Most of these criteria were selected through analysis of previous literature (Burnsed, 1974; Madura, 1993, 1996) or by surveying jazz educators to identify criteria most frequently used for assessment within their programs (Madura, 1993, 1996; Scott, 2007; Smith, 2007). Most authors reported moderate to high interjudge reliability ranging from $r = .44$ to $r = .96$. In general, lower interjudge reliability was reported for expressive elements.

Other researchers have studied different methods to improve jazz improvisation in students. In his 2010 study, Watson studied the effects of aural versus notational instructional materials on the achievement in jazz improvisation in instrumentalists. The participants in study consisted of college musicians that were novice improvisers. The subjects improvised over the chord changes of the jazz standard, “Perdido.” These were recorded and judged using a researcher-devised rubric. Study participants were assigned on an alternating basis to one of two instructional groups: (a) a group that received instruction primarily through aural imitation procedures or (b) a group that received instruction primarily through notated exercises. Both instructional groups performed identical rhythm and melodic patterns, tonal patterns, and expressive device exercises, and they were exposed to identical model improvisations, with the only difference between the groups being mode of instructional delivery. The results indicate that the aural mode of delivery was more effective in improving jazz improvisation in novice jazz improvisers.

In another study, Watson (2015) examined the practice strategies that collegiate music majors chose to employ in preparing for a jazz improvisation performance, and the relationships among selected practice behaviors and achievement in instrumental jazz improvisation. Expert judges assessed participants’ improvisation performances, and participants’ practice sessions were coded for time spent on various practice behaviors. The reliability for both achievement assessment and practice time coding was found to be high. The results indicated low, non-significant correlations between achievement scores and time spent on various practice behaviors, with participants spending the greatest amount of practice time improvising with a play-along recording.

Despite the growing body of research and the implicit assumption in much jazz research and pedagogy that theoretical knowledge, perceptual and demonstrated aural skills, and background variables are related to jazz improvisation achievement, there remains a need for further basic research to investigate the nature of jazz improvisation and the relationships among the aforementioned variables (May, 2003).

The purpose of this study is to determine the effects of self-evaluation on achievement in jazz improvisation in high school instrumentalists.

CHAPTER 3

METHODOLOGY

Before this study began, the researcher gained approval from the University of Mississippi Institutional Review Board (IRB). Approval for the study was also gained from the Shelby County Schools Office of Planning and Accountability. Additionally, the principals and band directors at both schools also gave their permission to conduct research at their schools.

Participants

The participants for the study ($N = 29$) consisted of students enrolled in the Jazz Band classes at two high schools in a large southern city. These two high schools were chosen because both have full instrumentation of a traditional jazz band. The participants consisted of ninth, tenth, eleventh, and twelfth grade students of varying improvisation experience and ability. The instruments played by the subjects were alto saxophone, tenor saxophone, baritone saxophone, trumpet, trombone, bass trombone, guitar, vibraphone, piano, electric bass guitar, and double bass. Both high school jazz band classes meet daily, Mondays through Fridays for 55 minutes each day. Each student was given the option to decline participation in the study. Five of the thirty-seven total students between the two schools declined to participate in the study. The students in one school served as subjects in the treatment ($n = 18$) group and the students in the other school served as the subjects in the control group ($n = 11$). Initially, there were twenty subjects in the treatment group and twelve in the control group. Two of the students in the

treatment group were absent from school the day of the post-test and therefore removed from the study. Likewise, one subject was absent from school in the control group and was also therefore, removed from the study.

Pre-Test

All of the participants improvised two choruses over, “F-Blues” by Jamey Abersold (1988). This piece was chosen because of its medium tempo, because there is not a melody, and it written in a familiar key. The backing track recording of a rhythm section with bass, drums and piano was played for each subject as they improvised for the two choruses. The bass part was eliminated from the backing track for improvisations by electric bass guitar and double bass playing subjects. The piano was removed from the backing track for improvisations of the piano players. The backing track recordings were played from an mp3 player amplified through a Roland KC350 keyboard amplifier and the sound levels were equalized in such a way where the improvisers could hear the backing track clearly as well as being heard in the recordings. These performances were recorded using a SONY ICD-PX333D Digital Flash Voice Recorder. Each recording was given a number that corresponds to the student performer. The recordings were then downloaded to Audacity 2.0.5 sound editing software to eliminate any ambient noise if necessary and to separate the improvisations into separate tracks.

Treatment

One high school jazz band served as the treatment group and the other high school jazz band served as the control group. The treatment period lasted for 5 weeks. The time frame was chosen because it is similar to other studies dealing with self-evaluation (Aitchison, 1995; Bergee, 1997; Bergee & Cecconi-Roberts 2002; Byo & Brooks, 1994; Davis, 1981; Hewitt,

2001, 2002, 2005, 2011; May, 2003; & Morrison et. al, 2004). The students in the control group and treatment group received their regular instruction during the treatment period. All of the students in both groups improvised at least two times per week over the F-Blues.

Prior to beginning the study the researcher trained the band director of the student subjects in the control group in completing the tasks during the treatment period. For a total of ten times during the five-week study, the students in the control group were recorded improvising over the F-Blues during their regular 55-minute class period. After listening to these in-class performances, the students in the control group self-evaluated their performances orally. The director called on two or more subjects and asked them to talk about ways to improve their performances. All of the students in the control group continued to receive standard jazz improvisation instruction.

Prior to the start of the treatment, the students in the treatment group were instructed on the Jazz Improvisation Evaluation Instrument (JIEI). For a total of ten times during the five-week study, the students in the control group were recorded improvising over the F-Blues during their regular 55-minute class period. After listening to their performances, students were given 10 minutes to write a written critique of them. The students' self-analysis reflected upon captions in the JIEI. The JIEI consists of seven captions/. They captions are technical facility, rhythm/time/feel, melodic/rhythmic development, style, harmony, expressiveness, and creativity. Each treatment day, students were then chosen at random to share their evaluations with the rest of the class orally. The student responses were collected and read by the researcher each day to ensure that every student was completely following the task. All of the self-evaluation tasks were in conjunction with standard jazz improvisation instruction.

Post-Test

At the conclusion of the treatment period all of the participants improvised two choruses over, “F-Blues” by Jamey Abersold (1988) for a second time. This performance was again recorded using the same SONY ICD-PX333D Digital Flash Voice Recorder. Each recording was again given a number that corresponded to the student performer. The recordings were again downloaded to Audacity 2.0.5 sound editing software to eliminate any ambient noise if it exists and to separate each subject’s improvisations into separate tracks.

Evaluation of Improvisation

Upon completion of the recordings, all of the recordings were be randomized and sent to three judges. Each judge received all of the pre- and post-test recordings from both the treatment and control groups in the same order. Before each judge began their evaluations, they were each trained in the use of the instrument. All of the judges are college educators and/or experts in the field of jazz education and improvisation. The judges scored each performance based upon a Jazz Improvisation Evaluation Instrument (JIEI). The instrument was created by the author and is similar to the evaluation instrument created by May (2003). May’s evaluation instrument was chosen as a model because of its high inter-judge reliability (.97). The instrument consists of seven categories: (a) technical facility, (b) melodic and rhythmic development, (c) style, (d) use of harmonic material, and (e) expressiveness. (f) rhythmic/time feel, and (g) creativity. Each category was judged on a seven point Likert-type scale with seven being the highest score. The maximum possible score is 49. The interjudge reliability was calculated for the three judges using Cronbach’s Alpha and the value was .94. Also, the Kruskal-Wallis nonparametric

ANOVA test resulted in a probability of 0.4810588 on the pre-test and 0.2100757 on the post-test for the judges. These results are listed on Tables 3 and 4.

CHAPTER 4

RESULTS

Initially there were twenty subjects in the treatment group and twelve subjects in the control group during the pre-test who agreed to participate in the study. Two subjects were removed from the study in the treatment group because they were absent from school during the post-test. Similarly, one subject was removed from the control group because that subject was absent from school during the control group post-test. Therefore, the final study contained twenty-nine subjects ($N = 29$) with eighteen in the treatment group ($n = 18$) and eleven in the control group ($n = 11$).

The scores for all three judges were combined and the scores of the pre-test and post-test for both the treatment and control group were analyzed using Friedman's One-way Analysis of the Variance. To facilitate the analysis and to create equity between the groups, eleven of the scores for the treatment group were selected at random using a random number generator. Therefore, results were calculated using the scores of the eleven subjects in the control versus the randomly selected eleven scores from the treatment group. The Friedman's One-way Analysis of the Variance was particularly appropriate for the analysis because it allows for the comparison of multiple groups' ranked data, and it makes no claim of normality.

The total possible score each judge could give each subject was 49 and a combined score of 147 of all three judges. The results of the Friedman's One-way Analysis of the Variance are as

follows. The mean pre-test combined score of the control group of 49.82 and the median score is 50.00. The mean post-test combined score of the control group is 51.73 and the median score is 53.00. The mean pre-test combined score of the treatment group is 51.36 and the median score is 52.00. The mean post-test combined score of the treatment group is 63.91 and the median score is 65.00. Alpha (α) level for the pre- and post tests for both control and treatment groups is $\alpha = 0.0059957$. The chi-squared (χ^2) value for the pre- and post test scores for both treatment and control group was 12.71 and the degree of freedom was 3. The Friedman one-way ANOVA by ranks analysis reveals the differences among the groups are significant at the .05 level and at the 0.01 level. The results are listed on Table 1.

To determine where the differences lay among pre-and post-tests for the treatment and control groups, the Wilcoxon signed-rank test *post hoc* procedure for the Friedman one-way ANOVA was used and the results are presented in Table 2. The test yields a probability of 0.0125 and a Z-score of -2.4973 for Pre-test Control versus Post-Test Control. It yields a probability of 0.0127 and a Z-score -2.4895 for Pre-test Control versus pre-Test Treatment group. For Pre-test Control group versus Post-test Treatment group it yields a Z-score of -2.7562 and a probability of 0.0058. For the Post-test Control versus Pre-test Treatment the Z-score is -2.1915 and the probability is 0.0284. Wilcoxon Signed-Rank Test *Post Hoc* Procedure for the Friedman one-way ANOVA yields a Z-score of -2.8451 and a probability of 0.0044 for the Post-test Control versus Post-test Treatment group. Finally, the Pre-test Treatment versus the Post-test Treatment group produces a Z-score of -2.9341 and the probability is .00033. In the analysis of the pre- and post-tests of the treatment versus control groups, there was significant differences between the subjects scores on the pre-and post tests for the treatment group, between the pre-test for the control group

and the post-test for the treatment group, and between the post-treatment and post-control groups. All of the differences were significant at the .05 and the .01 confidence level. Therefore, the stated null hypothesis fails. Based on the scores of jazz improvisation achievement, there is a significant difference between the improvisations by the control group and the experimental group.

Table 1

Friedman One-way Analysis of Variance (ANOVA) by Ranks

Source	N Cases	Median	Mean	Σ Ranks	df	χ^2
Pre-test Control Group	11	50.00	49.82	191.00	3	* 12.71
Post-test Control Group	11	53.00	51.73	229.00		
Pre-test Treatment Group	11	52.00	51.36	213.50		
Post-test Treatment Group	11	65.00	63.91	356.50		
Totals	44	52.00	54.20	990.00	Probability = 0.0060	

*Targeted alpha level $\leq .05$ *Significant at or beyond .01

Table 2

Wilcoxon Signed-Rank Test Post Hoc Procedure for the Friedman One-way ANOVA

Source	N Subjects	Z-Score	Probability
Pre-test Control vs. Post-test Control	22	-2.4973	.0125
Pre-test Control vs. Pre-test Treatment	22	-2.4895	.0127
Pre-test Control vs. Post-test Treatment	22	-2.7562	.0058*
Pre-test Control vs. Post-test Treatment	22	-2.1915	.0284
Post-test Control vs. Post-test Treatment	22	-2.8451	.0044*
Pre-test Treatment vs. Post-test Treatment	22	-2.9341	.0033*

*Significant at or beyond the .05 level ($\leq .008$)

Note: Alpha Level = alpha/number of comparisons (the Bonferroni correction)

Table 3

Judge's Concordance on the Pre-Tests

Nonparametric Analysis of Variance "The Kruskal-Wallis Test"

Source	<i>N</i> Case	Median	Mean	Σ Ranks	df	H-Value*
Judge 1	29	16.00	16.34	1200.50	2	1.4635
Judge 2	29	17.00	16.97	1410.00		
Judge 3	29	16.00	16.45	1217.50		
Totals	87	16.00	49.76	7656.00		

*Targeted Critical Value: H-value = .05
 *Prob. = 0.4810588 *Not Significant at .05 Tie Ranks= 70

Table 4

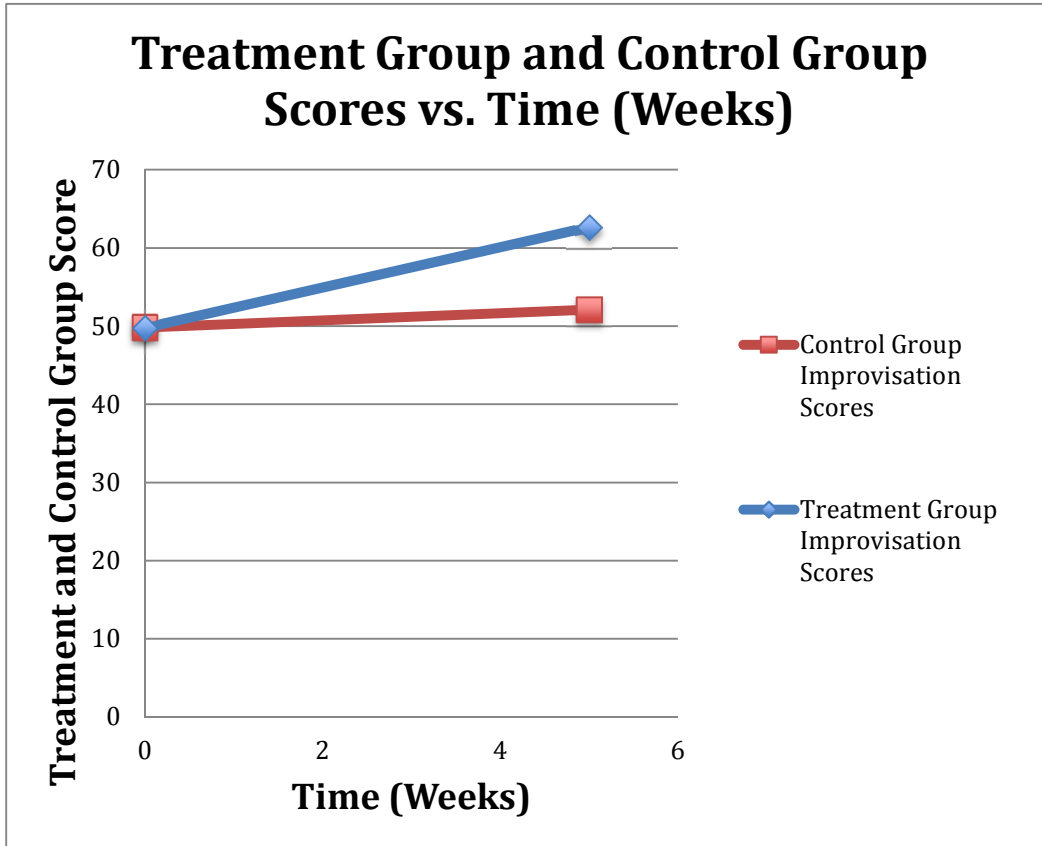
Judge's Concordance on the Post-Tests

Nonparametric Analysis of Variance "The Kruskal-Wallis Test"

Source	<i>N</i> Case	Median	Mean	Σ Ranks	df	H-Value*
Judge 1	29	18.00	19.38	1359.50	2	3.1206
Judge 2	29	18.00	17.24	1080.50		
Judge 3	29	19.00	19.34	1388.00		
Totals	87	18.00	18.66	3828.00		

*Targeted Critical Value: H-value= .05
 *Prob. = 0.2100757 *Not Significant at .05 Tie Ranks= 64

Figure 1



CHAPTER V

CONCLUSIONS AND RECOMMENDATIONS

This study is a classical pre-test, post-test design with a control group and a treatment group. The participants for the study are students in two different jazz band classes at two different high schools in a large city in the southern United States. Each group completed a pre-test, which consisted of being recorded improvising over two choruses of an F-Blues. During the five-week treatment period, both groups were then instructed on improvisation using standard instructional methods. All of the subjects in both groups also improvised over F-blues at least once per day for ten days out of the treatment period. The subjects in both groups self-evaluated their in class performances. In the treatment group the subjects used a rubric designed by the researcher to self-evaluate each of their performances. The subjects completed the same improvisation task as in the pre-test for the post-test.

All but five of the possible participants in the study accepted participation in the study. Five of the participants in control group declined to participate in the study. Although, not an aspect of the present study, the researcher notes that the interjudge reliability was very similar to that in Lissa May's 2003 study. This maybe due to the fact that the JIEI was very similar to the rubric used in May's study. The findings that the judges rated the improvisations nearly the same is shared by other studies that have inter-judge reliabilities from .47 to .97 (Bash, 1983; Carlson, 2010; Ciorba, 2009; Damron, 1973; Davis, 1981; Greenagel, 1994; Hores, 1977; Horowitz,

1994; Madura, 1993; May, 2003; McPherson, 1995; Pfenninger, 1990; Scott, 2007; Smith, 2009, Watson, 2010; Watson, 2015).

The results indicate no significant differences between the pre-test scores of the control and treatment groups. This implies that the subjects in both studies were similar in their jazz improvisation achievement at the beginning of the study. The results of this study show that there were mean gains by the participants in both the control and the experimental groups. These results imply that improvisation can improve with instruction and practice. This observed product is shared by previous scholarship on instruction of jazz improvisation (Aitken, 1975; Bash, 1983; Carlson, 2010; Ciorba, 2009; Damron, 1973; Davis, 1981; Hores, 1977; Horowitz, 1994; Madura, 1993; May, 1998, May, 2003; Patchery, 1973; Watson, 2010; Watson, 2015). The results indicate that there was no significant difference between the pre-and post-test scores of the control group and there were some subjects in the control group that actually performed worse in the post-test verses the pre-test. This implies that traditional jazz improvisation instruction is not effective over a five-week period.

The results of the study indicate significant differences between the pre-and post-test scores of the treatment group. Therefore, the null hypothesis fails. Focused self-evaluation seems to be an effective tool to improve jazz improvisation. The results are similar to results that indicate improvement in performance as result of self-evaluation (Byo & Brooks, 1994; Davis, 1983). The implications for this these findings are that students in jazz classes should regularly self-evaluate performances using a focused rubric. The subjects in the control group also self-evaluated performances, however, they were not given a rubric to lead aid their understanding of improvisation achievement.

Caution should be taken as it pertains to the generalization of their study. The researcher made assumptions about the equity of instruction between the treatment and control groups. However, the same instructor did not teach the treatment and control groups. Therefore, differences in the teaching styles, delivery, and skill level of the educators could account for the findings. The fact that there was not a significant gain between the pre-and post-tests of the control group and that some participants actually performed worse in the post-test gives some credence to that possibility that the two teachers were different in ability. The study also only took place over a five-week period. The results could be different over a longer time span. Furthermore, this study only encompasses two high schools in the southern United States in the same city. Duplicating this study in other areas of the country and world could produce different results. This study also did not take account for the individual subjects previous experiences in jazz improvisation. Different members of each class could have different educational experiences with jazz improvisation, which could in turn make them more or less open to improvisation training. The study also does not account for improvisation practice, listening activities, and instruction outside of the classroom. The researcher made no claims of the similarities and differences in the activities and practice habits on improvisation outside of the classroom. Differing practice habits can account for differences among the participants in the study.

Future studies should duplicate the present study but involve larger jazz band programs with multiple jazz bands at the same school and taught by the same instructor. Therefore, the possible differences in teaching style and teaching ability can be controlled. Future studies can also determine if the effects of the focused evaluation continue past the five-week treatment period. Researchers can ascertain the long-term effects of using a focused self-evaluation model

in jazz improvisation teaching. In subsequent studies, researchers can also equalize practice, listening, theory study, and other activities geared toward improving improvisation outside of the classroom to determine if the results of this study hold. Examiners can also determine if differences exist in the effect of self-evaluation among the different instruments of a standard jazz ensemble. If jazz is to continue its growth and inclusion in secondary instrumental music classrooms, there is a need for more researched based approaches to its instruction. The results of this study as well as similar studies add to the body of knowledge in this area.

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LIST OF APPENDICES

APPENDIX A: INFORMATION STATISTICS

INFORMATION SHEET

Title: Effect of Self-Evaluation on Jazz Improvisation Achievement

Investigator

Ollie Liddell, B.S.
Department of Music
164 Music Bldg.
The University of Mississippi
(601)454-3203

Advisor

Alan L. Spurgeon, Ph.D.
Department of Music
164 Music Bldg.
The University of Mississippi
(662) 915-5170

Description

The purpose of this study is to determine the effects of self-evaluation on achievement in jazz improvisation in high school instrumentalists. We would like to ask you to be subjects in this project. You will not be asked for your name or any other identifying information.

Cost and Payments

There are no costs associated with this study.

Risks and Benefits

There are no risks and/or benefits associated with participation in this study. The grades in the classes will also not be affected negatively or positively by participation in this study.

Confidentiality

No identifiable information will be recorded, therefore we do not think you can be identified from this study.

Right to Withdraw

You do not have to take part in this study and you may stop participation at any time. If you start the study and decide that you do not want to finish, all you have to do is to tell Mr. Ollie Liddell or Dr. Alan Spurgeon in person, by letter, or by telephone (contact information listed above).

IRB Approval

This study has been reviewed by The University of Mississippi's Institutional Review Board (IRB). If you have any questions, concerns, or reports regarding your rights as a participant of research, please contact the IRB at (662) 915-7482 or irb@olemiss.edu.

Statement of Consent

I have read and understand the above information. By completing the survey/interview I consent to participate in the study.

Student Participants in Investigators' Classes

Special human research subject protections apply where there is any possibility of undue influence – such as for students in classes of investigators. Investigators can recruit from their classes but only by providing information on availability of studies. They can encourage you to participate, but they cannot exert any pressure for you to do so. Therefore, if you experience any undue influence from your instructor, you should contact the IRB via phone (662-915-7482) or email (irb@olemiss.edu) and report the specific details. You will remain anonymous in an investigation.

APPENDIX B: SCHOOL DISTRICT APPROVAL LETTER



Office of Planning and Accountability

160 S. Hollywood • Memphis, TN, 38112 • (901) 416-5533 • www.scsk12.org

Brant Riedel, Ph.D.
Advisor
(901) 416-5533
riedelbw@scsk12.org

February 6, 2015

To: Ollie Liddell

Re: Research Proposal

After consideration of your proposal, *Effect of Self-Evaluation on Jazz Improvisation*, we have approved your request to conduct this study in Shelby County Schools. You should use this letter as official notification of approval for your study.

The district level approval being granted with this letter does not obligate any school or any person to participate in this project. Approval by the principal of the participating schools is still needed before the study can begin at those schools. Also, individuals must be given the option of not participating.

Please direct any inquiries to me via email at riedelbw@scsk12.org.

Sincerely,

A handwritten signature in cursive script that reads "Brant Riedel".

Brant Riedel

Cc: William E. White II

APPENDIX C: JAZZ IMPROVISATION EVALUATION INSTRUMENT

JAZZ IMPROVISATION EVALUATION INSTRUMENT (JIEI)

Technical Facility (7 Points)

- 1: no evidence of technical facility
- 2: very small amount of technical facility
- 3-4: An Average Amount of Technical Facility Displayed
- 5-6: High Technical Facility
- 7: A display of virtuosic Technical Facility

Rhythm/Time Feel (7 Points)

- 1: No Metric Feel
- 2-4: Metrically correct but wrong feel
- 5-6: Good Jazz Feel with simple metrics
- 7: Good jazz fell with use of complex metrics

Melodic/Rhythmic Development (7 Points)

- 1: no use of Melody or Rhythmic Development
- 2-4: some use of melody
- 5-6: incorporation of melodic ideas and quotes
- 7: Developed use of melody and rhythm

Style (7 Points)

- 1-2: style not identifiable
- 3-5: wrong style
- 6-7: Appropriate style

Harmony (7 Points)

- 1: Wrong key or non-identifiable key
- 2-3: correct key, no use of jazz scales, blues, etc.
- 4: Blues Scales throughout no changes shown
- 5-6: Blues scales throughout, demonstrates changes and cadences
- 7: Use of additional scales demonstration of advanced understanding

Expressiveness (7 Points)

- 1: no expression/expressive devices
- 2-3: Evidence of some expression
- 4-5: tasteless use of expressive devices and ornamentation (glisses, growls, hollers, turns, vibrato, etc.)
- 6-7: Tasteful use of expressive devices and ornamentation (glisses, growls, hollers, turns, vibrato, etc.)

Creativity (7 Points)

- 1-2: No form or direction
- 3-4: Use of identifiable patterns/devices
- 5-6: Identifiable form including beginning and ending
- 7: Use of tension and release devices

APPENDIX D: DATA

TREATMENT GROUP DATA

Subject	Judge 1			Judge 2			Judge 3		
	Pre	Post	Difference	Pre	Post	Difference	Pre	Post	Difference
1	20	24	4	20	25	5	15	19	4
2	19	22	3	20	23	3	15	17	2
3	13	18	5	18	22	4	12	15	3
4	15	22	7	12	19	7	11	18	7
5	16	25	9	17	25	8	17	25	8
6	30	35	5	21	26	5	29	33	4
7	18	18	0	16	16	0	18	19	1
8	15	17	2	15	16	1	16	17	1
9	7	16	9	7	15	8	7	15	8
10	12	20	8	18	25	7	13	20	7
11	13	17	4	19	24	5	16	21	5
12	20	29	9	23	31	8	21	30	9
13	15	16	1	15	15	0	15	16	1
14	16	22	6	19	25	6	17	22	5
15	18	22	4	20	24	4	18	22	4
16	17	17	0	15	15	0	18	19	1
17	17	17	0	16	17	1	17	18	1
18	15	19	4	18	23	5	16	20	4

CONTROL GROUP DATA

Subject	Judge 1			Judge 2			Judge 3		
	Pre	Post	Difference	Pre	Post	Difference	Pre	Post	Difference
1	20	18	-2	19	18	-1	19	19	0
2	19	18	-1	18	18	0	18	17	-1
3	13	16	3	16	19	3	14	17	3
4	15	17	2	15	16	1	16	18	2
5	16	23	7	17	23	6	17	20	3
6	30	31	1	29	30	1	28	28	0
7	18	18	0	17	17	0	18	18	0
8	15	17	2	16	17	1	15	17	2
9	7	9	2	9	11	2	17	19	2
10	12	7	-5	13	9	-4	11	8	-3
11	13	12	-1	14	14	0	14	14	0

VITA

VITA

OLLIE EUGENE PAYNE LIDDELL

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EDUCATION

M.M., Music Education, University of Mississippi, May 2016

Thesis: Effects of Self-Evaluation on Jazz Improvisation Achievement

B.S, Chemistry, Jackson State University, May 2008

TEACHING EXPERIENCE

Central High School

Memphis, Tennessee

Director of Bands, 2012 – present

Courses: Senior Band I-IV, Senior Band I-IV (Honors), Senior Band Advanced (Honors) I-IV, General Music, Stage Band I-IV (Honors) and AP Music Theory

East High School

Memphis, Tennessee

Director of Bands, 2008 – 2012

Courses: Senior Band I-IV, Senior Band (Honors) I-IV, General Music, and Stage Band I-IV (Honors)

East Flora Middle School

Flora, Mississippi

Director of Bands, 2006 – 2008

Courses: Band I – III and General Music

HONORS and FELLOWSHIPS

Quarterfinalist GRAMMY Music Educator of the Year 2014, 2015

Teacher of the Month, 2009

Gamma Beta Phi Honor Society, University of Mississippi

Minority Scholar Fellowship, University of Mississippi

PROFESSIONAL AFFILIATIONS

National Association for Music Education (NAfME)

West Tennessee School Band and Orchestra Association (WTSBOA) – Jazz Chair

Concert Festival Chair, and Jazz Festival Chair

Tennessee Music Education Association (TMEA)

The American Society of Composers, Authors and Publishers (ASCAP)