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**THE EDUCATION OF WOMEN JAZZ MUSICIANS:
INSIGHTS INTO EFFECTIVE TEACHING**

by

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Dedication

To all of the jazz women who have come before us, both renowned and unknown, and to all those still laboring in the field, especially those who gave so generously of themselves for this study, this work is dedicated.

Acknowledgments

My deepest thanks go to the participants of the study who gave so generously of their time and themselves during their interviews.

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INSIGHTS INTO EFFECTIVE TEACHING**

(Order No.)

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ABSTRACT

The purpose of the study was to describe the educational experiences, formal and informal, that helped the participants, eleven female jazz musicians from four age groups, to succeed in the field of jazz, where success is rare, particularly among women. A limited case study approach was used, and the cases were written as portraits.

Data were collected through interviews, and responses were analyzed to discern the common themes. The themes were then related to the research on effective teaching. While it is true that formal education plays a larger and larger role in the training of jazz musicians, there is still significant place for informal learning, in different forms, in the jazz world. For this reason questions were asked about family background, early musical experiences, and informal musical experience, in addition to the questions about more formal schooling.

The qualities of effective teachers that were reported by the women in the study were very consistent through the half century of experience among them. Respect, the ability to communicate, caring, knowledge of the subject, high expectations, all emerged repeatedly in the interviews. They reported that the variety of shortcomings in their musical backgrounds were overcome by effective teaching.

The importance of one on one teaching and mentoring were reported.

Table of Contents

Dedication.....	iv
Acknowledgments.....	v
Abstract.....	vi
Chapter One: Introduction.....	1
Purpose of the Study.....	1
Background, Rationale, and Significance of the Problem.....	2
Chapter Two: Review of the Literature.....	10
Effective Teaching.....	10
Instructional Approaches and Programs.....	10
Characteristics and Behaviors of Effective Teachers.....	14
Women in Jazz.....	19
Summary.....	22
Chapter Three: Methodology.....	24
Plan of the Study.....	24
The Subjects.....	27
Choice of the Interview Method.....	30
Design of the Interviews.....	31
Analysis of the Data.....	35
Chapter Four: The Case Studies.....	36
Sarah Felix.....	37
Barbara Laronga.....	42
Consuelo Candelaria.....	47

Jane Hayes.....	52
Angelemina Bacheman.....	56
Suzanne Clark.....	61
Valerie Walton.....	66
Pam Quick.....	70
Paula Zeitlin.....	73
Ellen Cantarow.....	78
Joanne Brackeen.....	82
Chapter Five: Analysis of the Data.....	86
Introduction.....	86
Cross-Case Analysis of Themes.....	87
Chapter Six: Conclusions and Implications.....	117
Bibliography.....	128
Curriculum Vitae.....	133

Chapter 1

Introduction

Purpose of the Study.

The purpose of this study was to describe the educational experiences, formal and informal, that helped the participants, eleven female jazz musicians from four age groups, to succeed in the field of jazz, where success is rare, particularly among women. A limited case study approach was used, and the case studies written as portraits. Sara Lawrence-Lightfoot, who developed the concept of social science portraiture, writes,

The portraits are designed to capture the richness, complexity, and dimensionality of human experience in social and cultural context, conveying the perspectives of the people who are negotiating those experiences. The portraits are shaped through dialogue between the portraitist and the subject, each one participating in the drawing of the image. The encounter between the two is rich with meaning and resonance and is crucial to the success of the rendered piece. (1997, p.3.)

Data were collected through interviews, and the responses were analyzed to discern the themes. The themes were then related to the research on effective teaching. While it is true that formal education plays a larger and larger part in the training of jazz musicians, there is still a significant place for informal learning, in different forms, in the jazz world. These include parental and family influences, role models, self-teaching, “sitting in,” church music experiences and private one-on-one studio lessons. For this reason questions were asked about family background, early musical experiences, and informal musical experience, in addition to the questions about more formal schooling.

Background, Rationale, and Significance of the Problem.

In the year 2000, there are still only a very small number of female instrumentalists in jazz. While women have made inroads into a number of traditionally all-male professions, such as law and medicine, and even in the realm of classical music, progress in the jazz portion of the musical world has been inordinately slow.

There is probably a collection of reasons for this phenomenon. The life of a jazz musician, man or woman, indeed of any artist, can be a very hard one. It is a life fraught with financial insecurity, odd hours, scarce work, and an inhospitable culture. Jazz is a profession that is more competitive and demanding than many people could tolerate. Throughout the lives of the musicians different factors influence whether they will, or even can, choose to play this music.

As a practicing jazz bassist of many years standing, I have experienced this life first hand with all of its accompanying rewards and challenges. I was born into a medical family in New York, and started playing guitar at the age of eight. My father, a physician, plays guitar and mandolin. My mother, a nurse, now a medical consultant, sings, plays guitar, and organ. My paternal grandparents, also a doctor and nurse, both played piano, by ear and from notation. My aunt plays piano. My maternal grandparents were active amateur singers, both of whom appeared on a number of recordings. I learned to read music in Catholic elementary school, and then used music and chord diagrams to learn folk songs after my father taught me where the notes were on the guitar. My early lessons were not very satisfactory because the teachers were unable or unwilling to teach me the music I was hearing on records that I wanted to learn. I sat

with my cousin and our guitars, and a record player for hours learning the chords and solos of such blues artists as B.B King by ear, trial and error. I continued to play informally during high school and college. I majored in philosophy in undergraduate school and have been a professional musician and music teacher since then. I took lessons after college in jazz improvisation while playing jazz in a variety of bands.

I started teaching bass, guitar, and jazz improvisation when I was twenty-four. My teacher at the time, Neil Smolar, taught me that jazz was traditionally passed from musician to musician, and that the best routine for improving one's own playing was to perform, study, and teach at the same time. I have played in clubs, restaurants, function halls, auditoriums, festivals, ships, and in the recording studio. I have taught in a private studio, in high school, and college. After several years of playing and teaching I went to New England Conservatory to do a Masters degree in jazz performance, which I completed in 1991. My life reflects the lives of the study participants in many ways. I have developed a rich and broad knowledge of the jazz world, and of life as a professional musician. My experiences have given me a deep empathy for the musicians in the study, and background information that has helped me to understand nuance, context, and vocabulary in my conversations with them.

Goldenberg & Gallimore assert the importance of "local knowledge" in educational research.

To understand how things work, it is necessary to have direct experience of them. The result of direct experience is local knowledge, which is prior to propositional knowledge (Huberman, 1987). Propositional knowledge, by definition is "all else being equal" knowledge. But all else is rarely equal, and there is no way of knowing in advance of direct experience how "unequal" things at a particular locale will be. As a result, the propositional knowledge (or, "research knowledge") that is derived from scientific research cannot have a direct bearing on practice because it is oblivious of compelling local issues... (1991, p.2)

The tremendous variation in experience among jazz musicians, and the myriad factors at play in their lives, as well as the relative scarcity of literature on the subject, make local knowledge an important complement to research knowledge. Instrument choice made in elementary school can affect whether or not a young player will be in a position to be in a jazz ensemble further on in the educational process. Several studies (Zervoudakes, 1994; Fortney et al, 1992; Abeles & Porter, 1978) have shown that under commonly occurring circumstances, there is gender difference in instrumental selection in the early elementary grades, with girls inclined to choose the violin and cello, instruments that rarely appear in a jazz ensemble. Boys are more likely to choose brass and percussion instruments, and the woodwinds that are played more commonly in jazz. Choosing the “wrong instrument” in the early grades does not necessarily exclude a student from jazz later on; but it can be one of many potential obstacles.

If a student is learning to play a requisite jazz instrument, then one important but not sufficient condition has been met for playing jazz. There are potential learning opportunities at all ages and levels in the educational system. For instance, beyond the elementary grades, the student can benefit from playing in a junior high school and high school band. This type of experience is valuable because playing with others is essential to building the skills necessary for an art form dependent on interaction and communication. These skills are critical to further study. Even for those without career aspirations, jazz provides opportunities for self-expression and sophisticated musical thinking through improvisation, as well as group learning and cooperation that is unparalleled. Playing in high school also provides a path to further formal musical education.

Most jazz musicians of the current generation will not learn their craft in late night jam sessions and on the bandstand, as did their predecessors in the 40's through the 70's. Rather they will learn in institutions such as the New School of Music in Manhattan, the New England Conservatory, and the University of New Orleans, because jazz has moved into the more formal setting of academia during the last generation (Dobbins, 1988; Deffa, 1992; Davis, 1986; Yanow, 1992). In order to gain entrance into one of these schools, the contemporary training grounds for the jazz profession, a student needs to show considerable accomplishment in playing a jazz ensemble instrument at the high school level. School jazz bands can provide this opportunity.

Without the experience of organized music during the secondary school years girls may not be in a strong position to choose music as a college major, and hence aspire to a career in the field. In their 1992 study of instrument choice, Fortney et al.(1994) noted that during the years from 6th grade to 9th grade the percentage of girls in a junior high school band dropped from 46% to 37%. Fortney et al. did not comment further on this drop in girls' participation because it was incidental rather than the focus of his study. There is no identified research that looks specifically at this phenomenon and its causes.

It has been well documented (Brutsaert, 1990; Widman et al., 1992; Allgood et al. 1990; Williams & McGee, 1991; Brown & Gilligan, 1992) that the period of early adolescence can be as Carol Gilligan described, "a time of heightened psychological risk for girls." (Brown & Gilligan, p.2) Girls fall away from math and science classes during this time, and can show signs of losing their sense of themselves and their vibrancy. While much information has been gathered about this phenomenon, the realm of the arts

in general and music in particular has not been investigated. One can justly speculate that music is one of the areas in which girls fall behind.

In the fields of math and science a number of strategies have been employed to keep girls engaged through this difficult period when they are prone to attrition. Mentoring programs have been established through the Girls Coalition, (Girls Coalition, 1999) and the Association for Women in Science, (AWIS, 1998) among others. Teams of researchers have taken Bandura's (1977a, 1977b) work on self-efficacy and applied it to the areas of career choice in math and science, examining whether lack of self-efficacy deters girls and women from these career choices, and how this might be addressed (Betz & Hackett, 1981; Brown, Lent & Larkin, 1989; Lent, Brown and Larkin, 1986; Lent, Lopez & Bieschke, 1991). The steps taken to keep girls involved in these fields seem to have had some positive results, according to *Growing Smart: What's Working for Girls in Schools* (1995) and *Gender Gaps: Where Schools Still Fail Our Children* (1998), published by the AAUW.

If an aspiring jazz musician is accepted into a college music program, this is not a guarantee of eventual success, as is a medical or law degree. While the advanced study of music can provide some tools for success, women are in the minority in these programs. The experience of my jazz musician colleagues is instructive. I recently asked a jazz pianist, if she were still in touch with other women who were at Berklee College of Music with her, and she responded that there weren't any women in her classes. Another colleague recalled that when she asked her male classmates to play practice sessions with her, they often thought she had personal rather than academic reasons for the invitation.

A third woman said that she was sure that women were treated with less respect in her senior ensemble, and that they felt inhibited and uncomfortable.

If a student graduates from a music school she then must make her way into the professional world. At this stage, too, there are a variety of potential stumbling blocks. How one has been able to network, with teachers and fellow students while in school can be a crucial factor in determining whether or not one gets calls to work from other musicians already active in the field.

While it is no longer possible to become a medical practitioner by studying with an individual who is a master physician, people still do become jazz musicians that way. It is almost universal in the jazz experience to have had one or several close relationships with studio teachers who help shape the students' playing and ultimately their careers. Some teachers with powerful reputations for effectiveness, such as Charlie Banocos, have waiting lists of up to two years. In addition to helping the student develop his or her playing, a teacher can connect a student with a network of working professionals, opening the door to further instruction and lucrative performances with mature players. In a dissertation on the subject of jazz pedagogy McKinney (1978) noted the influence of such studio teachers as the late Lennie Tristano, of New York, on many well-known jazz players, like Lee Konitz and Warne Marsh .

Some jazz players have started by working with teachers who instruct on the bandstand, such as Art Blakey and Betty Carter. These accomplished musicians sought talented young and unknown musicians to play in their bands on the road and in the studio, giving them the opportunities to work with excellent players and to gain exposure as musicians (Primack, 1994).

At the early stage of a young musician's career it is difficult to quantify and compare the experiences of individuals. So much of the network one has developed depends on relationships of a personal kind. It is difficult to compare, for instance, the teacher's support of individual students, and it is hard to know the reasons why one might be assisted more than another. Motivations and perceptions of others in this context are subjective and can be difficult to fathom.

Despite many and varied obstacles some people do succeed in carving out a life in jazz. Among these there is a small percentage of women. This has been true since the inception of the music in the early 1900's. Lil Hardin was there at the beginning with the Joe Oliver Band and then with the early Louis Armstrong ensembles. In the next generation there were Marylou Williams, whom Hardin inspired (Williams;1977), and Marianne McPartland. In the 60's and 70's Paula Bley, Melba Liston, and Toshiko Akioshi emerged.

It should be noted that there has always been a certain space in the jazz world for female singers. They appeared early, performing with swing bands, and as soloists in all of the different forms of jazz throughout the later decades. During the present era there is a group of female jazz singers who accompany themselves on piano. These include Diane Shure, Diane Kral, and Shirley Horne. Carmen McRae did not usually choose to play piano during her concert performances, but she has a strong reputation as a pianist among musicians who worked with her.

In a category all her own there was Ella Fitzgerald, a singer who could improvise, chorus after chorus, composing ideas as sophisticated as any instrumentalist. Because of her phenomenal range, she could execute these ideas with a virtuosity that was the envy

of many horn players. It is common for a vocalist to earn the appellation, “jazz singer,” without ever improvising over a set of chord changes. Billie Holiday and Sarah Vaughn are examples. Ella delivered the lyrics of a song with interpretive skills as fine as any singer, but her greatest strength was in the creation of magnificent solos.

Among those women whose voices are not their instrument, there are a few who have succeeded. In this study a sample of these women at various stages of life, were asked to recall, and reflect upon, their experiences, in particular, the educational experiences and influences that helped them to persevere in their pursuit of a life in jazz. The semi-structured interview was used as a means of data collection. The presentation is made through portraiture because the context and details of the participants lives are salient features.

My experience as a woman in jazz, combined with the literature on effective teaching and the literature on women in jazz, allowed me to create an interview that would reflect the important moments in the lives, education, and professional experience of the women in the study. This experience and the literature allowed me to predict that aspects of both formal and informal education, family background, one on one studio teaching, and mentoring would play important roles in the musical development of these women, and that the qualities of their effective teachers would be notable.

Chapter 2

Review of the Literature

I will focus on two areas in this review, effective teaching, both formal and informal; and the learning experiences of women in jazz.

Effective Teaching.

There is an abundance of literature on effective teaching. This review will focus on research concerning the teaching of gifted students, since successful jazz musicians are talented in music generally, and in the art of improvisation in particular. That said, many of the methods that have been shown to be fruitful when teaching gifted students are crucial to effective teaching in any area of study.

Three categories of the literature on effective teaching will be examined: instructional approaches and programs, the characteristics and behaviors of effective teachers, and mentoring.

Instructional Approaches and Programs.

Acceleration has been put forward as an effective way of meeting the needs of gifted students. According to Clark (1992) acceleration can take a number of different forms including early entrance into school, finishing the primary grades in two rather than three years, grade skipping, and advanced placement. At Beacon High School, where I teach, acceleration takes the form of enrolling students in state college and university classes in particular areas of talent or interest while they continue with their high school curriculum in other subjects. There have been reported advantages to this approach.

Clark (1992) points out that acceleration can take place in any school without designing special programs. Accelerated students spend less time in school and so their educational costs are lower. According to Van Tassel-Baska (1981) the result can be improved motivation, confidence, as well as early completion of professional training. Torrance (1986) points out that while there has been resistance to the idea, most studies have shown acceleration to be beneficial. Schiever (1991) suggests that this resistance may be the result of a perceived conflict between the democratic ideals of many school systems, commitment to socialization, and the concept of acceleration.

Questions were asked of the participants of this study about their experience of acceleration. It was speculated that musically talented students might be singled out for acceleration if the music offered at their grade level was not sufficiently challenging.

An alternative to acceleration is enrichment within the traditional grade level structure. Renzulli's "Revolving Door" (1991) model is one example. In this model the top 25% of the student body is eligible for the program. When students express an interest and commitment to a certain idea or project, they are admitted to a resource room. In the resource room the students can research the topic of interest or work on a project independently. According to Clark (1992) a properly constructed resource room allows students to work with more advanced and abstract concepts and complex processes in an individualized way, with independence and a flexible time frame. A variety of material should be present, and varied products are possible. The program is voluntary, and the students can leave whenever they wish. (Torrance, 1986). Gallagher (1964) points out that enrichment programs in the regular classroom can only be successful if teachers are able to identify the gifted students, are conversant with the

modifications to curriculum that should be made, and if supervision is sufficient. Extra assignments are not necessarily enrichments.

An alternative or supplement to enrichment programs in the classroom can be Saturday or summer programs for gifted or creative students. Feldhusen & Wyman (1980) found that such programs do serve some needs and that participants and parents assess them favorably. Feldhusen (1991) concluded that these programs can provide challenging instruction, a faster pace of instruction, higher skill levels, challenging and supportive peers, and opportunities for in-depth research and exploration. AS a result of these findings, the participants of this study were asked about their experiences with musical enrichment programs because there are music organizations in schools, in cities and towns, and sponsored by state organizations, that provide performance outlets for students interested in exploration of music outside the school day.

Ability grouping is a controversial practice that has been employed to meet the needs of gifted or talented students. Two major reviews that appeared in the 1980's (Oakes, 1985; Slavin, 1987) support the conclusion that ability grouping is ineffective and in many cases harmful. Kulik & Kulik, (1991) in their analysis, came to the opposite conclusion, claiming that "the evidence is clear that high-aptitude and gifted students benefit academically from programs that provide separate instructions for them." (p.191.) In some studies these were acceleration programs. They stipulate, however, that the effects on noncognitive outcomes are less clear.

Talent searches have been used to identify gifted students, particularly in the area of mathematics. The early administration of the SAT has been used for this purpose. Stanley (1976) advocated this practice because of his belief that mathematically gifted

students were being under served by regular schools. However Elizabeth Monrow

Drews, cited by Clark(1992) wrote,

The creative and gifted students reach out beyond the amassing and recall of facts. They are at home with the overarching concepts involving the great unitive themes. They strive for a coherent view of themselves, of the world, and of human destiny. Indeed it is by this quality, more than by standardized tests that we can identify them, for they are seeking the interrelations that lead to a higher synthesis. (p.320.)

There are few standardized tests to identify gifted students. Those gifted in the performing arts do not necessarily show high academic achievement on these standardized tests (Rubenzer, 1979; Hagen, 1980). Although there are some standardized tests of musical aptitude, Clark (1992) suggests that observation and recommendation from professional artists and peer nominations are perhaps the best ways to identify those with these talents. For this reason participants were asked if they had been identified in any type of talent search, either formal or informal.

For girls who are average in ability and those who are gifted, there is evidence to suggest that all-girl schools can be places for effective teaching and learning. Sadker & Sadker (1994) report that

Girls in single-sex schools have higher self-esteem, are more interested in nontraditional subjects such as science and math, and are less likely to stereotype jobs and careers. They are intellectually curious, serious about their studies, and achieve more... Women in single-sex colleges benefit, too, exhibiting positive self-esteem and high academic and career achievement. (p.233).

In a study of students at single-sex and coeducational schools in Australia, Foon (1988) found that girls in all-girls schools had higher self-esteem and less traditional subject interests. Further, they were more interested in science than their co-educational counterparts and rated their achievement in math and science more highly. The sample

was a group of 1,675 school children, average age of 15 years, 896 males and 779 females, 79% of whom attended single sex schools and the others co-educational schools.

Trickett, Trickett, Castro & Schaffner (1982) compared single-sex boarding schools with public schools, all grades 9-12, selected by region. Using a stratified random sample, they studied the classroom environment and found that the girls schools were rated higher in eight out of nine areas of comparison, including teacher support, involvement, rule clarity, and order and organization.

Lee and Bryk (1986) compared the experiences of secondary school students in mixed and single-sex Catholic high schools using a random sample of 1,807 students from 75 Catholic secondary schools, 45 of which were single-sex institutions. They used national survey data from High School and Beyond, a national survey data base, and compared the effects of the two types of schools after adjusting for background, curriculum track placement, and school social context. They report that,

Girls schools evidenced consistent and positive effects on student attitudes toward academics. These students were more likely to associate with academically oriented peers and to express specific interest in both mathematics and English...with regard to school-related behaviors, students in single-sex schools did somewhat more homework, and this was especially true for girls (p.387).

Finn (1980) conducted a cross national study of 14 year old school children in Sweden, England, and the U.S. Data for the study were drawn from the International Association for the Evaluation of Educational Achievement. A total of 5,193 American students, 2,777 English and 2,324 Swedish students were studied. Finn found that in all three countries boys exceeded girls in science achievement. This was less so in all-girl schools in England, as was the trend for girls to decelerate in their cognitive growth between grades 8 and 9 (p.25).

Characteristics and Behaviors of Effective Teachers.

A significant aspect of effective teaching is the relationship between the teacher and student. Torrance (1976) points out that interpersonal relationships are important in educational settings and in counseling or psychotherapy. Both domains involve the guiding of growth, whether it is personal or academic. He cites the research of Fiedler (1950b), whose studies of therapeutic relationships illuminated some of the characteristics of good interpersonal relationships generally, characteristics that are desirable in classroom relationships as well. Fiedler notes that in his research therapists of very different philosophies and approaches agreed upon the concept of a good therapeutic relationship.

The following is a list of the qualities that describe the ideal relationship. Torrance (1976) suggests that the word “teacher” can be usefully and accurately substituted for the word “therapist,” and that “student” can replace “patient.” He further stipulates that the opposites of these statements are least characteristic of the ideal relationship.

1. Effective in teaching
2. Understanding ideas and feelings.
3. Attentive
4. Empathy
5. Cooperative problem solving
6. Respect

Torrance (1976) suggests that in order to enter into this kind of effective guiding relationship a teacher must be willing “to embark on untraveled pathways.” (p.165) This person must think in creative and imaginative ways, must be willing to let one thing lead to another, and be able to see the individual as a real person. These behaviors and

attitudes can conflict with the comfort and safety of some common pedagogical methods. According to Torrance, entering into a creative teaching relationship means abandoning the strategy of making the student feel powerless, and instead, finding joy and pride in the creativity of the student.

Torrance (1976) suggests that the teacher resist the temptation to act or feel omnipotent or omniscient and rather, act as a guide to the creative student. Choosing the strategy of being a helpful guide does not mean that the teacher relinquishes the power of his or her knowledge, experience or professional competence. The responsibility of the guide is to provide structure, anchors in reality, and to help remove fear of the unknown. One can be an effective teacher and allow the student to have opinions, make judgments, and test.

A recent cross-cultural study by Collinson, Killeavy & Stephenson (1998) suggests that respect for their students is a key attribute of highly effective teachers. Four exemplary secondary school teachers from each of three countries (England, Ireland, and the U.S.) viewed respect as essential to effective learning. These same teachers related that they strive to know their students through a variety of means. They sought information formally and informally from colleagues and learned about the cultures of the students. They structured oral and written activities to reveal insights about student thinking. These teachers achieved a balance between respect for students and their obligation as professionals.

These findings can be connected to research by Aspy (1969) who investigated the factors which differentiate effective from less effective teachers. He suggests that the one factor more important than any other is a teacher's self-concept. Positive self-concept

showed more positive correlation to student classroom success than any other. In a similar vein Brookover (1969) found that positive self-concept made one more accepting of others, and that this was more important to student success than techniques, material, and practice.

Clark (1992), in a synthesis of the literature, suggested the qualities that seem to typify effective teachers.

Effective teachers tend to perceive other people and their behavior as

- Able rather than unable
- Friendly rather than unfriendly
- Worthy rather than unworthy
- Internally rather than externally motivated
- Dependable rather than undependable
- Helpful rather than hindering

Effective teachers tend to perceive themselves as

- With people rather than apart from people
- Able rather than unable
- Dependable rather than undependable
- Worthy rather than unworthy
- Wanted rather than unwanted

Effective teachers tend to perceive the teaching task as

- Freeing rather than controlling
- Larger rather than smaller
- Revealing rather than concealing
- Involved rather than uninvolved
- Encouraging process rather than achieving goals.

High expectations of students by teachers seem to be a significant quality of effective teaching. In a recent article by Dalton & Youpa (1998) focusing on Zuni Pueblo middle and secondary schools, high expectations for all students were found to be an effective part of a reform project sponsored by the Office of Educational Research and Improvement. The sample in this study was the Zuni middle school and one of the two high schools, which is an alternative school. This reform project was a collaboration

between the Center for Research on Education, Diversity and Excellence at the University of California at Santa Cruz, and the Zuni Public School district. Researchers, teachers, parents and administrators were all involved in the study of pedagogical approaches designed to ensure high expectations for all students, especially those who are linguistically or culturally diverse. Teachers changed their manner of instruction to include more joint teacher-student activities, challenging students toward more cognitive complexity, and engaging students more through dialogue. Results are reported through examples of interactions in the classroom as reported by the researchers and the teachers.

In this study, the participants were asked to speak at length about the qualities of the effective teachers in their lives. They were also asked to describe the role that mentoring had played in their musical development.

One approach to effective teaching that can be both formal and informal is mentoring. Acknowledging the almost universal acceptance of mentoring, Martinson (1988), in a presentation at the meeting of the United Way, Mass Bay, said, "We know mentoring works, we just don't know why." In his article, "Teaching Creative and Gifted Learners," Torrance (1986) notes the increase and popularity of the use of mentors. His evidence for this increased popularity is, among other sources, an annotated bibliography of 238 items on the subject compiled by Noller and Frey in 1983.

Torrance (1984a) conducted a 22 year longitudinal study which showed that having a mentor makes a significant difference in creative achievement when measured by four indicators of success. These criteria include both publicly and personally recognized achievements. His sample was a group of Minnesota elementary students, grades 1 through 6, who were given batteries of tests of creativity every year for 6 years

from 1958 to 1964. In the period from 1979-80, follow up data were obtained from 212 of the original 400 subjects, 96 men and 116 women. An extensive questionnaire covered many aspects of mentoring and creative achievement. This study showed that mentors made a significant difference in achievement, slightly more for women than men. On the basis of this research he advocates finding mentors for gifted children, including those from disadvantaged backgrounds. Participants in the study reported that much of their expertise was gained through self-directed study with the help of a mentor, rather than in an accredited institution.

Clark (1992) emphasizes the sometimes informal nature of the mentoring relationship. She writes,

Mentors should not be considered the same as other traditional teachers who need to evaluate, report and record the progress of the student. In the mentor relationship there is a more equal partnership involved, with more emphasis on the guidance aspect of learning. Mentors provide a social context and sponsorship into the world of the profession being shared. Mutual interest and trust are necessary components of successful mentoring relationships. (p.178)

As far back as the early seventies Coombs (1971) suggested that mentoring can have a significant positive effect on both the mentor and the mentored.

Women in Jazz.

Women instrumentalists in jazz have received only limited mention in the major jazz histories to date. However, four volumes have been published specifically on jazz women in history.

Stormy Weather by Linda Dahl (1984) is an ambitious book that relates the history of jazz, with the emphasis on the women who have participated in the music from the 1890's to the 1970's. Dahl devotes a section to the women of early jazz, including

brief biographies of all of the known contributors. She devotes a chapter to instrumentalists and the world in which they lived from the 20's to the 60's. Some individual players warrant chapters of their own, and in these chapters, occasional mention is made of educational influences in the lives of these women. These references to education are neither regular nor complete. Dahl includes a comprehensive discography, bibliography, and an appendix in which she provides brief descriptions of many more musicians. These were women on whom information is scarce, or whose roles were relatively minor. She seems to at least include the name of every known woman in jazz through the 1970's. As a documentation of the lives and work of the women who played jazz during the first three quarters of a century, the creation of a data base, the book is unique and welcome. It does not attempt to examine what forms of education helped these women to succeed.

Sally Placksin's book, American Women in Jazz (1982), is another chronicle of jazz women into the early 1980's. She begins with early slave music in 1619. Rather than attempt to touch upon all of the women who have participated in jazz, Placksin has written a combination of narrative and oral history of what she considered a representative group of jazz practitioners who have "rarely, if ever, had a chance to talk openly and honestly about their lives"(p.xv). Each of the sections is made up of a group of biographical portraits of women from a particular decade. Brief attention is paid to the education of some of the players, although this is not an emphasis. In the biography of Carla Bley for example, Placksin notes that Carla's parents were musicians and that she was brought up around church music which she considered an important influence. Bley was put off by the requirements of her father's classical method of study and soon gave

up formal lessons. A smaller discography and bibliography is included than in Dahl's book. There are few references to education or teaching, but they are not systematic or detailed.

Leslie Gourse (1991) picked up where Placksin and Dahl left off, focusing more on younger players who have emerged in the 1980's and 90's. Her book is mainly composed of short biographical sketches of the musicians whom she profiles. Gourse also dedicates an extensive appendix to listing all of the active instrumentalists she could find at the time of printing. Like the volumes of Dahl and Placksin, Gourse's book chronicles and documents the existence of women in jazz, many of whom have been heretofore invisible.

There are probably more female jazz pianists than there are brass, wind or rhythm players. Mary Unterbrink (1983) has written a small volume dedicated to women piano players from the early part of the century into the early 80's. Marylou Williams and Lil Hardin, probably the most towering figures, receive extensive portraits. Others are presented in brief sketches, and these are organized by region.

In some of her extended portraits Unterbrink discusses some aspects of the education of the musicians. For example she notes that Marylou Williams showed unusual musical talent from the age of three, and that her mother was vehemently opposed to music teachers, whom she never allowed in the house. She did allow professional players to visit and show Marylou different techniques on the piano.

As the first works on women jazz musicians, these four present information about the existence of women in jazz, and some general biographical information about the more prominent ones. From some of the biographical sketches some information about

educational influences can be extracted. This information is neither systematic nor consistent for all of the players. This is not a flaw, as the illumination of educational influences was not the intent of these books. The gathering together of documentation about the lives and work of these women makes sense as a first step. In this study, a further step was taken to find out what kind of education, formal and informal may have contributed to the success of some of the women in the field.

The references made to formal and informal education in these volumes influenced the formation of the interview questions in this study. The mention of church music experience, musicians in the family, and influential musicians that the subjects heard live or on record, for example, that appeared in a number of the biographies prompted me to ask questions about those things in the lives of the participants of the study.

Summary.

The literature suggests that certain instructional programs such as acceleration, enrichment during the school day, Saturday and summer programs, and same-sex educational settings for girls can contribute to the effective teaching of gifted students. No literature on the effectiveness of these programs specifically for talented musicians, particularly jazz musicians, was located.

Characteristics and behaviors of teachers can be very important in effective teaching. No studies were found that explored the characteristics of effective teachers of musicians, particularly jazz musicians. In this study, the participants were asked to describe the qualities of their most effective teachers, both music teachers and others, to discover what characteristics they identified.

Mentoring has been proven highly successful, including as Torrance (1984a) showed, in the area of creative achievement. No studies were found of the influence of mentoring in the lives of jazz musicians, and as jazz is a profession where advancement is often predicated on connections with established players, the participants in this study were questioned about the mentors in their lives.

The Research Agenda for Music Education, published by the Music Educators National Conference, suggests that further research is needed in a number of broad areas, including music teaching and learning in a time of reform, and music education for underserved and diverse populations, and the integration of school music into community life. These areas of concern do not address the issues of effective teaching of jazz musicians directly, nor do they attempt to illuminate what has worked for those who have succeeded.

The literature on jazz women alludes occasionally, and in an unstructured and undetailed way, to some of the educational influences that some instrumentalists have experienced. The intermittent mention that is made of church music experience, influential players heard live and on record, and musicians in the families of these successful artists prompted this researcher to ask questions about those influences of participants in the study.

Chapter 3

Methodology

The focus of this study is the formal and informal educational experiences of women who have succeeded in careers as jazz instrumentalists. The purpose is to ascertain what educational experiences might have contributed to these rather rare successes. As these women are from different age groups, backgrounds, and geographic locations, and have among them a rich variety of experiences, I have decided to use qualitative approach to the research, in order to draw as rich and complete a picture of their learning as possible. The subjects are eleven female jazz musicians in four different age groups. A limited case study method was used, which has been influenced by the concept of social science portraiture as developed by Sara Lawrence-Lightfoot (1997).

Plan of the Study

The style of the case studies has been influenced by the concept of social science portraiture, as developed by Sara Lawrence-Lightfoot (1997). She writes,

The portraits are designed to capture the richness, complexity, and dimensionality of human experience in social and cultural context, conveying the perspectives of the people who are negotiating those experiences. The portraits are shaped through dialogue between the portraitist and subject, each one participating in the drawing of the image (p.3).

In writing these cases studies I have attempted to capture some of the essence of the participants, their wisdom, their generosity, and their unique experiences.

The education of these jazz musicians is not limited to their formal education. Family influences, early musical experiences, friends and colleagues all play a part in forming the complete tapestry. Therefore, many questions were asked about immediate

and extended family, community, religion, and informal interactions with teachers and colleagues. Lightfoot writes,

The portrait, then, creates a narrative that is at once complex, provocative, and inviting, that attempts to be holistic, revealing the dynamic interaction of values, personality, structure and history (1997, p.11.).

The study focuses on what has worked for these women, all of whom have succeeded in making careers in jazz. My beliefs reflect those of Lawrence-Lightfoot when she wrote,

I was concerned... about the general tendency of social scientists to focus their investigations on pathology and disease rather than on health and resilience. This general propensity is magnified in the research on education and schooling, where investigators have been much more vigilant in documenting failure than they have been in describing examples of success....

Portraiture resists this tradition-laden effort to document failure. It is an intentionally generous and eclectic process that begins by searching for what is good and healthy and assumes that the expression of goodness will always be laced with imperfections. (1997, p.8-9.).

This method is a way to document the tremendous good that some effective teachers have done in the lives of these musicians, in addition to the estimable drive and determination that the participants themselves have exhibited, the sheer resilience of the human spirit in overcoming formidable obstacles that some of them have shown.

There is considerable support in the literature for choosing a qualitative approach for topics “not easily handled by statistical procedures.” (Bogdin & Biklin, 1992, p.2)
The type of qualitative method chosen for the project is the limited case study.

Yin (1994) states that

In general, case studies are the preferred strategy when “how” and “why” questions are being posed, when the investigator has little control over events, and when the focus is on a contemporary phenomenon within some real life context. (p.1.)

In this research, all these conditions are met. I investigated how these musicians came to choose their careers, how they came to see this career choice as possible, and how they were assisted by the types of formal and informal education and mentoring they have had, how they have managed to persist in their career path despite obstacles. There are no manipulations, interventions or experiments involved. The experiences, to a large extent, occurred in the past, and thus are not malleable. Some of the subjects consider themselves still in training, or described contemporary educational influences and relationships as significant, but these experiences are not in any way the result of the study. As a researcher I have no control over how these musicians' lives have evolved, and are evolving. Further, the phenomena under study, both past and present, exist in real-life, ongoing contexts.

According to Merriam (1988), the paramount objective in qualitative research is to understand the meaning of an experience, and to see "situations in their uniqueness as part of a particular context and the interactions there" (p.16). Each of these jazz musicians has emerged from her own particular context with a unique story to tell about how she did so. The contexts and the experiences are indivisible, and therefore cannot be studied separately. They must be viewed holistically if they are to be accurately understood.

Merriam (1988) suggests that case study research, particularly qualitative case study, is an ideal method for understanding the process of education. She says, "research focused on the discovery, insight, and understanding from the perspective of those being studied offers the greatest promise of making significant contributions to the knowledge base and practice of education" (p.3). She further points out that in educational situations

it is often impossible to control all of the variables that may be of interest. Unlike survey research that looks at a small number of variables over a large number of subjects, case study investigation looks at many or all variables for a single unit. Yin (1994) suggests that

case study research arises out of the need to understand complex social phenomena. When investigating “how” and “why” questions the case study method can have advantages over the experimental and survey methods. (p.7.)

. He further suggests that case study is efficacious when the boundaries between a phenomenon and its context are not clear.

According to Glaser & Strauss (1967), as data are being collected, the researcher looks for patterns, conceptual categories that make sense of the data. During the analysis of the data from the interviews in this study, the themes were identified and coded, and each incidence of a theme was recorded. These were then grouped and cross-referenced according to the number of times they occurred, and how they occurred. The incidences of themes were compared. In the initial analysis themes were organized according to whether or not they occurred in the literature on effective teaching. Conclusions and implications were then drawn from them.

The Subjects

The subjects are women who are engaged in jazz careers which could be defined by themselves or others as reasonably successful. All of the women are performing jazz regularly; most are recorded; most are teaching jazz at the college level, in high school or privately. Some of the women are professors, either full or part time at Berklee College of Music in Boston, Massachusetts, or in one case, Bristol County Community College, in southeastern Massachusetts. Others teach in high school, in

community music school, or in private studios. Two of the participants are not teaching at present, but have in the past, and probably will again.

The women have been chosen so that there are voices from different age groups. There is one woman in the 20 to 30 age group, four women in the 30 to 40 age group, three who are 40 to 50, and three who are over 50. They span the decades that are usually considered the working years.

It was my original intention to interview four women from each age group. Unfortunately, I could only locate one woman in the 20 to 30 category who was willing to be interviewed in spite of contacts with my male and female colleagues, and their colleagues; the Boston Women's Music Coalition, the teachers I know, and the participants of the study. Charlie Banocos, considered by many to be the premier teacher of jazz improvisation in the greater Boston area, kindly compiled a group of names, as did John McNeil, another well known jazz teacher who is mentioned by a number of the participants as one of their effective teachers. Between them they found about a half dozen young women, but all of them were in New York, making their inclusion in the study untenable. I discussed with Charlie the apparent lack of younger jazz musicians in the Boston area, and he said, "it doesn't bode well." As one of the most sought after jazz improvisation teachers in the region, I thought that he would have many students in this age group, the young professionals still establishing themselves, but he did not.

Geographical proximity and availability played a part in the choices of participants. I found subjects through my colleagues, and their colleagues and through the Berklee College of Music. Some of the participants are musicians with whom I have performed.

A number of researchers discuss nonprobability sampling, which is the choice in most qualitative studies. According to Chein (1981) "in nonprobability sampling there is no way of estimating the probability that each element has of being included in the sample and no assurance that every element has some chance of being included" (p.423). According to Merriam (1988), since statistical generalization is not the point of qualitative research, probability sampling is neither necessary nor justifiable.

Goetz & LeCompte (1984) suggest criterion-based sampling, which requires that one establish the criteria or standards by which units are included in an investigation. The researcher creates "a recipe of attributes" (p.77.) that are appropriate to the study, and then tries to find subjects to match the recipe. In some cases, an ongoing sample selection is appropriate. In this case the subjects had to be women who were jazz musicians, currently engaged in careers, from particular age groups, whose proximity and schedule made them available to be interviewed.

Subjects were chosen by nonprobability sampling, because statistical generalization is not a purpose of the study. Rather a number of criterion-based or purposeful sampling techniques (Merriam, 1988) was used. The sample types include the following as outlined by Goetz and LeCompte (1984) and quoted in Merriam:

Network selection: Successive participants are suggested by preceding participants.

Typical-case selection: The researcher compiles a profile of the typical case and then seeks instances of this profile.

Reputational-case selection: Participants are suggested by experienced experts in an area.

Ideal-typical-bellwether-case: The researcher develops a profile of the best or most desirable example of a population and then seeks a real example that most closely matches the profile.

All of the participants fall into one or more of the above categories.

The Choice of the Interview Method

The method of data collection chosen for this project is the semi-structured interview. There was simply no other way for this information to be gathered. There is no data base in which the information can be found. Academic records, even if available, would be insufficient because these only tend to show classes taken and grades attained. Informal education, though often crucial in the development of an artistic career, would not be reflected, nor would the effect of relationships, in academic or informal settings be apparent.

A questionnaire could not take into account the tremendous variation of learning experiences that musicians encounter. Perhaps more importantly, the individual voices of the subjects could not be heard, with all of their accompanying nuances and perceptions. Much information could be missed by limiting the scope of inquiry as required by the use of a questionnaire.

Ethnographic observation would be of no use when many of the events were in the past, and no longer observable. Further, it is the interpretations of the subjects regarding their educational experience which are of interest, not just the experiences themselves. The retrospective interpretation of events, while subject to the limitations of memory, offers insights into the meaning of the events to the participants.

The interviews were semi-structured. There were some questions posed to all of the respondents, to provide consistency and the means by which responses were compared. There were some questions that were directed to respondents in each particular age group related to life stage experience. There was opportunity for each participant to add her own thoughts and perspective on her education and related issues without guidance from the researcher.

The Design of the Interviews

Each participant was interviewed once for a period of one to two hours, at a place that was mutually convenient for the researcher and the participant. Interviews were audio taped and transcribed later by the researcher.

The questions were formulated to shed light on the formal and informal educational experiences of the musicians, and to illuminate incidences of effective teaching. Because music education in general, and jazz education in particular, can be informal, beginning early in life, and continuing beyond the traditional college years, questions were asked about family influences, early experiences, opportunities to hear and play music, as well as about formal education.

The following questions were asked of all participants:

Opening questions.

What is your date of birth?

What would you say is your style?

Where did you grow up?

What was your father's profession?

Were your parents musical?

Was anyone in your immediate or extended family a musician?

Were there instruments in your home?

Were there recordings in your home?

Early Musical Experiences.

When did you start playing music?

When did you start playing jazz?

What instrument or instruments do you play?

When did you start to consider a jazz career possible?

What else would you like to tell me about early musical experiences?

Formal Education.

What sort of musical experiences did you have at school?

Did you have field trips to hear music?

Was music used in school as background to any other activities?

Did you have studio lessons?

Were you offered any enrichment opportunities after school or on Saturdays?

Did you go to any all-girl schools or programs?

Were you offered any accelerated music programs?

Were you identified as “gifted” or “talented” as a child?

Did you go to music college or major in music?

What else can you tell me about your school experiences?

Teacher Characteristics and Behavior.

Who was your best teacher? Why?

Who was your best music teacher? Why?

Who was most influential that you knew personally?

Did you have many good teachers?

What else would you like to tell me about your teachers?

Informal Education.

What opportunities did you have to hear professional musicians?

What opportunities did you have to hear jazz musicians?

What sort of musical experiences did you have at home?

Did you participate in any church music?

Did you have any musical experience such as teenage bands outside of school?

Who were your most important musical influences on record?

Did you have any mentor or mentors?

Who was the best mentor? Why?

Other than your teachers and mentors, who influenced you?

What else would you like to tell me about your informal educational experiences?

General Questions.

To what do you attribute your success?

Why do you think there aren't more women instrumentalists in jazz?

Do you have any ideas for the education of future jazz women?

For younger women (under 20, 20-30): What opportunities would you like to have to further your career?

For older women (30-50, over 50): What opportunities or experiences do you wish had been available, but weren't?

The interviews were conducted over a period of five months. Each of the participants selected the time and place, and most participants asked to be interviewed at

their homes. Three chose other locations: one selected a restaurant, one a coffee shop, and one came to my office at Boston University. The participants were chosen in a number of ways. I knew some of them from many years of working association. I have performed regularly with some of the women, occasionally with others. Some of the participants were suggested to me by colleagues. Some of them came from the faculty list at the Berklee College of Music. Proximity and availability played a part in the choices.

All of the women were asked the same set of questions concerning their background, formal education, informal education, and mentoring. The participants were asked to recall the qualities of their most effective teachers and to make suggestions, based on their experience, for the effective teaching of future jazz women. Older women were asked what opportunities they would have liked to have had, but did not have during their musical development. Younger women were asked what opportunities they would like to have to further their musical careers. The participants were encouraged to speak at length when responding to the questions, and to add thoughts they considered relevant. At the end of many of the interviews I asked an additional question or two for clarification, or because I thought the participant might have more to say on a given subject.

The interviews yielded a rich wealth of information about the participants' backgrounds, their musical lives, and particularly their educational histories. All of the participants were extremely generous with their time and their memories of the events and experiences that shaped them as the musicians and people that they are today. All of

the participants were thoughtful and reflective in their responses. Throughout the text of this analysis their words are used, and all quotes come from the transcribed interviews.

Analysis of the Data

The responses to the questions were analyzed using the literature on effective teaching, particularly teaching of the gifted, and the literature on mentoring. The major characteristics of effective teaching include the various instructional programs and approaches, and qualities of effective teachers as described in the previous chapter. Additional themes were suggested by the literature on women in jazz, including opportunities to hear music, the influence of family, and participation in religious music. Some themes emerged from the data. Among these were the universality of private lessons, self-teaching, multi-instrumentalism, and the personal qualities of the participants. It is interesting to note that all of the women are teachers.

Each interview tape was reviewed on the day of the interview, transcribed by the researcher,* and then the transcription reviewed with the tape to insure accuracy. The data were analyzed and reanalyzed at each stage, and a list of themes was compiled from the interviews. Themes were compared to the reviewed literature, and the interview data were coded according to these themes. Additional themes were also noted and coded. A list of themes was made and cross-referenced with the interviews to generate a picture of how many times, in what way, and in whose interviews the themes occurred. From this coded, cross-referenced information, conclusions were drawn.

* in two cases the interviews were transcribed by a volunteer

Chapter 4

The Case Studies

The case studies are eleven portraits drawn from the interviews of eleven participants from four age groups. Each of the interviews was a moving interaction between the woman being interviewed and me. I had known some of the musicians for many years before their participation in this project, but I felt that I came to know them much better during the course of the interviews. Some of the women were new acquaintances, and there has been some networking and referral between them and me since the interviews were conducted.

Each interview was a very different experience, with its own rhythm, tempo and atmosphere. I left each one feeling energized, inspired, educated, awed, and extremely grateful for the amount of thoughtful dialogue that had transpired. Each woman answered the same questions, and yet each participant had her own way of using the language to form images and description of her background and educational experiences. As I transcribed the tapes later, I was struck by the very unique, and indeed poetic, manner in which each of the participants used ordinary words to communicate her experience.

The case studies are organized according to subheadings in order to allow comparisons. They are ordered from the youngest to the oldest.

Sarah Felix-a Pianist

Age Cluster: 20 to 30

Introduction

I had never met Sarah before she came to my office at Boston University for our interview. She had been recommended to me by Micky Caniato, the director of the Boston University Jazz Program. He thought highly of her and her playing, which he had come to know during the years that she played piano in the Boston University jazz ensembles.

Sarah is tall and thin, with long straight brown hair. She is graceful and deliberate in her movements and in her thinking. Sarah was unique among those I interviewed, indeed among most people, in that she never used any “umm’s,” “ah’s,” or other fillers in her speech. She used no extraneous words whatsoever. She simply formed her thoughts and then spoke them, finished and beautifully expressed. I suspect her playing is like that, too.

Current Professional Information

Sarah Felix has just graduated from the Boston University College of Engineering, and is now in the process of deciding where she will live and work. Sarah plays jazz piano in a somewhat experimental style, as well as in the traditional style of Big Band Jazz. She said,

I tend to have an impressionistic style. I like to find different sounds, different notes. I like to experiment with colors of the sound, and in a combo setting I like to experiment when I comp, and maybe add some things that aren't just basic rhythmic comping.

Family Background (includes church & community)

Sarah Felix was born on March 16, 1978, and grew up about a half hour south east of Albany, New York. Her father worked for a company that sold industrial fire control fabrics.

Sarah's mother is musical. She plays the piano and sings for fun, although not professionally. Some of Sarah's great aunts and uncles played in a bluegrass group, and her aunt plays piano. Sarah's mother told her "about this one aunt that she had who was very talented, and just liked to try all different instruments, and I had an uncle who played fiddle."

Sarah's grandmother gave her an accordion, and other family members gave her other instruments including a guitar, recorder and penny whistle, as well as latin percussion instruments. Sarah played french horn in school and a little bit of oboe. She said,

My sister started playing oboe, and then didn't like it, so she quit. But we had the oboe sitting around for a few months, before they asked for it back, so I tried that too.

She also played trumpet and flugel horn.

Sarah's mother belonged to a parents group which supported youth orchestra programs, and she played in a community chamber group, performing with them at nursing homes and other community venues.

Sarah sang in church all through high school at Mass and other services and also participated in a chamber group that provided music for church services.

Educational History

Elementary & Secondary.

Sarah had positive experiences with music education in school, where she had very enthusiastic teachers. She played piano and french horn. She also participated in chorus, which she regards as very useful to her as a musician, even though she is not interested in being a singer. Sarah took advantage of youth symphony programs and festivals in New Your State. She said, "In elementary school and middle school when I was playing french horn, I was encouraged, and not everybody went off and took private lessons, but the music director, my teachers at school, encouraged me to pursue it, and to look into youth orchestra."

In high school Sarah played in the pit for musicals. She went to a Catholic girls' high school which did not have an instrumental music program. She said, "I had come from this public school that had a music program, and they had to kind of meet my needs, to provide me with outlets for music, and so sometimes they had recitals that were kind of like talent shows..." She took private jazz piano lessons during this time.

Post Secondary.

While studying for her degree in engineering from Boston University, Sarah participated in extra curricular music programs, including Jazz Big Band, and Jazz Ensemble, as well as informal playing.

Additional Music Education

Sarah had private lessons in jazz piano while she was in high school. Her two teachers were Amanda Cushing and Mrs. Lee Shaw.

Teachers

Sarah credits her first teacher, Amanda Cushing, with getting her into good habits around music, including serious practicing. Of Ms. Cushing Sarah said, "She was great at getting me into the more fast track of music and hard core practicing...at school it wasn't stressed as much." There were other dimensions to what Ms. Cushing taught. Sarah recalls, "I met other students that she had...and she had students of different ages, some adult students. Also her whole family was musically inclined, so her children were off at Julliard and music schools, and so I got to sort of see, be exposed to people who pursued music as a career."

Mr. Benochi, her junior high school band instructor, gave her good physical training and approach. Sarah explained, "I think the best teacher was Mr. Benochi, just the kind of overall training he gave me, the physical training."

Mrs. Shaw, her first jazz piano teacher, was able to adapt her teaching effectively to Sarah's interests, talents, skill level, and how she thought. Sarah remembered her first lesson,

I went the first day, and she was so adaptive to my skill level and what I was interested in, what I was inquisitive about, as far as the theory and how I thought. Some people are better at reading, and some people are better at listening, and she caught on right away, and I left after my first lesson with a whole assignment of things to do, and that's the way it was every lesson.

She helped Sarah to use what she had learned about classical music in a jazz context. Sarah said,

I was nervous because I thought I didn't have any jazz background, and maybe it was too late to start, but when I went to her I found out that a lot of the things I had learned, and a lot of my way of thinking, I could pick up the jazz and the theory, and she encouraged me. It was a lot of her influence that gave me the confidence that I actually could.

Mentors

Sarah identified Mrs. Shaw, her jazz piano teacher, as her most significant mentor, "not only in music instruction she gave me, but also confidence of a woman in jazz. She would talk to me about that." Mrs. Shaw encouraged Sarah, "to pursue the jazz direction, and just be interested in it and to listen to recordings and artists, and be interested in the history." She heightened Sarah's enthusiasm, and showed her that life as a professional musician was possible. She also included Sarah's mother in the process. Sarah said, "My mom wasn't into music that much, but she liked to talk to Mrs. Shaw. I liked the fact that she got my mom interested as well."

Other Influences

Sarah first heard jazz on public radio, and that helped to form what has become her most significant musical interest. She remembers, "I listen to public radio a lot. That's how I got into jazz on my own. There aren't many opportunities where I was from, it was kind of out there."

Barbara Laronga-a Trumpet Player

Age Cluster: 30 to 40

Introduction

I had not met Barbara Laronga before our interview. She was recommended by Dave Fabris, one of the guitar teachers at Boston University. He told me that she was a terrific player, and that she was a member of the all-woman big band Diva, based in New York, an ensemble that has developed a very strong reputation.

I drove to Barbara's house in Bellingham, Massachusetts and we talked in her large airy studio, filled with instruments and computer and recording equipment. Barbara's music business materials were very organized. She was able to print out a performance resume, a teaching resume, and a picture within moments of my request. This is an aspect of professional life that is often neglected by musicians, but Barbara has prepared very strong materials.

Barbara is not particularly tall, but she has very big clear sound. Her answers to the questions were also clear and succinct. She did not waste time or words. Her answers were as clear and crisp as her steady blue eyes.

Current Professional Information

Barbara Laronga is a jazz trumpeter whose career has been both varied and impressive. She has played at numerous jazz festivals in both the US and Europe. She has appeared on television and in a number of recordings. Barbara has played in numerous musicals and has received many awards. She has performed with musical luminaries including Clark Terry, Joe Williams, Dave Brubeck, Slide Hampton, Marian

McPartland, and others. Her primary musical commitment at this time is to the all-female big band, Diva, based in New York.

Family background (includes church & community)

Barbara was born on March 19, 1967, and raised in suburban Sherborn, Massachusetts. Her father was a freight manager. There are no musicians in her immediate or extended family, “except in the very far extended family I think I had a great grand father who might have been a musician.” Neither parent was musical, but there was a piano in her home when she was growing up.

Barbara started her paid performing career in church when she was in high school. She played trumpet for Easter services, for Christmas, weddings, and funerals. The first financial compensation that she received was \$25.00 for playing Taps. She remembers, “I forget how many notes it is, it’s only like thirteen notes. So I counted it out and I was like, ‘That’s pretty good, I’m making two bucks a note.’”

Barbara did not receive any overt support from her community for her musical activities other than through the school system.

Educational History

Elementary & Secondary.

Barbara’s formal education and musical background are firmly connected. She describes a very strong music program in the Sherborn schools. Music was available to her in the third grade when a variety of instruments were demonstrated and the children were invited to select an instrument from among them. Barbara chose the trumpet because it sounded good, perhaps because the demonstrator was a professional trumpet player. Group lessons began in 4th grade, and band was available from the 5th grade. By

the time Barbara reached junior high school, she knew she loved music and the trumpet. She said, "I really knew that I loved it at that age. I was playing in concert band and auditioning for junior district festivals...and I did really well in those...well I started playing jazz then." She played in the music organizations offered by the school, and participated in outside music organizations, summer programs, festivals and lessons. During her school years, Barbara occasionally played with some of her contemporaries who gathered in informal rock bands.

Post Secondary

Barbara went to the University of Massachusetts at Lowell and earned a Bachelors' degree in music performance and music business. She is now contemplating where to do a Masters degree in jazz performance. Since her graduation from Lowell, Barbara has taken lessons from a number of well known teachers of improvisation, including John McNeil and Charlie Banocos, because improvisation was not a strong aspect of the Lowell program. She said, "I had no formal [jazz] improvisation training at U Lowell, nothing...harmonically speaking, the theory and the ear training programs were based around classical music."

Additional Music Education

Like all of the other participants in the study Barbara had private lessons when she was in school, and since then. She said that in junior high school "I was taking private lessons after school, one on one."

Teachers

Barbara credits her high school band teacher, Al Menino, with giving her a strong foundation in music and the trumpet particularly. She cites the welcoming and positive

environment that he created as well his strong instruction. She said, "Al Menino, probably the person who really helped me the most as far as trumpet playing... he was first and foremost supportive and created a really positive learning environment. Nothing was ever negative in his band area."

She learned about the physical aspects of trumpet playing from Leon Marion. About him she remembers, "He was really a forward personality, really bold... he never cares what anybody thinks. He does what he does because he loves it."

Barbara learned about self teaching and independent learning from Bruce Ronkin, a professor at the University of Lowell. She said, "He had an incredible teaching technique." She described some of her experience with him.

I think when we are in the school environment, we are waiting for everyone to hand us something. This is where it is and this is how to do it. He was the type of person who said, especially in the computer class, he said, "Well, I don't really know how to do that." Which I think is the first sign of a good teacher. And he said, "Let's look in the manual." And he would sit there and go through the manual with me and say, "Oh, look, ok, so we do this." And he would learn with me. And by watching him teach himself, I learned how to teach myself... I really admire that.

Since graduating from the University of Lowell Barbara has taken lessons from private teachers including John McNeil. About him she said,

John McNeil is very, very clear when he teaches, very organized, and very clear about what he gives you, why he's giving it to you and why it makes sense and how to practice it and its just really organized, and I hope someday to be as clear of a teacher as he is.

Mentors

Barbara credits her teachers with being her mentors. All of her teachers "tried to lead me in the right direction."

Other Influences

Barbara cites Leon Marion as the most influential person that she knew. His whole life centers around music and the trumpet, and Barbara remembers him as extremely self-directed, with no regard for what other people think of him.

Additional influences include her friends and

the live performances [that] are what have made me want to be part of jazz, seeing so many great musicians play jazz and knowing how hard it is to be able to really do that. Its given me an incredible appreciation and I think that has been one of the best educational experiences, is just listening.

Consuelo Candelaria-a Pianist

Age Cluster: 30 to 40

Introduction

I met Consuelo several years ago when the vibraphonist, Jeanette Muzima, reconstituted her band, Bougainvillea, for some performances at Scullers and the Regatta Bar. She called me to play bass, and when I went to the first rehearsal, there was Consuelo at the piano. She was then, and remains to this day, the most powerful piano player I have ever seen or heard. Her rhythmic sense and musical strength were astoundingly sure. When I started this project, I knew she was someone I would try to interview, because I wanted to know where she learned to play that way.

I interviewed Consuelo at her house in Roslindale, Massachusetts on a Sunday morning. It was clear that I had a cold, and before we started talking she made me some herb tea with astragalus, echineacha and vitamin C. I felt much better when I left than I had when I walked in. Consuelo is both caring, and competent on more than one front.

During the interview she told me about her educational background, and spoke eloquently about the effective teachers she had encountered. She also shared some music that she loved, a recording of two bluegrass singers performing an old spiritual, accapella, with hauntingly beautiful harmonies.

Current Professional Information

Consuelo Candelaria is a jazz pianist living and working in the Boston area. She is a professor at the Berklee College of Music. She performs with various colleagues on the Berklee faculty including Bill Pierce, Ron Savage and Ron Mahdi, and in many local venues. She has done some recording including a CD under her own name. When I

asked her about her style, she said, “[its] post modern bop, or something like that. And some people have said that with some sort of latin influence, which is probably undeniable, although I don’t focus on that aspect.”

Family Background (includes church & community)

Consuelo was born on October 23, 1964, in Albuquerque, New Mexico.

Consuelo’s father worked for the post office, and she reports, “he had several additional jobs to that job, because there were eight children.”

She is the youngest of the eight children, many of whom were or are musicians, or avid music lovers. Consuelo’s siblings were instrumental in exposing her to music, both as player and listener. Of her family she said,

Mom sings beautifully, she actually makes up tunes. Dad plays guitar...I would say almost all of us are [musicians] My brother Sam has been a teacher, but now is starting to pursue some of the music. My sisters also play guitar. My brother Pat has amazing ears. My other sister, Mary, claims that she can't sing but she can and she plays instruments, and my older brother who passed away, he played trumpet, and was a great artist, he could draw, and then there's me.

Consuelo sang in the church choir and played both guitar and piano in church.

She did not have any help from her community or from community organizations during her musical development.

Educational history

Elementary & Secondary.

Consuelo’s significant early music education came from her private teacher, rather than from her Catholic school. It was not until high school that she could take advantage of an organized school music program.

In high school she had a very influential band teacher, a jazz pianist named Bob Lah. He helped Consuelo develop musically during the years that she was there. She remembers,

Mr. Lah taught me a lot about playing, aside from introducing me to jazz... [he] tried to help me play a little more subtly. I played with a lot of passion and strength, aggressiveness, and now he was trying to take that and make it more musical... there were countless things he did... He started teaching me about harmony and about music, just to *listen*.

Post Secondary.

Consuelo earned a full scholarship to the Berklee College of Music, without which she would not have been able to attend. She holds a Bachelors' degree and now teaches at Berklee. Although she misses her home in New Mexico very much, Consuelo has stayed in Boston because of

the faculty at Berklee, there are so many great musicians, on the staff. I am blessed to be able to play with Billy Pierce and Ron Savage and Ron Mahdi, that's my dream band really... they are all there, they are in the backyard, you know what I mean?

Additional Music Education

Consuelo took piano lessons from the age of five with Mrs. Jesse Fryer. Of Mrs. Fryer she says,

I started taking with her when she was 86 years old, and she could still play piano. I used to play by ear a lot and she thought I was a very good sight reader because I would ask her, 'would you play this piece?' And she would play it for me and I would kind of remember it and watch her hands on the keys and stuff. And then her eyes started to get pretty bad, and when she was 89 she couldn't play things for me any more and she saw that I wasn't really reading. But then I did start to read because she was really, she was wonderful.

Teachers

Consuelo mentioned three teachers who were particularly influential. The first was Mr. Goon, her high school social studies teacher, who treated the students with respect. He respected their ideas, their intelligence, and their ability to grasp adult concepts. His expectation of them were very high, and they wanted to meet those expectations. She said,

He would bring important things to us, and treat them importantly, and then he would ask us those important questions, because he understood that what we had to say was important; and with that kind of real feeling coming across to us we felt empowered...so basically we didn't want to disappoint him...he made me want to be a history professor...and I still think about him to this day. How much he turned me on to just learning.

Mrs. Fryer was Consuelo's first piano teacher. She made Consuelo feel special, inspired her and taught her "a lot about playing, about energy, and about power."

Mr. Lah introduced her to jazz, taught her about playing the piano, and about musical subtlety. He helped guide her toward a music career, taught her how to listen, and helped her with her early compositions. She spent her extra school time working with him at every opportunity.

Mentors

Consuelo identified Mr. Lah as her mentor. He told her about Berklee College. She said, "he was just a pro and so we would play, on my lunch periods I would always go and, I would talk to him and learn music and all the culture, and I would listen to him and get inspired. I started learning, after listening to it all the time."

Other Influences

Consuelo also calls Mr. Lah the most influential person that she knew. She credits her siblings with much of her early musical education. Her sisters took her to the symphony and to jazz concerts. Her brothers had extensive record collections, and one of her brothers was a serious trumpet player.

Consuelo remembered an opportunity she had as a student, to sit in, and play with Rachel Z., at the Copley Plaza Hotel. She explained,

She [Rachel] had a gig there, and I used to go and see her. Not because she was a woman, but she is just a real strong presence, she was very determined, and she was *burning*. And then she said, "You should come sit in." And I said, "No way." But she said I should come and sit in. And so I went and sat in, and it was astounding. Such the greatest feeling in the world. It was unreal. And it must have sounded like complete do do, but it was cool! You know what I'm saying? It was such a great thing and she did that. She had no reason, nothing to gain from that other than to help me...and I'll never forget that.

Jane Hayes- a Saxophonist

Age Cluster: 30 to 40

Introduction

I have known Jane Hayes for many years. We have played in a number of ensembles together, including the long-lived woman's jazz band Bouganvillea, as well as many jam sessions. She agreed to play classical flute in a Mass I was conducting in 1989, even though that was not her regular musical interest. Most recently we performed as part of a jazz trio at the Ocean Reef restaurant in Somerville.

I interviewed Jane before, several years ago, when I was conducting a pilot study. I was glad she was willing to do another interview in another format. Jane chose to be interviewed in a coffee shop in Allston. I met her there with my tape recorder in March.

Jane is forthright and articulate. She has thought about her education, its strengths and weaknesses, and about the obstacles that women in jazz confront. Jane has many interests. She designs a clothing line that is aimed at the members of generation-x, and she works with a firm that makes bicycle frames by hand. Consequently she has several very nice bicycles with which to pursue her mountain biking and road riding interests.

Current Professional Information

Jane Hayes is a free lance tenor saxophone living and working in the Boston area. She has taught saxophone in the past, but is not doing so now.

Family Background (includes church & community)

Jane Hayes was born on September 23, 1964. She grew up in Falls Church, Virginia. Her father was a physician who worked on issues related to drugs for the government. There were no professional musicians in her immediate or extended family. However, her father played the piano and sang, and her sisters played cello, flute and oboe. When I asked her if there were instruments in her home she said,

Yeah, bunches of them. And we were all encouraged to pick up whatever other instrument we wanted on an individual basis. There was piano, electric organ, zither, ukelele...and of course I got into saxes. I had more than one as a kid.

Jane's father took the family to many of the Army Band concerts in Washington, DC, and to concerts at Wolftrap and to folk performances at coffee houses. She recalled, "My dad used to take me to the Army free concerts down by the reflecting pool in D.C. in the summer time. I got really turned on to the Army Blues, it was a big band."

Jane did not participate in church music. She said, "I never got into it, I mean I was mostly a sax player. It was too loud, too playful..."

Jane and her family availed themselves of the many opportunities to hear music that were available to the community in the Washington DC area. They heard all styles of live performances from classical, to jazz, to folk. Other than that Jane did not receive any assistance from her community during her musical development.

Educational History

Elementary & Secondary.

Jane took advantage of a very good music program in the Falls Church, Virginia schools. In elementary school the students were started in small group lessons during the 4th grade. This led to band in 5th and 6th grade. These musical activities were not

extracurricular, but rather, were built into the school day. Jane's musical ability was recognized, and she was accelerated past the 6th grade, directly into the 7th, partly so that she could be placed in a better musical organization.

In high school the music program was dominated by a marching band program that was competitive and time-consuming. However not much time was devoted to the individual musical development of the students or to improvisation.

Post Secondary.

Because she was accelerated, Jane began college at seventeen, which she feels was too young. She started school in Milwaukee, then moved to Eastman School of Music for a year, where there was no jazz, and then to the New England Conservatory where she finished her Bachelors, degree in jazz performance. Jane believes that her college education did not prepare her well for life in the jazz world, so she took lessons after college with several teachers of improvisation and jazz.

Additional Music Education

During her school years Jane took private lessons from one of the saxophone players from the Army Band that she used to go see in Washington. She recalled,

My folks had me in private lessons for you know, seven years after I picked up the saxophone. Every week, even through the summer pretty much, yeah, we would always go through summer. It was like we, they, felt pretty strongly about it, its benefits...by the time I got into high school this teacher that I had who was a really great tenor player, very Sonny Rollins kind of player, decided that I could start learning to improvise.

Teachers

Jane remembers several very good female math teachers who were inspiring and appreciative of her talent.

Her favorite teacher was John McNeil because he is willing to figure out the psychology of the student in order to help her learn more effectively. He seemed to like teaching, and motivating students to become better. Jane said, "He was really willing to really figure out your psychology to help you figure out a way to help you learn...and it seemed like that was what he got off on, in the teaching experience, was making someone wake up one morning and think a little differently..."

Mentors

Jane chose to identify John McNeil, her favorite teacher, as a mentor. She said,

When I have studied with John I have felt like... he can tell me a lot more than just about music, just in general. Sometimes we go there and sometimes we don't. But I think that is the nature of a mentor, that they are there to talk about what ever you want to talk about.

Other Influences

Jane tells of a friend she had, a drummer, who helped her by playing practice sessions with her for hours on end, going through different songs, trying different things. This gave her the opportunity to play for prolonged periods of time, honing her skills, an opportunity that she had never had before. She recalls, "We would play together, just the two of us, quite a bit...and we just went in this entire different direction, and it gave me a confidence that I had been missing, about being this desirable person to play with."

Angelemia Bacheman-a Drummer

Age Cluster: 30 to40

Introduction

I met Angelemia about eight years ago when I was playing at a benefit for a local hospice. She walked in and changed the energy in the room. She is a strong drummer with great positive energy, who plays with a smile on her face and a lot of charisma.

I interviewed Angelemia at her apartment in Cambridge, which is in a building that she manages. When I came in she was assisting a family with four children whose electricity had been turned off. They spoke very little English and had a hard time understanding the bill.

Angelemia speaks with enthusiasm and confidence. She is honest and insightful. Angelemia has the sparkle in her eye of someone who loves life and has found her place in it. She is very fit from years of playing basketball.

Current Professional Information

Angelemia Bacheman is a drummer and drum teacher based in the Boston area. She is currently an assistant professor at Berklee College of Music. She leads her own band and performs with other artists in the Boston area. One of Angelemia's interests is teaching rap and hip hop to urban teenagers.

Family Background (includes church & community)

Angelemia was born on January 6, 1960 in New Orleans, Louisiana. She grew up in Oakland, California, and spent summers in New Orleans as a child.

Angelemia's father was a meat cutter. Her mother was a musician, an organist from a family of musicians. Her maternal grandmother was a pianist and organist, and

her grandfather was a bass player. There were musicians on her father's side of the family as well. Angelemia remembers,

My mother bought me a guitar when I was in the 5th grade. And my mother played her organ, she always played her organ. And by the time I was a teenager we had the drums in my house, conga drums. And by the time I was in the 9th grade, I was playing congas in a band.

Angelemia remembers hearing many different kinds of recordings in her own house, and in the homes of her extended family throughout her childhood years. She plays vibraphone, hand percussion, drum set, and piano and guitar.

Angelemia went to a Catholic elementary school and played her guitar at Mass. Angelemia was not aided by any organized community groups, but her first teachers were musicians in the community who taught and nurtured her in their spare time.

Educational History

Elementary & Secondary.

Angelemia had no formal music education during her elementary and secondary school years. The band director in her high school told her that there were no conga drums in the band there, and that there was no place for her.

Post Secondary.

Angelemia earned a scholarship to Mills College to study classical percussion. Of that time in her life she said,

I went to Mills College for a little while on a scholarship, which was good for me, that's a girls school. So I studied classical percussion. That helped me get my reading and all basic theory stuff together, but the hang wasn't you know, my type of hang. So I was being geared toward being a classical percussion major, but I didn't like classical music. I just wanted to go to school to do something, rather than just hang around Oakland and be a statistic.

She then got a basketball scholarship to the University of California at Santa Cruz, and after that a scholarship to the Berklee College of Music where she completed a four year Bachelors' degree. Angelemia has since completed a Masters degree in music at Connecticut Wesleyan University.

Additional Music Education

Angelemia's music education before college came from teachers in the community who recognized her talent and taught her about drums, and the fundamentals of music, often in their spare time. She learned from playing in groups with her contemporaries. She remembered,

Then when I got into junior high, when I got in my first band, The Chocolate Rainbow, so I was in the Chocolate Rainbow playing conga drums. So anyway I'm playing the congas, and I'm jamming and we're doing talent shows, and all the little junior highs in the area. We were in a couple of talent shows and stuff like that for fifty dollars, that kind of thing.

Teachers

Angelemia speaks with warmth and enthusiasm about a number of her teachers, including Sister Karen Stevens, her 7th grade teacher, whom she credits with teaching her some of life's most important skills, including self-control and love of learning.

Angelemia gained her early music education from local musicians, both renowned and unknown, who took an interest in her. Several people, including John Handy, a successful drummer with many recordings, and Chuck Brown, a drum teacher in Oakland, taught her about drumming, music theory, and life as a professional musician. Of Chuck Brown she said, "he took an interest in me and taught me from the ground up...he taught Dave Garabaldi, Terry Bosio, lots of different cats, who were like famous modern drummer cats. So Chuck and I are great friends, we still are friends after all

these years.” Sheila Escovito, a studio drummer for many years, and now a star in her own right, taught Angelemia about drums, and invited her to watch professional rehearsals. Rick Considine, a professor at Berklee, guided her through her years there. She has stayed in touch with most of these teachers and remains friends with them to this day.

Angelemia uses what she learned from her teachers in her own teaching. She believes in teaching and encouraging all girls who want to play music. She explained,

There is also an attitude that you have to be a virtuoso or else quit. So. For me its always been, like I was really talented at sports, and its always been like a sport, its been like a game. You don’t have to be the best one on the team to play. Just keep playing, you don’t have to be- do you think every kid that plays basketball has got to be NBA material? No. You can go through your whole life playing basketball, college basketball, and never play in the NBA. That doesn’t mean you quit. You see there’s this whole fallacy about music. Its like if you are not the best virtuoso then you stop or quit. And people try to rob people of their dreams.

Mentors

Angelemia calls her three teachers, John Handy, Chuck Brown and Rick

Considine, mentors. Of John Handy she said,

He taught me how to dream... Where as when he first met me, I didn’t know the difference between a treble clef and a bass clef. And so he took me a long way. He used to teach me things at his house on weekends, like about ledger lines, and how to write music, and how to form chords, and that type of stuff. And that cat’s like a famous musician. He was famous then. He’d been on 30 or 40 albums then, and he would take the time for no money, just because he wanted to.

Other Influences

Angelemia credits her mother as her most important influence because she was so supportive of her choice of a musical career. Her mother told her stories of the musicians in the family before her, and consistently urged her to follow her art, eschewing the issues of money and the criticism of other people including her own father. She recalls,

She would always say things, like if I were to say something about money she would say, "You're an artiste, you don't have to worry about that. Those things will happen for you... You live your life to produce your work and those things will come."... That was fantastic. That was fantastic. That helped me get through every single hang up that I would have developed.

Suzanne Clark-a Bassist

Age Cluster: 30 to 40

Introduction

I found Suzanne Clark through the Berklee College of Music faculty list. We had never met, but I called her and told her about the interviews that I was doing. She listened carefully as I explained the project and agreed to be part of the study. I went to her house in Roslindale the following week for the interview.

When I arrived at her apartment, I found Suzanne transcribing a song and making a chart for a class that she would be teaching the next day. She was using a Finale notation program on her computer and a midi keyboard. She was analyzing the tune so that every note could be explained in relation to the harmony. We did the interview at her kitchen table, where Suzanne put food for us to eat while we talked.

As a teacher at Berklee, Suzanne has put a lot of thought into teaching jazz, and she had many observations based on her experience with her students.

Current Professional Information

Suzanne Clark is a jazz bassist and a professor at the Berklee College of Music. Suzanne has extensive performing experience with a variety of artists in the New England area, and she has appeared on a number of recordings.

Family Background (includes church and community)

Suzanne Clark was born on October 10, 1961. She grew up in Dorchester, Massachusetts. Suzanne's father worked for the Boston Edison company.

Suzanne's family did not include many musicians. Her parents sang around the house, and her brother knew one song on the guitar. Other than that, she had no

musicians in her immediate or extended family. When she was growing up, Suzanne played organ, saxophone and guitar before picking up the bass. She remembers, "I got a guitar in conjunction with some Beatle books. Music books, that's what kind of started me off." Later her sister's boy friend "had an electric bass, and he played guitar and sang and happened to have this bass...and he let me borrow it so I just kind of fiddling around on it." This 'fiddling' and learning from music books helped her get the bass chair in the high school band, even though she had not played bass formally before, and there were others who auditioned. She said, "...they needed a bass player...and I worked hard at it, and I could already play it to a degree, I could actually play bass clef...we learned to read music in grade school and I think I just always remembered that... and I also had a commitment to it."

Although there were no musicians in her family, there were recordings of Frank Sinatra, Rosemary Clooney and other vocalists from the 40's and 50's. Suzanne listened to her parents records and watched old musical movies, "Gene Kelly, Ginger Rogers, Fred Astaire, all those Cole Porter things...and I think that had an impact on me too, because I ended up recognizing certain music from shows that I had watched."

Because she went to parochial schools, Suzanne participated in church music all through school, singing at Mass and other services.

During her high school years, Suzanne and some of friends formed a band and played at different venues in the community, some of these arranged by a community group called The Friends of Music, made up of parents and others. This group helped to set up a variety of performances for the student musicians.

Educational history

Elementary & Secondary.

Suzanne took advantage of a good music program at St. Gregory's in Dorchester. In elementary school there was a music class every day, which included singing and other aspects of music such as reading and theory. This training prepared Suzanne for extensive learning on her own, using music books to teach herself all the different parts of songs by the Beatles and others.

In high school Suzanne had theory classes, jazz band, and played in the orchestra. She also had the opportunity to take private lessons on saxophone, and to play in the pit for musicals twice a year. She also participated in state competitions, Interlochen, and jazz band events sponsored by the International Association of Jazz Educators.

Post Secondary.

Suzanne has a Bachelors' degree from the Berklee College of Music. She described Berklee as a very good environment, "because everyone was breathing music."

Additional Music Education

Unlike most of the participants in the study, Suzanne did not have private lessons until she went to Berklee, where lessons on your instrument are required each semester.

Teachers

Suzanne remembers that one of her teachers in elementary school, Sister Karen, had a big influence on her because she "did things differently. She conducted some of her classes sitting in a circle on the floor. Some of the classes were outside, and there was more discussion, openness and dialogue" than in her other classes.

At Berklee, Suzanne studied with Wit Brown, whom she found encouraging, patient, and “ignited by the material.” When he detected commitment in a student he would really go out of his way.

He was my private lesson instructor, I also had him for a couple of bass classes, and I think there were certain qualities that he had that I responded to very well. He was very encouraging... and he was really into the music... and he was really into and excited by students who were excited about it. So he was very patient and understanding, explained things well... when he saw that someone was committed, he would pretty much do anything for you. He would be there to help guide you through everything.

Suzanne believes that, like some of the best teachers. Wit Brown taught her about herself and what she was capable of while teaching her about the music. Suzanne also credits Jimmy Mosher and John Repucci with encouraging her. She said,

[Jimmy Mosher] did the same kind of thing when he saw that there was a potential there, he helped to cultivate that. With me. And gave me a lot of confidence that I didn't necessarily have right away, and so that's something too. And also John Reppucci, who's another person in the bass department. He also did that same kind of thing, where there was a lot of patience and understanding, not too quick, but talking about things in a kind of straight path and then also being very encouraging, and again seeing the potential that was there and somehow finding ways to guide me subtly through things.

Mentors

Suzanne identified Wit Brown as a mentor, “on a mild level...it was through Berklee.”

Other Influences

Suzanne was influenced by the friends she made at Berklee as well as by the teachers. She found models in the older musicians who showed her “what was possible,” including how to present as a musician, how to behave at performances, how to dress and how to get work. This example led to her concept of professional behavior, which she

feels has stood her in good stead, especially when getting and keeping work. She explained,

I just remember going to hear those guys and both Klaus and Nils were obviously from Finland and Denmark, and they presented themselves completely differently than like _____ who was American. They looked like businessmen. They were dressed in hip European suits, _____ was up there in his torn tee shirt and his pants hanging off his butt or what ever and I was just blown away by that... they are hot musicians, they are very proper and professional, they are very respectful and then, they *look* good. So it's like, who's gonna get the gig here, you know?

Valerie Walton-a Saxophonist

Age Cluster: 40 to 50

Introduction

I met Valerie Walton eleven years ago at New England Conservatory when we were both studying for Masters' degrees. We took a jazz history class together and played practice sessions together in what little spare time we had. Since then we have performed together in a number of different ensemble combinations. Valerie gets a warm round tone from her tenor saxophone somewhat reminiscent of Lester Young. It is always a pleasure to play with Valerie because she has a calm, kind nature. She creates a cooperative and organized atmosphere on the band stand.

Valerie asked to be interviewed at home, late in the evening after her three year old twins were in bed. She looked very tired, which is not surprising for someone who is managing a performing career, a teaching career, and young children.

We sat in the living room of her comfortable Dorchester apartment and drank a glass of wine while we talked.

Current Professional Information

Valerie Walton plays tenor saxophone, alto saxophone, and flute. She performs in the Boston area with her own band, Allspice, and with many other local musicians, and she has produced a CD under her own name with her husband, Tad Hitchcock.

Valerie teaches at the Winchester, Massachusetts Community Music School, and at Bristol County Community College, in southeastern Massachusetts. She is looking for one full time music teaching position to replace her part time positions.

Family Background (includes church & community)

Valerie was born on November 11, 1958, and she grew up in Hampton, Virginia. Her father was a NASA engineer. She knows of no one in her immediate or extended family who was a musician. She recalls that there were some instruments in her home, a harmonica, a banjo, and a piano.

Valerie reports that she did not receive much support from her family in her musical endeavors, rather she spent a lot of time practicing by herself. She said, "It was entertaining for me, but it wasn't the kind of routine I would try to get all my students to do now. But I would have massive, you know, spurts."

Valerie used to play at the Unitarian Fellowship that her family attended. These were her first performances in front of an audience. She recalls, "I can remember the first time ever playing in front of people just completely losing my breath."

While she was in high school, Valerie connected with a community of folk musicians in Maryland, and that is where she got her first opportunities to improvise and to play with other people in performance.

Educational history

Elementary & Secondary

Valerie played in school bands in elementary and junior high school. In high school she was an accelerated student, and she graduated after three years. She said, "I ended up getting out of high school two years earlier than everybody else, and I don't recommend it at all." During high school she went to jam sessions with local folk

musicians and at the University of Maryland, where she took lessons from a student teacher. She said, "I tried to do some district things when I was in elementary school, but there wasn't a whole lot happening before I got to Berklee.

Post Secondary.

When she was sixteen, Valerie went to the Berklee College of Music, and she received her degree when she was nineteen. She heard about Berklee while she was hitchhiking during high school. Of Berklee Valerie said,

I used to hang out and play in the ensembles and a lot of my more cynical memories I say I think they let me just hang out because I was an ornament to their room... but I practiced a ton and I hung out in those practice rooms... and then I got pretty involved with arranging... you know as a flute player I was going to have to always lead my own band, and be my own band leader.

Valerie also holds a Masters degree in jazz performance from the New England Conservatory of Music in Boston.

Additional Music Education.

Valerie did not have private lessons in elementary school. During high school she found a student teacher at the University of Maryland who gave her lessons, and she played and improvised with people she met there. Valerie began doubling on saxophone late in her Berklee career, and so she took saxophone lessons after she was graduated.

Teachers.

Valerie calls Joe Viola, a saxophone teacher at the Berklee College of Music, her best teacher on the saxophone. He taught her the lessons that she needed to hear over and over again, and he shared his extensive knowledge about the saxophone with her. Valerie said, "I think my best teacher, that I quote in my teaching every day was Joe Viola. I think the reason why is because he was not afraid to repeat himself."

Valerie calls John McNeil her favorite improvisation teacher because he knew how to teach improvisation, and she was always able to “connect” with him.

Mentors.

Valerie took lessons with a number of improvisation and jazz teachers including Billy Pierce, a well-known tenor sax player and Berklee professor, who took a strong, sincere interest in her career, which he maintains to this day. She considers him to be something of a mentor. Valerie has also used the Boston Women’s Music Coalition for mentoring.

Other Influences.

Sonny Rollins, the tenor sax player, was her most important influence on record. She cites colleagues as influential as well. She said, “I really make a habit out of looking at other musicians and how they live their lives and stuff.”

Pam Quick-a Pianist

Age Cluster: 40 to 50

Introduction

I don't remember when I met Pam Quick, but we have been playing together for a long time. Pam plays beautiful and often surprising lines. Because of her strong sense of time she can create good rhythm for an ensemble even without a drummer or percussionist. For several years Pam conducted an ongoing practice session at her house on Friday afternoons. She invited different musicians to play for a few hours. There was a lot of good music as well as networking. For those who were playing that night it was a good warm-up. For others it helped to keep the sound sharp.

Current Professional Information

Pam Quick is a jazz pianist who also plays classical music and traditional piano music. Until recently she taught at the Community Music School in Winchester and in a private studio. Pam performs in the greater Boston area as a solo artist, and in various combinations of duos, trios and larger ensembles.

Family Background (includes church & community)

Pam was born on May 28, 1957, in Sudbury, Massachusetts where she currently lives. Pam remembers her father working in the publishing business.

One of Pam's grandmothers and one of her grandfathers were piano players, although neither of them was still playing when she knew them. She recalled, "My grandmother played as an 18 to 20 year old. I think she even went to music school. So she had a piano that she played and we inherited the piano."

Pam began playing piano when she was four or five, and she remembers classical music in her house when she was growing up. She was not introduced to jazz until later. "The first time I ever heard jazz I was about 18, and I just stumbled upon it on the radio. And it was bebop. I clearly remember it was bebop, I don't know if it was Charlie Parker or not. But it was bebop, I was turning the dial and I found it. And I said wow, what's this?"

Pam sang in the church choir, but she had no help from her community in her pursuit of music or her jazz career.

Educational History

Elementary & Secondary.

Pam went to the Sudbury public schools through the 12th grade. Pam's musical education in elementary school consisted of choral activities, but no instrumental instruction. The school provided opportunities to hear music, bringing in guitarists who played folk songs and taking the students on field trips to hear orchestra programs for children.

Post Secondary.

Pam started her undergraduate degree at the University of Massachusetts at Amherst, but dropped out. She went back to school at U Mass Boston to study music, but found that she had taken half of all of the available music classes in the first semester. She then transferred to Berklee College of Music where she finished her degree. Of Berklee Pam said,

It was very useful actually. I had a horrible experience emotionally to be there. I was the only girl in all my classes. There was no support whatsoever, but I

needed the education desperately. It was going from someone who didn't see color to seeing color. I just knew I loved music, but I knew nothing about it outside of the classical study I had done as a kid. I was so limited, so it was essential...I knew [after Berklee] how it was structured, how it was put together, I understood, I could converse with other musicians, I knew the language after going to Berklee.

Additional Music Education.

From 1st through 6th grade Pam took private lessons from a teacher who came to the house. She had these regularly. Since graduating from college, Pam has studied jazz improvisation with private teachers.

Teachers.

Pam calls Charlie Banocos her best teacher because,

He seemed to know exactly what to give me to help me and he seemed to know anything I could possibly want to know about music. He seems extremely knowledgeable about technique, about style, about different musical artists; he's just a wealth of knowledge. He's got a perceptive way of – he seems to know when to tell you what exactly counts, so you're ready to grasp it and its extremely helpful.

She enjoyed her lessons with Ray Santisi at Berklee, inspite of, or perhaps because he gave her material that was beyond her at the time. She said, "I responded better when they [teachers] were strict and set expectations that I perform better."

Mentors

Pam did not have a traditional mentor, so she turned to the Professional Musicians Support Group. She remembered, "...When I first started gigs and trying to get my promo package together that group was very helpful. As a group they mentored me- told me- this is how you get gigs, this is how you make your promo, this is what you dress in, that kind of stuff. I had no idea. I had to have someone tell me."

Paula Zeitlin-a Violinist

Age Cluster: over 50

Introduction

I first met Paula Zeitlin at a jam session at Wellesley College that was organized by pianist Ellen Cantarow. It was the first time I had played with a jazz violinist. Paula uses the talkative, microtonal quality of the violin to great effect in the jazz setting.

When I hear her I wonder why there aren't more jazz violinists. Since that time we have played together a number of times, including a semi-regular engagement at the Borders Bookstore.

Paula is very interested in jazz education, particularly the education of girls. We have conversed at length about how to initiate a program to bring young and old, male and female, musicians together. Paula is trying to get grant funding for such a project.

When Paula told me at the beginning of the interview that she was originally from Texas, I noticed for the first time that there was a hint of the south in her voice. We had our interview in the dining room of her Newton home over a pot of chamomile tea.

Current Professional Information

Paula Zeitlin is a free lance jazz violinist living and working in the Boston area. She plays in a variety of ensembles. Paula teaches at the Rivers School, and she has a private teaching studio, where she specializes in jazz and other improvisational music for the violin. She describes her style as "...pretty traditional, swing, bebop, straight ahead."

Family Background (includes church and community)

Paula Zeitlin was born on August 2, 1945. She spent the first ten years of her life in Higgins, Texas, population 600. The family then moved to Amarillo, Texas and thereafter to Scottsdale, Arizona, a suburb of Phoenix.

Paula's father was a public school physics teacher and a basketball coach. He played piano by ear and sang. Her mother also sang and played flute. She gave flute lessons and directed the local church choir. Paula said, "I don't know that she really knew how to do that, (laugh) but she did it anyway." According to Paula, there was always music in the house. Her grandmother lived across the street, and she also played piano and sang. Her aunt and uncle, who were also neighbors, had an excellent record collection, and Paula remembers visiting them to listen to records. Paula described her first encounters with the violin and with jazz.

[My dad] brought back these records of a gypsy violin, from overseas, from the service, and that was the first time I'd ever really *loved* the violin. That's why I really wanted to play the violin. But there were no violin teachers. In Higgins. Then my uncle... who had a lot of jazz... singers and other jazz recordings, that was his favorite kind of music, and he lived across the street.

Paula recalled, "We had a piano from as long as I could remember. I actually remember when we got the piano, because they had to send it by crate on the train, it came on the train, you know from Kansas City, or some place like that. And we had the piano crate in the backyard for a long time."

Paula sang in the Methodist church in Higgins as a child. She later played guitar and sang at the Quaker meetings in which her parents participated. Paula had little direct input from her community during her music education.

Educational History

Elementary & Secondary

Paula's music education in elementary school consisted of singing. In a town as small as Higgins, there was no one to teach instruments, except piano teachers.

Paula had access to violin classes in school after the family moved to Arizona. She said, "I started out in a public school program, seventh grade, you know, group class. Everybody was pretty bad (laugh) but we had a wonderful long suffering teacher." Paula participated in the school orchestra program in Phoenix. She also played in extra curricular music programs such as the Phoenix Youth Symphony, and she played in musicals. There was no jazz available in her school.

Post Secondary

Paula has a degree from the Berklee College of Music, as well as a degree in English from Erwhon College in Richmond, Indiana. Paula decided to go to Berklee

after I went to band camp, I had had these other careers, but I never stopped playing all together. And I thought if I was gonna do it, maybe kind of naively, I figured well, I'd better do it now. But partly because it was wonderful to play. You know, I had forgotten how much I loved it. And improvising. Which I did do with my sister when we played together when we were younger... I really wanted, I really wanted to play jazz, and I had always wanted to play jazz, but I didn't know how or who.

Additional Music Education

Paula arranged for her own piano lessons as a child. She explained, "When I was about six I actually walked down the block to the piano teacher, by myself, and arrived at her door, and told her I wanted to take music lessons. So I started piano when I was six."

When she got to Phoenix at age twelve and was able to find a teacher, Paula began to study violin. "Then I got a private teacher. That was when I started to learn

very fast.” Since her graduation from Berklee College Paula has taken lessons in jazz improvisation.

Teachers

When asked who were her best teachers, Paula mentioned a professor she had in Indiana, who made her feel that she was really smart, and that she could be really good at the study of literature.

Her best music teacher was Charlie Banocos, whom she called, “supportive on some really bottom level.” She also mentioned Cecilia Smith, “who clearly liked to teach, and was very encouraging, and could break things down to be understandable.”

Mentors

When I asked Paula whether she had had a mentor, tears welled up in her eyes. She said, “I don’t think so, and I think that’s a lack.” Paula has been a member of the Professional Musicians Support Group, which does perform mentoring functions.

Other Influences

Paula’s other important influences include her husband Steven, who sent her to a summer jazz program for her 40th birthday, and supported the family while she went to Berklee. She said, “Steven sent me to band camp... as a birthday present and it was like heaven, it like I died and went to heaven, cause you know you just play all the time. And I thought, oh...I could really do this.”

Paula also cited one of her boyfriends in high school as influential. She explained, “I had a boyfriend who was a trombone player. But from a different high school. But he was in a jazz band, and he was one of the first people to get me to listen to

jazz all the time...and then I bought my first jazz recording, which was a Stephan Grappelli record, which I still have.”

Paula also cites her parents as major influences because they provided the encouragement and the money for her to take lessons.

Ellen Cantarow-a Pianist

Age Cluster: over 50

Introduction

Jazz players improvise over the chord changes of a song, playing through the form one or more times as they see fit. In most cases, after a couple of choruses the player risks repetitiveness. Ellen Cantarow is an energetic piano player who can play numerous choruses of solo over a tune, and after three or four of them she is still coming up with new ideas, and demanding the attention of the listener. In that way, even though she is not a singer, she is reminiscent of Ella Fitzgerald in her creative improvisation.

I have played with Ellen at many performances at all different types of venues. She is very aggressive about getting work, and if there is club that features jazz, she will figure out a way to get in, even in a very competitive climate.

Ellen plays all types of jazz including those influenced by funk and latin music. She practices hard and studies hard. Every time I play with her I observe something new in her vocabulary. Her playing is never stagnant.

Current Professional Information

Ellen Cantarow is a jazz pianist working in the Boston area. She has performed in numerous clubs, festivals, functions and restaurants. Ellen plays with her own groups and as a side person with other musicians in Boston and New York.

Family Background & Community Background

Ellen was born on December 18, 1942. She grew up in Philadelphia, Pennsylvania. Her father was a physician and professor of biochemistry at a medical school there. Ellen's father was a semi-professional violinist as a young man. Her father's cousin was Lauren Mazel, and her uncle was a violinist also.

Ellen had a Steinway grand piano in the house when she was growing up, and there were many classical recordings. She did not have any church music experience, nor any assistance from the greater community to aid her musical development.

Educational History

Elementary & Secondary.

Ellen took lessons as a child, but she did not have much music education in school. She attended an all-girl high school in Philadelphia where she says that her talents were honored, and she had opportunities to express them. Ellen did not receive any instructions in technique when she was young, a deficit that she had to address later.

Post Secondary.

Ellen graduated from Wellesley College, and holds a doctoral degree from Harvard University. She took piano lessons while in college, but did not major in music.

Additional Music Education

Ellen reports that she took piano lessons from

the lady down the street. And she gave me interesting and sometimes even challenging music. And then I was taught in college by this older German guy, who also gave me music that was pretty challenging. But the problem was that nobody really taught me technique and nobody taught me how to read... I was not pushed to do things that would have made life easier for me once I got into jazz.

Ellen has taken piano and jazz lessons from many different teachers as an adult.

Teachers

Ellen calls Ken McIntyre the best teacher she ever had, partly because she “never had a teacher who took her so seriously.” Ken tries to teach the things in jazz which are often called unteachable, and intangible. He takes students of all levels of ability, and cares intensely about his students. Ellen described him in this way.

He has two passions, one is playing and one is teaching... he has a method that is not a technical method... It has to do with jazz as music... and it involves what Fred Hersh, he's another person I study with, calls teaching the unteachable. Meaning not teaching people who can't be taught, but teaching the kind of performance that essentially can't be taught. I mean Ken McIntyre would always scream at us, “You're not dancing!! You're not dancing!! You have to play shorter, you have to play lighter....”

She also cites Sophia Rosak, who has helped her to address the technical issues of piano playing that Ellen feels were neglected in her early piano education. She also studies with Fred Hersh and many other well known jazz pianists in Boston and New York.

Mentors

Ken McIntyre, Ellen's most significant teacher is also her mentor, and she calls him the most influential person that she has known.

Other Influences

Ellen credits her first husband, who was very knowledgeable, with introducing her to jazz, by taking her to many jazz performances and sharing stories about numerous jazz greats. She describes him as

One of these guys who knows baseball scores, he just knew all of the lineups. Even today, you sit with him and there will be a Duke Ellington tune playing on musak and he'll say, “You know, when they wrote words to that it really corrupted the tune, because originally-” you know, he just knew the lineup. He took me to hear Betty Carter in 1976...and I looked at this woman and at first I thought she was grotesque, she was a contortionist. And then a split second later I

realized, she's not a singer, she's an instrument. And that was a mind blowing concept, I then started listening to jazz.

Ellen had several recordings while she was in college, by Thelonious Monk and Art Tatum, which helped her learn the vocabulary of jazz. She is still listening to Monk and discovering things in the music that she hadn't noticed before.

Joanne Brackeen- a Pianist

Age Cluster: over 50

Introduction

Joanne responded quickly and positively to my request for an interview, even though we had never met. I arranged to meet her at the guest house where she stays when she is teaching at Berklee College of Music. We went to the Five Seasons vegetarian restaurant in Brookline and talked over dinner.

Joanne is tall and stately, a deeply spiritual woman. During a conversation she pays absolute attention to the other person.

Current Professional Information

Joanne Brackeen is one of the pre-eminent jazz pianists in the world to day. She has numerous recordings to her credit, including Pink Elephant Magic, which was nominated for a Grammy Award last year. Joanne leads her own groups and has played with other jazz greats such as Stan Getz, Art Blakey, Joe Henderson, Freddie Hubbard and Dave Liebman. She lives in New York and teaches part time at the Berklee College, while continuing to perform all over the world.

Family & Community Background

Joanne Brackeen was born on July 26, 1938, and she grew up in Ventura, California. Her father worked in lumber yards. Her mother played the piano at the school where she taught, although she didn't play much at home. Joanne's maternal grandfather performed in the Los Angeles Philharmonic, and he played various instruments. Of her father she said, "[he] had three tunes in the world that he liked. Period. Let's see if I get it, Ravel's Bolero and the Third Man Theme. Maybe it was two tunes. It was two."

Joanne did not participate in any church music while she was growing up, nor did she receive any help from her community during her musical development.

Educational History

Elementary & Secondary Education.

Joanne did not have any music education during elementary school. She taught herself to play the piano, largely from recordings.

During high school Joanne tried to take music, but it became clear that she already knew everything that they were teaching there. She said,

Well they put me in music classes, I remember in high school. But I thought it was very boring, because I already knew everything from having played piano. So I talked them into allowing me to practice on a big grand piano, it was a Steinway grand. As long as I would go in and take the tests. So that was the arrangement.

Post Secondary Education.

Joanne received a scholarship to attend the Los Angeles Conservatory of Music, and found it just like high school. She made the same arrangement with them that she had made in high school and spent most of her time there using the grand pianos to practice.

Additional Musical Education

Joanne taught herself to play the piano. She explained,

My parents had some records, there were two piano players, Frankie Carl and Carmen Cavallero, and I preferred Frankie Carl, who was kind of, at that time he played stride piano and it was kind of out of the school of Fats Waller, I mean he wasn't a purist like Fats Waller, but it was good. And so in about six months I must have copied maybe eight or ten solos from the beginning to the end, and so I was a professional musician. I went from not being able to play anything to actually working. I began to work at the same age. Eleven. Little places, there were Lion's Clubs and there were dancing and things.

Joanne reported that she took piano lessons

When I was around 11, but I think I was kind of confounding my teacher who couldn't believe what I had already done. But I did study for a couple of years, and perhaps I learned something there. Certainly it was fun. I learned a lot of tunes. So that was good, cause I liked it, it was fun.

Teachers

Joanne mentioned two high school teachers she respected. One was a Spanish teacher whom she liked because he respected the students, and every body in the class learned very fast. She mentioned one of her science teachers, whom she found very fair and considerate. She did not have any important music teachers. She said,

I'd like to have a mentor, to have a teacher, to have people giving me what I wanted to learn when I wanted to learn it. Exactly what I am giving now. I would have liked that at the age of six.

Joanne's commitment to teaching and her style of teaching seem grounded in the effort to provide to her students what she did not have during her development. She has taken some inspiration for her teaching from an incident she observed as a child.

I had a brother that was, and it might relate to this, that they said had cerebral palsy. By the time he was six they took him out of school and they put him in all of these hospitals and everything. Finally both my parents died, and they put him in a place where someone liked him. Where someone really, really liked him. And within two or three years he was operating almost as a normal person... And now, I see a lot of people that everybody has given up on, you know, musically. And some of them are enormously talented. And so I get some pleasure out of bringing that out. And then everybody says, "Oh yeah, wow, they're really great." But when they came to me nobody wanted then and they thought they were awful. So that's another part of teaching I think I enjoy.

Mentors

When I asked Joanne if she had a mentor she said, "No. That's what I have to be. That's what I enjoy being; there was no one."

Other Influences

Joanne did not single out any particular person as being influential. She credits many of the older players with whom she has worked as being tremendous influences.

These include Stan Getz, Art Blakey and Joe Henderson.

Chapter 5

Analysis of the Data

Introduction

The data were derived from a series of semi-structured interviews with eleven women jazz musicians. The purpose of the interviews was to ascertain what experiences, particularly experiences of effective teaching, have helped these women to succeed in their careers.

Many of the findings reflect themes that are present in the literature on effective teaching, particularly the education of the gifted. In addition to these themes, several others emerged, and the women, all of whom have chosen to be teachers as part of their professional lives, made suggestions concerning the future education of jazz musicians, and jazz women in particular.

The questions were derived from the literature on effective teaching, particularly teaching of the gifted, and the literature on women in jazz. The themes that are related to the literature on effective teaching, particularly education of the gifted are: acceleration, special programs/enrichment, ability grouping, talent searches, same-sex education, mentoring, and the qualities of effective teachers. Themes that are related to the literature on women in jazz are musicians in the family, opportunities to hear music, and participation in religious music. The interviews yielded the following themes: musicians as teachers, private lessons, multi-instrumentalism, parental profession, self-teaching, artistic talent, influential people, experience across age groups, personal qualities of the participants, the importance of playing opportunities, introduction to jazz.

Many of the themes emerged from questions about the musicians' early experiences, and their family background. These questions were important because the education of the jazz musician is not limited to what is learned formally in the school setting.

Cross-case Analysis of Themes

Here follows a cross-case analysis of the themes that emerged from the data. Some of the themes, such as the need for enrichment, the identification of gifted students in talent searches, the significance of mentoring, and the personal and professional qualities of effective teachers are reflected in the reviewed literature on effective teaching of the gifted. Others, such as the supreme importance of private lessons, the significance of musicians in the family, and the role of self teaching may be unique to the teaching of jazz. In so far as possible, the themes are arranged in chronological order as they would occur over the lifespan.

Parental Profession.

It appears that working-class and lower middle-class parents created a more nurturing environment for the emerging musicians in their families than did upper middle-class professional parents. In the upper middle-class families, the idea of a career in music seems to have been frowned upon. Six of the participants had parents in the former category.

Joanne's father worked in lumber yards in Ventura, California. Her parents provided piano lessons several times during her childhood, even though the teachers did not offer exactly what she needed. They allowed her to play the piano by herself for hours on end. They also allowed her to start playing professional engagements beginning

at the age of eleven, when she played jazz. Joanne learned to improvise by listening to and copying some of the piano players in her parents' record collection.

Barbara's father was a freight manager. Neither parent was musical. Most of what she learned about music came from her strong public school music programs. Barbara heard the trumpet and decided that she wanted to play it. A variety of instruments were introduced to the children at her elementary school in 3rd grade. She recalls, "I think the guy who demonstrated the trumpet was a trumpet player, because it sounded good, and that was what attracted me to it." Of her early experience she remembers, "No one ever discouraged me from doing that, but I know for a fact that there were probably five other girls in that room who probably went home to their parents and said, 'I want to play trumpet,' and their parents said, well trumpet isn't really a girls' instrument."

Suzanne's father worked for Boston Edison, and neither of her parents was particularly musical. About her parents she recalls, "When I was young I obviously wasn't decided about going after music as a career, so they didn't have an opinion about that, at that point, but at least were very supportive in cultivating a kind of musical atmosphere, it was part of our household in a sense." They bought her a guitar in the 7th grade, and they allowed her to pursue her musical interest in school.

Angelemia credits her mother with supporting her through her decision to be a musician. Her father was not as supportive, often suggesting that she do something else. Her mother's response was, "Don't listen to him, do not listen to him, just do your thing, you are a great musician and don't worry about him. He doesn't know." Her mother's

strong advocacy and her own desire prevailed. She is the only participant in the study to report powerfully mixed messages from her parents.

The message that Ellen received from her parents was not mixed, and it did not help to promote the idea of a career in music, let alone jazz. Ellen came from what she described as a “well to do Jewish family. And, it was a well to do Jewish professional family...I didn’t grow up with jazz, families like mine didn’t.” Her father was a physician and medical school professor. Ellen had the opportunity to take piano lessons and to hear great music at concerts and in recordings, but as she said, “all of these things were considered sort of life enriching, they weren’t career options.” Her father’s cousin was a musician, “but nobody knew. People knew him well enough to know that it was a brutal life and that they didn’t think it was a good idea, certainly for their daughter.” Ellen’s all out pursuit of a jazz career did not come until after her father’s death.

Jane’s father was also a physician, conducting drug research for the government. He was musical, and the family played and sang together at home. She and her siblings were allowed to pursue their interests in different instruments. It was clear to Jane, however, that people in her family did not choose music as a career. “It was kind of shunned,” she said. “I think with an Irish background they kind of wanted to not be pigeonholed as entertainers...”

Valerie’s father was a NASA engineer. She was not discouraged from playing music, but neither did she receive support from her parents for any of her musical endeavors. Valerie compared herself to another woman with whom she graduated from Berklee saying, “I wasn’t one of these people who goes to music camps like _____.
...She did a lot of playing of the saxophone and she was like music camp, you know you

can just tell, she just had it all the right, people were looking out for her all along the way.”

Musicians in the Family

Many celebrated jazz players and other musicians report that there were musicians in their family. Wynton Marsallis, the director of Jazz at Lincoln Center, learned from his father, a jazz professor at the University of New Orleans. Marylou Williams, the great jazz pianist had a mother who was an organist. I wanted to know if there were musicians in the families of the women in the study who could have provided instruction and/ or example. Eight participants in the study had musicians in their immediate or extended family. Only three did not.

Sarah’s mother played piano and sang folk songs at home, for enjoyment. There were other musicians on her mother’s side of the family, aunts and uncles who were musically inclined, some of whom played in a bluegrass band in Texas. Bluegrass is similar to jazz in that it is a highly improvisational music.

Angelemia’s mother played the organ, and there were musicians in both sides of her family. Her mother told Angelemia stories about the musicians who had come before her to help keep her inspired to pursue her dream.

Jane’s father sang and played the piano by ear, leading everyone in what Jane called, “the family standards.” They also sang Christmas music and other songs that “we all heard, that we knew in common.”

Ellen’s father had been a “semi-professional violinist, and... when he started practicing medicine, he just laid down his violin and he never played it again.” Her father’s brother, now in his 90’s, still plays violin.

Consuelo is the youngest of eight children, and there were many musicians among her siblings. One of her brothers played the trumpet, and another is a teacher, now pursuing music. Her sisters sing and play instruments. It was one of her sisters who started Consuelo playing piano when she was recovering from an accident at the age of five.

Self-Teaching

There was a notable amount of self-teaching among the participants. This was not anticipated during the preparation for the study, but there are implications for teachers of jazz. In some cases, self teaching was an out growth of effective teaching which gave these participants the tools with which they could further their own study of jazz, sometimes to a considerable extent. In some cases the participants used skills learned earlier to teach themselves a tremendous amount about music and particularly jazz. In the lives of some of the participants self teaching was a comfort or pass time which provided knowledge that could be used later.

During her interview Valerie said, "I have to tell you, my childhood was not too happy...I did have music, you know, it helped get me through actually...It probably helped keep me grounded...I used to play in the summer time a lot as just a solitary thing...I would just sit around for hours and play." She used playing, practicing and teaching herself on the flute as a comfort, a companion, and an entertainment.

Joanne Brackeen taught herself to play piano from recordings in her parents collection. By the time she was eleven she was playing professionally, mostly armed with what she had taught herself. She had taken a few lessons early but stopped because, "I heard the [music] on the radio and I liked that. When I went to take the lessons, that

isn't what they were teaching me." She taught herself because there was no one else to teach her what she wanted to know. Later when I asked about what opportunities she wished had been available to her earlier in life, she said, "To have people giving me what I wanted to learn, when I wanted to learn it...I would have liked that at the age of six." She later said that she had learned everything of significance at home. "That's where I studied, by myself."

Barbara recalls that one of the most empowering learning experiences that she had was at the University of Lowell, when Professor Bruce Ronkin, a music business professor, "showed me that I could show myself. He was the person who taught me that I could literally teach myself how to do something...He would learn with me. And by watching him teach himself, I learned how to teach myself." This is a skill that she has carried with her and used again and again.

Suzanne Clark used the music reading and theory that she learned in elementary school to teach herself Beatle songs from music books, "just playing by myself...I did it a lot, lets just put it that way. That was mostly what I did at home in the early years." Suzanne was able to use what she taught herself to get into her high school jazz band. Because of the time she spent learning the parts in music books, she was able to read the bass parts in the band book, and she was given the seat although there were a number of other competitors.

Recordings and Other Opportunities to Hear Music

All of the participants had opportunities to see professional musicians and/or to hear recordings at home. The quantities of experience vary somewhat. The participants tended to hear jazz later in their upbringing than other music.

Sarah and Pam were both introduced to jazz on the radio. In both cases they were quickly captivated. Sarah said, "I listen to public radio a lot. That's how I got into jazz on my own." Pam's experience was similar. She recalled, "I stumbled upon it [jazz] on the radio... And I said 'wow' what is this? This is what I have been looking for because I was sort of bored with the classical..."

Some of the participants were taken to musical performances by family members, friends or school personnel. Consuelo's siblings took her to hear a variety of music including prominent jazz artists and the symphony. Ellen went to many classical concerts as a child with her parents. Suzanne heard musical performances when her family went to Jerry Lewis shows, which featured a musical opening act. Pam attended a school that arranged field trips to musical events geared toward children, and which brought musicians into the school. Paula and Ellen were both introduced to jazz by boyfriends who were already familiar with the music and knowledgeable about it. Jane's family went to a variety of performances including jazz, classical and popular music. Paula's family belonged to a record club, and they built a large collection of recordings in that way. Sarah, Suzanne, Valerie, and Pam took themselves to different venues to hear musicians when they were of college age and living on their own. Angelemia had extensive exposure to recordings in her home and the homes of her relatives.

Religious Music Experience

Eight participants had some experience with religious music as they were growing up. Consuelo, Angelemia, and Paula all played guitar for church services. Valerie played flute at the Unitarian Church that her family attended. Barbara played her trumpet at weddings, funerals, and other services at church. It was for a church service that she

received her first professional compensation. Pam, Suzanne, and Sarah sang at church throughout their school years. Sarah also participated in a chamber group at church. As with other musical experience, these church performances provided a basis of musical knowledge, or an opportunity to perform for an audience. All opportunities to play provide experience with listening, musical form, and interaction with other players. Even though they are not jazz performances, the lessons of these experiences can be carried over and utilized in jazz.

Ellen, Joanne, and Jane did not have church music as part of their early musical experience.

Community

Most of the participants did not have help from their communities during their musical development. Two were exceptions. Suzanne had help from a parents group called 'The Friends of Music,' which arranged venues for the young musicians' ensembles at functions and community events. Angelemia availed herself of the opportunities to study with musicians living in her community.

Private Lessons

Every participant in the study has taken private lessons. Along with the choice to teach, this is the universal among all of the musicians. These lessons were taken at all levels of their careers, from early childhood to adulthood. Some of the participants continue to take lessons even while they are playing and teaching, a common practice among jazz musicians.

Pam Quick had no instrumental music education in elementary school. Rather she learned to play the piano at home from a teacher who came there. After earning her

degree at Berklee, Pam sought out lessons to improve her jazz improvisation skills, filling in the gaps left by her college education. She is still taking lessons from Charlie Banocos, a respected jazz teacher.

Jane Hayes did take instrumental music in school, and she took lessons for seven years from a saxophonist who played in the Army Blues Band when she was a child. Later she took lessons from John McNeil, another well-known jazz teacher, after she graduated from New England Conservatory. She, too, felt the need to supplement her college training with lessons in improvisation.

Consuelo's first teacher was Mrs. Jesse Fryer, who was a tremendous influence on her life. Consuelo started taking these lessons at Mrs. Fryer's home when she was a young child in Albuquerque, New Mexico. Mrs. Fryer provided her early piano training, and as Consuelo said, "She made me feel special...I can remember that....She loved music and she loved me, and she made me feel like I was the best." Later at Berklee, Consuelo had studio lessons with individual teachers as required by the curriculum for performance majors.

Paula Zeitlin took herself down the street and asked the local piano teacher for lessons when she was six. After the family moved to Phoenix, she was able to take violin lessons. She still takes lessons from Charlie Banocos.

Ellen Cantarow took piano lessons as a child. She recalled, "I came home from nursery school with a tune in my head, burning to play this tune. It happened to be Country Gardens....and so from that my parents said that I had musical talent and that I should be given lessons." As she looks back now she feels that she was very badly taught, and that she has had to learn piano technique later in life. As an adult she has

sought out scores of private teachers to help her with different aspects of her playing. Ken McIntyre, a well-known saxophone player in the New York loft scene and teacher at the New School in Manhattan, and Sophia Rosak, a classical piano teacher who specializes in technical problems, have been the most important of these. Among others she has studied with Fred Hersch, Harold Maybern, and Kenny Barron, all prominent and much recorded jazz pianists. Ellen still travels to New York regularly for her lessons with Sophia.

While some of the participants had lessons to supplement what they were learning in school, Angelemia's lessons with local musicians were the only form of music education she had before college. As a result, she was able to get into music school even though she was competing with students who had much more formal training.

Most of the participants did not have jazz in their early musical education. Some had classical piano lessons, some had general music, vocal training, or instrumental music programs in school that did not include jazz improvising. Jazz came into their lives at different times and in different ways. All of the women were able to use their early musical training to good effect when they started playing jazz, whether in junior high school, high school, college, or adulthood.

Jazz has been passed on from older musicians to younger ones through individual one-on-one teaching since its inception. This continues to the present, and the pattern is reflected in the lives of all of the women who participated in the study.

Multi-Instrumentalism

The jazz musicians in the study each have a primary instrument. Many of the participants have played other instruments along the way, making music on what ever instrument happened to be available at a given time in their lives.

Nine of the participants have played additional instruments during their careers. Ellen played blues harmonica when she was in college and has since spent some time playing both drum set and latin percussion. Angelemia played guitar and latin percussion as well as drum set. Sarah played french horn as well as piano. She also experimented with penny whistle, oboe, accordion, organ, percussion instruments and glasses filled with water. Consuelo played guitar as well as piano. Suzanne played guitar and saxophone in addition to bass. Paula played guitar and piano as well as violin. Jane started on piano, and she now plays tenor and alto sax. Valerie plays alto, tenor and soprano sax as well as flute. She has played the piano. Barbara plays trumpet, flugel horn and percussion.

Two of the participants, Joanne and Pam, only play the piano.

Elementary School

The participants had the widest variety of experiences with elementary school music education. These ranged from no music education at all, to full and extensive elementary school programs. Some participants had classes in singing and/or theory, but no instrumental instruction at this age. Several had lessons at home which supplemented their school offerings.

Four of the participants had no music education in their elementary schools.

Joanne had some piano lessons at home when she was nine, which she stopped when she

realized that she was not going to learn the music that she was hearing on the radio. After that she learned by herself at home from recordings. Ellen had piano lessons at home. Consuelo had lessons from Mrs. Jesse Fryer, her much beloved piano teacher. Angelemia learned at home, and from musicians in the community.

Three participants had vocal training in elementary school. Suzanne had music every day which included singing, reading and theory, in St. Gregory's in Dorchester. She learned to read there, and to understand music theory, skills which she used later in her high school jazz band. Pam had chorus in school, which she enjoyed, and received her instrumental training through piano lessons at home. Paula had a lot of singing in elementary school. She recalled, "...in elementary school, everybody sang. You were expected to sing...I don't think there was anybody who could teach the instruments." She too had piano lessons at home.

Four participants received instrumental instruction in elementary school. Jane describes her program in Falls Church, Virginia as very extensive. She had semi-private lessons in the early grades on saxophone, the instrument of her choice, and played in the band as early as 5th grade. Barbara had a strong music program in Sherborn, Massachusetts, which began in 3rd grade and fed experienced young musicians into the junior high and high school music programs. Sarah was in an instrumental music program in her school in upstate New York. She played french horn and was connected through the school to the New York state programs of festivals and competitions. Valerie played flute through elementary school in the school band. None of these programs offered jazz instruction, but they provided a general music background that could be drawn upon later.

Secondary School

Secondary school music offerings varied for the musicians in the study. Six of the participants were involved in high school music programs, but five did not have this opportunity. Some of the participants continued formal music study through their schools as they entered high school. Some others had music available at this level that had not been available earlier.

Paula moved to Phoenix, Arizona from a small town in Texas around the time she started high school. There was an orchestra program in her new high school in which she could play violin, her instrument of choice. There was no jazz available.

Suzanne had the benefit of a good music program in her public high school. She had the opportunity to play bass in school band, and to play jazz in a number of settings, some in school, some in festivals and competitions to which she was introduced by the school. While in high school Suzanne played in some musical shows, both in school and in the community. She was introduced to these opportunities to hone her musical skills by her high school teachers.

Consuelo studied music in high school, and it was there that she met Bob Lah, a jazz pianist, the band director, and her most influential teacher and mentor. In high school Consuelo played jazz, refined her playing, and had the opportunity to play her first professional performance. It may have been an advantage for Consuelo that Mr. Lah played the same instrument as she.

Jane continued playing music in high school, although the program was dominated by a very competitive marching band. Jane felt that this emphasis detracted somewhat from the individual development of the musicians. Substantial time was spent

preparing marching routines that might have been spent on theory, improvisation and jazz.

Barbara had the benefit of a strong music program in high school. She feels that her high school band director had a lasting influence in her musical life. Al Menino, like herself, was a trumpet player. Barbara felt that he created an excellent environment for all of the music students, and that he gave extensively of his free time.

Pam remembers some vocal activities during high school, but no instrumental program. Ellen's high school had no music program, although she had limited opportunities to perform at school functions. Angelemia was told that there was no place for her in the high school band program because the band director would not integrate her instrument, conga drums. Joanne was offered music in high school, but she and the school immediately realized that Joanne had already learned all that would be taught in that curriculum. The school allowed Joanne ample access to the grand pianos so that she could practice. Sarah went to an all-girl Catholic high school where there was no instrumental music program, although she was encouraged to play at school talent shows.

Playing Opportunities

Playing opportunities were critical in the lives of most of the musicians in the study. Some of the women believed that having the opportunity to play and perform with other musicians was crucial to their development. Others wished that they had more chance to play with others while they were young. When asked what opportunities they would have liked during their early years three participants, Jane, Paula and Pam, cited playing with other musicians.

Those participants who had such opportunities found them very valuable. Suzanne had many chances to play during high school, college, and in the summers. Barbara also had many opportunities to play in high school, at church services, and at state and regional festivals. Joanne started performing at age eleven, and she has played in the bands of some of the premier jazz musicians of our time. Angelemia had a chance to play in her teachers' bands, in small venues as a high school student with her own band, and on a tour with Pharoah Saunders. Sarah feels that connecting with jazz players at Boston University helped to keep her involved in the music when other circumstances could have crowded it out.

Same-Sex Education

Numerous studies including those of Sadker & Sadker (1994), Foon (1988), and Lee & Bryk (1986), have suggested that all-girl schools and programs provide significant benefits for female students. Only three of the participants in this study attended an all-girl school. The interviews do not indicate that this experience had a significant effect on their musical education.

Ellen Cantarow went to an all-girl high school where she felt that her talents were honored. She then attended Wellesley College, a women's school, and went on to a career as a teacher and writer before she returned to music. She reports that neither of these institutions played a large part in her music education. It is not clear if this experience had an effect on her later musical career in a less tangible way.

Suzanne Clark went to an all-girl Catholic high school for one year until her family relocated. The public school which she attended for the last three years of her

high school education had a much better instrumental music program than the Catholic school that she left. She had an opportunity to play jazz bass in the high school band.

Sarah Felix attended an all-girl high school where there was not a strong music program. Sarah, who majored in engineering at Boston University, found the math and science departments to be very strong. These were programs, “in which the girls could excel, that maybe in public school they wouldn’t be able to.” She believes that if her school had had a music program, it would have been a good program.

Ability Grouping

Ability grouping in school, a controversial practice that has been employed to meet the needs of some gifted and talented students, as outlined by Oakes (1985), Slavin (1987) and Kulik and Kulik (1991), did not appear as an experience in the music education of these participants. Both Sarah and Joanne reported that they were placed in advanced groups in their academic courses. While ability grouping has been used in a number of subjects, music is not one of them, in the experience of these participants.

Acceleration

Acceleration has been used in an attempt to meet the needs of gifted students. The results have been positive in some cases according to Clark (1992), Van Tassel-Baska (1981), and Torrance (1986). Most of the participants in this study, while identified as gifted in music and in some other areas, did not experience acceleration in school. Of the participants in this study who were accelerated by their school districts. Neither one of them considered it a positive experience. Jane Hayes was promoted to 7th grade after 5th grade, because of her outstanding musical ability and her academic talents. Jane says, “I think that’s part of why they bumped me out, because they saw the music

program was going to be inadequate, and I would be much more enriched by a period of band a day, that they were going to allow you to have in intermediate school.” However Jane feels that when she arrived at college at the age of seventeen, she was too young.

Valerie Walton was also accelerated, promoted from 10th grade to 12th. Because of the skipped grade, Valerie started at Berklee College of Music at age sixteen and was graduated by nineteen. She felt that she was too young to take advantage of the education and wished that she could just turn around and start again as soon as she had finished.

None of the other participants was accelerated in elementary or high school.

Special Programs/ Enrichment

Enrichment programs for gifted students in the school day, or in the regular classroom, as described by Renzulli (1991), Clark (1992), and Torrance (1986) were not mentioned in the interviews of these musically gifted participants. According to this model, when students express an interest and commitment to a certain idea or project, they are allowed to research the topic of interest or work on a project independently. (Renzulli, 1991) Enrichment activities, after the school day, and in the summer can be an alternative or supplement to enrichment in the class room (Feldhusen & Wyman, 1980; Feldhusen, 1991). These programs were available to some of the participants. Five of them participated in some kind of musical enrichment program in school or outside of school. Six of the participants had no such programs available.

Many of the programs cited were made available to the students through the school or through a music teacher. Sarah Felix grew up in New York State, and she took advantage of the NYSMA program of orchestras and festivals. Paula Zeitlin played in

both junior and senior school orchestra, and in the Phoenix Youth Symphony. All of these programs provided playing opportunities. Although they were not jazz, these experiences were still valuable. Sarah pointed out that what a musician learns through classical playing can help when she moves into jazz.

Suzanne Clark grew up in Boston, and she played in a school band, in all-state competitions, and in musical activities organized by the International Association of Jazz Educators. These activities were more jazz-oriented than those available in New York or Arizona. Barbara Laronga played in district and all-state festivals, sponsored by the Massachusetts Music Educators Association. She had some opportunity to play at school after the music program was curtailed for budgetary reasons because her teacher, Al Menino, continued, without compensation, to offer a limited band program so that the students would be able to play.

Six of the participants had no structured musical enrichment programs available to them. Joanne negotiated with the school to use their piano, but had no band or orchestra experience while in school. Angelemia was told that her instrument, conga drums, could not be incorporated into the school music program. Ellen had no organized music experience in school. Valerie says that such programs existed in her area, but that there was no support from her parents to make participation possible.

Talent Searches

Eight of the study participants were identified as gifted or talented as children, some in more than one area. A few of them received scholarships from colleges or universities because of their musical talents.

Several of the participants were recognized as unusually talented in both music and art. Ellen said, "I was given a lot of support and told that I was seriously talented...I was definitely heavily weighted for the arts." Joanne also showed notable talent in music and art. She said, "They couldn't believe what I drew when I was 9 years old. But they had to believe what I played, because there I was." When she was tested in elementary school, Suzanne Clark was identified as talented in music and art.

Several participants spoke of relatives who were talented in both music and art. Consuelo had a brother "who passed away, he played trumpet and was a great artist, he could draw." Ellen mentioned her father who was a violinist and "a seriously talented artist."

Several of the participants were awarded scholarships to college or university. Angelemia received three scholarships to undergraduate school and one to graduate school. Consuelo received a Berklee College scholarship as well as a Chick Corea Jazz Master scholarship. Joanne was awarded a scholarship to the Los Angeles Conservatory.

Music College

Eight participants of the study went to college to study music. Six of the participants, Pam, Consuelo, Angelemia, Valerie, Suzanne, and Paula, went to Berklee College of Music. Barbara went to The University of Massachusetts at Lowell. Jane went to New England Conservatory. Valerie has a Master's degree from New England Conservatory, and Angelemia has a Master's from Connecticut Wesleyan.

Three of the participants did not go to music college. Sarah Felix majored in engineering. Ellen studied writing and literature. Joanne received a scholarship to the Los Angeles Conservatory, but she found that there was nothing for them to teach her

because of her previous experience playing the piano. Instead of going on to further formal education, Joanne went on to play with some of the foremost jazz musicians in the world, including Art Blakey and Stan Getz, and Joe Henderson, all of whom she credits with furthering her musical education.

Mentoring

Mentoring was crucial in the musical lives and development of all the participants. In some cases the musicians are still taking advantage of mentoring relationships, while in others, the women have chosen to be mentors to other musicians. Five of the participants reported traditional mentoring relationships with more established professionals in their field. These associations are described here.

Angelemia grew up in Oakland and learned a great deal from musicians in the community who taught and mentored her. John Handy, an accomplished studio drummer and veteran of the Charles Mingus Band, among others, arranged for her to practice with his own band, an invaluable playing opportunity for a young musician. It was he who encouraged Angelemia to relocate to the East Coast where he thought the educational and professional opportunities were better. It was John Handy who introduced her to Pharoah Saunders, the well-known saxophonist with whom she embarked on her first significant tour. John provided instruction, playing opportunities, connections, and encouragement to seek further education and to relocate to an area where professional growth was more likely. Angelemia also credits Chuck Brown, a veteran drummer and drum teacher in the Oakland area, with taking an interest in her, teaching her from the ground up, and guiding her through the university experience. Angelemia recalls, "So Chuck and I are great friends. We are still friends after all these years..." These mentoring relationships were

particularly crucial to Angelema as a young musician because she had no support from her school system.

Consuelo Candelaria also benefited from having a mentor, but she found hers in her high school. Bob Lah was a jazz pianist and school band director who took an interest in her career, told her about the Berklee College of Music, and arranged for her first professional performance. He helped make her playing more subtle and nuanced, and encouraged her in composition. She acknowledges him in the liner notes of her first self-titled CD.

Barbara Laronga found a mentor in her high school band director, who made a substantial amount of his free time available to the music students for talking, planning, and support. Suzanne Clark and Jane Hayes accepted some mentoring from teachers they met in college.

Ellen Cantarow has a continuing mentoring relationship with her most significant teacher, Ken McIntyre. He has helped guide her career, invited her to play with his ensemble, and provided a teaching model over a period of many years.

Three participants did not have traditional mentors in their careers, and all of them reported this as a deficit in their education. Joanne Brackeen has become a mentor for many of her students. When asked if she had a mentor, Joanne said, "No, that's what I have to be. That's what I enjoy being. There was no one." Paula Zeitlin and Pam Quick both lacked mentors in their careers. They addressed this deficiency by joining the Professional Musicians Support Group (PMS group), now called the Boston Women's Music Coalition, and used this group of more established musicians for mentoring. The group helped with the design of promotional material and booking strategy. The

members offered encouragement and shared the benefit of their experience in the music world. In her interview, Pam said, "They as a group mentored me to get me started."

The participants experienced mentoring in different amounts. Those who didn't receive traditional mentoring sought out other sources. The most illustrious of the participants, who did not have a mentor, has chosen to make mentoring a cornerstone of her life's work.

Influential Person

Each participant was asked to identify the most influential person in her musical life. The responses varied considerably.

Three of the participants named one of their teachers as the most influential person. Pam chose Charlie Banocos. Consuelo chose the pianist Bob Lah, her high school band instructor, without hesitation. Ellen cited Ken McIntyre, her consistent jazz teacher and mentor over many years.

Two of the participants named their parents as most influential. Angelemia cited her mother's support and encouragement throughout her childhood and adolescent years. Paula mentioned her parents because of their financial support for lessons and their encouragement. She also named her husband Steve, who sent her to a jazz summer program as a birthday present, and helped her through four years of Berklee.

Four of the participants chose friends as highly influential. Jane spoke of her friend Mark, a drummer, who played practice sessions with her day after day, week after week. Barbara mentioned friends as influential in her musical development, as did Sarah. Suzanne spoke of friends at Berklee as very influential in helping her mold her ideas

about professional presentation, dress, booking, and attitude. She said they showed her “what was possible.”

Personal Qualities

When asked to what they attributed their success, the participants had a number of responses. Most of these were evidence of personal characteristics.

Desire, strong drive, and goal setting played a part in the answers. Consuelo said, “I was just so passionate...” Suzanne said that strong desire played a large part in her success as did “setting goals, and reaching those goals, making sure you take the right steps to reach those goals.” Barbara spoke of “staying out of my own way and being diligent about my goals.” Ellen described herself as “very driven, *very* driven...very competitive.” Sarah reflected that she was “real motivated, and sort of competitive.” Paula and Pam both mentioned stubbornness as key to their success, as did Valerie who said that “just not giving up” was very important for her. Jane echoed this sentiment when she said that “hanging in there” was a key to her success.

Valerie also mentioned some of the habits and attention to detail that have contributed to her success such as being on time, fulfilling her contracts, remembering her music and focusing on professionalism. She separated her success as a teacher from her success as a player and listed patience, persistence and flexibility in that context.

Joanne took a different approach to the question. She mentioned nothing about music, *per se*. Joanne attributes her success to her spiritual outlook. She has worked to develop that aspect of her life, and she believes that the rest of her life, including the musical, flows from that.

Age Groups

The participants were selected to represent the decades of the lifespan that are typically the working years. There are three women over 50, three women from 40 to 50, four women from 30 to 40, and one woman from the 20 to 30 age group.

All of the women who commented agreed that there are more women in jazz now than there were in decades past. Younger women have apparently had the experience of more female colleagues than older women. Joanne, who is 61, does not think of music, or anything else, in terms of men and women. Still she observed that there were fewer women in jazz when she was young than there are now. Ellen, another participant in this age group, goes farther. When speaking of Joanne she says, "Most people of Joanne's age on down to the middle and early 50's I think, the Joanne Brackeens are- she's singular. She's absolutely singular." Ellen's experience has led her to believe that there were more barriers to women entering jazz, as well as other fields when she was younger than there are now. She cited the experience some of her contemporaries who felt that the career was closed to them saying, "There were a couple of college classmates who were really serious, turned out to be really serious [jazz] musicians, and have totally dropped out...it just wasn't open..." Ellen and Paula, both over fifty, entered the jazz field later in life, when it perhaps seemed more hospitable.

Consuelo commented that

It's changing, its really changing. Coming up I see a lot. I feel like people like Joanne Brackeen and Marianne McPartland, and Marylou Williams and others have completely ripped down the doors...its pretty intense as to what that meant, to me and people after me...I feel like I have opportunities, obviously, that I would not have had before. Even in jazz, the climate is more accepting.

It must be noted that these perceptions are at odds with my experience in this study where there was a scarcity of young women in the 20 to 30 age range.

Although I expected notable differences among age groups, there seem to be more similarities than differences across generations. Mentoring, or the lack of it was important to all of the participants. The qualities of effective teachers cited were not related to age group, nor was the need for playing opportunities and musical enrichment. Suggestions for effective teaching did not seem related to the age of the participant. Private teaching was a crucial factor in the development of all of the participants, regardless of when they studied, as were the qualities of the effective teachers who taught these lessons. That which makes teaching effective appears universal across the generations in this group of jazz musicians.

Qualities of Teachers

The women who participated in the study spoke eloquently about the qualities of their most effective teachers. The answers were wide ranging and touched upon different aspects of teaching and learning.

Three of the participants focused on the nurturing of spirit or the whole person by a teacher the call to the soul, not only the intellect. Angelemia called her 7th grade teacher, Sister Karen Stevens her best teacher because as she said, "I think the things I learned in 7th grade helped me more in life, just to control myself, think, books, learn how to study, focus." Another of her teachers, John Handy, with whom she studied in Oakland as a teenager and young woman, "taught me how to dream. That I could do things, travel across the country and achieve goals and stuff like that." When speaking of Wit Brown, her teacher at Berklee, Suzanne said,

Wit was probably one of my driving forces that really guided me and taught me a lot, not only about music, but also about myself. He taught me with the things that he gave me to do, what I could expect of myself and what occasions I could rise to...I find actually that in a lot of good teachers, they somehow teach you something about yourself.

Suzanne particularly credits the teachers who “made me almost a better person through doing the music.” Jane echoes this when she says of her jazz improvisation teacher, John McNeil, with whom she studied after college, “He really...was more willing to figure out your psychology to help you figure out a way to help you learn...whether it was through practicing or examining yourself.” Of Mrs. Fryer, her first piano teacher, Consuelo says, “She taught me a lot about playing, and about energy, and about power.”

Some of the participants spoke of teachers who taught them very concrete and technical lessons about music or their instruments. Barbara mentions a number of different strengths that she saw in Al Menino, her high school band director and trumpet teacher. She reports that he showed her how to practice, “how to keep my chops, my lips and my muscles happening. And to keep a good sound, which is so important in music.” Angelemia recalls that Chuck Brown, her drum teacher in Oakland, “taught me how to hold the sticks.” John Handy, another of her early private teachers, taught her what she would need about music theory, in addition to guiding her spirit. Sarah recalled that Amanda Cushing, her first teacher, got her onto “the more fast track of music and hard core practicing...at school it wasn’t stressed as much, how you just practice all the time.” She credits another teacher, Mr. Benochi, her elementary band teacher, with giving her good physical training, “I think he taught me to approach that the right way.” Ellen credits Sophia Rosak, veteran, New York based piano teacher, one of her two best teachers, with gradually helping her “resolve the technical problems that I used to have at

the piano. The way I sit is different, the way I hold my body is different, the way I move or don't move..."

Torrance (1976) and Collinson, Killeavy & Stephenson (1998) cite teachers' respect for their students as key to effective teaching. This idea is reflected in the interviews of these participants. Joanne remembers her high school Spanish teacher as one of her best because "he respected the intelligence of the students and taught them from that point of view." Of her social studies teacher, Mr. Goon, Consuelo says, "he treated us with respect...he wanted to hear what we had to say."

Among the other characteristics found in Torrance (1976) are the capacities to understand, sympathize and communicate. The participants' responses bear out the value of these qualities. Of Rick Considine, a professor of drums at Berklee College, Angelemia says, "he cared about me as a person." Pam calls jazz teacher Charlie Banocos her best teacher because, "he seems to know exactly what to give me to help me." Sarah remembers Mrs. Shaw, her jazz piano teacher, as a good teacher because "she was so adaptive to my skill level and what I was interested in, what I was inquisitive about...and how I thought." Suzanne speaks of her best teachers at Berklee as people who understand what students need to learn. Paula chose Charlie Banocos as her best teacher because he is, among other things, "absolutely supportive on some real bottom level." Ellen says of Ken McIntyre, saxophonist and jazz teacher, "he cares intensely about his students."

Ellen also credits Ken McIntyre, who now teaches at the New School in New York, with taking on the extremely difficult task of "teaching the unteachable." He has a method that is not a technical method, but instead he teaches "jazz as music, as music and

performance...He gave me a sense of what it was. He taught the relationship between sound and space and sound and time.”

Dalton & Youpa (1998) among others, have discovered high expectations of students by teachers is a significant aspect of effective teaching. Pam cited this first among the qualities of her good teachers saying, “I responded better to teachers who expected me to work hard, not babied me. I responded better when they were strict and set expectations that I perform better.” Ellen touched on the same thing in a different way. When speaking of one of her former teachers, Harold Maybern, one of her jazz piano teachers, she said, “why the ___ didn’t he tell me when I was studying with him how much work I needed to do and that I wasn’t doing it right?” One of the things that Paula appreciates about Charlie Banocos is that “he doesn’t tell you you are doing well when you aren’t doing well, and he tells you when you could be doing better.”

Many of the participants found their best teachers encouraging and inspiring. Suzanne found her best teachers at Berklee, among them Wit Brown, John Repucci, and Jimmy Mosher, very encouraging. Consuelo cites inspiration as a significant contribution of her best teachers, as does Barbara. Paula recalls encouragement from both her family and teachers as very important in her musical development.

Barbara acknowledged Al Menino for creating a positive and welcoming environment in his band room and office, a place in which the students always felt welcome and at home. Sarah also spoke of the positive and stimulating environment in the home of Amanda Cushing, where she met other students of different ages, and also professional musicians.

Suggestions for the Better Education of Jazz Musicians

The participants, all of whom have chosen to teach, had a variety of suggestions for the better education of future jazz musicians. These suggestions developed from their experiences as teachers and as students.

Suzanne, who is a professor at Berklee, suggested that the environment created by the teacher in a classroom is crucial. She speculated that if male students see male teachers treating female musicians as equal in the classroom, that this will have a positive effect. She says, "If you can create a small closed environment, whether its in the classroom, or whether its in an ensemble, whether it's a college wide thing, it would be great."

Seven of the participants advocated more models for female jazz musicians, or lamented the lack of them. Barbara, Paula, Jane, Angelema, Suzanne, Consuelo all suggested that the presence of women playing jazz, would make the choice of jazz more possible for girls, especially if these models were seen early in the school experience. Barbara believes that models should be drawn from history, for example, students should study the lives and work of women like Mary Lou Williams and Dorothy Donigan.

Several women advocated the creation of more playing opportunities for young musicians. Private practicing is essential, but not sufficient for the making of a jazz player. Paula has been trying to get a grant to organize a series of concerts that will integrate established and student players, women and men, in order to provide the opportunity for both playing experience and networking. Other participants suggested that the creation of group playing opportunities would be useful.

Several women suggested more music education in schools. Both Ellen and Angelemia would like to see more girls encouraged to play drums in school. Angelemia thinks that girls should be able to feel that power. Ellen pointed out that rhythm is primary in jazz playing, and that drums bring students closer to the feeling and understanding of that rhythm.

Pam observed that there are many young children studying instruments at home, as she did, and suggested that school could make an effort to bring these children together.

Several participants including Jane, and Suzanne suggested the creation of groups in school to help girls and young women with issues that affect them. Those who have used the Professional Musicians Support group for support and mentoring speculated that such a group in a college setting would be useful for those who seek careers in jazz.

Related to this, Suzanne spoke of the need to constantly encourage women and girls who are playing at all levels. Sarah would like to see girls with a classical background encouraged to use that training in a jazz setting. These classical players have wonderful tools that can be used in jazz, and they can draw on them in a new context, if they are encouraged to do so.

Chapter 6

Conclusions and Implications

Introduction

The education of jazz musicians is complex and life long. The paths that aspiring professionals take are many and varied. Some involve elementary and high school music while others do not. Family backgrounds are different, as is the way different individuals are introduced to jazz. Sara Lawrence-Lightfoot says

Focused on life in schools, Dewey's classic *Art as Experience* (1934/1958) underscored the need not only to capture the cognitive, social, and affective dimensions of educational encounters, but also find frameworks and strategies for representing the aesthetics of teaching and learning. If we want education to be artful-beautiful not merely pretty, creative not merely competent, discovery not merely mimicry-then, suggested Dewey, we would have to find ways of envisioning and recording the experience that would not distort its texture and richness. (1997, p.6.)

If this is true for education in general, it is all the more so for a type of educational process that takes place in and out of the school setting, in the home, in the homes and studios of individual teachers, when students are alone, in ensemble practice, and on stage. The semi-structured interview addressed this need for flexibility and context. Each of the women had unique and varied experiences during the course of her education and musical development. Portraiture, the approach used to present the findings, embraces these rich variations, and enables one to see how each woman developed in the context of her own upbringing and her adult life.

The semi-structured interview as a means of data collection provided an opportunity to ask a number of participants the same questions so that comparisons were possible. It also allows the participants to speak in their own voices and to add

information that they deemed important. The interviews revealed information about self teaching, about the qualities of effective teachers and suggestions for effective education of jazz musicians that would not have come to light had another method been used.

The purpose of the study was to ascertain what forms of effective teaching, in their formal and informal education, helped the participants, women engaged in instrumental jazz careers, to succeed in their profession. Because the participants are talented in music, and in jazz particularly, the literature on effective teaching of the gifted was selected. Some of the programs shown to be effective in the teaching of gifted and talented students generally had relevance in these cases. Because of the unique nature of jazz as an improvisational art form and a somewhat uncertain career path, some of the programs and techniques described in the literature are not relevant. The qualities of effective teachers that were identified in the literature appeared in the reported experiences of the participants of the study; some qualities appeared repeatedly. The personal and professional qualities of effective teachers may be even more important in the education of jazz musicians than in some other fields because so much of the teaching in jazz has always been, and remains, one on one.

Some of the participants had to overcome the obstacle of disapproval at home. Some had no musicians in the family to inspire them or provide models. Others had no music program at school. The deficits were many and varied, but no matter what they were, all of them were overcome by effective teaching.

These jazz women are all very highly motivated, and when given resources with which to work they took them a long way, in directions that their teachers and family

members might never have anticipated. The addition of effective teaching harnessed to strong personal drive has proven very powerful in the cases of these participants.

Family Background

In this group of participants the parents who came from working class or lower middle class backgrounds seem to have provided more nurturing environments for their emerging young jazz musicians than parents from upper middle class professional backgrounds. The musicians who came from lower middle class backgrounds were never made to feel that jazz might not be an appropriate career for them. They did not have to overcome disapproval in their own homes in order to pursue their dream.

Six of the participants had parents who supported their musical interests, or at least did not present obstacles to the pursuit of music, particularly jazz, by their daughters. This made it possible for Barbara to choose the trumpet while other girls in her class may have been discouraged from doing so. Sarah's mother drove her to jazz piano lessons, sometimes an hour away from her home, so that Sarah could pursue her passion. Angelemia's mother persistently encouraged her to follow her artistic inclination and not to worry about how she would make a living, as that would take care of itself.

Eight of the participants had musicians in the family. These musicians provided models for some of the participants. Angelemia's mother told her stories about the musicians in her family to inspire her. In some cases family members provided instruments. Pam's grandmother gave the family their piano. Sarah received an accordion from her grandmother. Angelemia got her first conga drums from her older

brother. As helpful as these gifts might have been, three participants who have been engaged in jazz careers had no such assistance from their families.

In the cases where there was no family support or model for a musical career, these deficits were overcome with effective teaching. Barbara had no musicians in her family, nor did Suzanne, but strong music programs in the schools and caring, encouraging teachers helped them to succeed anyway.

Private Lessons

Private studio lessons have figured prominently in the lives of all of the participants in the study. In many cases they still do. Ellen, Pam and Paula are studying even now with private teachers. Others, including Sarah, intend to take more lessons in the future. These women have taken lessons on their instruments since childhood, through grade school, in college and beyond. The fact that this kind of instruction is so crucial in the development of the jazz musician places a profound responsibility upon the teachers who embark upon this form of teaching.

The characteristics of effective teachers that have emerged so clearly in these interviews: the call to the soul in addition to the intellect, high expectations on the part of teachers, inspiration and encouragement, respect, knowledge of the subject, and honesty, are all documented in the literature on effective teaching. In the field of jazz the importance of these qualities is magnified because the individual teacher has such profound impact on the student, due to the one on one relationship. The effective teacher knows the learner's needs and provides instruction that is designed to meet those needs.

The interviews revealed a considerable amount of self teaching among the participants. This phenomenon also places an obligation on the teachers of young jazz

musicians. It is important that music students are given strong music fundamentals with which they can further their interest by studying from notation or by ear. These women showed themselves to be highly driven and self motivated. Suzanne taught herself from books with the theory and reading knowledge she received in school, which in turn led to further opportunities. Barbara noted the value of learning how to teach herself. Valerie taught herself for hours on end. The proper tools cause a ripple effect which can lead the student far beyond the original teacher, to further musical opportunities, to music college or to a jazz career. The ability of these women to teach themselves is an outgrowth of earlier effective teaching.

The individual teacher's knowledge of the subject was a critical aspect of effective teaching for many of the participants. Consuelo learned subtlety on the piano from her high school band director, Bob Lah, who was a jazz pianist. Ellen is now studying with Sophia Rosak, a pianist in New York who has helped her with technical issues. The technical issues that arise are twofold. It is important for students to learn the idiosyncrasies of particular instruments, how to manipulate them, and to get the best sound out of them. It is also important for the student to learn the idiom of jazz from someone whose jazz knowledge is extensive. Joanne, who wished she had had a teacher when she was six who could have given her what she wanted to learn, which was jazz, says of her students, "I like to take people at whatever speed they can go at. They have to do the basics required at the college, but if they want to do a lot more than that, I just give it to them. What ever they want." Her knowledge of jazz allows Joanne to take her jazz students as far as they can go.

Many of the participants cite caring and understanding as qualities of their most effective teachers. Of Charlie Banocos, Paula says, "He is absolutely supportive on some real bottom level." Of all of the qualities of Ken McIntyre's teaching that she admires, the first one Ellen mentioned was that "he cares intensely about his students." Joanne says of her teaching, "I see a lot of people that everybody has given up on, you know, musically, and some of them are enormously talented, and so I get some pleasure out of bringing that out...you know, if I see it. It isn't something I'm digging for, but if it comes my way, I do that." She cares enough about the students to see what others may have missed. The appreciation of being cared for by a teacher appears in the interviews many times. The participants have reported that the teachers who have successfully conveyed this sense of caring have been particularly effective at reaching their students.

Mentors

The relationship between the jazz student and the studio teacher grew in the lives of many of the participants into a mentoring relationship. Ellen, Consuelo, Suzanne, Angelemia, and Barbara all name at least one of their most significant teachers as a mentor. Those who had mentors value them greatly. Those who didn't have mentors sought friends and colleagues to mentor them. In a profession which does not always have a clearly designated career path, a mentor who is established in the field is truly critical to the musician's advancement. The lack of a mentor can mean loss of opportunity. Conversely, mentors can provide professional performing engagements, which are crucial to success. Consuelo found her first paid performance job through her mentor and teacher Bob Lah. Ellen recently played a loft concert in New York with her

mentor, Ken McIntyre. Suzanne had the opportunity to perform in musical shows through a mentor.

Joanne has made a point of being a mentor in her work. Paula said at the end of her interview, "I feel its important for people in my generation to help create those opportunities, cause its not going to happen otherwise."

Music Education Programs in Schools

Music education programs in schools have given some students comfort, direction, and grounding. This was true for Valerie. For Suzanne, Jane, Valerie, Sarah, and Paula the music that they learned in school provided a foundation from which they were able to launch a jazz career. Even though not all of these programs provided jazz, the musical background and skills that were taught at the elementary level through high school were used as a basis for jazz improvising later. Some of the participants came to their careers without the help of these programs, but without them, some of these artists may well have been lost to us. We do not know how many others have been lost, or how many might emerge from expanded and more consistent school music programs.

Programs for Gifted and Talented Students

In the literature on teaching of the gifted and talented, several programs were documented as being useful. These included acceleration, enrichment, talent searches, and ability grouping. Classroom enrichment and musical ability grouping did not appear in the interviews. Two of the participants were accelerated in school, neither considered it a positive experience. Of these programs, musical enrichment available after school, on Saturdays and during the summer proved useful to these young musicians later to become jazz players.

A number of the participants in the study benefited from musical enrichment programs offered after school, on Saturdays, and during the summer. Some of these were school programs, including band and orchestra. Some were extracurricular programs sponsored by the state, or city, such as NYSMA (New York State Music Association), MYWE (Massachusetts Youth Wind Ensemble), the Phoenix Youth Orchestra, others by the MMEA (Mass Music Educators Association) and the IAJE (International Association of Jazz Educators). While most of these did not offer jazz, they offered extensive playing opportunities, experience that was cited as critical by a number of the participants.

Eight of the participants were identified as gifted or talented when they were young. This identification did lead to instrumental music lessons for many of them. In Jane's case it led to acceleration into seventh grade where there was a better music program. Identification as gifted yielded nurturing of talent and additional learning opportunities, and in some cases scholarships, for the participants in the study.

Implications

It is striking that all of the women in the study have chosen to be teachers. Some of them were inspired by teachers that they still remember vividly and with deep affection. Valerie reports quoting from her favorite teacher daily in her own teaching. Barbara stated her aspiration to be as clear in her teaching as her teacher, John McNeil. Most of these participants have been inspired to teach by those effective teachers who have taught them. Others, like Joanne Brackeen have designed their teaching to give others what they longed for themselves.

The findings of the study indicate that school music programs, some of which may be endangered in the era of high stakes standardized testing, have given us jazz

artists who may have been lost otherwise. Even general music programs which do not feature jazz in the early grades, or any grades, have provided the foundation upon which professional jazz musicians have built. Not everyone involved in school music will become a professional jazz musician, or a professional musician of any kind. However, the participants of this study have indicated that music in the life of young students can provide focus, purpose, social life, comfort, and grounding. Even if professional artists never emerged from school music programs, these benefits would justify their existence.

Jazz musicians, and probably students who are passionate about other arts, are highly motivated to learn and improve. They are generally competitive, stubborn, and driven. The combination of effective teaching with these positive personal characteristics and strong motivation is exceptionally powerful. The lives of the women in the study highlight the need for more effective teachers of music, particularly jazz, in elementary school, in the high schools, in colleges, and in private teaching. A number of participants have had to take lessons in jazz improvisation to supplement their formal education. More jazz training of music teachers for elementary and high schools would enable those teachers to bring the music into their classrooms, where students could encounter it and explore it sooner. The participants who heard jazz for the first time on public radio as teenagers, the women who had no opportunity to play jazz in high school, all wished that they could have become acquainted with the music earlier.

The participants in the study ranged in age from twenty one to sixty one. The age differences among these women, perhaps surprisingly, did not lead to vast differences in their experiences of effective teaching. The qualities of effective teaching that were reported by the women in the study were very consistent through the half century of

experience among them. Respect, the ability to communicate, caring, knowledge of the subject, high expectations, all emerged repeatedly in the interviews, regardless of the age of the participant. The need for mentors also featured prominently for women in all age clusters.

experience among them. Respect, the ability to communicate, caring, knowledge of the subject, high expectations, all emerged repeatedly in the interviews, regardless of the age of the participant. The need for mentors also featured prominently for women in all age clusters.

The participants in the study come from disparate backgrounds and they traveled a variety of educational paths. All reached a career in jazz. Some had support at home, others did not. Some had strong music programs to draw upon, others did not. Some had jazz in their lives from a very early age, others waited a long time to find it. Whatever deficits the different women had in their musical backgrounds, all of these limitations were overcome by effective teaching. Even those musicians who did not have consistent effective teaching during the course of their educational lives were able to rise above that if at some point, they found a teacher, teachers or mentor who took an interest in them and taught them effectively.

Suggestions for Further Research

This study is a beginning in the effort to ascertain what forms of effective teaching have helped jazz women to achieve success in their careers. There are only eleven stories here, and these women are all working in the greater Boston area, where most of them have been educated. Other participants, particularly from New York, the center of jazz activity in this country, would possibly shed light on other aspects of effective teaching that were not mentioned here.

More women of color could contribute a perspective that is absent here, as only one of the subjects is African-American. There is a long tradition of African-American

women in jazz, which is, in its essence, an African-American art. That voice is not present in this study, except for one person.

There are many highly effective teachers of jazz, and other forms of music whose lives, methods, and legacies have not been explored by educational researchers. Sara Lawrence-Lightfoot's method of portraiture could shed great light upon these lives, many of which could provide inspiration and instruction for practicing and aspiring teachers.

In addition to teachers, there are many older jazz musicians whose stories have not been told. This method could enable those voices to be heard.

It is possible that those qualities of teachers that have proven effective for the participants of the study might prove effective for students in other fields. Further research could extend this exploration into other areas, particularly the arts.

Limitations of the Study

Geography has proven to be a limitation. Because of time and financial constraints the participants were limited to women living in the Boston area.

A further limitation was imposed by the choice to use all of the participants' names in the study. In such circumstances some areas are not available for exploration, but the stature of the participants, and their willingness to share their experiences outweighed this consideration.

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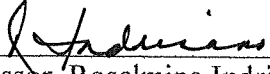
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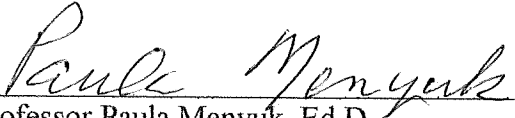
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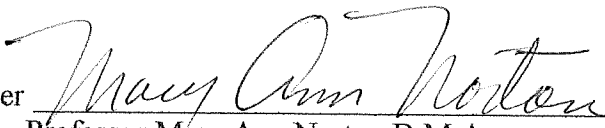
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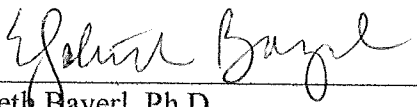
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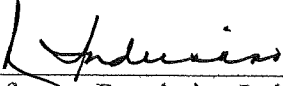
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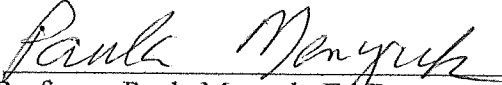
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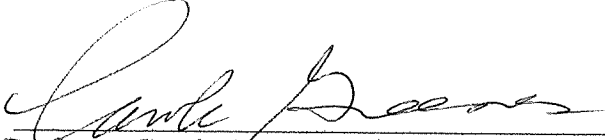



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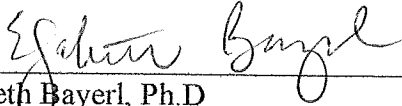
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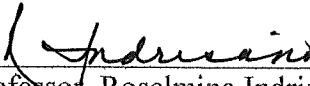
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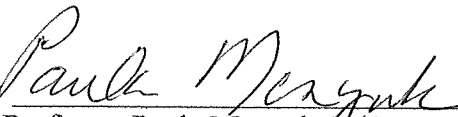
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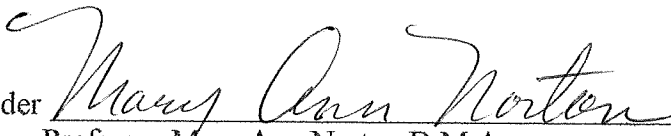
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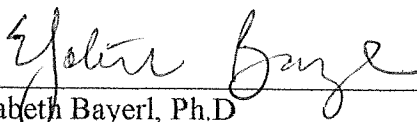
Professor Carole Greenes, Ed.D
Professor of Education

Fourth Reader



Professor Mary Ann Norton D.M.A.
Associate Professor of Music
School for the Arts

Fifth Reader



Elizabeth Bayerl, Ph.D
Lecturer