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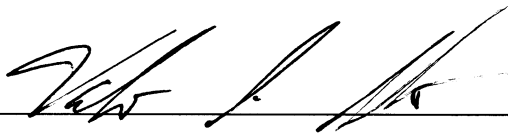
Methods of Motivation in Secondary Jazz Ensembles

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Abstract

The goal of the proposed study is to investigate the motivation in high school jazz band students. Research suggests that students learn and retain information more efficiently when motivated. Research also suggests the motivational drive of students is of high interest to educators. If a music educator can understand what motivates certain students to want to become better performers, he or she take this information and apply it to other students who may be lacking this motivation, as an option for an alternative motivating resource. High school students who perform in jazz ensembles are motivated and inspired to take on additional tasks and challenges. The proposed study will examine those motivational factors, which lead high school jazz band students to go beyond the requirements of a regular band student.

This research project, which required a study of the current literature with information gathered from articles, journals, and books on learning and motivation. A presentation of this literature review will be presented in two parts, as a written document and as a lecture-recital. The written document will consist of a review of current and relevant literature focused on those factors that motivate high school band students. Special heed will focus on those studies, which center on high school music students, especially with regard to motivation factors in the jazz band classroom. The written portion of this study will list techniques for utilizing more efficient rehearsal strategies, improved performance techniques, and motivational strategies to improve and promote student learning, and motivation. A presentation that shows through the research of current literature, suggestions on how high school music teachers can encourage their

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students to become motivated in the music classroom will occur. A lecture-recital will be given to present the findings regarding those factors, which motivate high school jazz band students, grades nine through twelve. The findings of this research will suggest that the students' drive for success continues through a combination of extrinsic motivations and intrinsic interests. The lecture-recital presentation will include a performance of four jazz band pieces performed by the authors' jazz band students. The author will intersperse the recital with components of the lecture and will perform with the students utilizing a different instrument for each song.

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Research Questions

My research questions are:

- 1) What motivates high school jazz band students?
- 2) What does previous research suggest are the best motivating techniques that can be utilized by high school band directors?

Chapter 1

Introduction

The goal of this research project is to explore the motivational factors of high school jazz band students, focusing on those factors that motivate students to learn and become better musicians. The unique characteristics of a jazz band provide a great opportunity for a research project. The size of the ensemble, audition-only acceptance, ensemble, and solo opportunities, wide genres of music studied, and one person per part, are all components that may contribute to the motivation of those students involved, and provides an opportunity for research. Music educators continuously seek ways to motivate their students, searching for those factors that can contribute to the drive and motivation of students, and insights into how students learn and retain information (Schmidt, 2005, p. 135). Music educators may benefit from knowing differentiating forms of motivation and could use that information to motivate their students. High school band directors search for new and proven techniques, efficient rehearsal strategies, improved performance techniques, and motivational strategies to increase their student learning and achievement. Improving the quality of student learning, utilizing motivational techniques, and sharing this knowledge with other teachers may increase the educational experience of all students. The motivation factors specific to students in instrumental high school jazz bands, and what drives these students to learn, is the key element in this research project.

Understanding the motivational drive of students is important to all educators. Educators, who understand what compels students to want to learn and become better

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performers, can take this information and apply it to other students who may be lacking this motivation. Having an understanding of current motivators is a valuable resource to have, and the information obtained on motivational drives of students can transfer laterally to or from other subjects. Students are motivated in various ways either intrinsically or extrinsically. Finding a correlation between motivation and the achievement of jazz band students compared to non-jazz band students can be beneficial to band directors. Utilizing the acquired information on student motivation could directly benefit the learning achievement of students. Research on the effects of student motivation is important and it is essential as educators to continue to pursue current research on motivational trends of children. The purpose of this study is to determine what motivates jazz band students and what previous research suggest are the best motivating techniques that can be utilized by high school band directors. The acquisition of this information can allow music educators to develop plans accordingly and choose a direction for his or her instruction. This direction is one that might be most conducive for the learning and development of their students.

Chapter 2

Review of Related Literature

In early research, studies of motivation concentrated on behavior influences. The information presented in these studies explained that the motivation of humans deals with both biological needs and psychological drives for the reasons people behave and act a certain way. Basic factors including hunger, thirst, sex, and avoidance of pain motivate humans (Logan, 1970). In the 1950s, John Atkinson (Legutki, 2011) developed a need achievement theory that said people are driven to constantly strive for success and to avoid failure. Motivation also deals with behavioral responses, physical needs, and the emotions of humans. Contemporary theories suggest human motivation is a function of the cognitive process. Motivation affects cognition, and in many ways, motivation is cognition (Wiseman, 2008). A study by Schmidt (2005) examined the motivation and attitude of band students in relation to their performance, their achievement, and effort in relation to their teachers' rating of their performance. Students, who perform well, have high achievements, and positive ratings from their teacher, were more motivated to continue to be successful. Those students who did not perform well had the opposite effect, and their performance declined.

The American psychologist and behaviorist B. F. Skinner, best known for his theory of operant conditioning, believed that the best way to understand behavior and motivation is to study the causes of actions and consequences. Skinner based his work on Thorndike's Law of Effect Theory with the inclusion of reinforcement. Skinner concluded that reinforced behavior is repeated or strengthened, and by not reinforcing

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behaviors, they tend to fade away or weaken. Providing positive reinforcement strengthens the behavior of the subject by providing a reward for desired actions. Removing an unpleasant action or experience, known as negative reinforcement, can support positive behavior. Punishment, closely resembling negative reinforcement, can eliminate or greatly weaken a response instead of increasing the response. Punishment can be utilized to apply an unpleasant stimulus, or by removing a pleasant one. Skinner has developed a set of behavior modification therapies that focus on operant conditioning. Operant conditioning reinforces the desired behaviors and ignores or punishes the undesired behaviors. Clinical and educational psychology use behavior modifications mostly for classroom management. Positive reinforcement is to give compliments, encouragement, approval, and affirmation. Students should receive positive reinforcement in a ratio of five compliments for every one criticism or complaint (Skinner, 1963). This formula of giving positive reinforcement can produce behavior and motivational outcomes that educators request.

One of the main factors in decision making and student performance is motivation. Problems in the success of students' learning and their education might be due to the lack of inspired learners. Problems in the music classroom such as performance, retention, and dropout rates are often due to the lack of student motivation. Music educators can play a key role in compelling music students to become lifelong learners of music. Studies suggest that music directors increase student motivation by choosing music that is challenging, but attainable, and that is interesting and appealing to their students (e.g., Hruska, 2011). Motivation plays an important role in most decision-making among students and plays a crucial role in the development and achievement in

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humans. Concentrating on student effort may help students gain mastery of goal-oriented tasks that lead to increased use of their cognitive strategies, persistence, and an enjoyment of learning (Schatt, 2011).

According to Leunga and McPherson's (2007), "Case Studies of Factors Affecting the Motivation of Musical High Achievers to Learn Music in Hong Kong," external environmental factors such as family background, teachers, parents, and peers were significant factors that motivate students to learn. Parental involvement in the home can have a strong impact on student learning. Teachers who provide a positive attitude, show warmth toward students, and inspire children to learn, also influence and motivate students. Parents have a strong influence on how their child is motivated extrinsically until about the age of eleven, at which time their intrinsic motivation has taken over. Parents and teachers who support children to learn instrumental music and focus on the benefits of learning music itself, and promote intrinsic benefits such as discipline, diligence, academic performance, and intelligence, are found to be more successful in supporting learning and motivation. These students may develop a higher value and self-concepts in music, have greater motivation to pursue other avenues of music, and continue to study music (Leunga and McPherson, 2007).

Hallam (2002) explored the motivation of humans to participate in music-making activities. He examines historical and current theories of motivation and presents a model describing the way that personality, self-concept, and personal goals, interact with the environment to influence motivation and subsequent behavior. The environment may include culture, sub-cultures, society, time, place, institutions, family, peers, and the rewards and punishments that these factors offer. Hallam explores factors relating to

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motivation, to those who actively participate in music, and his research findings support the theory that complex interactions between the environment and the individual create motivation.

According to Sloboda (1996), practice is vital for humans to develop expertise in a particular field or area. Although the repetition of an action does not guarantee high-level performance or development, if utilized properly, it should furnish positive rewards. Practicing is essential for musical development. It provides short-term gains and produces long-term skills. Practice also produces muscle memory and enables the performer to remember the music physically as well as mentally. Sloboda's study suggests that formal, versus informal practice, is more efficient (p. 288).

Students are sometimes unaware that there are numerous benefits to studying, listening to, and performing music. According to Schellenberg's research article "Music and Cognitive Abilities," studies have shown an increase in spatial ability for those who play a musical instrument compared to those who do not. Music enters the brain through the brain's emotional regions, and stimulates the frontal lobe responses, thus enhancing the brain's capabilities. Performing music utilizes multiple parts of the brain, increasing the brain's cognitive abilities. Studies have shown that students with three or more years of musical training on an instrument received higher scores in auditory discrimination abilities, fine motor, and reasoning skills (Schellenberg, 2005, p. 317).

There are many ways that band directors motivate their students. In Legutki's (2011) study "Self-Determined Music Participation: The Role of Psychological Needs Satisfaction, Intrinsic Motivation, and Self-Regulation in the High School Band Experience" (p. 72), band directors should motivate their students while also instilling a

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sense of commitment, high levels of participation, and developing personal growth. This study employed the self-determination theory, a theory that is concerned with supporting the natural intrinsic tendencies of humans to behave in a certain way. The self-determination theory explores and discovers the motivation techniques band directors are utilizing, and the amounts of motivation present in their students (Legutki, 2011, p 73).

In a study by David Sears (2012), rewards, or extrinsic motivation, given to the group as a whole based on individual performance increased individual learning and motivated the individual to share their knowledge with others in the group, a process known as cooperative learning. Eliminating the reward for the group shows little benefit in cooperative learning. For students working alone, rewards can weaken the students' intrinsic motivation, which can result in less learning for the individual. There are concerns on whether rewarding groups for increased motivation and effort are relative to the real world. People are not always rewarded for doing their job even if completed exceptionally well (2012, p. 247).

Chapter 3

Research Findings

Motivation is something that directs, energizes, sustains behavior, and is the process that initiates, guides, and maintains goal-oriented behaviors. There are two types of motivation that cause people to act on their desires, intrinsic motivation, and extrinsic motivation (Hallam, 2002, p. 232). Intrinsic motivation is an internal desire to perform a particular task, or engage in activities that enhance a person's self-concept. People perform certain activities because there is the receipt of pleasure, a particular skill is developed, or it is morally the right thing to do. Intrinsically motivated students usually do much better in classroom activities because they are willing and eager to learn new things (Ames & Archer, 1988). Their learning experience is more meaningful, and they have a desire to delve deeper into the subject matter. Coercion is sometimes required for extrinsically motivated students to perform the same task. To be curious, active, initiating thoughts and behaviors, making meaning from experiences, and to be effective at what is valued are characteristics of human behavior. Intrinsic motivation occurs when the activity of learning and the learning environment elicit motivation in the student, "we do not motivate students but rather create, through our teaching, opportunities that can evoke motivation in students" (Ames & Archer, 1988, p. 266). When the goals and rewards of the learning are meaningful to the learner and when the learning is important to the student the creation of intrinsic motivation occurs. Intrinsic motivation occurs when the learning assists the student in obtaining valued accomplishments and assists the learners in integrating themselves with the world.

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Deci and Ryan (2000) discuss psychological theorist Abraham Maslow, who concluded that humans must first satisfy some basic human needs before intrinsic motivation can occur. According to Maslow, there are five basic levels of human needs. The first of these levels are physiological needs. Humans are motivated to satisfy needs that ensure their physical survival including food, water, air, shelter, clothing, and sex. When the satisfaction of the physical needs occurs, people concentrate on higher-level needs. The second level is the need to be or feel safe. Once meeting human physiological needs, he or she can concentrate on bringing safety and security to their lives. Safety and security needs must include having order, stability, routine and familiarity, control over one's life and environment, certainty, and health. The third level incorporates the social needs of humans, or the need for love and belonging. People try to find these needs through relationships with other people and receive motivation from the love of their friends and families. Level four are esteem needs. Most people have a desire to have high self-esteem, and to gain the respect of others. There are two subsidiary sets of needs at this level. The first subset is the desire for achievement and strength, adequacy and mastery of competence, freedom, and independence. The second need is the desire for reputation or prestige and respect from other people, status, fame, glory, dominance, importance, recognition, dignity, or appreciation. The final level is the need for self-actualization. This level of the hierarchy concentrates on the individual being able to reach their full potential of a human being. Someone can afford the ability to concentrate on functioning at his or her highest potential after satisfying the first four levels of needs. However, even if all these needs are satisfied, humans may often still anticipate a discontent or restlessness will soon develop unless the individual is doing

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what they are intended to do. Humans feel the need to do what they are inspired to do, “musicians must play music; artists must paint if they are to be at peace with themselves. What humans can be, they must be, and they must be true to their own nature” (Deci & Ryan, 2000, p. 264).

There are also a number of stages in the development of musicians. Comprehensive analysis has identified six stages of development during the life span of a musician (Deci, & Ryan, 2000). Each stage has different developmental tasks and serves different developmental functions. There seems to be a critical period for learning specific skills, and each stage has different motivational perspectives. Stage one occurs from birth to age six years and is where acoustical musical interests and preferences occur, as well as the need to play and become immersed in music. In stage two, the need to play music develops into the need to learn music. There is an urge to take lessons and to gain more knowledge about the subject. The remaining stages are for the professional musician who continues to master the art. High school students are somewhere in-between stages two and three and their success is contingent upon several factors, including motivation and accomplishment, both of which practicing can help to achieve. Practice is not always intrinsically motivating and has to be encouraged at first by the parent, and second by the student him or herself. Band directors can encourage practicing and explain the important benefits that are associated with practicing (Deci, and Ryan, 2000).

Music teachers should set challenging tasks for their students. What might be challenging for some might be simple for others. Choosing music that affords the student opportunities to perform a variety of musical genres, in a multiplicity of keys, and

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opportunities to solo, provides students this challenge. Performing for the public is a form of motivation that provides the necessary incentive for many musicians to practice. Band directors can provide this motivation by offering students the opportunity for public performances. The added pressure of performing in public creates intrinsic motivation for some students to perform at their best. Managing this motivation is crucial for educators. Teachers can challenge accomplished students with special roles, solos, or opportunities to perform. A band director can provide opportunities, either during class or after school, for students to excel by establishing and offering the opportunity to perform in specialized ensembles. Jazz ensemble is an example of a specialized group that can provide a way to motivate students to learn and perform a variety of new music. Most colleges do not require or offer a jazz education class to their undergraduate music students, however, band directors are often required to establish and direct a jazz ensemble. Music educators who have little experience with jazz bands should trust their musical training and not shy away from directing a jazz band. The lack of experience and training in jazz may have a significant influence on their comfort to maintain or establish a jazz program, thus creating anxiety and discomfort with teaching jazz genres. In a study by Hinkle (2011), “directors’ lack of background in jazz inhibits the potential for jazz-related courses to be included in high school programs; thus, limiting the musical experiences of the students they teach” (p. 97).

Jazz is an American art form that people recognize throughout the world. Performing in a jazz band provides students with an opportunity to express themselves by learning improvisation and playing individual parts. The improvisational skills gained from learning jazz can improve musicianship through practice and advanced theoretical

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knowledge. Playing in a jazz band stresses advanced skills in rhythm reading, and offers increased range and articulation challenges. In his study, “A Survey of Florida High School Instrumental Music Programs: Rationale for the Inclusion of Jazz Ensemble Experience in Music Teacher Training,” Hinkle (2011) concluded that music teachers who had training or experience teaching a jazz ensemble produced students who were more willing to challenge themselves. The students who had the opportunity to perform in a high school jazz ensemble were motivated both extrinsically and intrinsically. These students pushed themselves to learn additional musical styles and literature and created higher self-esteem as a musician. There was an increase in students’ creativity, and they had a sense of belonging to something more (Hinkle, 2011).

Students might join jazz bands because they need to feel a sense of worth and belonging. The ability to do well is important to some and students can take pleasure in the comradery when performing with each other. They can be inspired to learn additional music and music of neighboring genres that can include, but are not limited to blues, rock, swing, fusion, Motown, Dixieland, and funk. The general band student is not always introduced to these genres of music, potentially limiting the motivation that can be created by performing them. Belonging to a specialized group can encourage and persuade band students to accept the additional challenges related to jazz band.

Performing with peers, having a larger role in a smaller section with one person per part, playing a particular favorite piece or style of music, and pleasing the band director are all experiences that can motivate jazz band students (Hallam, 2002). Intrinsic motivation may include the performance of music to benefit the musical growth or the experience of performing with other musicians. Performance of music for the approval of an audience

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or a competitive rating can be a form of intrinsic motivation. Some research indicates that utilizing intrinsic motivation is the key to sustaining motivation over time, and “teachers, who instill in their students a belief of the inherent worth of a task and its important benefits, have an opportunity to drastically increase lifelong student achievement” (Schatt, 2005, p. 2).

Extrinsic Motivation

Extrinsic motivations are factors external to the individual and unrelated to the task they are performing. The motivation comes from outside the individual. The motivating factors are external such as money, good grades, travel, and other rewards. Extrinsic motivation can have a powerful influence on behavior, but sometimes it can hinder intrinsic motivation. According to a study by Deci and Ryan (2000), “This view of management disregards children’s ability to think and reason on their own, not allowing them the chance to develop self-determination or independent thinking” (p. 227). Extrinsic motivation has a greater opportunity to be more effective when the teacher is clearly in power. In situations where the students believe their perspectives are valid and their rights are equal to the person distributing the rewards or punishment, there is often the formation of “power-relationships” with a high probability of subversion, conflict, and or resentment.” Utilizing punishments and rewards is one way to obtain a specific outcome or behavior through extrinsic motivation. These rewards can provide satisfaction and pleasure that the task itself might not provide. Examples of motivating factors could include money, good grades, treats, or other rewards. Punishments or rewards can control the motivation of the students (Legutki 2011). These rewards provide satisfaction and pleasure that the task itself may not provide. In a study by David

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Sears (2012), rewards or extrinsic motivation given to the group as a whole, based on individual performance, increases individual learning, and motivates the individual to share their knowledge with others in the group, a process known as cooperative learning. By eliminating the reward for the group, the benefit of cooperative learning decreases. Students who work alone show rewards can weaken intrinsic motivation, resulting in a negative effect on motivation (Sears, 2012.)

Justification for Jazz Studies

There are several benefits supporting the inclusion of jazz education in schools today. The incorporation of improvisation, a major component in jazz education, directly aligns with the North Carolina Department of Public Education Essential Standards, Music Literacy: *A.ML.3.1 – Use improvisation to create original melodies over given chord progressions, each in a consistent style, meter, and tonality* (see Appendix A). The utilization of jazz and jazz band performances in band programs also fulfills several other North Carolina Essential Standards that are not as easy to provide in a regular concert band setting such as standard *P.ML.3.2 – Produce short rhythmic and melodic improvisations on given pentatonic melodies and melodies in major and minor keys*. Playing in a jazz band stresses advanced skills in rhythm reading, gives increased range and articulation challenges. Part of the social aspect of jazz education is competition. Students do not always have to compete to get into a music class; however, entrance into a specialized group, or jazz ensemble class often requires an audition. This audition can be a tool that band directors can use to encourage their students to practice, thus improving student performance (Hinkle, 2011).

Competition

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Competition can be a healthy way to promote motivation. In order to advance into more prestigious or rigorous music classes, students have to display proficiency and advanced skills, and have to compete for placement within their instrumental section. Jazz band provides this opportunity, and the students who participate in such ensembles are custom to this form of competition. Micro-competition is the desire to advance within their section, or gain a higher position with the group. The placement of a student within an ensemble provides a sense of status within the group. The higher the placement, the more status a student potentially has. The competitive nature of children fuels their ambition to gain higher status within the group. Achieving this status in a specialized group such as a jazz band can be a motivator. Hard work and dedication

Macro-competition is competition for the group as a whole. This competition can create team comradely in which the student wants to be better for the good of the group. The whole band might spend the entire semester, or even school year, preparing and perfecting a limited repertoire for a festival or band competition. Macro-competition is a motivational technique that can work for the individual and the ensemble (Hruska, 2011).

Achievement and Goals

In the research of motivation (Ames & Archer, 1988), there have been two main strands of focus. One of these strands is on satisfying the needs of individuals, and the other on setting goals. The need for achievement incorporates the motivation to achieve success while avoiding failure. For higher need achievers, the gaining of success is a stronger motive and outweighs the fear of failure. Performance goals are goals set by the individual student to gain positive judgments and to avoid negative ones. Although performing in a jazz ensemble can create opportunities to achieve performance goals, it is

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the job of the band director to set challenging yet attainable goals, and provide positive feedback for their students. Using encouragement and praise is more effective than using negative feedback. According to B. F. Skinner's behavior modification theory, positive reinforcement is to give compliments, encouragement, approval, and affirmation.

Students should receive positive reinforcement in a ratio of five compliments for every one criticism or complaint (Skinner, 1963). Helping students fix mistakes and allowing them to know that the material presented to them is learnable and attainable, is an effective method. Learning goals are concerned with increasing performance mastery and reacting to the desire to learn new skills or master new tasks. Students who set performance goals can be more vulnerable to developing helpless responses. This feeling of helpless response is particularly true when a student's focus is on the possibility of failure. In contrast, those students who adopt a learning goal orientation tend to use deeper more effective learning strategies and apply what they have learned more effectively (Ames & Archer, 1988). High school jazz band students tend to set goals. Goals resemble motivation because they are cognitive representations of the approaches and intentions people have in different achievement situations. Research studies in psychology suggest that humans have the drive to achieve goals to validate or demonstrate abilities that they are attempting to develop or acquire (Hruska, 2011). Students who participate in class or ensembles such as a jazz band demonstrate these behaviors. Motivation theorists divide achievement goals into two categories including mastery goals and performance goals. Mastery goals are those goals that assist with learning new skills or building expertise in a specific field of study. According to Schatt, mastery goals which are also known as learning goals "involve a desire to achieve

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competence by acquiring additional knowledge or mastering new skills” (2005, p. 1).

Performance goals are those goals that help students to attain positive judgments of competence while trying to avoid negative views (Schatt, 2005). The types of goals that teachers set for their students can guide the students’ academic behavior by influencing the amount of motivation needed to achieve those goals. Effective teachers should set high, but realistic goals for their students to strive to achieve (Hruska, 2011).

Practicing and Retention

Musicians exhibit similar diversity in motivation to practice. There are extrinsic, intrinsic, and mixed motivation factors that can contribute to this diversity. Intrinsic motivation plays an important role in the practicing of instrumental music. Practicing is an important component of the growth and development of adolescent musicians. There is a strong correlation between intrinsic motivation and the amount of time spent practicing by students in grades seven through twelve. Intrinsic motivation resulted in greater quality of practice, and higher performance achievement than with extrinsic motivation. A study by Sloboda (1991), determined students need extrinsic motivation provided by their parents to practice. Establishing long and short term learning goals, both intrinsically and extrinsically, has positive effects on practice. These goals include the desire to perform with others, performing a particular style or piece of music, pleasing the teacher, parent, or student leadership. Students who wish to remain in the ensemble have an added pressure or motivation to practice; otherwise, relinquishment of their position to a more competent student may occur (Ames & Archer, 1988).

The evidence from studies that have included those students who drop out of band suggest that those ceasing to play tended to do less practicing and have attained less.

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They perceive themselves as less musically able, musically inadequate, receiving less family encouragement and feel that they have greater strengths in other recreational activities. The time and effort that they put in are less than the rewards received (Sloboda, 1996). Sloboda also indicated that practicing is vital for humans to develop expertise in a specific field or area. Although the repetition of practicing does not guarantee great performance or development, if utilized properly, it should furnish positive rewards. Practicing is crucial for musical development, as it provides short-term gains as well as long-term skills and produces muscle memory that enables the performer to remember the music physically as well as mentally. In addition, Sloboda's study also concluded that formal over informal practice is more efficient for retention. The challenging parts associated with jazz band music, and the limited instrumentation within the ensemble and section, demand that students prepare and work hard to learn their music.

Chapter 4

Conclusion

Motivation plays a crucial role in the education. Understanding those intrinsic and extrinsic factors that motivate students can provide teacher's valuable tools to utilize in the classroom. There are many methods of motivation in secondary jazz ensembles including a combination of intrinsic and extrinsic motivations. Achievement and learning goals can increase the motivation of students. Extrinsic motivation by parents and teachers can establish the fundamental factors that create an early interest of music in children. Extrinsic motivators such as receiving good grades, ability to participate in trips, and performing for the public also reinforce and create motivation. The development of intrinsic motivation can be encouraged by providing an opportunity to perform in a specialized group, such as a jazz band. Intrinsic motivation occurs when the goals and rewards of the learning are meaningful to the learner and when the learning is important to the student. Cooperative learning creates intrinsic motivation in the participants and band directors can establish and provide opportunities for students to advance their learning and performance skills, and motivate students to learn. Students who are challenged and are provided the opportunity to take on additional tasks, participate in jazz ensembles, and perform a variety of music, are more motivated to learn. The continuation of research on motivation is important. The information obtained from this research can change education and can influence band directors to utilize a variety of motivational methods.

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Appendix A

Catalog of appropriate high school jazz ensemble literature

Title **Arranger**

Afro Blue	Michael Philip Mossman
Big Noise from Winnetka	Paul Lavender
Blues in the Closet	Mark Taylor
Call Me Maybe	Paul Murtha
C-Jam Blues (Ala Mambo!)	Michael Philip Mossman
Cold on the Ceiling	Paul Murtha
Combo Pak #29 (Sonny Rollins)	Frank Mantooth
Combo Pak #30 (Thelonious Monk)	Frank Mantooth
Count Bubba	Paul Murtha
Dynamite	John Wasson
Feeling Good	Roger Holmes
I Mean You	Mike Tomaro
Mr. Zoot Suit	Roger Holmes
Out of the Doghouse	Erik Morales
Soul Man	Roger Holmes
Stolen Moments	Frank Mantooth
Superstition	Mike Tomaro
Tenor Madness	Frank Mantooth
The Chicken	Kris Berg
Thriller	Roger Holmes
Vehicle	Paul Murtha
Will it Go Round in Circles	Roger Holmes

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Appendix B

North Carolina Essential Standards

Proficient Music

Note on Numbering: P - Proficient High School Standards

Note on Strands: ML – Musical Literacy, MR – Musical Response, CR – Contextual Relevancy

Note: Students at the high school level will have the option of studying an individual arts discipline as an area of interest, or specializing or completing a concentration in studies to prepare them for further education and/or a career in the arts. The Essential Standards communicate what students should know and be able to do as a result of instruction at each proficiency level: beginning, intermediate, proficient, and advanced (9-12).

Proficient High School Music standards are designed for those students who have achieved intermediate level music standards at the high school level.

Musical Literacy

Essential Standard

Clarifying Objectives

P.ML.1

Apply the elements of music and musical techniques in order to sing and play music with accuracy and expression.

P.ML.1.1

Use characteristic tone and consistent pitch while performing music.

P.ML.1.2

Use technical and interpretive skills to sing or play personally challenging literature that requires attention to phrasing and interpretation, and ability to perform various meters and rhythms in a variety of keys.

P.ML.1.3

Illustrate well-developed ensemble skills by performing an appropriate part in an ensemble.

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P.ML.2

Interpret the sound and symbol systems of music.

P.ML.2.1

Interpret whole, half, quarter, eighth, sixteenth, and dotted note and rest durations in simple duple, simple triple, simple compound, triple compound, and mixed meters.

P.ML.2.2

Interpret standard notation symbols for pitch in appropriate clefs using extended staves and some non-traditional notations.

P.ML.2.3

Use standard symbols for pitch, rhythm, dynamics, and tempo to notate personal musical ideas and the musical ideas of others.

P.ML.3

Create music using a variety of sound and notational sources.

P.ML.3.1

Produce short rhythmic and melodic improvisations on given pentatonic melodies and melodies in major and minor keys.

P.ML.3.2

Create arrangements of pieces for voices or instruments.

Musical Response

Essential Standard

Clarifying Objectives

P.MR.1

Understand the interacting elements to respond to music and music performances.

P.MR.1.1

Interpret conductor gestures to elicit expressive singing or playing.

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P.MR.1.2

Analyze aural examples of music using correct music terminology, in terms of how compositional devices and techniques are used to structure compositions.

P.MR.1.3

Critique musical performances and compositions, generating suggestions for improvement.

Contextual Relevancy

Essential Standard

Clarifying Objectives

P.CR.1

Understand global, interdisciplinary, and 21st century connections with music.

P.CR.1.1

Understand the role of music in United States history as a means of interpreting past eras within an historical context.

P.CR.1.2

Understand the relationships between music and concepts from other areas.

P.CR.1.3

Explain how advances in music technology influence traditional music careers and produce new opportunities.

P.CR.1.4

Explain the causes of potential health and wellness issues for musicians.

P.CR.1.5

Compare the roles of creators, performers, and others involved in the production and presentation of the various arts, in order to make informed decisions regarding participation and involvement in the arts.

North Carolina Essential Standards

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Advanced Music

Note on Numbering: A-Advanced High School Standards

Note on Strands: ML – Musical Literacy, MR – Musical Response, CR – Contextual Relevancy

Note: Students at the high school level will have the option of studying an individual arts discipline as an area of interest, or specializing or completing a concentration in studies to prepare them for further education and/or a career in the arts. The Essential Standards communicate what students should know and be able to do as a result of instruction at each proficiency level: beginning, intermediate, proficient, and advanced (9-12).

Advanced High School Music standards are designed for those students who have achieved proficient level music standards at the high school level.

Musical Literacy

Essential Standard

Clarifying Objectives

A.ML.1

Apply the elements of music and musical techniques in order to sing and play music with accuracy and expression.

A.ML.1.1

Use refined tone and consistent pitch while performing music alone and collaboratively.

A.ML.1.2

Use advanced technical and interpretive skills to sing or play difficult literature, which requires the ability to perform music with complex rhythms and meters, attention to phrasing and interpretation, and subtle dynamic changes.

A.ML.1.3

Exemplify independence and collaboration as a musician.

A.ML.2

Interpret the sound and symbol systems of music.

A.ML.2.1

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Interpret a variety of note and rest durations in simple duple, simple triple, simple compound, triple compound and mixed meters.

A.ML.2.2

Interpret at sight standard notation symbols for pitch and rhythm in appropriate clefs, using extended staves and some non-standard notations.

A.ML.2.3

Use standard notation symbols for pitch, rhythm, dynamics, tempo, articulation, and expression to notate personal musical ideas and the musical ideas of others.

A.ML.2.4

Analyze how the elements of music are used, including the use of transpositions and clefs, in works of music.

A.ML.3

Create music using a variety of sound and notational sources.

A.ML.3.1

Use improvisation to create original melodies over given chord progressions, each in a consistent style, meter, and tonality.

A.ML.3.2

Create original music using imagination and technical skill in applying the principles of composition.

Musical Response

Essential Standard

Clarifying Objectives

A.MR.1

Understand the interacting elements to respond to music and music performances.

A.MR.1.1

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Execute the gestures of the conductor, including meter, tempo, dynamics, entrances, cut-offs, and phrasing, to elicit expressive singing or playing.

A.MR.1.2

Analyze musical works using correct music terminology, in terms of the interaction of elements that make the works unique, interesting, and expressive.

A.MR.1.3

Critique music in terms of aesthetic qualities, including how music is used to evoke feelings and emotions.

A.MR.1.4

Evaluate music performances, including one's own, by comparing them to exemplary models.

Contextual Relevancy

Essential Standard

Clarifying Objectives

A.CR.1

Understand global, interdisciplinary, and 21st century connections with music.

A.CR.1.1

Interpret music from personal, cultural, and historical contexts.

A.CR.1.2

Understand the relationships between music and concepts from other areas.

A.CR.1.3

Summarize the ethical and legal issues surrounding the access and use of music in the 21st century.

A.CR.1.4

Implement effective strategies for recognizing, monitoring, and overcoming performance anxiety.

A.CR.1.5

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Compare the use of characteristic elements, artistic processes, and organizational principles among the arts in different historical periods.