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**EMERGING STRATEGIES FOR WESTERN AUSTRALIAN
SECONDARY SCHOOL JAZZ ENSEMBLE DIRECTORS:
IMPROVING ENGAGEMENT WITH DRUM SET STUDENTS**

This thesis is submitted for the award of
Master of Education

Gregory Roy Brenton

Edith Cowan University

School of Education

2019

USE OF THESIS

The Use of Thesis statement is not included in this version of the thesis.

PREFACE

I feel a personal sense of empathy and advocacy for drum set students inexperienced in Jazz, who are selected to play in their secondary school jazz ensemble. The conventions of chart reading, outlining ensemble figures, the expectations of rhythmic and dynamic leadership are all additional requirements over and above the already technically demanding aspects of playing the drum set. Drum set students should also ideally have the ability to play with some authenticity in a range of musical styles to meet the repertoire demands of a typical secondary school jazz ensemble.

A secondary school jazz ensemble rehearsal is a learning environment, within which all students have a right to be included in learning. In my role as a secondary school Percussion Teacher, I have been reminded many times of my own high school jazz ensemble experience where I often felt disengaged and excluded from the musical learning that was occurring with the other students in the ensemble. My jazz ensemble director did not seem to have enough drum set specific knowledge to instruct me or perhaps did not feel he had the time within our rehearsals to do so.

In my current role I have seen students who do not yet know how to set up a drum set or hold their sticks, let alone play a Jazz Big Band chart. Their ensemble director may be aware that they are having difficulties, but without the specific drum set knowledge to help the drum set student they will often view this as something that is out of their control and more the responsibility of their drum set teacher. This may be partially true, but I argue that there is a middle ground whereby giving jazz ensemble directors some basic drum set knowledge and techniques to assist, would represent an opportunity to improve the learning and performance outcome not only for their drum set students, but also for their ensembles.

I have collaborated with four jazz ensemble directors to diagnose the most common and easily addressed issues that are occurring within their jazz ensemble rehearsals and to help them engage and include their drum set students with drum set specific instruction that can be implemented quickly and easily. Through conducting this research project, I am convinced that upskilling jazz ensemble directors with drum set specific knowledge, can make an improvement to the educational experience of drum set students and the performance standard of secondary school jazz ensembles in Western Australia.

ABSTRACT

Drum set education is a specialised field, but its importance is often underestimated in Western Australian (WA) secondary school jazz ensembles. Many secondary school jazz ensemble directors specialise in instruments other than drum set, and consequently may lack knowledge and skills in this area to the detriment of both the drum set student and the ensemble. This research project investigated the interaction between selected secondary school jazz ensemble directors in WA, and their drum set students during rehearsals. In particular, it set out to examine the impact of the jazz ensemble director on student engagement, inclusion, leadership, collaborative learning and technical development. As part of an action research methodology, the study implemented a professional development intervention with the jazz ensemble directors and sought to assess the impact of the intervention in subsequent rehearsals. It noted an increase in positive interactions between ensemble directors and their drum set students. The study affirmed the value in instrument specific professional development for jazz ensemble directors to the benefit of both the jazz ensemble and in particular the drum set student.

DECLARATION

I certify that this thesis does not, to the best of my knowledge and belief:

- i. Incorporate without acknowledgment any material previously submitted for a degree of diploma in any institution of higher education;*
- ii. Contain any material previously published or written by another person except where due reference is made in the text; or,*
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Date 19th September 2019

ACKNOWLEDGMENT

Undertaking this project has been an incredibly rewarding experience and one that has allowed me to explore an issue that I remain very passionate about, however my motivation to continue has been challenged many times throughout. My quality of family time, practising music and my own work as a music teacher have at times felt under threat by the demands of the work load and the mental distraction of the project. However, I managed to get there and could not have done so without the following people.

I am extremely grateful to my Research Supervisors Dr Geoff Lowe and Dr Bill Allen for their advice, guidance, understanding and kind mentorship throughout the entire process. Both of these gentlemen are thoughtful and inspiring in their passion for education, their knowledge of subject matter and willingness to help others. These are the real qualities and values to which all teachers should aspire.

I would also like to thank the four participants for welcoming me into their rehearsals and for being so open, honest and enthusiastic throughout the course of this project. I hope that this project has given them some value for their teaching and that they continue to enjoy doing the great work they are all doing.

My final and most important acknowledgement is to my wife Joanna and our daughter Hannah. They have both put up with me being shut away in a room working while getting on with the day to day things that I really would have liked to be more involved with. I'm very grateful to them for allowing me this time and encouraging me with everything that I do.

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CHAPTER ONE

The big band is where most jazz drummers of note got their start. For years it was the entry way for young musicians to enter the music “biz.” And while times have changed, there’s nothing that can compare to the excitement of a big band or to the invaluable ensemble playing experience that big bands offer. Every drummer can benefit from knowing how to play arranged music Taken from Peter Erskine’s foreword in Fidyk (2008a, p. 2).

1.0 Introduction

The purpose of this chapter is to introduce the research study by outlining the background to the research and the research problem. I then outline the aim of the study, state the research questions and present an overview of the literature. This is followed by an explanation of the methodology, the actions taken, the research organisation and the significance of the study, before concluding the chapter.

1.1 Background

Throughout my professional career as a percussion teacher I have observed many secondary school jazz ensemble rehearsals. I have noticed that effective teaching and learning opportunities are often missed by jazz ensemble directors in relation to drum set students, due in my opinion, to a lack of knowledge and understanding at both the technical and conceptual levels when it comes to the drum set and its role in the ensemble. I feel a sense of personal advocacy for many of the drum set students that I have observed in jazz ensemble rehearsals. I too was an inexperienced drummer in secondary school, having to play in several ensembles, including the jazz ensemble. With the benefit of hindsight, I now know that I was largely under-catered for when it came to clear technical and musical advice from my ensemble director. For the past nine years I have had a percussion teaching role with the Instrumental Music Schools Services (IMSS) in Perth Western Australia (WA). IMSS is a branch of the Department of Education and Training in WA, delivering instrumental music lessons into primary and secondary public schools throughout the State. IMSS teachers typically have a number of schools to attend each week depending on their instrument of specialisation, and they coordinate with the respective classroom music teachers and ensemble

directors to deliver instrumental music lessons which support the music making in each school.

Many schools run jazz ensembles, but few have specialist jazz programs which support the jazz ensemble. While many ensembles are taken by IMSS staff, some are taken by the classroom teacher based in the school. As the predominant ensemble program in WA is the concert band, many directors may come from a concert band conducting background as opposed to having experience in jazz performance and pedagogy, and therefore lack specific knowledge relating to the role of the instruments within the jazz ensemble. In relation to the drum set Paris (2017) states that “Big band drumming has long been a difficult area of pedagogy for public school educators due to the lack of detailed notation information, as well as the inherent improvisation element found in this genre” (p. 38).

1.2 Problem Statement

Most secondary school jazz ensembles in WA are directed by brass or woodwind specialist teachers with limited drum set knowledge. Many ensembles also contain drum set students who are not experienced in jazz drumming and are not familiar with jazz drum chart reading or with the role of the drummer in a jazz ensemble. Even when jazz ensemble directors have a good working knowledge of jazz history along with knowledge specific to their instrument family, the patterns, conventions and techniques associated with jazz drumming are as complex and varied as any other instrument. Although jazz ensemble directors might recognize these elements upon hearing them played well, they may not necessarily be able to describe or teach them. A lack of drum set specific knowledge among jazz ensemble directors can cause them to be less engaging and inclusive of their drum set student; it can impede the potential for collaborative learning and prevent the drum set student from developing technical and leadership skills which might otherwise be learnt in a jazz ensemble rehearsal. While this appears to be an issue in WA, it may also be indicative of similar problems in other jurisdictions.

1.3 Aim of the Study

This study aimed to investigate the degree to which a lack of drum set knowledge in jazz ensemble directors can impact the engagement, inclusion,

collaborative learning, leadership and technical development of their drum set students. It also aimed through an action research methodology, to provide a professional development learning opportunity for participating secondary school jazz ensemble directors drum set knowledge that could be used in their jazz ensemble rehearsals to create positive change for their drum set student and ultimately the ensemble as a whole. Finally, this study aimed to gauge the effectiveness of the professional learning seminar in achieving this goal.

1.4 Research Questions

As this study aimed to explore the impact of jazz ensemble director's knowledge upon drum set students, the following research questions were developed.

- To what extent are jazz ensemble directors aware that a lack of drum set knowledge may negatively impact on both drum set students and jazz ensemble teaching/learning outcomes?
- What specific problems are occurring due to jazz ensemble directors' lack of drum set knowledge?
- How can these problems be addressed?
- What are the observable teaching/learning outcomes, and the impact on jazz ensemble directors, that result from participation in targeted drum set professional learning for jazz ensemble directors?

1.5 Overview of Literature

Specialist/classroom-supported jazz education at the secondary school level in WA is relatively uncommon, with only a small handful of specialist schools offering it as an educational stream in music (Greig & Lowe, 2014). However, many schools run large jazz ensembles as an extra-curricular activity. The role of a secondary school jazz ensemble director is to facilitate regular rehearsals and performances. This role is often carried out by IMSS staff within public schools but can also be an extra teaching duty for classroom music teachers within both public and private schools. In this role, directors are responsible for the performance standard of the ensemble as a whole and in order to achieve a satisfactory

outcome, they should possess some first-hand knowledge of the jazz idiom. Grimes (1988) stated that “A successful jazz ensemble director must have all of the traditional training and skills that an instrumental music teacher possesses...but it alone is not enough. To teach jazz successfully, it; is imperative to play jazz on some level” (p. 83).

Based upon a review of the literature, five *a priori* educational themes were chosen as the theoretical basis for examining impact upon drum set students for this research project. They revolved around the student-centred themes of

- Engagement
- Inclusion
- Leadership
- Collaborative Learning
- Technical Development

Student engagement is an educational theme that has been written about extensively throughout the last 30 years. Skinner and Belmont (1993) stated that “Children who are engaged show sustained behavioural involvement in learning activities accompanied by a positive emotional tone” (p. 572). They went on to explain that “The opposite of engagement is disaffection... Disaffected children can be bored, anxious, or even angry about their presence in the classroom” (p. 572). Barkley (2010) described student engagement as an outcome of combining active learning with motivation, while Bonwell and Eison (1991) defined active learning as “instructional activities involving students in doing things and thinking about what they are doing” (p.5). Coates (2009) discusses the role of teachers in student engagement “While students are seen to be responsible for constructing their knowledge, learning is also seen to depend on institutions and staff generating conditions that stimulate and encourage involvement” (p. 3). Coates’ comment is particularly pertinent to this study.

Literature on inclusion such as Scruggs and Mastropieri (1996) and Hamre and Oyler (2004) is most often linked to Special Education Needs (SEN) and ranges from broad philosophical discussions to legislative and school based policy making. Forlin (2012) however points out that inclusion is an issue of equity that applies to all learners. Gannon and Sawyer (2014) state “Equity is defined in terms of fairness and inclusion, where inclusion

means ensuring a basic minimum standard of education for all” (p. 3). A secondary school jazz ensemble director who lacks drum set specific knowledge, that is practicable within the rehearsal process and inclusive of the drum set student, while not based on ethnicity, gender, social class or location does point to an issue of inequality among music students. Zhang, Chan, and Boyle (2014) describe this within the broader discussion of educational equity:

The dimension of fairness in educational equity refers to the issues of equal opportunities to education, including regional, urban-rural, social class, gender and ethnic equities. The dimension of inclusion in educational equity mainly discusses the issues of equal rights to education, which indicates that the design of the education system must ensure everyone has equal rights to access education. (p. 2)

In relation to leadership in a large jazz ensemble setting Greig and Lowe (2014) consider the drummer to be the leader of the rhythm section, and as a lead player he or she shares co-leadership of the entire band with the director, the first trumpet and first saxophone players. Jazz ensemble directors who lack drum set specific knowledge can leave drum set students ill-equipped for effective drumming, let alone effective ensemble leadership. Fidyk (2014) makes the distinction between playing percussion in an orchestra and playing drum set in a jazz ensemble: “In an orchestra the percussionist follows the conductor’s lead, and in a jazz band the drummer leads the ensemble” (p. 46). Australian studies have been carried out by Crowther (2003; 2015) and Crowther, Ferguson, and Hann (2009) into the benefits for schools and communities who encourage classroom teachers to take on various types of leadership roles. In regards to the issue of student leadership and empowerment Gunter (2001) states:

Conceptualising teachers and students as leaders, and pedagogy as a leadership process, is not new... We know, for example, how student empowerment in regard of being able to participate in classroom and school activity can be limited by unreflexive pedagogy. (p. 118)

In relation to collaborative learning and its multifaceted nature within music and music education, Gaunt and Westerlund (2013) state:

Collaboration takes place on multiple levels: between performers, between composers and performers, performers and audiences, teachers and students, and creative artists and their participants. Yet the nature and potential of these collaborative elements have largely remained on the fringes, under-utilized by educational practitioners, and similarly little explored by researchers in music education. (p. 2)

Ensemble directors are in the enviable position of observing their students regularly and in a real-time group performance rehearsal. This presents them with a unique opportunity to assist their students with collaborative performance techniques and conventions that might only be taught hypothetically in instrumental lessons or addressed with the help of a play-along recording at best. Jensen (2001) describes an ensemble rehearsal as a uniquely “implicit” learning activity in which ensemble directors can potentially engage students in the aural, visual and kinaesthetic learning domains allowing them to hear, see and feel the ‘real world’ musical result of instructions immediately. For a drum set student, this can make for greater awareness of the effect their actions have on the performance standard of the entire ensemble. Jensen (2001) gives examples of implicit learning as “hands-on’ approaches, more trial-and-error, habits, role plays, life experience, drama, experiential learning, games, and active learning” (p. 71).

While it is recognized that technical development is primarily the domain of instrumental teachers, jazz ensemble directors who lack technical knowledge of the drum set can have no meaningful input with a range of tasks related to the drum set role in a large jazz ensemble, and this role is something that does fall within their area of responsibility. For example, a jazz ensemble director who has adequate drum set knowledge, can assist their drum set student in the creation of set up phrases which are appropriate to their student’s level of development and guide the band musically through ensemble passages. Paris (2017) states:

By setting-up and playing the notated hits, the drummer is making a connection with the rest of the band. This connection immediately makes any band sound better, and will create a new confidence within the ensemble that stems from this percussive leadership. (p. 40)

Jazz ensemble directors should be able to quickly identify and correct typical ergonomic problems that drum set students have with their set up. Igoe (2013) states that “Drummers, more than any other musicians, have to create a comfortable musical environment with a multi-instrument, multi-surface contraption that we play with all four limbs!” (p. 1). Van Horn (2017) concurs “I’ve come to the inescapable conclusion that drummers need to be more concerned with ergonomics than do any other instrumentalists” (p. 61).

A small but significant amount of the jazz ensemble rehearsal will usually be spent by jazz ensemble directors on tuning with the wind instruments. While drum set tuning is usually not pitch specific, the tonal quality and interval structure of the drum set does play a major role in achieving a pleasing overall sound from the ensemble this may also have an impact on the engagement of the drum set student. Erskine (1987) states that “The beauty of a drum sound is the tone. I have found that the tuning and sound of the drums will greatly affect the way, or stylistic manner in which I play” (p. 99).

A jazz ensemble director with adequate drum set knowledge could assist their drum set student with the task of modifying or simplifying their written music to a more developmentally appropriate level, allowing them to play in time and with confidence, unburdened by their inability to either read or play exactly what might be written on their chart. Fidyk (2008a) gives some advice in this area to drum set students which also holds relevance for jazz ensemble directors in the context of this study: “When reading, always concentrate on your time and keep it consistent as you hold the arrangement together. This is far more important than ‘kicking’ every accent on the drum part” (p. 10).

Enriching instructional technique with musical, technical and cultural knowledge speaks to all five themes identified for investigation, and could also potentially lead to an increase in drum set student’s intrinsic motivation to participate and learn. Sansone and Harackiewicz (2000) citing Renninger state:

To understand individuals' motivation to learn about and engage in a particular activity on their own initiative (i.e., presumably intrinsically motivated behaviour), one must focus on individual interest. Individual interest increases as knowledge and the accompanying value of the subject increases, and she suggests that it is individual interest that sustains attention and effort. She discusses how individual interest may develop over time, how this development can be supported by a child's environment. (p. 8)

Finally, in summarizing the broader motivation that has driven this research project, Gannon and Sawyer (2014), citing Delpit (2006) and Foster (2008), state:

Research indicates that teachers have the ability to transform students' lives, for the better or worse, through the way they interact with those in their care (Delpit 2006). The perceived level of support, care and guidance from a teacher is known to influence a student's perception of self-worth and capabilities (Foster p.187, 2008).

Section 1.5 has presented a broad overview of the literature, citing research and giving examples of the five educational themes that underpin this study. Section 1.6 now describes and provides an overview of the methodology chosen for this research project.

1.6 Methodology

In research, the research questions tend to determine the research approach. In this study, the research questions suggested the need to investigate the impact a potential lack of drum set knowledge in jazz ensemble directors can have on their drum set students. Further, the study also set out to determine whether a targeted professional development program might help jazz ensemble directors acquire practical drum set knowledge that could help them be more engaging and inclusive of their drum set students. To achieve the research aims, this project employed a participatory action research methodology. Figure 1.1 (Riding Fowell and Levy, 1995) illustrates a conceptual model for the participatory action research approach taken:

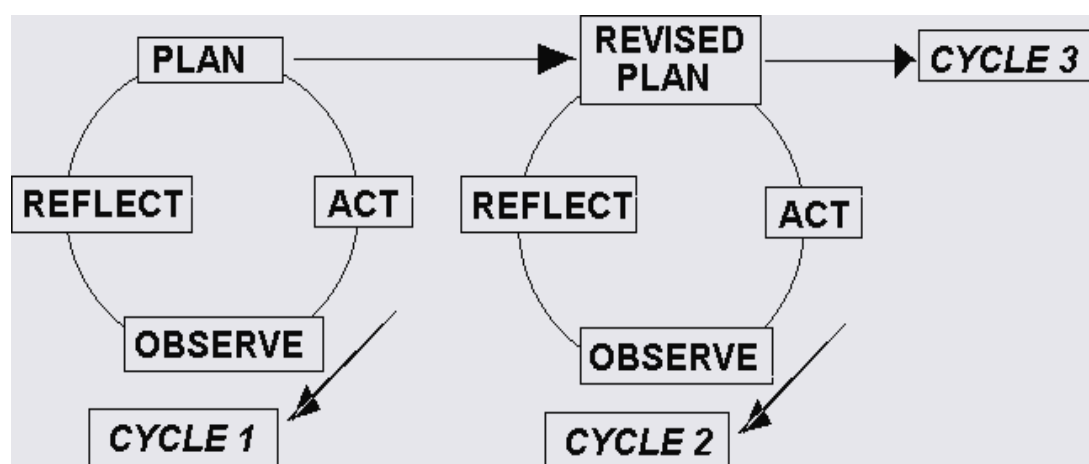


Figure 1.1 Participatory Action Research Model (Riding et al., 1995)

The study involved two action research cycles each consisting of an interview with four jazz ensemble directors, followed by a video observation of each participants' large jazz ensemble rehearsal. Qualitative analysis of this data led to the development of the Between-Cycles Professional Development Seminar (BCPDS) which was implemented after the first action research cycle. This was an intervention designed to upskill the participants in drum

set knowledge and give them some practicable skills and strategies for engaging their drum set student. Following the BCPDS, the second research cycle consisted of a follow-up interview with participants, a video observation of their rehearsals and analysis of all data to determine the effectiveness of the BCPDS.

1.7 Actions and Timeline for the Project

Action cycle 1.

Planning in Action Cycle 1 entailed a review of the relevant literature, developing the research proposal and acting on feedback from the research proposal panel. Acting in Action Cycle 1 consisted of writing the interview questions, inviting participants, obtaining ethics approval, conducting interviews with the participants, followed by data coding and analysis. Observing in Action Cycle 1 was done by attending, videoing and observing participant’s large Jazz Ensemble rehearsals and then analysing the video data. The reflection stage of Action Cycle 1 consisted of overall data analysis followed by the design and creation of the BCPDS.

Action cycle 2.

The creation of a second interview which would help to gauge the participants impressions on the effectiveness of the BCPDS formed the revised planning stage of Action Cycle 2. The act stage of Action Cycle 2 consisted of second interviews with participants followed by analysis and coding of that data. A second round of rehearsal observation, videoing and video analysis formed the observe stage of Action Cycle 2, while an overall data analysis and writing up the thesis for this project formed the reflection of Action Cycle 2. In addition to all of the above activities, regular meetings with my supervisors occurred throughout all stages of this project. Table 1.1 steps out the timeline for this project in reference to the action research methodology.

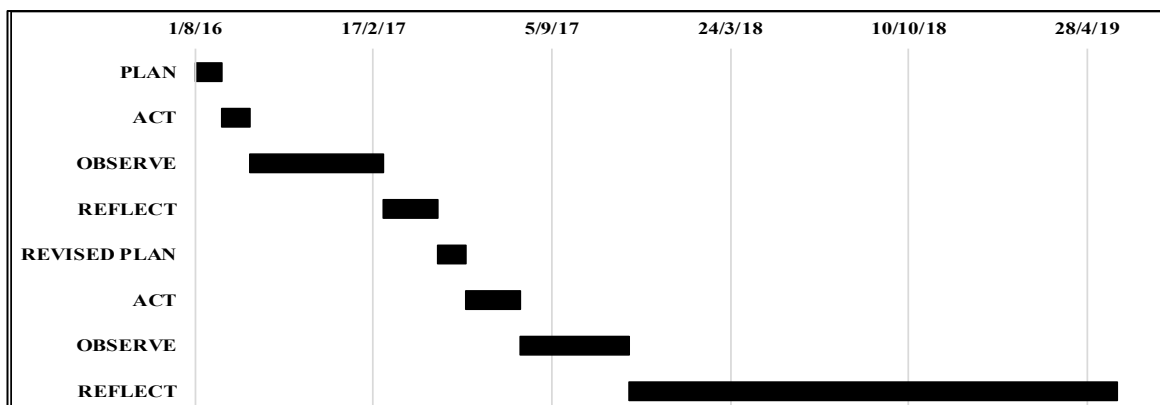


Table 1.1 Timeline of Project

1.8 Organisation of the Thesis

Table 1.2 presents the organisation of the thesis, outlining the order of chapters and summarising their contents.

Chapter	Topic
Chapter One Introduction	This introduction presents the topic and research questions and an overview of the study, including the methodology.
Chapter Two Literature Review	The literature review, while noting the key differences between US and Australian jazz Education contexts, investigated research already undertaken in the areas of jazz pedagogy, ensemble directorship, teaching improvisation/chart interpretation, engagement, inclusion, leadership and collaborative learning.
Chapter Three Methodology	Chapter Three establishes the rationale for using the research methods chosen and the reasons for this.
Chapter Four Findings	Chapter Four presents the interview and video data from the two action cycles in line with the <i>a priori</i> themes and emergent sub-themes.
Chapter Five Discussion	The discussion chapter contrasts the topics in the literature review with the interview data, answers the research questions and suggests recommendations for practice.
Chapter Six Conclusion	The conclusion summarizes the research, identifies the limitations of the study and makes recommendations for future research.

Table 1.2 - Organisation of the Thesis

1.9 Significance of the Study

This project is significant because no-one else appears to have undertaken a study of this kind. It set out to investigate the impact of secondary school jazz ensemble directors' lack of drum set specific knowledge on issues of engagement, inclusion, collaborative learning, leadership and technical development, with the aim of improving practice among jazz ensemble directors. In this, it sought to not only identify issues, but actively improve educational outcomes for both jazz ensemble directors and their drum set students. This research is also innovative, as I worked directly with jazz ensemble directors to improve their teaching and learning outcomes in a practical setting as part of a collaborative action research project. Thus, this study sought to not only identify educational concerns associated with jazz ensemble drum set students, but actively sought to develop pathways with the jazz director participants to actively address these concerns.

1.10 Conclusion

This study has addressed legitimate educational concerns regarding jazz education in WA and in particular the role of the drum set student within large jazz ensembles. The study

draws attention to the unique pedagogical requirements for directing jazz ensembles and was motivated by the lack of research into jazz education, particularly so within the Australian context. I am an advocate for arts in education and I feel that this project will help to further legitimise and support jazz within the state and national curriculums, while also improving the performance standard of students moving into tertiary jazz studies and onward. Primarily however, I hoped to address and improve what I perceive as the inequity for drum set students in WA secondary school jazz ensembles.

CHAPTER TWO – LITERATURE REVIEW

2.0 Introduction

Chapter One identified the problem that many jazz ensemble directors in WA secondary schools may lack specific drum set knowledge and therefore be less able to engage and assist their drum set students in fulfilling their role within the ensemble. It then outlined the scope and direction of the study. Chapter Two explores the literature on this issue and establishes the basis for a theoretical framework for the study. The chapter commences with definitions and descriptions of large jazz ensembles within both a professional setting and a secondary school setting, before discussing: the history of jazz education in secondary schools; literature relating to teacher pedagogy in jazz; ensemble directorship; the WA context for secondary school jazz education; and the role of improvisation/chart interpretation; engagement; inclusion; leadership; and collaborative learning. The chapter concludes by summarising the literature and its implications for this research project.

2.1 The Large Jazz Ensemble

A 'big band', otherwise called a jazz orchestra or stage band, is a large jazz instrumental ensemble, usually comprising 4 trumpets, 4 trombones, 5 saxophones, piano, bass, drums, and optional guitar and auxiliary percussion (Dunscomb & Hill, 2002). In Figure 2.1 Greig and Lowe (2014) present their recommended set up for a large jazz ensemble layout:

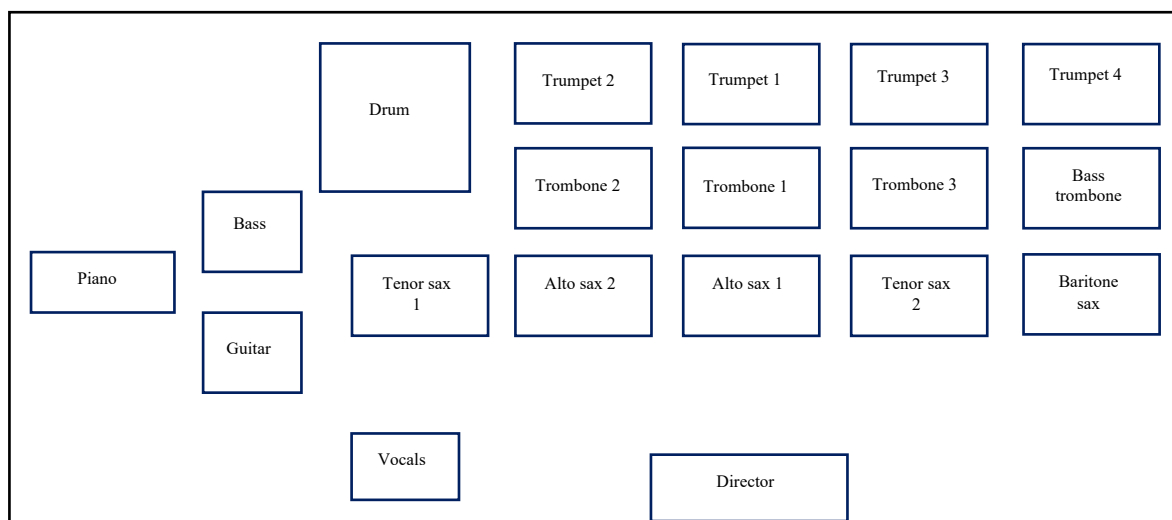


Figure 2.1 Recommended big band set up (Greig and Lowe 2014)

By contrast, Baker (1989) presents several possible instrumentations and layouts for a large jazz ensemble. Figure 2.2 presents what Baker (1989) identifies as the set-up most

commonly used by a majority of schools as well as professional bands in the United States (US).

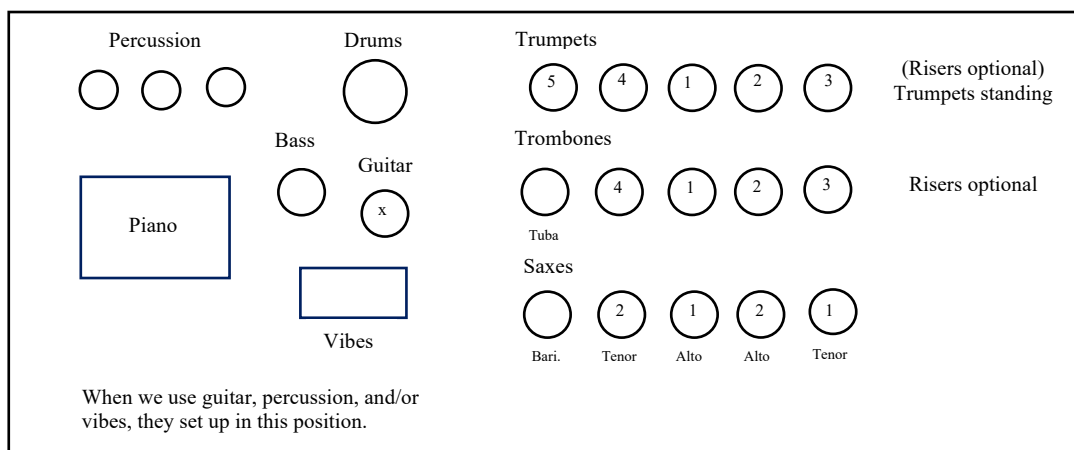


Figure 2.2 Most common large jazz ensemble set-up in the US, (Baker, 1989)

In WA secondary schools however, large jazz ensembles may often have one or more instruments missing due to a low uptake of that particular instrument within the school or students being absent from rehearsals. It can also be the case that some instruments are doubled, such as the saxophones, guitars, or piano. Where there is no bass player, a second piano player might sometimes play the bass part on a keyboard. Baker (1989) stated that “Each band director will have to experiment to find the best physical set-up for his ensemble” (p. 123). He goes on to say that these set-ups will “very often vary”, citing reasons such as personnel changes, changes to the rehearsal venue, changes in the type of public address system, and a “host of other variables” (p. 123).

2.2 Jazz Education in Secondary Schools

Some research relating to jazz education in Australian schools and universities has been undertaken (Chessher 2009; Greig and Lowe 2014; Tarr 2016; Wood 2014) but it is limited at the secondary school level. The majority of the empirical research literature on jazz education emanates from studies in the US. Therefore, unless stated, much of the literature needs to be considered through the lens of that particular educational system. The US secondary jazz education model differs to the Australian in two fundamental ways. First, US music education programmes are based primarily around ensembles at the secondary school level and relatively few US high schools offer dedicated classroom music programmes. US programmes focus primarily upon performance skills, not composition, arranging, conducting, listening or other musical activities (Cox & Stevens, 2010). In Australia, there is

a tradition of classroom-based music programs which usually provide theoretical and historical knowledge. Classroom programmes are usually supported by timetabled instrumental music lessons in which students are withdrawn from regular classes on a rotating timetable basis to minimize the impact on other school subjects (Lowe, 2012). Second, the US secondary jazz education model is deeply rooted in the concept of band competitions, whereas the Australian model is more concert and festival-based. Lowe (2018) states “Large-scale school ensemble contests are commonplace in the US and while less prevalent in Australia, exist in privately sponsored and stated-based events” (p. 78). Festival-based events are typically adjudicated without the need for a comparative ranking system; rather constructive feedback is offered to the ensemble, individual members and jazz ensemble directors in a positive educational framework.

Originating in the US, jazz education at the secondary school level is relatively young and since its popularisation in the US during the 1970s, a range of research projects have been conducted. Bash and Kuzmich (1985) state:

Jazz education is essentially a product of the 1970s and usually associated with the formation of The National Association of Jazz Educators (NAJE) in 1968. Most research in this area has been conducted within the last ten years and only recently has begun to receive attention and credibility within the realm of music education. (p. 14)

Greig and Lowe (2014) described the origin of secondary school jazz education in WA:

The formation of secondary school big bands in Western Australia dates from the early 1980s. Instrumental music programs were introduced into government secondary schools in a systematic way from the late 1960s as part of a concert band based program, and the formation of big bands was undertaken by a few hardy pioneering music teachers usually with some jazz background. (p. 53)

2.2.1 Jazz competitions/festivals.

In 1993, the first annual Western Australian Schools Jazz Festival was staged by the then Music Branch of the Education Department and was open to both government and private secondary schools, with 12 schools taking part (Greig & Lowe, 2014). By 2018, the festival had grown to comprise 45 ensembles, 35 of which were large jazz ensembles and 10 were small jazz combos. The IMSS (2019) website states that the aims of the festival are:

1. To give ensembles an opportunity to play in an outstanding venue.
2. To give ensemble members an opportunity to hear others perform.
3. To provide each ensemble with constructive comments from informed adjudicators.
4. To present to each ensemble a certificate which recognises its participation.

The Western Australian Schools Jazz Festival offers secondary school large jazz ensembles the opportunity to enter into one of three divisions based on the difficulty of their repertoire, and to perform for 15 minutes. Thus it is different from the competition-festival model more common in the US. Drum set students can derive a lot of benefit from performing on stage or in any environment which is different to their usual rehearsal room. This combined with the opportunity to hear other drum students performing with similar level bands and some encouraging feedback from a knowledgeable adjudicator makes it a potentially powerful learning experience. Of potentially more value for jazz ensemble directors is the opportunity to apply drum set feedback to their own knowledge and instructional technique.

In advocating the value of festivals over competitive settings, Miller (1994) states “The reaction a director has to a critical comment about phrasing is different when accompanied by a I rather than a III” (p. 31). Miller also states that “All contests, be they competitive or not, should be done without rating systems at all. Very few directors, let alone students, are able to get past the number they receive and objectively analyse the comments of the adjudicators” (p. 31).

In terms of jazz competition key performance indicators in the US, Ellis (2007) examined comments by adjudicators at a secondary school jazz festival in the US, namely: 1) the proportion of positive and negative comments relating to elements of the performance: 2) the specific sections of the jazz ensemble that received the most comments good or bad and: 3) the proportion of comments that were specific to an individual musician within the ensemble. Ellis reported that the data indicated over 40% of comments were directed towards full ensembles. However, he determined that rhythm sections received the second highest percentage of comments with 24% overall. Significant to this research project, 79% of comments directed to the rhythm sections were negative and 90% of the rhythm section comments were specifically targeted at individuals within those sections.

These findings represent a significantly higher proportion of both negative and individual feedback for rhythm sections than any other within the jazz ensembles. It can be assumed that an unspecified, but significant proportion of the data could relate to the performance of drum set students. Given the high percentage of negative comments, this offers some support to the research premise behind this study into jazz ensemble directors and their lack of drum set specific knowledge.

2.3 Teacher Pedagogy

In WA, many trained music teachers with non-jazz backgrounds come from a Western Art Music background. Although these teachers might be unfamiliar with the jazz language, they should at least have basic knowledge of the instruments in common between the jazz and classical idioms - saxophone, trombone, trumpet, piano and double bass. President for the former International Association of Jazz Education (IAJE), Owen (2007), addressed the general lack of jazz training for music teachers in the US:

Although educational standards have been revised in recent years to include jazz in the curriculum, for most programs and public-school teachers, jazz clearly remains an afterthought or extracurricular activity if addressed at all. This cannot come as much of a surprise, however, since few music educators have any formal exposure to jazz. Clearly one obvious step to assure the success of this initiative is to require all those seeking a Bachelor of Music Education degree or teaching certification (regardless of specialty) to take a jazz pedagogy class. (p. 42)

Tolson (2001) took a more positive view, noting an increasing prevalence of jazz methods within music education degrees: “Many colleges now offer optional jazz methods classes and an increasing number now require jazz methods and/or improvisation as a part of their instrumental music education degree programs” (p. 10). There is no music education course in WA whereby students can major in jazz education; however Edith Cowan University students can major in jazz performance and as part of their general music education secondary teaching degree.

Tolson (2001) recommended that all music teachers from a non-jazz background should learn about the fundamental elements of the jazz music language, while also learning some ways in which they might adapt their own musical knowledge and experience in order to not shy away from directing jazz ensembles. He went on to state that “Gaining proficiency

as a teacher of jazz requires understanding how the fundamental elements of music are applied in a jazz setting” (p. 9).

From my experience as a drum set teacher and within my own workplace, the drum set is normally the least understood instrument among non-jazz trained music teachers, including many Western Art Music trained percussionists who are expected to include drum set as a part of their teaching role. It would appear that adapting musical knowledge and skill from a melodic instrument such as trumpet or marimba from a classical to a jazz context is in large part a matter of style and rhythmic/harmonic convention. However the concepts and skills required for jazz drum set are much less relatable.

Ciorba and Russell (2014) discuss the lack of a discrete jazz theory model for use in education and suggest the potential benefits to students from the creation of a new resource which would encompass this:

Jazz musicians have traditionally learned through a process of trial and error (e.g., jam sessions and live performance). More recently, academia has kept the tradition alive through the development of jazz studies programs. Acquiring a requisite amount of jazz theory understanding within the confines of a specific degree program requires efficiency of instruction. The development of a theoretical model would help to identify the factors that influence the acquisition of jazz theory knowledge. (p. 3)

There are many text books on the topic of jazz theory which are not instrument specific and provide a pathway to understanding jazz harmony, scales for improvisation and an approach to rhythmic phrasing in jazz. Some of the more popular of these include *The Jazz Language* (Haerle, 1980), *How to Improvise* (Crook, 1991), *The Jazz Theory Workbook* (Boling & Coker, 1993), and *Jazz Theory and Practice* (Lawn & Hellmer, 1993). However, books such as these do not address the role of the drum set or drum set specific phrasing in any more than a tokenistic way. While it is accepted that a competent jazz drummer should be aware of the general conventions of jazz theory found in these textbooks, the drum set role itself appears to be largely overlooked.

Though it would appear that there are inroads being made into generalised jazz pedagogy within teacher training, there is still much to be learned about teaching jazz in relation to the role of specific instruments within the genre. Studies have been conducted into

the benefits of learning to play music by ear (Woody, 2012, 2019), and the benefits of including improvisation in the classroom, (McPherson, Bailey & Sinclair, 1997) and (McPherson, 2005). However, the precise idiomatic traits and the interpretive nature of jazz drum set seems to be an area that is still fundamentally lacking in jazz pedagogy for secondary school teachers. A multitude of jazz drum set method books aimed at helping drum set students have been published throughout the history of jazz. Examples of some of the more influential publications include Chapin (1948), DeJohnette and Perry (1979), Wilcoxon (1979), Riley (1994), and Fidyk (2008a). These types of specialised drum set method books are designed to help drum set students who have a requisite amount of prior learning and they would not necessarily work as pedagogical tools for teachers who play instruments other than drum set. Another distinction is that most jazz drum set method books are aimed more at teaching the techniques and phrasing of jazz drumming and do not effectively address the role of the drum set in an ensemble setting.

2.4 Ensemble Directorship

Jazz ensemble directors should be aware that they are “co-conducting” with their drum set student. In the event that the drum set student doesn’t possess the knowledge or skill to fulfil this role, then the jazz ensemble director should consider this to be a learning goal. Fidyk (2011) presents advice to jazz ensemble directors on jazz drum set instruction for the non-percussionist:

Most middle and high school percussionists that you come into contact with will be “hardened” readers, meaning that they read exactly what’s written on their scores. This is the result of years of following a conductor in band and/or orchestra. But when playing in a jazz ensemble, a drummer *is* the conductor; he or she takes the lead for the band to follow while interpreting rhythms, dynamics, phrasing, and articulation markings. In order for a student to make this transition smoothly, immersion through listening to jazz recordings is essential. As an educator, understanding what your students are already listening to can help you determine which musical direction they need to move in. (p. 52)

Having jazz knowledge, listening and performance experience are desirable attributes for all jazz ensemble directors. West (2014) observed and interviewed two middle school jazz ensemble directors. This study provided insights into teachers with varying perceived abilities to teach jazz and their pre-service training and life experience prior to becoming teachers. Referring to the quantitative results, West stated:

Quantitative data revealed that the experiences most correlated with perceived ability to teach jazz “listening to recorded jazz” followed by “listening to live jazz” and “playing in professional jazz ensembles”.... Neither playing in school jazz ensembles nor jazz professional development was found to correlate with one’s perceived ability to teach jazz. (p. 69)

It may be the case that listening to and performing jazz are good predictors of the confidence to teach jazz. Listening to or performing jazz might also lead to some degree of familiarity with the typical sound and feeling associated with the jazz drum set style. However, the instrumental perspective that a person listens or performs from can be a factor of influence on their teaching and it may be that they do not actively focus on the drum set in either a listening, performance or teaching context.

Jazz drum set knowledge may be an influence on the likelihood of a jazz ensemble director addressing their drum set student. Fay (2013) conducted a study into nine successful jazz ensemble directors. Participants completed a questionnaire relating to pedagogy and two questions were of particular relevance to this study. One question was “How often do you address instrument-specific issues in the jazz ensemble rehearsal?” (p. 35). Four participants answered with ‘every rehearsal’; three said ‘often’; and two said ‘sometimes’. It would appear that nearly half of the participants devoted a considerable amount of time to instrument-specific teaching, although the instruments in question are not specified.

The second question asked, “In jazz ensemble rehearsals, how often do you address rhythm section roles when accompanying a soloist?” (p. 37). Two participants answered ‘every rehearsal’; four answered with ‘often’ and two answered with ‘sometimes’. Although the slight majority of participants address instrument specific issues every rehearsal, this number decreased when the question was focused on the role of rhythm section instruments, and it could be inferred that it would decrease even further if the participants were asked about how often they address the role of the drum set.

In some circumstances peer mentorship may be a good way to mitigate the negative effect of a jazz ensemble director’s lack of drum set specific knowledge. West (2014) found peer mentorship from more experienced musicians to be significant in the growth of jazz students. West stated:

For instance although no significant difference was found between the LPA and HPA respondents on the importance of playing in school jazz ensembles and neither qualitative participant reported receiving much instruction from their school band directors, both Brad and Walt valued the growth that came from listening to and playing with more advanced players in their school jazz ensembles. (p. 73)

This supports comments by Goodrich (2007) relating to peer mentoring, but when looking at this statement through the lens of the article by Greig and Lowe (2014), from personal experience I question whether there would in fact be many students within the average WA secondary school jazz ensemble who are advanced and capable of playing high level swing-based repertoire. While there are a small handful of schools in the State who specialise in a jazz-based curriculum, they are far more the exception than the rule.

Finding a repertoire that provides a suitable challenge for an entire ensemble, especially one with varying abilities throughout the sections, can be a challenge, leaving some students disengaged due to the repertoire being either too hard or too easy. Kass (2007) offers some insight into the potential benefits to an ensemble director in terms of creating their own arrangements for their group:

You can write to your band's strengths. As an arranger, how you write will be determined in a large part by your band's strengths and weaknesses. For example: A lead player struggling with range, a tenor sax player that's studying jazz privately and needs more opportunities to play, a drummer that can't yet play a swing feel, a clarinet player that would like to experience jazz band, etc. (p. 49)

As a professional drum set teacher, in my experience the swing feel is a common problem for many drum set students who have a background in rock drumming and are new to jazz. Kass (2007) further explains that “these types of ad hoc circumstances can be accommodated when you do your own writing” (p. 49).

Kass (2007) offers advice on how to write a drum part for a beginning secondary school large jazz ensemble as described at the beginning of this chapter:

Drums. Once you write a basic two-bar swing pattern at the beginning of the chart, you can fill out the rest of the drum part with rhythmic slashes (Figure 2), or single (or double) measure repeat signs. I strongly suggest adding all significant horn cues, such as punch figures and key melodies. As an alternative to writing a drum part for your band, you can sometimes manage with just making a copy of the lead trumpet part for the drummer. This way, he or she will have most of the important information needed to get the job done. (This is not an uncommon practice among professional bands and drummers). (p. 50)

The advice from Kass is indicative of how a drum part should be written for a drum set student who has some experience in jazz drumming. However a student who is new to jazz drumming and taking this type of chart at face value, will not have the interpretive or technical ability to know what to do with it and will struggle to fulfil their role in the ensemble. Fidyk (2008b) states:

There is no standardised nulluni (*sic*) that big band arrangers use for writing drum parts. Some composers give exact information about style, tempo, ensemble or section accents, and suggested beats for certain sections of a chart. Others provide nothing more than the name of the composition followed by numerous measures of repeat signs. Because a drum chart does not accurately represent what you play, it is essentially a guide that drummers use for composing their own parts through improvisation. This is the greatest difference between brass or reed parts and a drum part. (p. 50)

Figure 2.3 derived from Kass (2007) presents a rhythm section excerpt from his IAJE article, intended as an example for someone attempting to write an arrangement for their secondary school large jazz ensemble.

The image shows a musical score for a rhythm section in a Bb Blues. It consists of four staves: Guitar, Piano, Bass, and Drums. The music is in 4/4 time and features three measures. The Guitar part is in treble clef with a key signature of two flats (Bb). The Piano part is in grand staff (treble and bass clefs). The Bass part is in bass clef. The Drums part is in a drum set icon and a key signature of two flats. Chord changes are indicated above the staffs: Bb7, Eb7, and F7.

Figure 2.3 Example of rhythm parts for chords in a Bb Blues (Kass, 2007)

This example is not uncommon, and it presents a unique problem for an inexperienced jazz drum set student. The parts for the guitar, piano and bass, while extremely simple, are clear and if played exactly as written, would be entirely appropriate and sufficient to fulfil their respective roles. The drum part however is very busy to look at with the note stems organised in a way which makes the part appear harder at first glance. In addition to this, if the drum set student was to play it exactly as written, they would be doing what Erskine and Mattingly (1998) describe as ‘doggy paddling’ which they define as “a relatively limited vocabulary creeping into what the left hand is doing.” Erskine and Mattingly go on to state “Everything I play with the left hand either assists the timekeeping or makes a definite statement rhythmically...I’m not just ornamenting and playing along” (p. 15). Even a moderately experienced jazz drummer would know to read or interpret this example as a guide only and expound on it in either an additive or reductive manner, depending on what they were hearing from the rest of the ensemble.

Although the drum part presented in Figure 2.3 is not musically ideal, I offer Figure 2.4 as a much clearer and more straightforward way to write the exact same part:



Figure 2.4 Alternative notation for the drum set part in Figure 2.2 (Brenton, 2019)

Kass (2007) presented an excerpt of the drum part from a later part of the arrangement. This is a typically notated passage that an experienced jazz drummer would be able to interpret and accommodate easily. It is written with time slashes indicating that the arranger wants the drummer to use their discretion but keep within the general beat that has been established for the piece. It also has reference to important notes being played by the trumpet that show the drummer what to emphasise and indicating the type of sound that they are supporting. An inexperienced jazz drum set student would need a significant amount of guidance as to what to do with this.

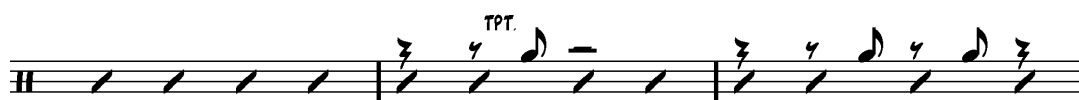


Figure 2.5 Example of Drum Slashes with Horn Cues (Kass, 2007)

Two fundamental problems for jazz drum set students arise in both examples presented by Kass (2007). Firstly, for someone with little reading experience, the multiple layers of rhythm that Figure 2.2 presents look confusing and even if they are read accurately, simply playing them as written may not be musically effective and therefore not educationally beneficial to the drum set student. Secondly and more generally, the nature of jazz drum set reading is almost always interpretive. For a secondary school drum set student who is inexperienced in jazz drumming, this requires specific guidance and training to a degree, much higher than other instruments in a large jazz ensemble. Jazz ensemble directors should be aware of the limitations of jazz drum set notation and in addition to this they should have some knowledge regarding the interpretive conventions associated with it.

2.5 The Western Australian Context

In relation to repertoire selection, Greig and Lowe (2014) have described the value of “conservative challenge” (p. 52) while at the same time noting the smaller proportion of swing-based repertoire at the Western Australian Schools Jazz Festival over a ten year period as shown in Table 2.1:

Table 1. WA Schools Jazz Festival big band enrolments and repertoire analysis, 2000 - 2010.				
Year	Number of songs performed	Type of repertoire		
2000	26	Rock/Funk/other = 38	Latin = 11	Swing = 24
2001	27	Rock/Funk/other = 43	Latin = 9	Swing = 25
2002	38	Rock/Funk/other = 51	Latin = 15	Swing = 33
2003	30	Rock/Funk/other = 44	Latin = 13	Swing = 30
2004	32	Rock/Funk/other = 48	Latin = 14	Swing = 31
2005	28	Rock/Funk/other = 45	Latin = 11	Swing = 25
2006	31	Rock/Funk/other = 67	Latin = 12	Swing = 30
2007	32	Rock/Funk/other = 54	Latin = 18	Swing = 24
2008	31	Rock/Funk/other = 55	Latin = 17	Swing = 28
2009	25	Rock/Funk/other = 38	Latin = 10	Swing = 23
2010	26	Rock/Funk/other = 45	Latin = 9	Swing = 20

Source: School of Instrumental Music (SIM) programs archive

Table 2.1 showing the minimal occurrence of swing-based repertoire for big bands at the WA Schools Jazz Festival (Greig & Lowe, 2014)

Lack of swing repertoire may be symptomatic of poor preparation within instrumental lessons, or it could signify a general reluctance on the part of jazz ensemble directors because they are less familiar themselves with its conventions.

The reluctance on the part of jazz ensemble directors to include swing-based repertoire may also be due in part to a limited knowledge on how to reinforce the fundamental techniques of swing-based drumming with their drum set students. Based on

their experience as adjudicators, Greig and Lowe (2014) describe a “haphazard” approach to jazz education in Western Australian secondary schools:

In the authors’ experience, most secondary schools in Western Australia have a jazz big band but few bands genuinely play jazz. Often the directors do the best they can but through no fault of their own may lack fundamental knowledge of the ensemble, its function, appropriate repertoire and performance conventions. (p. 64)

In addition to the recommended jazz ensemble set-up presented on p.12, Greig and Lowe (2014), also suggested rehearsal concepts outlined by a Lincoln Centre Jazz Orchestra Clinic. This is intended to assist jazz ensemble directors, especially those with little or no background in the jazz idiom. However, Greig and Lowe acknowledge limitations within their article in terms of specific ensemble interactions. They stated: “This article has not considered the role of individual skill building within the ensemble such as the ability to improvise... Nor has the article considered the structuring and interactions within the rehearsal itself” (p. 64) .

Although this chapter has identified some studies into jazz pedagogy (Ciorba and Russell 2014; Greig and Lowe 2014; Owen 2007; Tolson 2001), very little research has been conducted within the Australian context and none that the author is aware of in the area of jazz drum set from an Australian educational perspective. In conclusion, it would appear that issues surrounding effective drum set student participation is an under-researched and little understood element of jazz ensemble education in Australia. The literature review now turns its attention to the specific skills and attributes required by drum set students in secondary school jazz ensembles.

2.6 Teaching Improvisation and Chart Interpretation

The ability to interpret a jazz ensemble drum chart requires a relative degree of improvisational skill and ability to play by ear. McPherson et al. (1997) conducted a path analysis of their theoretical model based on the relationship between five key musical skills, one of which was improvisation:

The results of this study support an increasing body of knowledge suggesting that learning to perform music should involve the types of visual, aural, and creative forms of performance examined here, and that these forms of performance are a fundamental means by which musicians learn to coordinate ear, eye, and hand and to perform on their instrument what they see in notation and hear or imagine in their mind. Training programs that do not recognize the importance of aural and creative forms of musical performance may be neglecting an important facet of training that enhances overall musical growth and that provides for more enjoyable and meaningful experiences. (p. 126)

Woody (2012) points out the problem with an over reliance on printed music:

This aspect of musicianship has traditionally gone underdeveloped by school music instruction. In instrumental music classrooms, for instance, it is not uncommon for every note that students play to be by a printed page before them. If this is the exclusive classroom routine, students run the risk of never adding to their performance range the ability to play by ear, improvise, and perform pieces from memory. While notation-guided performance offers opportunities for aural skill development, it has limitations. (p. 82)

Priest (1989) conducted a study into the benefits of learning to play by ear, and while not referring specifically to drum set, he described the positive impact that it can have on a student's sight-reading ability. He stated that when students who can already read music work through ear training methods, their sight-reading is measurably improved (p. 175). Elliot (1996) discusses the fact that improvisation isn't exclusive to jazz. However his comments on the interpretive processes involved with jazz seem to expand on Priest (1989) "knowing how to make musical judgments depends on a situational understanding of the standards and traditions of musical practice that ground and surround specific kinds of music-making" (p. 9). As a form of jazz teaching pedagogy, it could be concluded that ear training or more specifically listening to jazz helps with reading, interpreting and improvising within the music.

Kratus (1995) discussed the developmental pathway of a student from what he calls "process oriented improvisation" to "product oriented improvisation":

First, the student becomes more aware of music in the environment and begins to structure her own improvisations to be more like the music she hears. Second, the student becomes aware that music can be shared with other people and that others value music as a product. This awareness results in the student improvising with a greater emphasis on musical structure, enabling others to derive meaning from the music. A teacher can hear this shift from process to product when the student's improvisations begin to show such characteristics as the use of consistent tonality or metre, the use of a steady beat, the use of phrases or references to other musical pieces or stylistic traits. (p. 33)

Gruenhagen and Whitcomb (2013) conducted a study which looked at improvisational practices in elementary general music class. They observed the extent to which this type of activity occurred, the nature of the activity and also how teachers perceived the quality of the outcome from an educational perspective. They stated that:

The most commonly reported improvisational activity was improvising on unpitched percussion instruments [92%], followed by improvising rhythmic patterns using instruments [88%] and call-and-response/question-and-answer singing [87%]. (p. 3)

In the conclusion of the study, Gruenhagen and Whitcomb (2013) stated:

While some put less importance and priority on improvisation, the majority perceived it as necessary to the development of students' musical skills, as an important way for students to show musical understanding, and as an empowering creative process that produces independent thinkers and musicians. (p. 2)

The literature cited above indicates that improvisation is generally recognised as an important factor in music education. However, Greig and Lowe (2014) described a low uptake of the short lived specialist jazz teacher training course run in the 1990s at Edith Cowan University in WA (p. 53). As jazz improvisation is usually seen as a jazz specialist skill, by implication there are many large jazz ensembles operating in WA secondary schools whose directors are non-jazz specialists, and who may shy away from improvisation.

Fidyk (2014) states, "For many middle school and high school percussionists, their first exposure to jazz drumming is within the context of a traditional, 17-piece, big band rehearsal" (p. 46). Regarding the unique nature of the drum set role in a large jazz ensemble, he goes on to discuss the challenges faced by drum set students in a jazz ensemble rehearsal:

Performing in a jazz ensemble requires the student to read, provide a firm pulse for the band, and interpret the written music notation, style form, dynamics and articulations. In an instant the drummer should take the written part and interpret it to the many surfaces of the instrument. (p. 46)

This raises an important point of difference about the interpretive nature of drum set chart reading in a jazz ensemble as opposed to the more literal nature of reading that occurs on all other instruments. Fidyk (2014) also states “Because interpretation is such an important element in jazz drumming, it’s essential to listen to the music you’re performing in order to gain a better understanding of the musical style and concept” (p. 46). Erskine and Mattingly (1998) echo this statement:

If you’re going to play a chart in a big band and that chart has been recorded, listen to the recording and notice how that drummer interpreted the part. There are no rules when it comes to drum set reading. In fact, I think that the most important element for a drummer to have in reading a drum chart is a good pair of ears. Listen to what the rest of the band is doing. And if you’ve got the opportunity to study someone else’s interpretation, then take advantage of it. Interpretation is what drum set reading is all about. (p. 24)

In reference to drum set teaching, Erskine and Mattingly (1998) state that “It is essential to get drummers to think of ways to contribute compositionally to the progression of any piece of music. What is played is important – every big and little bit of it” (p. 49).

The specialist jazz and jazz drum set knowledge required to support the learning of drum set improvisation is central to the research problem. Improvisation and chart interpretation are important aspects of music and more specifically drum set education. Having identified that some teachers who run large jazz ensembles in WA secondary schools may lack specific jazz training and jazz drum set knowledge, the literature review now turns from musical and jazz-specific skills to personal attributes required by drum set students for ensemble success, and the role the ensemble director plays in developing these attributes.

2.7 Engagement

Student engagement is critical for success in any ensemble setting, but this is something many ensemble directors may take for granted. Barkley (2010) states that “Student engagement is a process and a product that is experienced on a continuum and results from the synergistic interaction between motivation and active learning” (p. 8). Barkley also states:

Whether teachers think primarily of the motivational or active learning elements of student engagement, they are quick to point out that both are required. A classroom filled with enthusiastic, motivated students is great, but it is educationally meaningless if the enthusiasm does not result in learning. Conversely, students who are actively learning but doing so reluctantly and resentfully are not engaged. Student engagement is the product of motivation and active learning. It is a product rather than a sum because it will not occur if either element is missing. It does not result from one or the other alone, but rather is generated in the space that resides in the overlap of motivation and active learning. (p. 6)

Barkley developed this idea into a conceptual model showing that when motivation and active learning are combined, the result is student engagement. Figure 2.6 presents Barkley's model for student engagement.

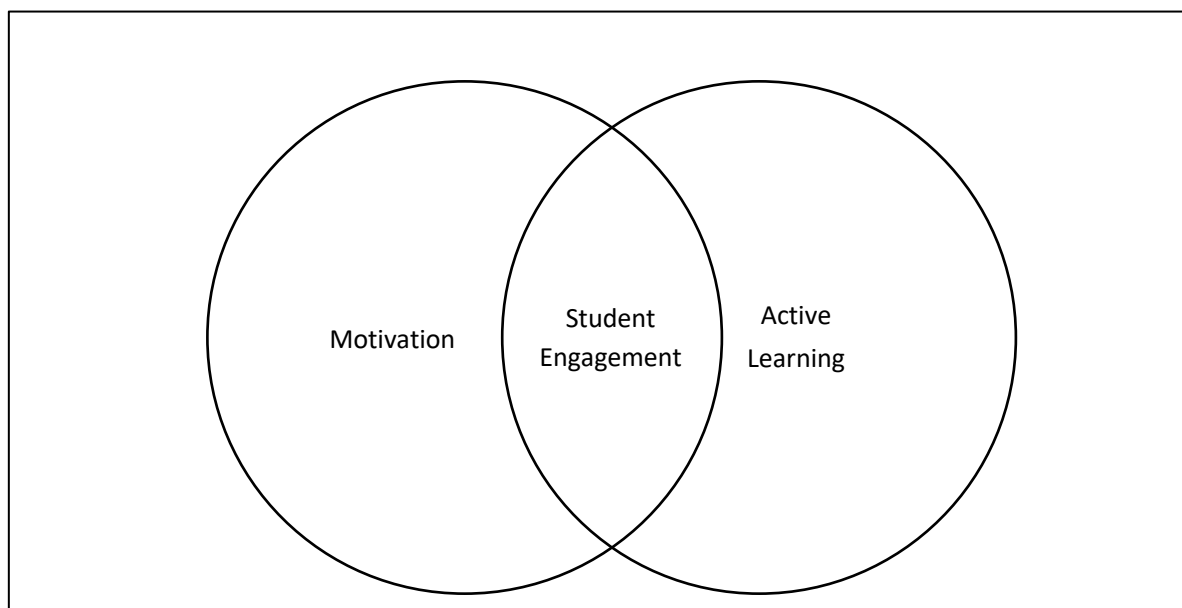


Figure 2.6 Model of Student Engagement (Barkley, 2010)

Barkley (2010) describes active learning as “Students trying to make meaning of what they are learning”(p. 5). She then cites Bonwell and Eison (1996) who describe active learning as “A dynamic process that consists of making sense and meaning out of new information by connecting it to what is already known” (p. 5).

Barkley's model for engagement along with the above descriptions, speak to an important aspect of the research problem. It suggests that the engagement of drum set students within a large jazz ensemble setting is dependent on their motivation to participate, along with the ability of the jazz ensemble director to help them link what is being learned and rehearsed to their own knowledge and skill set. It could also be implied that both of these

elements are at least partially dependant on the knowledge, skill set, motivation and actions of the jazz ensemble director.

Scruggs (2009) states that “Rehearsal engagement is an important concept sometimes neglected by conductors. For students to be engaged means that they are actively involved with the music during the rehearsal” (p. 53). The typical model for a secondary school ensemble rehearsal of any type is to have a conductor at the front and the students seated in sections, playing their parts until the conductor sees or hears a reason to stop them and offer some critique or guidance.

To improve student engagement, Scruggs (2009), recommends taking a constructivist and student-centred approach as opposed to a teacher-centred approach:

Good performances are the goal, and whether or not students achieve individual musical growth might be of secondary importance in the teacher-centred classroom... The addition of constructivist educational practices could promote student musical understanding and student engagement and provide a student-centred framework for the orchestra classroom. (p. 54)

Scruggs is describing student engagement within an orchestra rehearsal; however this information could just as easily be applied to a large jazz ensemble setting: “It is important to note, however that constructivist rehearsal practices are not limited to orchestra classrooms” (p. 54). She then goes on to summarise the key ideas contained in the constructivist approach to teaching and learning:

To summarize the social constructivist viewpoint, children become members of society after learning from more knowledgeable members of society. Children learn in an interactive social relationship until they are able to function independently. This area of immediate potential is known as the *zone of proximal development*. Bruner and his colleagues describe the task of a teacher in this process as one of *scaffolding*. The learner and the teacher must work together to construct knowledge. The learner completes the tasks that he or she can perform in a confident manner and the teacher steps in to offer support or scaffolding as necessary. The goal of scaffolding is to put students in their zone of proximal development so they do more than they can do by themselves and work at the peak of their capability, but not beyond. The teacher must determine when scaffolding is needed and when to gradually remove support, a technique known as *fading*, so that the learner can function independently. Although many subject areas have incorporated this learner-centred theory, most instrumental teachers continue to embrace teacher centred classrooms. (p. 54)

The article by Scruggs (2009) is significant to this research project because it suggests the implementation of constructivist rehearsal practices which consider the drum set student's current level of ability, and would within reason enable the drum set student to take ownership of their role within the ensemble. Some examples of student centred/constructivist practices suggested by Scruggs (2009) in her article include students participating in repertoire selection, students having a turn at conducting, incorporating varied seating layouts and encouraging students to become musical leaders with the ability to make various decisions about how the music should be approached by the ensemble. Any and all of these suggestions could be undertaken by a motivated drum set student in partnership with a knowledgeable and aware jazz ensemble director.

Having presented literature relating to the educational role of engagement with a focus on secondary school ensemble rehearsals, the next section explores the relevant literature on inclusion for music students in the ensemble setting.

2.8 Inclusion

In the general education literature, the term inclusion is most often aligned with the rights of Special Education Needs (SEN) students and the various issues associated from legislation, to school culture and leadership (Hamre and Oyler 2004; Scruggs and Mastropieri 1996). It is also discussed with reference to teacher knowledge, skill, attitude and resources. This present study draws upon this last point. Forlin (2012) points to American legislative advances which broaden the definition of inclusive learning:

Though this Convention focuses only on the rights of people with disabilities, this has clearly impacted on the inclusive movement which adopts a broader understanding of ensuring equity by providing support for all learners who may be excluded from access. Inclusive principles include full and effective participation; respect for difference and acceptance of persons with diverse needs; and equality of opportunity and access. (p. 84)

According to Forlin (2012), SEN does not apply exclusively to students with disabilities (although this is the more common use of the term). It can also apply to any student that brings a unique set of factors determining their learning needs to the classroom. Risku, Harding, and Precey (2012), as cited in Opertti (2010), noted that "From 2005

onwards, the concept of inclusive education was broadened to include the diversity of learners” (p. 9). Risku et al. (2012) go on to cite UNESCO 2005:

UNESCO’s defined inclusion as ‘a process of addressing and responding to the diversity of needs of all learners through increasing participation in learning, cultures and communities, and reducing exclusion within and from education. It involves changes and modifications in content, approaches, structures and strategies, with a common vision which covers all children of the appropriate age range and a conviction that it is the responsibility of the regular system to educate all children’. (p. 10)

While UNESCO’s definition of inclusion applies to community and culture, it could be argued that a music ensemble represents a form of community, and that all participants should have access to equal educational opportunities within that ensemble, regardless of the instrument they play.

Kritt (2018) states that “Education can enrich or diminish students in terms of whether they are held to be inherently important or only instrumentally so, the types of thought promoted, and how it makes them feel about themselves and the world” (p. 16). This statement speaks to the aim of this project and highlights the issue of the relationship between jazz ensemble directors and their drum set students. If a drum set student is competent in their basic role, they can be left alone, excluded from any creative input and relied upon not to be a distraction to the rhythm of the rest of the ensemble. However, if the drum set student lacks this competence, they will sometimes be ignored by the jazz ensemble director as he or she conduct the band over the out of time drumming. Lack of inclusion may result from a lack of knowledge on the part of the jazz ensemble director to rectify problems associated with the drum set students and understanding their role in the ensemble.

In relation to inclusion within the jazz ensemble, Bernarducci (2015) draws attention to the importance of listening for directors and students alike:

As musicians, we know that much of our thinking and processing occurs through the avenue of listening. We listen to evaluate the quality of sound, tone, dynamics, articulation, colour, balance, intonation, etc. As conductors, our ability to listen, evaluate and transform needs to be sharpened constantly throughout our careers; our students’ abilities are no exception... To help students achieve these goals, we must hone their listening abilities and build them a repertoire of sounds and techniques from which they can draw in the future. (p. 26)

Bernaducci's statement could be seen in reference to the jazz ensemble director listening to good jazz drumming in order to gain insights that would help them to be more inclusive of their drum set student. This knowledge could also promote inclusivity by the jazz ensemble director guiding their drum set student in listening critically to the ensemble, to themselves and also to relevant recorded music.

Having explored some of the literature in relation to inclusivity, the chapter now addresses the literature surrounding the multi-faceted role of leadership, as it occurs within a secondary school jazz ensemble.

2.9 Leadership

Greig and Lowe (2014) explain the fundamental roles of the various instruments in a Jazz Big Band. Of particular relevance is their description of the drummer being among the "lead players" in a Jazz Big Band, and the desirable attributes of a drummer to provide "timekeeping, balance within the kit, and dynamic control of the ensemble" (p. 57).

There are several leadership roles within any large jazz ensemble and Jazz ensemble directors in secondary school settings may be aware of this. However, a lack of drum set knowledge might make them less able to guide their drum set students towards understanding and taking on board a leadership role. Erskine (1987), citing Buddy Rich, notes:

What makes a jazz drummer is his ability to take any group, whether it's a small group or a big band, and hold those cats together and get something swinging, whatever tempo: up, down, medium. The function of a jazz drummer is to instil in the other players a force which in turn, makes the jazz players play better. (p. 18)

However, leadership can be problematic unless it is implemented carefully.

Bernaducci (2015) states:

Student leaders who run sectionals can be like members of parents' organisations – either beneficial or a handicap to the ensemble. Students need to be given the tools for becoming effective student leaders as well as respectful learners. The students may never realise their full potential in either of these roles without supervision, instruction and clear expectations from the teacher. (p. 25)

The improvement of drum set knowledge for jazz ensemble directors would be useful in helping them to guide drum set students into leadership roles within their ensembles.

Having briefly considered key findings into student leadership, I now address the relevant literature on the role of collaborative learning in a secondary school jazz ensemble rehearsal.

2.10 Collaborative Learning

In his US study into formal and peer mentoring, Goodrich (2007) suggested that these roles are useful inclusions. Introducing formal and social peer mentoring is useful for jazz ensemble directors to improve efficiency within rehearsals. Mentoring also assists in maintaining high-performance standards as senior students leave high school and junior students move up into senior levels. The students in Goodrich's study reported gaining more musical benefit from peer mentoring than they did from visiting clinicians to the school. Social interactions among students in the jazz ensemble were also improved due to mentoring. Goodrich (2007) stated: "Peer mentoring seemed connected to the students' valuing of the jazz band experience...The evidence from this study of the Eisenhower Jazz Band 1 suggests that peer mentoring can be effective in a high school jazz band" (p. 11).

The members of a rhythm section within a secondary school jazz ensemble may well derive benefit from peer mentoring, as stated by Goodrich. However, these students are normally the only ones in the ensemble who play their particular instrument. For peer mentoring to occur, it would have to come from a student who played a different instrument. Although beneficial in terms of musical development, physical modelling would usually be non-existent.

Having summarised relevant literature surrounding skills and attributes for drum set students, the chapter now summarises the key points across the jazz education literature as a whole.

2.11 Summary and Conclusion

The literature review has identified and examined a number of studies within jazz, jazz education and related fields. It would appear however that rhythm sections, and even more so drum set students, are largely under-represented when it comes to research into instrument specific instruction, especially within the secondary school jazz ensemble context.

The chapter began by presenting an overview of large jazz ensembles, their instrumentation and recommended set-ups. This was followed by a brief historical overview of jazz education in secondary schools, citing some key differences between the US and Australian models. The chapter then presented relevant literature regarding jazz pedagogy training for teachers, noting a lack of drum set specific information in jazz theory literature and a lack of resources that sufficiently address the drum set role in a jazz ensemble, as distinct from text books which are designed to teach drum set technical skills.

From there the chapter examined issues surrounding ensemble directorship. It highlighted the need for jazz ensemble directors to recognise their drum set students as ‘co conductors’ and to become aware of the interpretive conventions associated with jazz drum set chart reading. The limited amount of WA-based research highlighted the lack of swing-based repertoire associated with the WA Schools Jazz Festival, possibly highlighting poor jazz knowledge among jazz ensemble directors in WA. Key literature into the desired skills and attributes of drum set students was then introduced, and focused upon the unique skills surrounding improvisation and chart interpretation.

In addressing drum set student attributes, the chapter has considered the topic of student engagement. This was discussed in relation to its general role within education, highlighting motivation and active learning as key ingredients for student engagement. Relevant literature was then presented with reference to secondary school ensemble rehearsals with particular regard to the benefits of constructivist teaching practices in these settings. This was followed by the topic of inclusion. While the literature on this theme tends to have a strong SEN focus, it also has relevance to this study by highlighting equal opportunity for student learning and the effect on student learning when they are seen as being “held to be inherently important or only instrumentally so” (Kritt, 2018).

Literature pertaining to the various leadership roles within an ensemble setting was then examined and while it was noted that the drum set students should hold leadership positions within large jazz ensembles, drum set students cannot be coached into this role if the jazz ensemble director is unaware of it or lacks the drum set knowledge to guide them towards it. Finally, this chapter introduced some relevant literature relating to collaborative learning applicable in a jazz ensemble setting. The observation was made that a drum set student is often the only one playing their instrument within a large secondary school jazz

ensemble, and thus would have no opportunity to receive peer mentoring from a more advanced drum set student either through physical modelling or technical instruction.

From the literature, the topics of engagement, inclusion, leadership and collaborative learning having emerged as important in the jazz education setting, particularly in relation to the drum set student. Every student has a right to learn and although a secondary school large jazz ensemble is a musical setting with a goal of performing, it is also a form of learning environment in which students should be given the opportunity to develop new knowledge, musical skills and personal attributes. Drum set students are unique in their role, which is vital to the entire ensemble, but they can often be overlooked by jazz ensemble directors in relation to the above themes. Accordingly, I have decided to utilise the topics of engagement, inclusion, leadership and collaborative learning as *a priori* themes for investigation in this study. The fifth theme to emerge from the literature review has been technical development which has been addressed throughout all sections. These themes provide the theoretical framework for this study. They will be further discussed in Chapter Three which introduces the research, the participants, the methods of inquiry and the presentation of the data analysis pathways.

CHAPTER THREE – METHOD OF INQUIRY

3.0 Introduction

While Chapter Two reviewed the literature and identified the *a priori* themes for investigation, Chapter Three describes the methods of inquiry and data collection. Given (2008) states “In qualitative research, methods of data collection almost always involve face-to-face interaction with the study community and the study participants... Collection of face-to-face data occurs in two ways: through observation (what the researcher sees) and through interviewing (what respondents tell researchers)” (p. 520). This study uses a primarily qualitative methodology to develop a central theory and answer the research questions, through analysis of participant interviews and video analysis derived from the observation of jazz ensemble rehearsals.

This chapter begins by describing the theoretical framework for the study before setting out the research methodology, research design, methods of data collection, and analysis and trustworthiness of the data.

3.1 Methodological Framework

There are two primary approaches to research: quantitative and qualitative. A quantitative approach is concerned with the analysis of numerical data, as opposed to a qualitative approach which Punch and Oancea (2014) state is concerned with “non-numerical data” (p. 4) and is based on the researchers interpretation of data which is coded from activities such as field notes, participant interviews and video recordings. Hatch (2002) defines the qualitative approach in a way that is central to the design of this research project:

Qualitative research seeks to understand the world from the perspectives of those living in it. It is axiomatic in this view that individuals act on the world based not on some supposed objective reality but on their perceptions of the realities that surround them. (p. 7)

Atieno (2009) suggests that the differences between the two methods can be seen in the epistemological assumptions that underpin them:

Many qualitative researchers operate under different epistemological assumptions from quantitative researchers. For instance, many qualitative researchers believe that the best way to understand any phenomenon is to view it in its context. They see all quantification as limited in nature, looking only at one small portion of a reality that cannot be split or unitized without losing the importance of the whole phenomenon. (p. 14)

Hatch (2002) describes the differences between quantitative and qualitative data collection:

While traditional, quantitative methods generate data through the use of instruments such as questionnaires, checklists, scales, tests, and other measuring devices, the principal data for qualitative researchers are gathered directly by the researchers themselves. (p. 7)

Hatch (2002) goes on to describe some examples of qualitative data collection, which are relevant to this study:

These data usually include field notes from participant observation, notes from or transcriptions of interviews with informants, and unobtrusive data such as artefacts from the research site or records related to the social phenomena under investigation. Even when mechanical or electronic devices are used to support qualitative work, data take on no significance until they are processed using the human intelligence of the researcher. The logic behind the researcher-as-instrument approach is that the human capacities necessary to participate in social life are the same capacities that enable qualitative researchers to make sense of the actions, intentions, and understandings of those being studied. (p. 7)

Punch and Oancea (2014) state that the differences between qualitative and quantitative research are not limited to the type of data collected:

Some argue that the terms ‘quantitative research’ and ‘qualitative research’ point to distinctions not just between types of data, but between fundamentally different ways of conceptualising and exploring the social reality being studied, and to the designs and methods used to represent these ways of thinking. (p. 4)

The above suggests that clear philosophical distinctions exist between qualitative and quantitative research. However some research projects may contain elements of both quantitative and qualitative data collection and processing. Based on pragmatist philosophy, this is often referred to as a mixed methods approach.

Atieno (2009) describes a limitation of the qualitative paradigm:

The main disadvantage of qualitative approaches to corpus analysis is that their findings cannot be extended to wider populations with the same degree of certainty that quantitative analysis can. This is because the findings of the research are not tested to discover whether they are statistically significant or due to chance. (p. 17)

Despite Atieno's reservations, a qualitative approach was chosen for this project because it sought to understand the realities of a selection of jazz ensemble directors partly through their own words which describe their individual experiences in teaching and their differing musical backgrounds, backed up by my observation and video evidence. These social realities are pivotal to the research outcome, as is my own experience in the field of music education and music performance, which is acknowledged throughout.

The first research question that this project aimed to answer was "To what extent are jazz ensemble directors aware that a lack of drum set knowledge may negatively impact on both drum set students and jazz ensemble teaching/learning outcomes?" This question suggested the need to work in collaboration with jazz ensemble directors who specialised in instruments other than drum set, and who would be willing to discuss the limitations of their knowledge in that area. The question also suggests that a lack of drum set knowledge may be a common issue faced by jazz ensemble directors who specialise in an instrument other than drum set. The participants selected for this study, while known to me, were approached on the basis of relevance of their circumstances to the main research question. The research question also suggests an assessment be taken, in order for an answer to be given. I felt that this could be done by establishing the participants' attitudes at the time towards the role of the drum set student in their ensemble, along with their knowledge of fundamental drum set skills. From here a professional development seminar based upon the initial data set, could act as an intervention and the outcome of this could be compared with the initial data set.

Having decided on a qualitative research approach, there are several recognised methodologies commonly used in education research which fall under the qualitative paradigm - narrative inquiry, case study, ethnography, grounded theory, and action research, and each was considered in turn as a basis for this study.

Narrative inquiry.

Narrative inquiry is a method whereby data is collated via participant stories. Polkinghorne (2007) states that "Narrative research issues claims about the meaning life

events hold for people. It makes claims about how people understand situations, others, and themselves” (p. 476). Pinnegar and Daynes (2007) state:

Narrative inquiry embraces narrative as both the method and phenomena of study. Through the attention to methods for analysing and understanding stories lived and told, it can be connected and placed under the label of qualitative research methodology. Narrative inquiry begins in experience as expressed in lived and told stories. The method and the inquiry always have experiential starting points that are informed by and intertwined with theoretical literature that informs either the methodology or an understanding of the experiences with which the inquirer began. (p. 6)

A limitation of narrative inquiry lies in the validity of data based on possible misinterpretation by the researcher, and also the reliability of participant stories.

Polkinghorne (2007) states that “The threats particular to narrative research relate to two areas: the differences in people’s experienced meaning and the stories they tell about this meaning and the connections between storied texts and the interpretations of those texts” (p. 471).

Case study.

According to Punch and Oancea (2014) “The basic idea is that one case (or perhaps a small number of cases) will be studied in detail using whatever methods and data seem appropriate” (p. 147). They go on to quote Thomas who says that ‘Cases’ can be “persons, events, decisions, periods, projects, policies or other systems which are studied holistically by one or more methods” (p. 148). A commonly described limitation of case study is a lack of generalisability across findings. Hyett, Kenny, and Dickson-Swift (2014) state that “Case study has been unnecessarily devalued by comparisons with statistical methods... It is reputed to be the “the weak sibling” in comparison to other, more rigorous, approaches” (p. 3). Case study is not an inherently comparative approach to research. The objective is not statistical research, and the aim is not to produce outcomes that are generalisable across cases.

Ethnography.

Ethnography is the term used to describe a diverse approach to the study of cultures and subcultures. Punch and Oancea (2014) state that an ethnographic approach to research is most useful when we “need to understand the cultural context of behaviour, and the symbolic meaning and significance of the behaviour within that meaning” (p. 162). Criticisms of an

ethnographic approach to research in education are also described by Punch and Oancea who state “Ethnographic research seems able to get close to the richness of participants’ practice and experiences, but, at the same time, by doing so it complicates the task of designing proposals for educational improvement” (p. 163). I felt that this complication related to the external validity of ethnography and its lack of generalisability across different communities.

Grounded theory.

Grounded theory is a form of research which has evolved into a range of methods designed to derive theory grounded in the data. A central premise of grounded theory is that hypotheses and coding are emergent rather than predetermined. Punch and Oancea (2014) state:

The essential idea in grounded theory is that theory will be developed inductively from data. Grounded theory, then, is an overall strategy for doing research. To implement that strategy, grounded theory has a particular set of techniques and procedures. As well as the grounded theory strategy, we can therefore talk also about grounded theory analysis – that style of analysis, which uses procedures, such as the staged coding and ‘constant comparative’ method, to develop a theory grounded in the data. (p. 165)

Punch and Oancea (2014) go on to cite Thomas and James (2006) in describing a common criticism of grounded theory which is based on the epistemology underpinning it and is most often made by the rival school of narrative inquiry:

Thomas and James (2006) took exception to all of the core concepts of this strategy: ‘grounded’, ‘theory’ and ‘discovery’, and described them as potentially giving the researcher a false sense of ‘epistemic security’, while at the same time undermining ‘the significance of interpretation, narrative and reflection’. (p. 172)

I felt this criticism to be based on the idea that there are some members of the research community who believe that a new knowledge claim cannot be made outside of the context of what is already known.

Action research.

Punch and Oancea (2014) state “In contrast to the ideas of inquiry for its own sake and building knowledge for its own sake, action research aims to design inquiry and build knowledge for use in the service of action to solve practical problems” (p. 171). Action

research can use elements of both quantitative and qualitative methods to varying degrees as Creswell (2012) states:

Action research has an applied focus. Similar to mixed methods research, action research uses data collection based on either quantitative or qualitative methods or both. However, it differs in that action research addresses a specific, practical issue and seeks to obtain solutions to a problem. (p. 577)

Munn-Giddings (2012) states that a distinction between action research and other purely quantitative and qualitative approaches is that it is action rather than description orientated: “The purpose of AR is to work towards practice change during the research process, not merely to explore and describe a situation” (p. 71).

There have been many studies in music education that utilise Action Research such as Hartwig’s (2004) study of Music in the Year 8 Classroom , and Adams (2014) study on Student and Teacher Experiences with Informal Learning in a School Music Classroom.

3.2 The Research Method for this Study

After considering the aforementioned qualitative research approaches, I chose action research due to its collaborative nature and focus on promoting change in participant behaviour. Action research involves recruiting participants in the field of education and working in partnership with them to answer the research questions guiding this study:

- To what extent are jazz ensemble directors aware that a lack of drum set knowledge may negatively impact on both drum set students and jazz ensemble teaching/learning outcomes?
- What specific problems are occurring due to jazz ensemble directors’ lack of drum set knowledge?
- How can these problems be addressed?
- What are the observable teaching/learning outcomes and the impact on jazz ensemble directors, that result from participation in targeted drum set professional learning for jazz ensemble directors?

Having chosen action research as the research approach suitable for this study, the following section outlines action research in more detail.

3.3 Action Research

The term ‘action research’ was first used by the social-psychologist Kurt Lewin in the 1930s. After World War Two in the 1940s it was used to implement group discussions about social issues such as the improvement of intercultural group discussions. Creswell, citing Kemmis (2012), states that “These group processes consisted of four steps: planning, acting, observing and reflecting. By focusing on group processes and identifying phases of action, Lewin’s approach introduced many of the modern ideas of action research” (p. 577).

Creswell (2012) says that “action research in education provides a means for teachers or educators in schools to improve their practices”. He also states: “You use action research when you have a specific educational problem to solve” (p. 577). Accordingly I felt that this provided the main justification for the use of action research as the research approach underpinning this study. Heron and Reason (1997) make an argument for the ‘participatory paradigm’ which all forms of participatory research fall under, including action research. They state that:

So within the participatory worldview the primary purpose of human inquiry is practical. Our inquiry is our action in the service of human flourishing. Our knowledge of the world is consummated as our action in the world and participatory research is thus transformative. (p. 288)

Based on this view, I chose participatory action research specifically as the primary strategic approach for this project. Creswell (2012) describes participatory action research as a ‘type’ of action research, distinct from practical action research. He goes on to state: “Participatory action researchers study issues that relate to a need to address social problems that constrain and repress the lives of students and educators” (p. 587). Participatory action research places the researcher and research participants as collaborative research partners in the study. Kemmis and McTaggart (1988) define and clarify participatory action research as:

A form of collective, self-reflective inquiry...Groups of participants can be teachers, students, parents, workplace colleagues, social activists or any other community members – that is any group with a shared concern. The approach is action research only when it is collaborative and observed through the critically examined action of individual group members. (p. 5)

Hart (1995) describes the overlapping and cyclical characteristics of action research:

Central to all research is the generation and analysis of data, but within an action research project these activities are entwined with gaining access, reading relevant literature, analysing emergent findings, evaluating progress and planning subsequent phases. The cyclical problem-solving nature of the enterprise as a whole results in a blurring of lines between ‘finding out more’ and ‘doing something about’ the issue or situation selected for investigation and improvement. (p. 72)

Figure 3.1 (Riding, Fowell and Levy, 1995) shows the four steps in each cycle of the action research method. Creswell (2012) describes action research as a “dynamic process”, stating: “Action research is not neat, orderly and linear, but is a process of repeating and revising interpretations” (p. 584). The steps involved tend to overlap and interact with each other. This is always the case with action research.

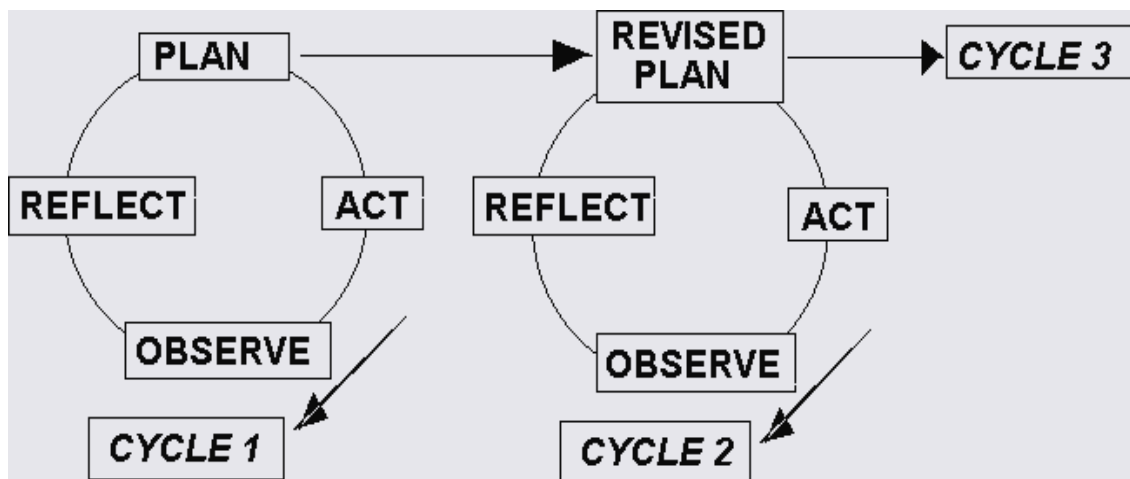


Figure 3.1 Participatory Action Research Model (Riding et al., 1995)

According to Creswell (2012), “although action research has gained support in education, it is not without critics, who are reluctant to view it as a legitimate form of inquiry. Some view it as an informal process of research, conducted by teachers and other educators who are not formal academic researchers” (p. 578). McAteer (2013) describes a common criticism of action research as:

The potential for such project work to be inaccurately described and lacking in the intellectual rigour of a specific framework does no service to the programmes themselves, the participants nor, indeed, to the public face of action research and other practitioner research approaches. In a climate where deeply encultured approaches to understanding 'research' as a scientific process underpinned by numbers and percentages have led to a view of more narrative and naturalistic approaches to research as being 'not real research' and descriptions of such research approaches in a language which is at best, loose and, at worst, inaccurate, their public acceptance is made more problematic and their validity suspect. (p. 5)

However, McAteer (2013) then goes on to cite Groundwater-Smith and Mockler (2006) in stating:

All practitioner research requires its participants to 'engage with both "theoretical" and "practical" knowledge moving seamlessly between the two' (Groundwater-Smith and Mockler, 2006: 107) but action research makes a further demand. It requires not only the critical reflection on practice and theory–practice conversation, but also it designates ongoing and evolving action as part of that process. (p. 6)

I feel that the criticism of Action Research described above by McAteer (2013) does not outweigh the potential benefit to student learning outcomes through changing participant behaviour through their acquisition of new knowledge and understanding.

This project employed a rigorous approach to understanding the theoretical framework underpinning the study. It has been held to a high ethical standard, consideration for participant safety, anonymity of participants and security of data have all been adhered to thoroughly. Furthermore, the analysis of data and documentation at each stage of the research project have been carried out with detail and consistency.

For this study, two cycles of participatory action research were conducted, in order to refine the actions and create a positive change as set out in Figure 3.2. below. Each cycle consisted of an interview stage with participants and an observational stage which involved recording and analysing video data from a jazz ensemble rehearsal conducted by each participant. The two cycles were separated by a professional development seminar, containing actionable recommendations derived from the data analysis of Action Cycle 1. Figure 3.2 presents the tasks in Action Cycles 1 and 2, and maps the entire project in sequence of plan, act, observe and reflect.

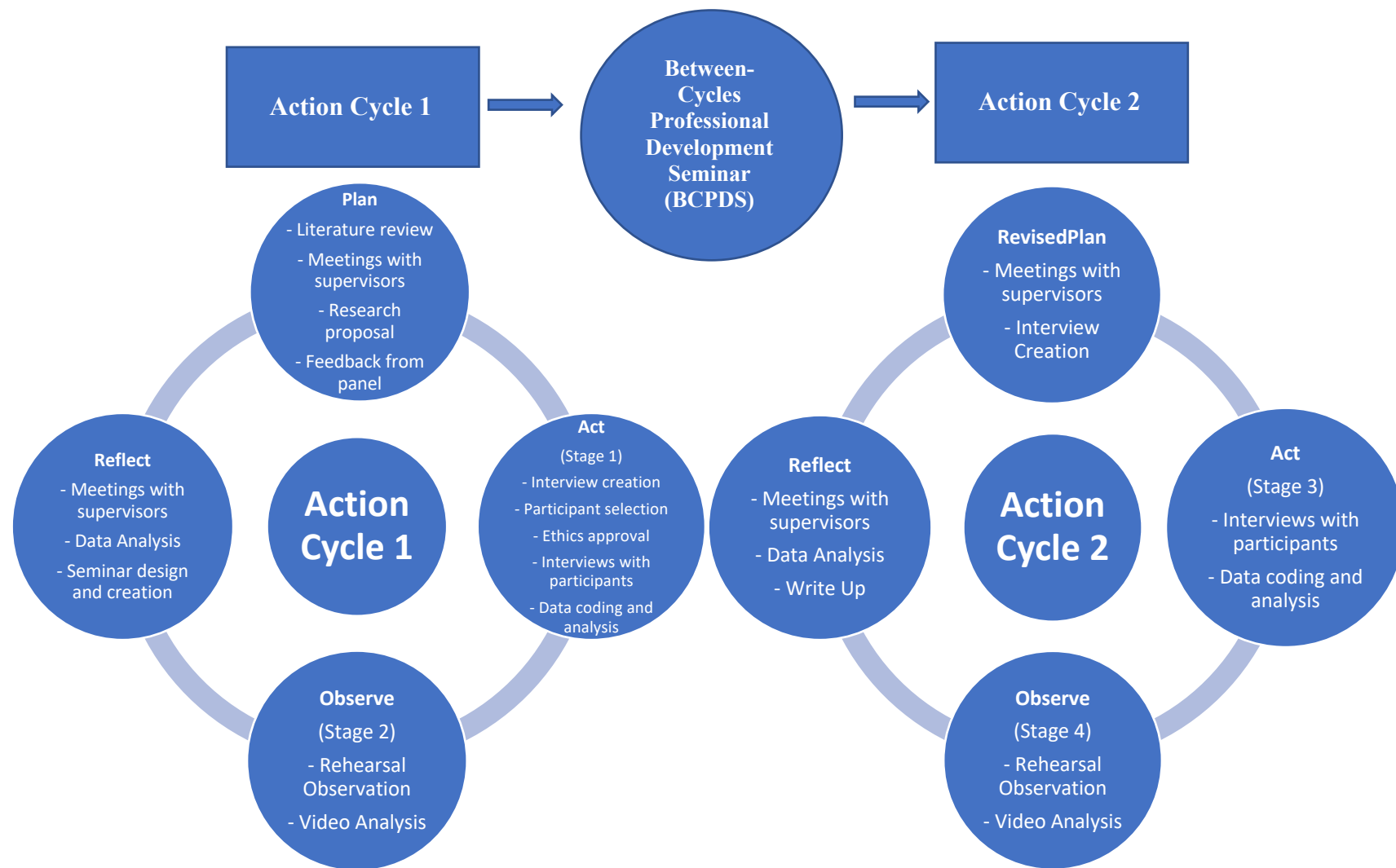


Figure 3.2 Participatory Action Research Model for this project

3.4 Action Research Cycles

3.4.1 Action Cycle 1.

Stage 1

The first stage of Cycle 1 involved the creation of a set of interview probes to guide discussions with each participant, (see figure 3.3). The basis for the interview probes was a set of *a priori* themes - engagement, inclusion, leadership, collaborative learning and technical development, which emerged from the literature review. The interview probes were derived largely from the literature review, but also from my own personal and professional experience as a student, teacher and musician. The interview probes were ‘semi-structured’ which means that although the main probes were worded similarly for each participant, unplanned sub-probes and further discussion was accommodated. Semi- structuring of the interviews enabled me to guide the participants through the topic, but also allowed the participants to unpack and expand on their answers when they felt inclined to do so. The probes ranged from open-ended to closed, and this slightly less formal approach made the interviews more conversational and further served to include the participants as partners in the research. According to Stewart and Cash (2011), the possible advantages of semi-structured interviews are that they allow “freedom to probe into answers and adapt to different interviewees and situations” (p. 65). Figure 3.3 presents the *a priori* themes that emerged from the literature review which formed the basis of the interviews.

Engagement	Responses alluding to the possibility of a positive or negative affect on the engagement of the drum set student.
Inclusion	Reponses which indicated the possibility of inclusion or exclusion for the drum set student.
Leadership	Responses which indicated the degree to which the participants understood and promoted the leadership role of the drum set student.
Collaborative Learning	Responses indicating the participant’s awareness and promotion of collaborative learning within the ensemble.
Technical Development	Responses which helped determine the participants understanding of drum set techniques and the degree to which participants felt it was appropriate for them to teach this issue in the rehearsal.

Figure 3.3 Interview *a priori* themes

At the commencement of Action Cycle 1, I met with participants individually at the secondary schools where they run their jazz ensembles, to discuss each participant’s perspective on the research topic. Each interview was recorded, and interviews ranged from 10 to 15 minutes. Figure 3.4 presents ten main probes asked of all participants.

1. Tell me about your knowledge of drumming.
2. Help me to understand the difficulties you face when interacting with or engaging the drum set student in your ensemble.
3. What do you see as being the role of a drummer in a large jazz ensemble, both in terms of their musical and personal interaction with the other members?
4. Describe how you assist your drum set student to fulfil their role in your ensemble.
5. Discuss your knowledge of the various drum set styles which are required to perform large jazz ensemble repertoire?
6. Describe how and why you might go about simplifying a drum set student's part in your ensemble.
7. Do you assign listening tasks for drum students, to be completed outside of rehearsals? And if so how do you decide what these should be?
8. How comfortable are you at instructing your drum student in regard to technique or technical problems?
9. Are you able to tune a drum set so it is appropriately voiced for your ensemble?
10. Are you comfortable with assisting a drum student to set up their drum set correctly?

Figure 3.4 Cycle 1 Stage 1 interview probes

The audio recording of each interview was then transcribed by Go Transcript Australia (see Appendix A) and coded for data analysis. Initially this involved going through each interview and colour coding *a priori* themes against the interview probes as shown in Figure 3.4. Coded text was then placed in a spreadsheet for each participant alongside the relevant theme indicating both positive and negative contexts (see Appendix B). The reason for this was so that I could personally gauge the participant's positive and negative responses against the *a priori* themes. It also helped to get a feel for the attitudes of participants towards each theme, and whether they considered them to be of importance in relation to their interaction with their drum set students.

During the initial coding of *a priori* themes, I noticed three additional sub-themes emerging from the data – instructional technique, preparing students to learn and motivation. The interview transcriptions were then further coded to include these emergent sub-themes, the spreadsheets modified accordingly and these new data were incorporated as a part of the research going forward. Creswell (2012) describes this concept of returning to the plan and measuring the outcome against it as central to the action research process: “The key idea is that the researcher ‘spirals’ back and forth between reflection about a problem, data collection, and action” (p. 587).

Stage 2

Stage 2 of Action Cycle 1 involved observation, video collection and analysis of jazz ensemble rehearsals, or what Knoblauch, Schnettler, Raab, and Soeffner (2012) define as videography: “Videography, therefore, typically analyses structures and patterns of interaction, such as the coordination of work activities, the course of family arguments or professional meetings” (p. 72).

Knoblauch et al. (2012) also describe the typical methodological context that videography occurs within: “It is this focus on actions, interactions and the social situation that motivates videographers to set their analyses within the framework of interpretive, qualitative and ‘naturalistic’ approaches in the social sciences” (p. 72). Elliott and Shankar (2005) describe a disadvantage of videography when applied to participant interviews, and the same might be applicable to my videoing of the research participants in rehearsal for data collection:

The camera can prove an unwelcome hindrance to the formation of researcher-interviewee rapport. Shoving a camera in a person’s face is both unnatural and obtrusive. It constantly reminds them that they are being interviewed, which is not always desirable (p. 129).

To reduce the problem of intrusiveness posited by Elliot and Shankar (2005), I decided to invite participants who were known to me and with whom I already had a musical and or collegial rapport. I felt this was an effective way to involve participants who were used to my presence in a rehearsal and performance situation and also as a familiar colleague in educational settings. In addition to this, I feel that the semi-structured approach to the stage 1 interviews allowed participants to feel more involved in a conversation and put them at ease in preparation for the stage 2 video observation. My aim was that by the stage 2 video observations, the participants would feel this to be a collaborative process and thus act in a more natural manner.

I arranged to observe each participant’s ensemble rehearsal, along with taking video footage of the participant in their role as the jazz ensemble director. This involved getting further ethical clearance from both the Department of Education and Training Western Australia, and Catholic Education Western Australia. The conditions of approval involved separate permission letters being signed off by the relevant school principals, the parents of

the relevant drum set students, the drum set students and the ensemble director participants. All other students in the ensembles were given notice of the video observation and had the choice to attend the rehearsal or not.

As stated in the research information letters, every attempt was made to avoid taking footage which would have identified any student. However, the video was being taken from behind the drum set student, in order to observe the jazz ensemble director from that perspective, so students turning around to talk would possibly have their faces seen in the video data. This unintentional issue was accommodated for and approved by the University Human Ethics Committee.

Video analysis comprised two layers of coding. The first layer was quantitative and involved logging the duration and frequency of interactions between each jazz ensemble director and their drum set student. The second layer was qualitative and coded using the *a priori* and emergent sub-themes (see figure 3.5 below). Further to this I attempted to explore the quality of participant interactions with drum set students against the coding derived from the stage 1 interviews. I made note of any confirmation or contradiction between what the participants had said in the interviews and what I was now observing them doing. I also attempted to discern participant strengths or weaknesses in engaging their drum set students, and the effect that this had on the rehearsals overall. Atieno (2009) highlights the way in which data can be coded using both qualitative and quantitative methods:

All qualitative data can be coded quantitatively. Anything that is qualitative can be assigned meaningful numerical values. These values can then be manipulated to help one achieve greater insight into the meaning of the data and to help examine specific hypotheses. Even the simple act of categorizing can be viewed as a quantitative one as well. (p. 17)

Figure 3.5 presents the *a priori* themes and emergent sub-themes, identified in stage 1, which were used to analyse the video data.

<i>a priori</i> Themes	
Engagement	Actions, instructions and processes which may have positively or negatively affected the engagement of the drum set student.
Inclusion	Actions, instructions and processes which indicated inclusion or exclusion for the drum set student.
Leadership	Any actions, instruction, process or discussion which may have promoted or demoted the leadership role of the drum set student within the rhythm section and wider ensemble.
Collaborative Learning	Instructional technique which may have promoted or demoted the use of collaborative learning within the ensemble.
Technical Development	Actions, instructions and issues relating drum set student technical development.
Emergent Sub-themes	
Instructional Technique	Observing and categorising the range of instructional techniques used by the participants and their effect on the other themes.
Preparing Students to Learn	Actions, instructions and processes which may have enhanced or diminished the opportunity for the drum set student to learn.
Motivation	Actions, instructions and processes which may have been motivating or demotivating for the drum set student in carrying out their role within the ensemble.

Figure 3.5 *a priori* themes and emergent sub-themes used to analyse the video data

Stage 2 video data was tabulated in a manner similar to the stage 1 interviews (see Appendix C). However, it was also time coded and comprised of researcher observations as opposed to participant interview responses.

3.4.2 Reflection and Between-Cycles Professional Development Seminar.

Based upon analysis of the data gathered in stages 1 and 2, I planned a one-hour professional development seminar, called the ‘Between-Cycles’ Professional Development Seminar (BCPDS), with all four participants in the music department of the high school where participant one is employed. An outline of the BCPDS is presented in Appendix D. This was based on three actionable outcomes derived from the Action Cycle 1 data. Three separate actions were suggested for each theme and each participant was asked to implement at least one action from each theme prior to our stage 3 interview. The themes were:

Technical Understanding

This component of the BCPDS involved providing participants information regarding proper stick grip, drum kit ergonomics in relation to student size and age, safe and economical motion of arms and legs, and a better understanding of the technical problems that drum set students can be faced with.

Procedural Development

This component of the BCPDS discussed planning for engagement with the drum set student in order to encourage their understanding of leadership within their section and partnership with the participant in timekeeping for the ensemble. It also recommended having the drum set student play an appropriate beat pattern behind band warm ups rather than just playing the rhythms of a band scale warm up with their sticks, because this is what the student needs to be getting their limbs and brain set for. This component also included some suggestions and examples for the simplification of difficult drum set parts to help the student gain competence in timekeeping and keep them focused on the importance of this role.

Drumming Mindset

The third component of the BCPDS explored some ways in which participants could encourage the drum set student to think more like a professional drummer. It covered the importance of accompanying sectional work on the hi hat which teaches the drum set student to listen carefully to the horn lines, and experience how the various sections of the band relate to their time feel. It reminded participants of the importance of encouraging their drum set student to be able to sing the melodies, horn backings and even basslines to the music the band is playing. Finally, it covered the technique of counting in the band and some habits that can be taught to the drum set student in relation to this.

The BCPDS represented an opportunity for participants to gain valuable insight into a range of jazz drum set specific topics and emphasised the benefit of recruiting the drum set student into the role of co-leader wherever possible. The professional learning seminar was an intervention which represented an overlapping of the reflection, planning and action stages. In describing an overlap between research stages as ‘messy’ Cook (2009) states:

I conclude, however, that – anarchic as it may initially seem – for rigorous research to take place, researchers need to both create and delve into the ‘messy area’. The ‘messy area’ and the subsequent ‘messy turn’ should be recognised as part of the action research approach and celebrated as part of a process that encourages and legitimises exploration and development. (p. 289)

3.4.3 Action Cycle 2.

Stage 3

The third stage of the research project occurred five weeks after the BCPDS and this consisted of a second semi structured interview with participants and contained a range of open and closed questions. The interviews were designed to assess the overall impact of the BCPDS, as well as any effect that they felt it had on their drum set knowledge, changes to the way they direct their ensemble, and any other perceived improvements to their ensemble rehearsals or drum set student engagement. Figure 3.6 presents the guiding questions asked of all four participants in the stage 3 interview.

1. Do you feel that the BCPDS was of any value to your teaching?
2. Can you explain some ways in which the BCPDS was either valuable or not?
3. Have you implemented anything from it?
4. If so what and how?
5. In light of the BCPDS and this process, could you talk about your knowledge of Collaborative learning as it relates to the drum student in your ensemble?
6. Do you consider yourself to be more knowledgeable about drum set technique, and can you explain how?
7. Can you explain any ways in which you may have modified your instructional technique, based on what you learned from the BCPDS?
8. Can you describe any problems that you encountered in implementing the recommendations from the BCPDS?
9. Would you consider this type of professional development to be useful to other teachers?
10. Would you like to see this type of professional development implemented for other instrument groups?

Figure 3.6 Cycle 2 stage 3 interview questions

As with the stage 1 interviews, stage 3 interviews were recorded, transcribed and coded for data analysis. Analysis again revolved around the *a priori* and emergent sub-themes as presented in Figure 3.5. Coded text was then placed in a spreadsheet for each participant alongside the relevant theme indicating both positive and negative contexts. The purpose of separating the data in this way was to gauge the impact of the BCPDS on the participants, whether it had changed their drum set knowledge, and whether they felt it had any impact on their engagement of drum set students by this point. It afforded me an opportunity for further comparative analysis between stages.

Stage 4

The fourth stage of this research project involved a second round of video observation similar to stage 2. The purpose was to again analyse video data for evidence of *a priori* and emergent sub-themes in practice, in light of the BCPDS and all data analysis to this point. The data was coded using a similar spreadsheet as in stage 2 to allow comparability and provide rigour. Punch and Oancea (2014) state:

Methods for the analysis of data need to be systematic, disciplined and able to be seen (and to be seen through as in transparent') and described. A key question in assessing any piece of research is: How did the researcher get to these conclusions from these data? (p. 220)

By using an action research approach comprising two cycles, I attempted to attain a reliable and consistent measure of the participant's engagement of drum set students in jazz ensemble rehearsals both prior to and after the BCPDS in order to derive recommendations for future practice.

3.5 Reliability and Validity

Reliability and validity in quantitative research methods are generally seen as being different than in the qualitative context. Golafshani (2003) states that reliability with regard to quantitative studies means "the result is replicable", while validity in the quantitative context is concerned with "whether the means of measurement are accurate and whether they are actually measuring what they are intended to measure" (p. 599).

The usual goal of all quantitative research is to prove theory, while the usual goal of all qualitative research is theory generation. This means that in qualitative research, validity and reliability cannot be thought of in the same way as in quantitative research. According to Beuving and de Vries (2014), the constant comparison and open coding techniques of grounded theory, the technique of triangulation which uses a variety of data collection techniques, journaling of the research steps to promote critical self-reflection and checking in with the participants can all help to point the qualitative research project away from subjectivism (p. 42). Maxwell (2002) also describes reliability in qualitative research as:

Reliability, in my view, refers not to an aspect of validity or to a separate issue from validity, but to a particular type of threat to validity. If different observers or methods produce descriptively different data or accounts of the same events or situations, this puts into question the descriptive validity (and other types of validity as well) of the accounts. (p. 46)

There have been many varied definitions of validity in the qualitative paradigm. However the definitions proposed by Maxwell (2002) have been used here in relation to this research project.

Descriptive validity

Descriptive validity is concerned with the factual accuracy and exactness of the qualitative researcher's account (Maxwell, 2002). The interviews in this study were professionally transcribed from high quality recordings and as analysis of the transcripts occurred, they were double checked for errors. In addition, the video observations throughout the study were filmed clearly and all actions of the participants could be accurately seen, and instructions heard. All data was coded and tabulated upon analysis and the video data was also time coded. This study also addressed descriptive validity throughout the write up and presentation of its' findings and conclusions.

Interpretive validity

Maxwell (2002) describes interpretive validity as the mental understanding rather than the physical description. This study made extensive use of direct interview quotes to help clarify participant understanding through their own use of language. In addition, the video analysis was highly descriptive and contained many direct quotes from participants which were used to bring more meaning to the observation.

Theoretical validity

Maxwell (2002) states "The reason for calling this sort of understanding theoretical is that it goes beyond concrete description and interpretation and explicitly addresses the theoretical constructions that the researcher brings to, or develops during, the study" (p. 51). This study rests theoretically on *a priori* assumptions and emergent sub-themes. The interpretation and inference of all data is in light of these and links clearly back to the literature review.

Generalisability

The ability to get the same results from a different community of participants is not generally considered to be particularly important in qualitative research. However Maxwell (2002) states that “generalisability refers to the extent to which one can extend the account of a particular situation or population to other persons, times, or settings than those directly studied” (p. 53). This study was carried out at four different but typical secondary schools, and participants were representative directors of typical jazz ensembles in Western Australia. The recruitment of outlying schools such as those running gifted and talented programs was specifically avoided.

Evaluative validity

Maxwell (2002) states “This aspect of validity differs from the types discussed previously in that it involves the application of an evaluative framework to the objects of study, rather than a descriptive, interpretive, or explanatory one” (p. 55). I acknowledge that this thesis represents only one account for the outcome of the research, and it is possible that another researcher could come to a different conclusion. In this study, these considerations are acknowledged in the limitations section of the final chapter.

3.6 Participant Profiles

Four participants representing a purposive sample were invited to participate in this study, based upon their instrument of specialisation and their active involvement in running a secondary school jazz ensemble which rehearses weekly. They also teach in a range of public and private schools. Inviting participants from both public and private schools would be appropriate, in order to add representativeness to the study. None of the participants have any form of specialised drum set knowledge.

The participants were known to me through professional music performance and teaching channels. I do acknowledge and have been aware since the beginning of this project, the potential to compromise the findings of the study. However, I also considered knowing the participants to be an advantage when analysing participant responses and creating a relaxed, open dialogue during interviews. Knowing the participants also enabled me to better understand the context of their ensemble rehearsals. The participant names that are used below are pseudonyms to protect their identities.

3.6.1 Participant One – David.

David was a full-time class room music teacher at a public secondary school in Perth, WA. He is a brass specialist whose primary instrument is trombone. His school had a busy large ensemble program, including both junior and senior choirs, jazz and concert bands. David had a background in concert bands and approximately forty years of music teaching experience. He had been the ensemble director of his secondary school jazz ensemble for 15 years.

David was invited to participate because of his considerable experience in directing large secondary school jazz ensembles, along with his lack of drum set specialisation skills. I already had some experience observing this particular jazz ensemble during my final teaching practicum unit, nine years prior to this study.

I considered David's ensemble to be at a low to intermediate level, albeit one which was well attended, performed regularly and had a full jazz big band instrumentation. This perceived level had more to do with the repertoire the ensemble performed than it did the standard of performance. The material was primarily blues and sometimes rock-based. It was more basic than at least two of the other ensembles. The student ages ranged from fourteen to seventeen years old.

David has a non- jazz background as a performing musician, which was evident throughout interviews and especially in rehearsal observations. Another possible factor regarding David's motivation to participate in this study, was that the instrumental percussion teacher at this school taught very little drum set and her area of specialisation was orchestral percussion. Therefore, it could be surmised that the drum set students in David's ensemble were not regularly supported and helped by a drum set teacher with expertise in jazz.

3.6.2 Participant Two – Stephen.

Stephen was an Instrumental Music Teacher in Perth. Part of his role was to lead a large jazz ensemble in a public secondary school which has a reputation for music and particularly jazz studies. He was a music teacher with ten years of experience and six years spent directing the senior jazz ensemble at this school. His jazz ensemble had a full big band instrumentation including both electric bass and double bass. The student ages ranged from thirteen to seventeen years old.

Stephen is also a brass specialist with trumpet being his main performance instrument. He performed regularly as a jazz musician and was well versed in all aspects of the big band jazz style. Across five years preceding this study, Stephen had intermittently sought advice from me regarding chart interpretation for drum set and had also shown some interest in developing his basic drum set knowledge in order to develop a higher quality level of engagement with the drum set students in his ensemble. He was invited to participate due to his desire to develop more drum set knowledge.

3.6.3 Participant Three – Graham.

Graham was known to me through teaching and performance channels. He was a teacher at an independent secondary school in Perth with 30 years teaching experience and even longer as a performing jazz and contemporary musician. His main performance instrument is tenor saxophone. However, his skills range across the woodwind family.

Graham ran the smallest ensemble of the four. It was focused on beginner level big band jazz along with some contemporary rock and blues. The ensemble was made up of 12 students at very disparate levels of experience across Years 7-12. The instrumentation was that of a jazz big band. However, poor student attendance at rehearsals often resulted in an unbalanced ensemble. For example, I observed one rehearsal with three trumpets, and another with only one. I understood these attendance issues to be fairly typical and feel that it was perhaps indicative of students being committed elsewhere with school activities.

My impression of the individual student playing standard in this ensemble was that it was very mixed. The repertoire was at the beginner to intermediate level and while it seemed very easy for some students such as an older saxophonist and trombone student, it also seemed to be at times too difficult for some of the younger students, including some of those in the rhythm section. In the stage 2 observation of Grahams ensemble there were two alternating drum set students one was a senior and the other was a junior. However, by the stage 3 observation only the junior student was in attendance. Graham was invited because of his background in jazz performance, his extensive teaching experience directing a large jazz ensemble and also his lack of drum set experience.

3.6.4 Participant Four – Neil.

Neil was known to me from having studied jazz performance and music education together at University. He taught at an independent secondary school for boys in Perth where he had held his position for nine years and was the founding director of the school's large jazz ensemble. Neil's main instrument is trumpet and he has a considerable amount of performance experience in jazz ensembles, at the university and professional level.

The ensemble that Neil directs had a considerably higher skill level than those directed by the other three participants. Both the individual student skill and the overall ensemble level could have been described as upper intermediate to advanced. The instrumentation was that of a standard jazz big band and the student's ages ranged from fourteen to seventeen. Neil was invited to participate because of his lack of jazz drum set specialisation, and because he indicated that he would welcome the opportunity to develop expertise in this area for the benefit of his ensemble.

3.7 Summary of Chapter Three

Chapter Three has set out the research design and methods for this study. It has argued for a primarily qualitative action research approach, and the chapter has described the research cycles in detail. The action research design for this project consisted of two cycles, each containing an interview with participants and a video observation of the participants secondary school jazz ensemble rehearsal. The cycles were separated by an intervention based upon the data analysis of Action Cycle 1 and titled the BCPDS in which participants were given information and strategies to implement. The effectiveness of the intervention was assessed in Action Cycle 2.

The key points contained in this chapter have included:

- Justification of the choice of research approach.
- Details regarding the research design.
- Information on the participants in the study.

Chapter Four now presents the findings from both action cycles.

CHAPTER FOUR - FINDINGS

4.0 Introduction

Chapter Four presents the findings from Action Cycles 1 and 2, as described in the Chapter Three. For ease of presentation, findings for each participant are presented separately within each stage. The chapter commences with a presentation of the findings from the first interview (stage 1) and the first round of videoing (stage 2) from Action Cycle 1. This is followed by a reflection on the main findings from Action Cycle 1. The chapter then moves on to a brief explanation of the Between-Cycles Professional Development Seminar based on the findings from Action Cycle 1.

Action Cycle 2 is presented in the second half of the chapter and presents the findings from the second interview (stage 3) and the second round of videoing (stage 4). Finally a reflection of both action cycles and summary of the key findings is presented. This sought to determine whether I could detect any changes in participant responses and actions in terms of their interaction with their drum set students.

4.1 Action Cycle 1

Section 4.1 presents all of the findings from Action Cycle 1, including the stage 1 interviews, stage 2 videoing and a summary of findings.

4.1.1 Stage 1 Interviews – Act.

The stage 1 interviews sought to examine participant responses to the *a priori* themes and to explore any other emergent themes. Findings are presented as tables which show the frequency of *a priori* themes and emergent sub-themes. These are further separated into frequency of positive and negative responses to these themes. Examples are given of participant responses to provide context, to help illustrate each theme and to provide clarification of why the examples considered to be either positive or negative. An example would be categorised as positive if it was seen to enhance the learning experience of the students and negative if it could be interpreted to affect student learning and experience within the ensemble adversely.

David

As previously stated, David was a long serving ensemble director, classroom music teacher and trombone teacher at a public secondary school in WA. Table 4.1 presents the

number of times *a priori* themes were referenced in either positive or negative contexts during David's stage 1 interview, along with the three emergent sub-themes which emerged from the first round of interviews.

a priori themes	positive	negative
Engagement	2	1
Inclusion	1	
Leadership	2	
Collaborative Learning	1	
Technical Development	5	
emergent subthemes derived from interview	positive	negative
Instructional Technique		1
Preparing Students to Learn	1	
Motivation		2

Table 4.1 Stage 1 interview frequency of themes responses – David

Table 4.1 shows that David gave two responses that suggested positive engagement with the drum set students in his ensemble:

“Yeah so it's listening, balance becoming an effective member of the rhythm section, that's what I am after.”

“Yeah I often tell the kids that there are parallel pieces, so they go away and listen to it. Not only the drums but all the instruments. Quite often with swing styles you can't teach you can't notate it, you got to listen to it you have to feel it. Yeah so I get them to, often other bands, recordings of course yeah parallel charts. I tell them to get on YouTube, YouTube is awesome it's great.”

One engagement response was coded in the negative:

“Balance...they always have the attitude of the drum kit is the most important instrument and don't listen to the rest of the other instruments..”

Table 4.1 indicates five positive responses regarding technical development. For example, when asked about how comfortable he was in correcting technique or technical issues, David said:

“Stick technique no. Most of them are pretty confident already that's when I get them because we have a junior stage band, they send us the kids come to me already quite proficient with their skills and their techniques.”

The main themes to emerge from David’s interview were technical development and engagement. Comments were mostly positive, suggesting David felt comfortable with providing the level of technical instruction that he thought was necessary, although he may have lacked the instructional technique in some cases to make this truly of value. David’s responses indicated his awareness of the importance of a leadership role for his drum set student.

Stephen

Stephen was a trumpet teacher and ensemble director at a public secondary school in WA. Table 4.2 presents the number of times *a priori* themes were referenced in either positive or negative contexts during Stephen’s stage 1 interview, along with the three emergent sub-themes which were derived from the first round of interviews.

a priori themes	positive	negative
Engagement	4	
Inclusion	1	
Leadership	1	
Collaborative Learning		
Technical Development		1
emergent subthemes derived from interview	positive	negative
Instructional Technique		1
Preparing Students to Learn		1
Motivation		1

Table 4.2 Stage 1 interview frequency of themes responses – Stephen

Table 4.2 shows that Stephen responded positively to engagement on four occasions. Stephen spoke about having had some basic drum lessons:

“Really what I’ve worked out is just know how to play some basic drum feels, you know just some jazz and swing, and you know a bit about shuffle, not so much on that. You know and rocks things, a little bit about Latin and it’s just enough to get by so when I’m in a situation with a group that I’m taking then I actually have some idea what I should be doing , and what the drum pattern should be and what the things that are written on the chart that I don’t really want them to play, and what pattern to emphasise that type of thing, yeah.”

Another positive example of engagement came when Stephen described being aware of how the wording and tone of his engagement with the drum set student could have an impact:

“I try to be positive first and foremost, because I don’t want to, I can’t help but feel that as a drum student you going to get singled out. There’s only one of you and a lot of the time it’s very sort of public, so if I stop the group because something is not happening and I’m having to talk to the drummer, then it really feels like you’re putting that drummer on the spot. So, I’m always trying to look for a positive in what I really...in what I want them to do. So if they’ve done something well, then I really want to make sure that I note that and point it out...and the times when they’re struggling with something, then I just draw on my knowledge as best I can to try and describe exactly what it is, but I try and link it somehow to things that they’re doing well so they’re feeling good about it. Not feeling like I’m saying, yeah, you’re not cutting it; I want to make them feel like they’re doing okay and here’s just something we can tweak you know? When it comes to tempo, I might talk to the drummer, but I usually don’t say oh the drummer is dragging, I’ll say as a group we’re not... oh we’re dragging, we all need to think about time, so I don’t single out the drummer especially.”

In summary Table 4.2 suggested that Stephen considered himself to be very engaging with his drum set student, even to the extent of getting some drum lessons for his own professional development. He appeared to have a good knowledge of the drum set role in a large jazz ensemble and an awareness of the competencies required to fulfil it. But his responses also suggested that he may have been lacking a clear strategy to communicate this to his drum set students.

Graham

Graham was the head of performing arts, an ensemble director, a class music teacher and a woodwind teacher at an independent school in WA. Table 4.3 presents the number of times *a priori* themes were referenced in either positive or negative contexts during Graham’s stage 1 interview, along with the three emergent sub-themes which were derived from the first round of interviews.

a priori themes	positive	negative
Engagement	4	
Inclusion	2	
Leadership		
Collaborative Learning	1	
Technical Development	3	1
emergent subthemes derived from interview	positive	negative
Instructional Technique		2
Preparing Students to Learn	1	
Motivation	1	2

Table 4.3 Stage 1 interview frequency of themes responses – Graham

Table 4.3 shows engagement was coded four times in the positive:

“Well with drummers in ensemble situations. I generally audition my drummers so at least I want to make sure they can read music, that’s a big bonus. Sure, you get your rock bands where kids go there and hit the wave big back beat you know, but I don’t have any difficulties. I just say you know look at like a score and I say this is what you meant to play go over it lets go over it practise, practise get it one end da ta da, hit that grab there hit there with the horns whatever.”

Graham spoke positively about technical development three times, and once in the negative:

“Basic. I can play drums. One and two and three and four and the old yay. I mean I can notate drums. I know how they should be played. I know what sounds good. I know what sounds crap.”

The sub-theme of motivation was categorised twice in the negative:

“Basically, instead of doing da da da ra, just go boom boom boom keep the steady time that’s all we really need. Keep the steady time.”

In summary, Graham’s stage 1 interview suggested that he felt it may be more effective not to overcomplicate things in regard to drum set student instruction. Many of his responses seemed to indicate that he took quite a casual approach to his interactions with the drum set student. It would also appear that Graham preferred his students to come into the ensemble as strong readers, but in the instances that they could not read or were not strong at reading, he engaged in a range of aural and rote teaching strategies

Neil

Neil was a class music teacher, trumpet teacher and ensemble director working at a large independent school for boys in Perth WA. Table 4.4 presents the number of times *a priori* themes were referenced in either positive or negative contexts during Neil’s stage 1 interview, along with the three emergent sub-themes which were derived from the first round of interviews.

a priori themes	positive	negative
Engagement	3	
Inclusion	1	
Leadership	1	
Collaborative Learning	1	
Technical Development	5	
emergent subthemes derived from interview	positive	negative
Instructional Technique	2	
Preparing Students to Learn	2	
Motivation		

Table 4.4 Stage 1 interview frequency of themes responses – Neil

Table 4.4 shows that engagement was categorised three times in the positive:

“I’ve done a lot of the research to find out what’s needed...So with the jazz group, I know the role of the drums is to kind of build the dynamics and work as the kind of engine room, but in terms of the technique, what to do, to actually set up hits and stuff like that you know, I’m out of my depth there so that’s what I would send to teacher and say, this the music, find out how to do this.”

The interview also indicated that Neil had a lot to say about technical development with the drum set. He spoke about his own experience playing drum set:

“I know how to play a few rock beats, I actually play drums in a couple of bands, like live bands for a few gigs here and overseas, so yeah, I can play a few styles. But when it comes to jazz, that’s like a whole another instrument, so I’ve not been able to kind of really pick up the kind of jazz technique like when it comes to drums.”

Two sub-themes also emerged in Neil’s interview. Instructional technique and preparing students to learn were both categorised two times in the positive:

“I’ve done that, normally it’s taking out the fastest rhythmic elements, so often it’s if sometimes some of the fusion type of feels have the sextuplet hi hats and if they not tic, tic, tac, tic, tic, tac you know that type of thing, sometimes I’ll get them to just break it down to 8th notes, when it comes to actually reading a part. They’ve been great readers the two drummers I’ve had in the jazz band but sometimes I just tell them don’t read the music, just you know depending on the part, it’s often better for them to listen and learn their part based on hearing it.”

In summary, Neil stated that he had background in drumming for rock bands, and he drew heavily from that experience. Like Graham, Neil seemed to favour having drum set students who could read, but also strongly advocated the benefits of playing by ear.

4.1.2 Stage 2 Video Observation and Analysis – Observe.

Stage 2, video observation and analysis, presents data tables from the ‘observe’ component of Action Cycle 1. Findings are presented as tables which show the frequency and duration of *a priori* themes, along with the three established sub-themes. These are further separated into frequency of positive and negative responses to these themes. Where a theme is identified frequently there is an example given in order to provide context and help illustrate the associated theme/themes.

David

Table 4.5 presents the frequency and duration of the *a priori* themes observed in David’s jazz ensemble rehearsal, along with the sub-themes established in the first round of interview analysis.

a priori themes	Positive		Negative	
	frequency	min:sec	frequency	min:sec
Engagement	6	1:54	2	8:53
Inclusion	2	:31		
Leadership	3	:39	2	:27
Collaborative Learning			1	:56
Technical Development			4	1:50
Subthemes	frequency	min:sec	frequency	min:sec
Instructional Technique	2	:50	1	:56
Preparing Students to Learn				
Motivation	1	:02	4	9:20

Table 4.5 Stage 2 video frequency of observations - David

Table 4.5 shows that David engaged the drum set student positively throughout the rehearsal in six short exchanges, which lasted a total of one minute and 54 seconds. These verbal exchanges were humorous, relaxed and suggested a friendly and familiar relationship.

However, it can also be seen in Table 4.5 that two negative exchanges relating to engagement were of a considerably longer duration. The ensemble rehearsed two complete pieces, during which David did not look at or engage the drum set student at all. Had David been required to focus on another section of the ensemble, this may not have been important, but this was not the case with these two examples. Two negative examples of leadership were also coded:

David counts in the drum set student by saying in time: ‘1, 2, Don’t, Rush.’ The drum set student locks in David’s count off tempo on the hi hat accurately, however the rest of the band, in making their entries to the piece, proceed to rush. David counts in the first melody over the mess, but defers to the band’s faster tempo, instead of listening to the drum set student and helping to pull the band back to the initial tempo. The drum set student stops playing for a bar to find the beat.

In summary, Table 4.5 suggests that David was using some strategies that might encourage a sense of leadership in his drum set student. But as reported in Table 4.1, he may have also been lacking the technical understanding and instructional technique that would effectively build the knowledge and confidence to affirm this role within the drum set student. It seems that overall, David had a style of engaging the drum set student which was brief, to the point, relaxed and good humoured. However, all examples of engagement were procedural in nature and devoid of any technical instruction or musical concepts.

Stephen

Table 4.6 presents the frequency and duration of the *a priori* themes observed in Stephens’s jazz ensemble rehearsal, along with the sub-themes established in the first round of interview analysis.

a priori themes	Positive		Negative	
	frequency	min:sec	frequency	min:sec
Engagement	7	8:36	4	14:20
Inclusion	2	1:15	1	:58
Leadership	1	:53	1	10:40
Collaborative Learning				
Technical Development	5	4:28	3	5:16
Subthemes	frequency	min:sec	frequency	min:sec
Instructional Technique	6	5:33		
Preparing Students to Learn	3	4:21	1	1:36
Motivation	3	1:26	1	10:40

Table 4.6 Stage 2 video frequency of observations – Stephen

Table 4.6 shows that positive engagement was coded seven times. For example:

Stephen addresses the lack of energy with the whole ensemble. He mentions that the time (tempo) could sit forward a bit more. Stephen sings a tempo and mentions to the drum set student just before counting off, that he should err on the side of pushing slightly.

Table 4.6 also indicated some negative interactions for engagement and inclusion. For example:

Stephen is rehearsing some sections of music with the horns and this goes on for ten minutes and forty seconds. Nothing is said to the drum set student during this time and even the bass is asked to join in on some passages. This in itself is not unreasonable, however Stephen is clicking his fingers throughout most passes and only conducting a little bit.

Five positive examples relating to technical development were recorded. An example of this occurred when the ensemble was again rehearsing the section of a piece which contained a drum solo:

Stephen explains to drum set student that the section they are rehearsing is a drum solo based on a call and response with the band. He sings a horn line and then a drum fill to illustrate. But then he asks the drum set student to play time only through the section for one more pass, just so the rest of the band can get comfortable with their parts. He says that after that the drum set student can have a 'proper go at soloing.'

Technical development was observed in the negative, an example occurred during the ensemble warm up:

The drum set student is clearly struggling throughout the warm up and not receiving any instruction. Along with the ensemble, he is playing the rhythm to a melodic phrase over the entire drum set. The drum set student eventually starts to get the rhythm a little bit better, however he is still rushing and not phrasing the correct note values and cut offs.

All three emergent themes were observed in Stephen's rehearsal. For example, Stephen used instructional technique frequently and effectively with the drum set student. One such exchange came about when he asked to hear what was happening at bar 48 of a piece:

Stephen clarifies with the drum set student that they have a fill at this bar. The drum set student replies "It's a hit" which prompts Stephen to ask, "Is it a snare roll?" The drum set student replies, "Oh yep" and demonstrates a buzz roll. Stephen goes on to say that he needs three beats of that to bring the band in. They rehearse this short section twice with just the rhythm section, and while it isn't perfect from the drum set student, it works out okay. When the section comes up with the whole band playing, Stephen conducts the drum set student, who only provides two beats of a roll.

However, it is far more in time and Stephen gives an encouraging smile and thumbs up.

The video observation shows that Stephen engaged with his drum set student frequently, but also missed a significant amount of time where there was great potential to be engaging, at little or no cost to the rest of the group. As noticed in stage 1, Stephen seemed to demonstrate a good awareness of the drum set students role, but he also appeared conscious of not having them feel singled out for issues relating to timing and feel.

Graham

Table 4.7 presents the frequency and duration of the *a priori* themes observed in Graham's jazz ensemble rehearsal, along with the sub-themes established in the first round of interview analysis.

a priori themes	Positive		Negative	
	frequency	min:sec	frequency	min:sec
Engagement	5	2:50		
Inclusion	2	1:21		
Leadership				
Collaborative Learning				
Technical Development	2	1:09		
Subthemes	frequency	min:sec	frequency	min:sec
Instructional Technique	3	1:29		
Preparing Students to Learn	2	1:25		
Motivation	3	1:41		

Table 4.7 Stage 2 video frequency of observations – Graham

Table 4.7 indicates that Graham frequently engaged the drum set student in short exchanges, which were both encouraging and instructive. Two examples of this occurred when the students were still entering and setting up:

The drum set student is already sitting behind the drums, and unsuccessfully attempting to play the beat for the first piece. Graham looks over and sings the correct beat to the student 'Boom Boom Cha, Bahboom Boom Cha.' Graham then instructs the drum set student to look at his music and clarifies the bar number that he is singing. The drum set student keeps trying and learns the beat correctly within about twenty seconds. Graham gives a very encouraging 'That's it.' The drum set student adds a snare drum that isn't written on the chart, but should work fine for the music, and Graham says that this is okay if he is more comfortable playing it that way.

In relation to the emergent sub-themes, Graham's instructional technique seemed to differ slightly between his two drum set students. When the original younger drum set student

(see page 57) was having difficulty reading a beat pattern, Graham would vocalise it and let the student play the pattern to the best of his abilities without much further instruction about dynamics or style. However, when instructing the second more advanced drum set student, Graham seemed to be aware that he could use more stylistic and technical language:

‘So just a nice swing beat okay?’

‘Just keep a normal level okay?’

‘Driving Latin’

Graham’s interview responses were largely evident in the video evidence, especially his tendency not to rely heavily on the drum set student playing exactly what is written. Further Graham placed a lot more importance on getting a good solid time feel out of the drum set student, above all else.

Neil

Table 4.8 presents the frequency and duration of the *a priori* themes observed in Neil’s jazz ensemble rehearsal, along with the sub-themes established in the first round of interview analysis.

a priori themes	Positive		Negative	
	frequency	min:sec	frequency	min:sec
Engagement	5	:54		
Inclusion	2	:13		
Leadership	2	:19		
Collaborative Learning	2	:19		
Technical Development	1	:06		
Subthemes	frequency	+ min:sec	frequency	min:sec
Instructional Technique	3	:39		
Preparing Students to Learn	3	:19		
Motivation	3	:37		

Table 4.8 Stage 2 video frequency of observations – Neil

Positive engagement was categorised five times:

Neil begins clicking his fingers and the drum set student starts playing his hi hat on beats two and four, in anticipation of a count off. Neil says very calmly, ‘Just a bit up from there (drum set student name).’ The drum set student immediately takes the tempo up a small amount, which seemed to be perfect for Neil, who proceeds to count off the tune.

The sub-themes were also in evidence in the video findings. Instructional technique was categorised three times in the positive:

In reference to the piano introduction, Neil says to the drum set student, that while he doesn't mind the hi hat accompanying the piano here, he would rather not hear the kick (bass drum). Neil also goes on to say to the drum set student that the first-time bar was really well set up.

The sub-theme of preparing students to learn was categorised three times in the positive:

Neil says to try the shout chorus, with the upbeat. As he clicks his fingers on 2 and 4, to indicate the expected tempo, the drum set student begins playing his left foot on the hi hat, in time. The drum set student wasn't instructed to do this, but it seems like an excellent practise and indicates engagement.

The above also aligned with the sub-theme of motivation. Table 4.8 shows that this was also observed a further two times:

Neil asks the trombones to play through a section, and adds that he would just like the hi hat on beats 2 and 4. As the drum set student begins to play the hi hat, Neil tells the band that they should listen to the hi hat, because it will always be there as a constant, and that they need to subdivide in their heads. This seems like a great instruction to the band, which also serves to recruit the drum set student as a partner in the conducting process. It also provides a gentle reminder to the drum set student that this should also be part of his primary focus.

In summary, it was evident that Neil had the strongest ensemble in terms of their overall skill and repertoire level. Neil appears to have some well embedded and useful processes when it comes to the drum set student's role, and it was very hard to take issue with any of his current practices. As a result, it was interesting for me to then speculate on appropriate strategies and skills to determine which elements could be added to Neil's drum set knowledge as opposed to his instructional practice.

4.1.3 Action Cycle 1 Summary – Reflect.

This final part of Action Cycle 1 represents my reflections on the findings from stage 1 and 2. The purpose of this section was to compare participant responses and actions against the *a priori* themes from the literature and to inform the design of the intervention. Tables 4.9 and 4.10 present the overall frequency and duration of the eight themes across all participants

in the stage 1 and 2 interview and video analysis. The themes are also categorised into positive and negative examples.

a priori themes	positive	negative
Engagement	13	1
Inclusion	5	
Leadership	4	
Collaborative Learning	3	
Technical Development	13	2
emergent subthemes derived from interview	positive	negative
Instructional Technique	2	4
Preparing Students to Learn	4	1
Motivation	1	5

Table 4.9 Stage 1 interview frequency of themes responses – all participants

Positive engagement and technical development stood out as the most frequent responses in the stage 1 interviews. This may indicate that the participants overall considered themselves to be engaging of their drum set students and also aware of issues relating to the technical development of drum set students.

a priori themes	Positive		Negative	
	frequency	min:sec	frequency	min:sec
Engagement	23	14:14	6	23:13
Inclusion	8	3:20	1	:58
Leadership	6	1:52	3	11:07
Collaborative Learning	2	:19	1	:56
Technical Development	12	5:43	7	7:06
Subthemes	frequency	min:sec	frequency	min:sec
Instructional Technique	14	8:31	1	:56
Preparing Students to Learn	8	6:05	1	1:36
Motivation	10	3:46	5	20:00

Table 4.10 Stage 2 video frequency of themes observations – all participants

Positive engagement was observed frequently in the stage 2 videoing. Negative engagement was observed less frequently but it was observed for a considerably longer period of time. Positive motivation was also observed frequently for short periods while negative motivation was observed less frequently but for longer periods.

I then compared the stage 1 interview data against the stage 2 video data. Overall, the participants described engagement and technical development as personal strengths, and this was evident in the video data. The biggest contradiction occurred in relation to the motivation theme in the positive. There were far more positive incidences of this theme in the stage 2

video observations than were indicated in the stage 1 interviews. What emerged was the difference between the frequency of negative coding in the interviews compared with negative coding in the video evidence. What the participants said and what they did were somewhat different.

Sections 4.1 presented the findings from Action Cycle 1 including the stage 1 interviews, stage 2 videoing and a reflection on the findings. This formed the act, observe and reflect aspects of Action Cycle 1. Section 4.4 describes the professional development intervention.

4.2 The Between-Cycles Professional Development Seminar

After consideration of the data gathered to this point, I planned a one hour long Between-Cycles Professional Development Seminar (BCPDS) and this was undertaken by all four participants in the music department of the high school where David was employed (see Appendix C). The BCPDS comprised three main themes that were derived directly from the Cycle 1 data. Three separate actions were suggested to go along with each theme and participants were asked to implement at least one action from each main theme prior to our stage 3 interview. Following are the three main themes listed, along with a sample of the participant responses and video observations from which they were derived:

Technical Understanding

There were several points throughout the stage 1 interviews where participants claimed to lack technical drum set knowledge. For example, Neil stated:

“I can play a few styles but when it comes to jazz that’s, like a whole other instrument, so I’ve not been able to kind of really pick up the kind of jazz technique like when it comes to drums.”

There were also observations made in the stage 2 videoing, where participants demonstrated a lack of technical knowledge. An example occurred in Davids’ rehearsal:

The drum set student begins practising the traditional swing hi hat pattern, in preparation for the next piece. He is playing it with the opening on the quaver offbeat of 2 and 4 “ta tishup ta tishup”, instead of the open hi hat on the crotchet duration of 1 and 3 “tish tita tish tita”. David addresses this with the drum set student and says that he isn’t exactly sure what he wants; but attempts to sing the correct pattern. After a false start, David sings the pattern correctly but clicks his finger on beats 1 and 3, which doesn’t imply the light upbeat feeling of clicking on two and four.

Procedural Development

Procedural development was the term used to address findings from stage 1 whereby participants had described not possessing enough drum set specific knowledge to include drum set students effectively:

“When it’s something that I can’t help them with, something technical it’s taken to a teacher, we’ve got (drum set teacher name). He’s really conscientious and if I’ve got an issue and I’m like I don’t know how to do this, the drummers will take it to him and he’ll sort them out with something, so that issue is out of the way.”

The term was also used in relation to drum set student participation which observed as developmentally ineffective or where the drum set student was being excluded from potential learning:

The drum set student is clearly struggling throughout the warm up (the whole band playing a swung rhythmic phrase using the blues scale) and not receiving any instruction. The drum set student does eventually get the warm up phrasing a little bit better, however he is still rushing and not phrasing the correct note values and cut-offs. This type of warm could include the drum set student playing time on the ride cymbal, while ‘audiating’ the rhythm in the context of their primary role. If the drum set student was then able to eventually play or ‘comp’ the rhythmic phrase with their left hand on the snare, it would be a much more beneficial use of their time and a better drumming warm up. Not to mention the benefit to the rest of the ensemble in hearing what would hopefully be a nice solid pulse to play to.

Teaching Useful Habits for a Drumming Mindset.

Teaching useful habits for a drumming mindset was a concept designed to give participants ideas about how they can encourage drum set students to grow into their role as a timekeeper and leader. The stage 1 interview findings indicated that participants were aware of this:

“Well they drive the ensemble, they keep it going, the conductor will start it and then the rhythm section the drummer will take it from there. Yeah, they are very, very important part.”

“Yeah and a lot of them come with a rock attitude background and it takes a while for them to come to support and lead the ensemble jazz ensemble because it’s different too.”

Stage 2 videoing showed that this concept was demonstrated effectively by some participants:

Neil asks the trombones to play through a section, and adds that he would just like the hi hat on beats 2 and 4. As the drum set student begins to play the hi hat, Neil tells the band that they should listen to the hi hat, because it will always be there as a constant, and that they need to subdivide in their heads. This seems like a great instruction to the band, which also serves to recruit the drum set student as a partner in the conducting process. It also provides a gentle reminder to the drum set student that this should also be part of his primary focus.

However, this skill was lacking in others:

Nothing specific said to the drum set student throughout lots of rehearsing the horns without the drums. Stephen clicks his fingers throughout most passes and conducts a little bit. Recruiting the drum set student to keep time just on the hi hat might have given a better outcome because this song never really sat that well once they rehearsed it with the drums. A missed opportunity across all themes, especially leadership and inclusion.

4.2.1 Reception of the BCPDS.

The BCPDS represented an opportunity for the participants to gain some new information on a range of drum set specific topics from the ideal set up based on the size of the drum set student, drum stick grip, posture and tuning, to simplifying parts so that they are playable by a beginner drum set student without compromising the fundamental style. The seminar also discussed the benefits of recruiting the drum set student into the role of ‘co-leader’ wherever possible. The participants were actively engaged for the seminar’s one hour duration and while the BCPDS wasn’t planned like a traditional drum lesson in which drum set is taught technically; the participants all took an active part in an examination of optimal posture, demonstrations of setting up the drum set, various ways to hold the sticks, vertical strokes and their effect on dynamics/tone, along with lateral movement of the sticks around the drum set. I also demonstrated any concepts that required specialised drum set skill, such

as simplification of a drum part or the effect of dynamic balance between limbs. The participants observed and took an active part in discussions around these issues. While the participants may not have acquired the skills to play everything demonstrated, they had gained knowledge of what these concepts are and how these along with the previously mentioned aspects of drum set up, stick grip etc, could enhance their engagement of drum set students.

In conclusion, section 4.2 has discussed the content of the of the BCPDS and the way in which it derived from the data collected in Action Cycle 1. This section also explained the active role that the participants took in the seminar. This participatory action along with the BCPDS design drew upon the overlapping of the reflection, planning and action stages from Action Cycle 1, and is consistent with participatory action research.

4.3 Action Cycle 2

Section 4.2 presented the findings from Action Cycle 2 which occurred five weeks after the BCPDS was undertaken. Action Cycle 2 attempted to assess changes in participant attitudes and actions and is now outlined in section 4.3. The data from the stage 3 interviews and stage 4 videoing is presented for each participant in the same format as section 4.1.

4.3.1 Stage 3 Interviews – Act.

The stage 3 interviews sought to examine participant responses to the *a priori* themes and to explore any other emergent themes. Findings are presented as tables which show the frequency of *a priori* themes and emergent sub-themes. These are further separated into frequency of positive and negative responses to these themes. Examples are given of participant responses to provide context and help illustrate each theme.

David

Table 4.11 presents the data from the stage 3 second interview with David, including the number of times all themes were again referenced in either positive or negative contexts.

a priori themes	positive	negative
Engagement	2	
Inclusion	1	
Leadership	2	
Collaborative Learning	2	
Technical Development	3	1
emergent subthemes derived from interview	positive	negative
Instructional Technique	2	
Preparing Students to Learn	2	
Motivation	1	

Table 4.11 Stage 2 interview frequency of themes responses – David

Table 4.11 shows that engagement was categorised in a positive context twice, as it was in Table 4.1. However, engagement was now discussed in light of the concepts learnt and actions taken by David as a result of the professional development seminar:

“I’ve been encouraging our drummers not to use the rock setup, the minimal setup that you showed and how everything that we do can be done on that smaller drum kit.”

Collaborative learning and leadership were both coded in the positive:

“For one I encourage the drummer in my jazz band now to only use the music as a guide. I encourage them to listen more to what else is going on, particularly in the rhythm section. I guess I am relying on the drummer more now to drive the ensemble for me. I’m relying on them to do more.”

The one negative comment in Table 4.11 pointed to another interesting data comparison between the two interviews. At stage 1, David’s responses indicated five times that he was satisfied with the drum set student’s level of technical ability and was reasonably knowledgeable himself about drum set technique. However in in light of the BCPDS, there were only three positive comments relating to technical development and one negative. This suggests that some of David’s previous ideas about drum set technique may have been challenged and that he gained some new information:

“It was awesome. Being a brass teacher, I have very minimal drum kit skills, knowledge, understanding of exactly how you should use the different parts of the drum kit. I learnt heaps.”

The emergent themes identified in the first interview recurred in the second interview (stage 3). I categorised David’s description of getting the drum set student to use the chart

more as a guide as an instructional technique. Encouraging the drum set student to play fewer notes but with greater accuracy was seen as a positive example in terms of preparing students to learn and motivation.

Only one negative comment was coded from the second interview:

“Technique? I'm thinking here. Drum set technique. Well, the actual playing of it. I would like another PD on it.”

Coding however, overall suggested that David generally had a favourable response to the BCPDS and was more positive overall in terms of working with the drum set student.

Stephen

Table 4.12 presents the data from the stage 3 second interview with Stephen, including the number of times all themes were again referenced in either positive or negative contexts.

a priori themes	positive	negative
Engagement	3	
Inclusion	2	
Leadership	3	
Collaborative Learning	1	
Technical Development	2	1
emergent subthemes derived from interview	positive	negative
Instructional Technique	1	
Preparing Students to Learn	1	1
Motivation	1	

Table 4.12 Stage 2 interview frequency of themes responses – Stephen

Table 4.12 showed that Stephen spoke frequently on theme of engagement; however he seemed to have some new ideas about this concept:

“The ways I found it was valuable was just giving me different perspectives on how to approach the drummer. In particular one concept I liked was trying to include the drummer more in sectional work with horns.”

Inclusion was mentioned positively twice, once in relation to the above quote, and also below:

“Well I think that, it depends on the drummers, some of them have good time anyway, but if they do have the tune in their head, if they recognise familiarity and they understand what’s going on with the piece then that’s definitely a positive effect.”

The above comments seem to imply that for Stephen, once the drum set student knew the melody to a piece of music, they had a way of satisfactorily performing their role irrespective of their reading ability.

The frequency of positive comments indicated in Table 4.12 suggested that Stephen derived good value from the BCPDS. Subsequent to the first interview, he indicated that he had gained some new ideas regarding the drum set student's leadership role in the ensemble:

“One of the concepts that I found, that for me, was the idea of using the drummer almost as a co-conductor of the group.”

An example of technical development was coded as both positive and negative. Stephen indicated he had more drum set knowledge but was also limited in how often he could share this with the drum set student:

“Also I got a bit of a better knowledge now on how set the drum kit up so when you see them kind of leaning over to hit the ride or that type thing, you can say hang on let's fix that up and get it sorted, but you don't want to that too often because you got you know 15 other guys sitting there and unless you very lucky then they be sitting there quietly and just being all easy going they going to have other things that they doing.”

A negative response was coded in regard to the sub-theme preparing students to learn:

“I've been getting my drummer to play time under the band warm up and it's great he comps the rhythms...but he can get a bit carried away with that and lose the time.”

Overall coding of Stephen's responses in the second interview suggested that he had taken on board some new ideas regarding engagement and the way in which he could give the drum set student more of a leadership role. Stephen also seemed to have more confidence in his understanding of drum set ergonomics, in comparison to the stage 1 interview.

Graham

Table 4.13 presents the data from the stage 3 second interview with Graham, including the number of times all themes were again referenced in either positive or negative contexts.

a priori themes	positive	negative
Engagement	2	
Inclusion		
Leadership		
Collaborative Learning	2	
Technical Development	3	
emergent subthemes derived from interview	positive	negative
Instructional Technique	2	
Preparing Students to Learn	1	
Motivation	1	

Table 4.13 Stage 2 interview frequency of themes responses – Graham

Table 4.13 shows that engagement was categorised twice in the positive:

“When we had that little PD session with all the other guys, I would take the drum kit and hide the toms and the double-floor toms. Then they found themselves back there, but I tried.”

Collaborative learning was also categorised twice in the positive. For example, when Graham was asked about how he now viewed the issue of collaborative learning in reference to the drum set student, he stated:

“More of myself and the drum student, but I always say to the drummer, obviously for bass and drums they need to lock in together. So yes, I tend to do that.”

In addition, when discussing information regarding posture that he was able to pass on:

“When you told me about how a drummer should sit with his foot forward or backwards and I looked at your notes, I spoke to the little (drum set students name) kid and he said, ahh, okay this is a lot easier when you are with a hi hat or whatever. So yes, that was good.”

The above was also categorised against the technical development theme, and this theme was noted in the positive a further two times:

“Yes, I do, simply as you pointed out to me. With positioning the physical position, how you hold the drum sticks, play a bit higher, I'm going to go across to the ride”

The emergent sub themes also reoccurred, with the instructional technique theme being referenced twice in the positive. For example, when describing the value of persistence when it comes to helping students with technical issues, he stated:

“Well, I pick on my drummer a lot more. That's about it. I say, ‘Hey, you know like (drum set student’s name) watch out. No, no, no, no! You're doing that wrong. If you do this it’s a lot easier’ ‘Oh okay, I keep forgetting’ sort of thing.”

In relation to stage 1, Graham’s responses did not indicate more engagement; rather there seemed to be more focus on technical instruction. Based upon the frequency of positive comments in stage 3, it would appear that Graham had a positive impression of the BCPDS.

Neil

Table 4.13 presents the data from the stage 3 second interview with Neil, including the number of times all themes were again referenced in either positive or negative contexts.

a priori themes	positive	negative
Engagement	2	
Inclusion	3	
Leadership	2	
Collaborative Learning	2	
Technical Development	1	
emergent subthemes derived from interview	positive	negative
Instructional Technique	3	
Preparing Students to Learn	1	
Motivation	1	

Table 4.14 Stage 2 interview frequency of themes responses – Neil

Table 4.14 shows that engagement was categorised twice in the positive:

“Back to making sure that the percussionists and the drummers are involved in all of it. I think that is the main thing I got out of it. There is no reason why they should just sit back. There are times when you don’t want that constant rhythm because you want your horn players to develop their internal rhythm and stuff, but I think just in terms of engagement they are quite often, the percussionists and rhythm section in general, sitting around for ages while you work through horn lines and stuff like that. I think just being more aware of that and figuring out they can really contribute. That is one of things I've got out of it more in terms of how I instruct.”

The above comment was also coded as inclusion in the positive along with two more examples of this theme:

“That is right. Rather than just saying, ‘I need to work on these horn lines’ and sitting there for 10 minutes going through these lines and previously the drummers were just sitting there whereas now I've at least got the decision to include them or not whether I need to.”

Table 4.14 shows that themes of leadership and collaborative learning were both categorised twice in the positive:

“Not at this stage no, but in fact I've got your notes. I'm keen to go back and have another look next year because I've got this new drummer starting up. I've had it pretty easy the last couple of years with a pretty good drummer who I haven't had to direct as much, but now I'll need to give this new guy some guidance.”

Again, the emergent sub-themes reoccurred. Instructional technique was categorised three times in the positive:

“I think not just in terms of drummers but just generally with percussionists in the band and not just the jazz band now getting them to play along with everything and when we're warming up, doing scales. My current drummer always used to do the hi hat and two and four anyway when we were doing section kind of stuff, but now I've been more proactive in getting the drummers and percussionists to always keep a rhythm going. So, definitely that.”

Neil's responses in the stage 3 interview appeared to indicate a positive reaction to the BCPDS. Compared with stage 1, his responses seemed to indicate an improved awareness of inclusion, collaborative learning and leadership. Neil also articulated ways in which this increased awareness may have now been informing his instructional practice. He seemed to be more aware of getting the drum set student to accompany sectional work in the horns, but was also mindful of when he specifically wanted the horns to work on their own. This was now a decision that Neil stated he was consciously making rather than defaulting to.

4.3.2 Stage 4 Video Observation and Analysis - Observe.

Stage 4 video observation and analysis presents data tables from the 'observe' component of Action Cycle 1. Findings are presented as tables which show the frequency and duration of *a priori* themes, along with the three established subthemes. These are further separated into frequency of positive and negative responses to these themes. Where a theme is identified frequently there is an example given in order to provide context and help illustrate the associated theme/themes.

David

Table 4.15 presents the number of times that all themes were observed in the second observation of David's jazz ensemble rehearsal. These observations are categorised in either

positive or negative contexts, and their total duration is also listed to help situate them within the overall rehearsal time.

a priori themes	Positive		Negative	
	frequency	min:sec	frequency	min:sec
Engagement	2	3:26	1	4:29
Inclusion				
Leadership	2	1:47		
Collaborative Learning				
Technical Development	1	:05	3	3:13
Subthemes	frequency	min:sec	frequency	min:sec
Instructional Technique	1	:05	3	3:13
Preparing Students to Learn	1	:05	3	3:13
Motivation	2	3:26	1	4:29

Table 4.15 Stage 1 video frequency of themes observations – David

Table 4.15 indicates fewer instances of positive engagement and leadership than in stage 2. However, both of the two interactions were considerably longer, and suggested that David had become more mindful of engaging the drum set student since the first observation. The drum set student was twice observed working autonomously and participating without being prompted:

While David is setting up amplifiers and the PA system, he counts the band into their scale warm up. They seem able to play this without his help, and the drum set student is playing along.

Table 4.15 shows that technical development was negatively categorised three times, due to a lack of stylistic understanding on David's part, along with some basic rhythmic independence skills that he seems to lack:

After making limited progress with the horn workshop, David counts the band back in to run the section. His count off sounds like he is counting in a straight 16th note-based funk tune, more than a swing tune. If David were to realise that he was lacking this vital skill, he may choose to work on it, or even get the drum set student to learn how. This could be a way of handing off some leadership duties and offer some skill development.

In relation to the emergent themes from stage 1, the drum set student's self-directed warming up and practicing of the swing hi hat pattern suggested positive evidence of the motivation theme.

Overall it could be stated that the second rehearsal observation highlighted David's shortcomings a bit more from a technical perspective. Despite this, there were some very positive examples of David fostering engagement, motivation and leadership in his interactions with the drum set student. The drum set student was by this time a bit more advanced and playing with reasonably good time and feel.

In summary, at the beginning of his journey through this project, David spoke about several musical impediments typically occurring in successive drum set students in his ensemble, such as not listening to the other instruments, overplaying and generally trying to have the drum set dominate the group. It appeared from his initial interview that David's approach to correcting this was to rely solely on the drum set student being in the ensemble and getting the experience of playing the music. In the second interview, David stated that he had been actively attempting to implement several of the recommendations, including getting drum set students to modify the layout of the drum set, and helping them to simplify their playing in situations where what was written on their chart may not work for the band, or be compatible with their technical ability.

Action Cycle 2 revealed that David had added instructional substance and direction to his interactions with the drum set student. He stated that he would like to revisit some of the technical information presented in the BCPDS, because a significant amount of information was disseminated in a relatively short period of time. This affirms the value of the BCPDS, but also suggests that more time might need to be allocated for future versions of the seminar.

Stephen

Table 4.16 presents the number of times that all themes were observed in the second observation of Stephen's jazz ensemble rehearsal. These observations are categorised in either positive or negative contexts, and their total duration is also listed to help situate them within the overall rehearsal time.

a priori themes	Positive		Negative	
	frequency	min:sec	frequency	min:sec
Engagement	13	13:16		
Inclusion	10	8:26		
Leadership	5	6:43		
Collaborative Learning	11	12:48		
Technical Development	3	5:00		
Subthemes	frequency	min:sec	frequency	min:sec
Instructional Technique	11	11:01		
Preparing Students to Learn	6	4:40		
Motivation	7	9:31		

Table 4.16 Stage 1 video frequency of themes observations – Stephen

It can be seen in Table 4.16 that positive engagement was observed 13 times. This occurred so frequently that it appeared more as an integral mode of operation in running the ensemble than something that Stephen was simply remembering to do here and there. For example:

Stephen is talking about the bridge groove of a piece, the tempo of which was played quite inaccurately by the drum set student. He asks all of the students to really think about the tempo. Stephen is demonstrating to the entire ensemble, that this is their responsibility, rather than just that of the rhythm section or the drum set student. The drum set student wasn't the only one playing unclearly, however his rhythmically inaccurate accompaniment on the snare was causing a major problem for the horns. After addressing the ensemble in the way mentioned above, Stephen seems to feel more comfortable in workshoping with the drum set student directly. He asks the drum set student to play a 'rim-click' because it will 'really fit well there.' Stephen doesn't verbally specify on what beat he would like the rim-click, but rather sings the part with the rim-click on beat four.

Inclusion was also categorised for the above observation because Stephen was able to demonstrate to the drum set student that their musical choices can be significant in unifying the entire ensemble rhythmically. Table 4.16 indicated that inclusion was a recurring theme. As with engagement, it seemed to span the entire rehearsal:

In talking about the final section, Stephen looks at the drum set student and says, 'let's just bring the volume right down here.' He also makes a gentle motion with his hands to indicate a gentle decrescendo.

Collaborative learning is strongly represented in Table 4.16:

Stephen asks the drum set student to play eight bars of time, because he would like to get them 'agreeing' on the tempo. Stephen says he suspects the drum set student is feeling the tempo of the recorded version of this piece, whereas the he would like it to be a little bit faster. He instructs the drum set student to 'Show me where you hear it.' Stephen then starts to click his fingers a little bit faster and the drum set student moves to the new tempo. Once Stephen is satisfied with the tempo, he says to the drum set student to keep going and then counts in the ensemble.

Three observations relating to technical development were made:

The drum set student plays the rhythm in the last two bars of this piece incorrectly and Stephen says, "Just before we move on, lets run the last four bars again because we're just getting a little bit mixed up on the last rhythm.' The drum set student acknowledges this with a positive sounding 'Yep' and Stephen sings the passage before they go on to play it a little bit better.

The initial emergent themes were also represented in Table 4.16. Stephen demonstrated a wide range of instructional techniques, all of which seemed purposeful and considered. Referring to an accompanied drum solo:

Stephen says to the drum set student 'I don't want you to play a solo yet, just keep time for the moment, because I'd like for the band to have the chance to understand their part rhythmically throughout that section first.'

By comparing the frequency of positive observations between tables 4.6 and 4.16, it could be argued that Stephen provided a richer and more educative experience for his drum set student. All of the themes were observed throughout his rehearsal in concise, efficient ways, rather than as protracted positive and negative examples.

From participating in this study, Stephen appeared more knowledgeable of the ways in which he could work collaboratively with the drum set student and demonstrated a capacity to do so. This was contrary to his comment about the difficulty of implementing some of the recommendations due to the limited amount of time that he could devote to students individually during the rehearsal, which he raised in the stage 3 interview.

Graham

Table 4.17 presents the number of times that all themes were observed in the second observation of Graham's jazz ensemble rehearsal. These observations are categorised in

either positive or negative contexts, and their total duration is also listed to help situate them within the overall rehearsal time.

a priori themes	Positive		Negative	
	frequency	min:sec	frequency	min:sec
Engagement	5	1:59	8	3:22
Inclusion				
Leadership	1	:15	2	3:08
Collaborative Learning	2	1:05	2	3:08
Technical Development	2	1:05	2	3:08
Subthemes	frequency	min:sec	frequency	min:sec
Instructional Technique	3	1:08	5	3:44
Preparing Students to Learn			3	3:08
Motivation	5	1:59	4	3:44

Table 4.17 Stage 1 video frequency of themes observations – Graham

The ensemble was rehearsing in a new room and the drum set was set up approximately three metres behind the trumpet section and eight metres from where Graham was directing. In the initial rehearsal observation, it was noted that there were two drum set students. However, in the stage 4 rehearsal observation, there was only one junior drum set student present.

Table 4.17 shows that engagement theme was noted five times in the positive:

Graham walks around to the back of the band and past the drum set student. This proximity technique is a useful classroom practice for behaviour and student engagement.

The engagement theme was categorised in the negative eight times:

The drum set and bass are set up a very long way behind the rest of the band. Approximately 3 metres behind the trumpets and 8 metres from the saxophones.

The emergent sub-themes reoccurred with instructional technique being coded three times in the positive:

Graham counts off a song and the drum set student misreads his part, playing the hi hat and then stopping. He looks over at the drum set student who within two bars begins playing his part correctly on the ride cymbal. A good non-verbal communication, but probably would have been more effective if the drum set student was closer to the band.

However instructional technique was also coded five times in the negative:

Graham sings the drum part to the intro of a piece and says, 'And use your ride.' The drum set student is facing as if he is going to play the hi hat again. Graham waits a few seconds in silence for him to realise he is about to play the wrong instrument. This whole exchange seems like a result of the drum set student being a long way away from the rest of the class and perhaps just day dreaming.

The sub-theme of motivation was coded five times in the positive:

Graham announces that they are going to play Billabong Boogie which is their signature tune. He asks 'Who's gonna lead it?' The band all turn around and say the drum set student's name. Graham then points at the drum set student and says to 'Count it off.'

However motivation was also coded four times in the negative:

The song is coming to a finish and Graham is conducting in what looks like a very passive and disengaged manner to just the frontline of the band. The drum set student keeps playing after the song finishes and Graham looks at him, smiling and waiting for him to realise. The drum set student's lapse seems perhaps due to his distance from the band.

When compared with stage 2, significantly more interactions were categorised for stage 4. In stage 2, only 15 items were coded, as opposed to 44 in stage 4. Although there were more negative observations in stage 4, the majority can be attributed to the issue of ensemble layout. I felt that these negative observations do not negate the increase in positive observations relating to the leadership, collaborative learning, instructional technique and motivation themes.

In stage 4, Graham's ensemble layout was not optimal for the drum set student to be engaged either cognitively or physically. However, over the course of this project, Graham appeared to increase his technical knowledge of the drum set and in turn described some ways in which he had been able to pass this on to his drum set student.

Neil

Table 4.18 presents the number of times that all themes were observed in the second observation of Neil's jazz ensemble rehearsal. These observations are categorised in either

positive or negative contexts, and their total duration is also listed to help situate them within the overall rehearsal time.

a priori themes	Positive		Negative	
	frequency	min:sec	frequency	min:sec
Engagement	14	8:00		
Inclusion	8	4:59		
Leadership	5	4:13		
Collaborative Learning	9	7:38		
Technical Development	10	4:37		
Subthemes	frequency	min:sec	frequency	min:sec
Instructional Technique	14	7:40		
Preparing Students to Learn	6	4:01		
Motivation	6	3:41		

Table 4.18 Stage 1 video frequency of themes observations – Neil

Table 4.18 indicates an increase of engagement in the positive. The majority of this engagement came in short efficient exchanges with the drum set student:

Neil approaches drum set student and says that when the solo comes in, to get off 1 and 3. I think he means this in reference to the bass drum. The drum set student does this and it is very appropriate stylistically.

Technical development was categorised ten times in the positive:

Neil walks over to the drum set student and plays a very clear four bar phrase to indicate that he would like to do some solo trading with the drum set student.

The emergent sub-themes again recurred. Instructional technique was categorised 14 times in the positive:

Neil motions to the drum set student to play a big finish.

The sub-theme of motivation was coded six times in the positive:

Neil has the saxophone students come over and stand amongst the rhythm section, one at a time as they play their solos. This seems like a great technique which encourages listening, and interaction.

Overall, the findings summarised in Table 4.18 suggest that Neil had increased his engagement and inclusion of the drum set student considerably. The majority of the time he

had short efficient exchanges with the drum set student. However there were also longer periods of engagement, (up to 42 seconds) where Neil traded phrases over a blues piece with the drum set student, and three times where the drum student accompanied horn sectionals, of which two were prompted and the other unprompted.

From the evidence obtained over the course of this study, it would appear that Neil went from being strong to being extremely adept at engaging his drum set student. A comparison of the video data indicated a much more embedded process of both engagement and an appropriate recruitment of the drum set students skills to the benefit of the ensemble. Neil was more mindful of his approach and the value of inclusivity for the drum set student.

4.4 Final Reflection

To complete the study, a final reflection was undertaken in which interview and video data from Action Cycles 1 and 2 were presented, along with coded differences between the two cycles.

	Action Cycle 1				Action Cycle 2				Change Between Cycles			
	Stage 1		Stage 2		Stage 3		Stage 4		Interview		Video	
	Interview	Video	Interview	Video	Interview	Video	Interview	Video	Interview	Video	Interview	Video
a priori themes	+	-	+	-	+	-	+	-	+	-	+	-
Engagement	13	1	23	26	9		24	9	- 4	-1	+ 1	-17
Inclusion	5		8	1	6		18		+ 1		+10	- 1
Leadership	4		6	3	7		13	2	+ 3		+ 7	- 1
Collaborative Learning	3		2	1	7		22	2	+ 4		+20	+ 1
Technical Development	13	2	12	7	9	2	16	5	- 4		+ 4	- 2
Subthemes												
Instruction Technique	2	4	14	1	4		29	8	+ 2	-4	+15	+ 7
Preparing Students to Learn	4	1	8	1	5	1	13	6	+ 1		+ 5	+ 5
Motivation	1	5	10	5	4	4	20	5	+ 3	-1	+10	

Table 4.19 Frequency of all themes in interviews and observations – all participants

Based upon Table 4.19, a short explanation of the change between cycles for each theme is now presented and explained.

Engagement

In relation to the themes and their observed frequencies, Table 4.19 revealed four fewer positive references to engagement between stages 1 and 3. This could be interpreted as participants becoming more aware of areas in which they were lacking in relation to engagement, or possibly realising that they were less engaging of the drum set student than

they initially thought. There were also 17 fewer negative observations relating to engagement in the second video analysis.

Inclusion

Inclusion increased 10 times in the positive between the stage 2 and 4 video observations. This aligned with increases in positive instructional technique, engagement and particularly collaborative learning.

Leadership

Leadership produced three more positive observations between interview stages, seven more positive observations between videos and one less negative.

Collaborative learning

Table 4.19 indicated an increase of four positive observations between interview stages and a considerable 20 positive observations between video stages. This theme seems to have resonated with participants.

Technical development

Technical development decreased by four positive observations between interview stages and this could be interpreted as the participants becoming more realistic about their drum set technical knowledge. If this is the case, then it is a positive outcome, especially if each participant is aware of their need to improve in that area.

Instructional technique

Between the two interview stages, instructional technique increased by two positive observations and decreased by four negative observations. It also increased by 15 positive observations between videos.

Preparing students to learn

This theme improved only slightly between cycles which can mostly be attributed to the problems with Graham's ensemble layout in the stage 4 video observation. In addition, improvements to engagement, inclusion and collaborative learning between cycles might also indicate that overall, the participants were better preparing their drum set students to learn, despite the limited improvement shown in Table 4.19.

Motivation

Motivation was observed three more times in the positive and one less time in the negative between interview stages. It was also observed 10 more times in the positive between video stages. This theme is inferred as well as observed, as it operates as an outcome of other themes, such as engagement, collaborative learning and leadership.

Upon reflection, Table 4.19 suggested that participants had improved their attitude towards interactions with their drum set students, which was subsequently observed in their actions which had changed in relation to all themes, but especially engagement, inclusion, collaborative learning and motivation.

Between cycles, the qualitative data indicated that Stephen and Neil had increased engagement with the drum set student in a way that was instructive and efficient. Inclusion of the drum set student in their rehearsals was very normal. These participants seemed to have a 'bottom up' concept in terms of what they wanted to hear from the entire ensemble. In other words, they concentrated on the way the groove felt, and seemed to consider the drum set as vital to their concept of their group sound.

David and Graham also increased instructive engagement with their drum set students. However their lack of drum set knowledge and in David's case, overall jazz knowledge, tended to make their instruction less clear and efficient. This seemed to impact the quality of their ensemble sound.

Regardless of their individual ensemble skill level, difficulty of repertoire or performance standard, all four participants spoke favourably about the BCPDS. They all indicated significant improvement and interest in the way they spoke about their drum set knowledge. Finally, all four participants demonstrated improvement across the themes which were employed in this study.

Chapter Four presented the data analysis and findings from Action Cycles 1 and 2. It has indicated improvements in participant attitude, knowledge and action toward drum set student engagement after the BCPDS. Chapter Five now discusses the implications of the research.

CHAPTER FIVE - DISCUSSION

5.0 Introduction

While Chapter Four presented the data and data analysis for this study, Chapter Five presents a discussion of the findings for each of the five *a priori* themes, the way in which they link back to the literature and to my own experience with the topic. This chapter will also discuss the findings for each of the three emergent sub-themes, and how these themes relate to the theory and practice of music education. All eight themes will be discussed in relation to the research questions (see page 3). In describing the knowledge position that teacher researchers come from, Cochran-Smith and Lytle (1993) state:

Teacher researchers are uniquely positioned to provide a truly emic, or insider's, perspective that makes visible the ways that students and teachers together construct knowledge and curriculum. When teachers do research, they draw on interpretive frameworks built from their histories and intellectual interests, and because the research process is embedded in practice, the relationship between knower and known is significantly altered. (p. 43)

5.1 Theoretical Basis/Themes

Five educational themes drawing largely from the literature review formed the theoretical basis and design for this research: engagement, inclusion, leadership, collaborative learning and technical development. These themes are also reflective of my time spent as a drum set student in a large secondary school jazz ensemble where the ensemble director, whilst musically knowledgeable, seemed to lack drum set specific knowledge. They are also relevant to my experience as a secondary school instrumental music teacher observing and assisting in jazz ensemble rehearsals. The themes were considered at the research planning and initial data coding stages, and following is a discussion of each theme, intended to explain how they were evidenced throughout the study and also in comparison to the literature.

5.1.1 Engagement.

Scruggs (2009) discusses engagement in rehearsals, "Rehearsal engagement is an important concept sometimes neglected by conductors. For students to be engaged means that they are actively involved with the music during the rehearsal" (p. 53).

In the stage 1 interviews Stephen was the only participant to indicate that he encouraged what could be described as active involvement with the music:

“If I want to run a part without the drummer I’m often doing it so that the drummer can hear his part, it’s hard for you to hear it while you playing, but when you hear this so that you know what you fitting in with, which could be a good way of hearing the individual part.”

Prior to this research project, my main observation had been that inexperienced drum set students were frequently expected to play from a notated drum part which would be far too difficult for them to read or contain beat patterns that were unfamiliar and bore no comparison to the level at which they were learning in their instrumental lessons. Holloway, (cited in Fidyk, 2014), discussed the importance of gauging student ability in the context of jazz drum set instrumental teaching; however his comments have just as much relevance to the jazz ensemble directors’ selection of repertoire and instrument specific knowledge in the context of a secondary school jazz ensemble rehearsal:

A brief assessment or ‘intake’ of the student’s abilities will provide you with significant information that you can use to design a specific program/lesson plan. Keep in mind that the student is being introduced to a new ‘language’- be patient and always remember to stimulate, motivate, but do not frustrate! Consider the following: the students age, point of musical reference (usually rock drumming), musical outlet, school ensemble, and overall interest level. For instance if a student has some experience on drumset, use this as a platform and opportunity to compare and contrast a style they’re familiar with to a jazz style of historical importance-e.g., bebop playing or traditional New Orleans swing music. (p. 46)

When asked in the stage 1 interview about any difficulties he faced when interacting with or engaging the drum set student in his ensemble, Graham responded:

“Well with drummers in ensemble situations, I generally audition my drummers so at least I want to make sure they can read music, that’s a big bonus. Sure, you get your rock bands where kids go there and hit the wave big back beat you know, but I don’t have any difficulties. I just say you know look at like a score and I say this is what you meant to play. Go over it lets go over it practise, practise get it one end da ta da, hit that grab there hit there with the horns whatever.”

Graham’s response indicated that for some drummers, it may be more effective for him not to overcomplicate things in regard to instruction. While Graham preferred his drum set students to read, in the instance where they cannot or are perhaps not strong at reading, he encouraged an aural and rote approach to learning parts. This suggested a strong level of engagement and consideration of his drum set student’s ability, something that was confirmed in the stage 2 video observation of Graham’s ensemble. Soph (2015) discussed the importance of listening for big band drummers:

Reading is the least important of the three general areas of expertise required for playing musically in a big band, yet it is often given the most importance, usually by those who have not progressed beyond the level of learning. The other two areas, interpretation and improvisation, are based upon aural skills. The ability to listen distinguishes a musical reader, interpreter and improviser. (p. 2)

As previously noted in the literature review, Greig and Lowe (2014) describe the importance of “conservative challenge” (p. 58), when selecting repertoire for large jazz ensembles while at the same time note the lack of swing-based repertoire at the Western Australian Schools Jazz Festival. This may be, in part, a symptom of poor preparation within instrumental lessons. However, the reluctance on the part of jazz ensemble directors to include swing-based repertoire may also be due in part to a limited knowledge on how to approach the fundamental techniques of swing-based drumming with their drum set students.

In the stage 1 interview Graham indicated that he was aware of the impact that choosing appropriate repertoire can have on the overall success of the ensemble when he said, “I think picking repertoire is the secret to success.” A major component of this would be to choose repertoire which engages all of the students in the learning process.

Stephen also spoke about the importance of choosing repertoire in relation to student engagement:

“I try to keep the music very accessible because it’s an additional ensemble. It’s not a compulsory group, it’s not like you have you know with concert band where kids have to be there, and so it’s very important that they’re engaged, and that they’re interested in. So usually I find that they like most of all the funk and the sort of rock and the upbeat Latin type of charts.”

Strean (2009) described the value of humour in relation to student engagement:

Humour is fundamentally about a mood of lightness that facilitates learning. In virtually any learning environment, students enter with some level of tension, anxiety, and/or resistance...An atmosphere of humour helps to dissipate negative emotions that can impede learning (p. 189).

Evidence of good humour in line with Strean’s (2009) comment was observed during the stage 2 video observation of David’s ensemble rehearsal:

David says to the ensemble that they will have to imagine a wah-wah guitar. The drum set student jokingly asks David if he would like him to make the sound with his voice, to which David jokes back “Yeah okay”. This demonstrates to me that they are quite relaxed with each other.

The drum set student gets a bit carried away with the ending fill and misses the cut off. David jokingly says “(drum set student name) always has to have the last word”. The drum set student is a year 12 and they seem like they have a rapport that can withstand and even benefit from a light ribbing such as this from David.

This was also evidenced in the stage 4 video observation of Stephen’s ensemble rehearsal:

In between pieces Stephen asks the drum set student if he was “drumming for this one last time”. The drum set student says yes. Stephen then recounts a funny story of the drum set falling off the stage. They have a bit of a laugh about it and then Stephen says what a champ the drum set student was for continuing to play with the pieces of the drum set that were left on the stage.

It would seem that appropriate repertoire selection, confidence in teaching students the fundamental rhythms of the repertoire (this would ideally include swing) and also maintaining a good humoured and happy mood in the rehearsal are important aspects of student engagement.

Findings in this study suggested that the participants became more aware of the need to engage their drum set students, and while there were fewer positive specific instances of engagement recorded overall in Action Cycle 2, there was an increase in all other themes. Overall this is significant because the sustained positive iterations of these other themes, combined with an awareness of the need to engage all students actively, must have a positive effect on drum set student engagement, and therefore improve the outcome for the jazz ensemble.

5.1.2 Inclusion.

Figuroa (cited in Thomas 2014) described inclusion in the classroom:

Inclusive teaching and learning seek to create and encourage an atmosphere of freedom to learn, where the prior knowledge and experiences of the learner are the foundations upon which new knowledge and new experiences are built. This kind of teaching and learning environment helps students to better understand how they learn best and empowers them with the abilities to make personal connections, connecting current knowledge to the information being taught. (p. 45)

An interesting instructional sequence indicating inclusion and technical development occurred where David's drum set student was demonstrating limited skill with a hi hat technique. David tried to help, but his lack of drum set knowledge meant that the drum set student was not given any point of reference to connect to:

The drum set student begins practising the traditional swing hi hat pattern, in preparation for the next piece. He is playing it with the opening on the quaver offbeat of 2 and 4 "ta tishup ta tishup", instead of the open hi hat on the crotchet duration of 1 and 3 "tish tita tish tita". David addresses this with the drum set student and says that he isn't exactly sure what he wants but attempts to sing the correct pattern. After a false start, David sings the pattern correctly but clicks his finger on beats 1 and 3, which doesn't imply the light upbeat feeling of clicking on two and four which is crucial to a good jazz rhythmic feel.

David: "Try putting on a bit of a splash"

The drum set student replies: "What do you mean by splash?"

After some back and forth they finally get the drum set student playing the pattern but very awkwardly and at a tempo that is slower than the piece. David says, "You'll get the groove of it" and counts the piece in, still clicking on beats 1 and 3. The drum set student struggles along but eventually reverts to the original way he was playing it. After some general workshopping with the other ensemble members the drum set student has had enough of a chance to practise the hi hat pattern and as per David's prediction, he is getting the pattern correct and at tempo, albeit still awkwardly.

Westwood (2006) discusses subject knowledge in relation to student needs:

Having deep subject knowledge, together with good pedagogical content knowledge, are the features that represent teachers who are least likely to confuse students by their teaching or make unreasonable demands. In addition, a good knowledge of students and their learning characteristics is essential if teachers are to attempt to meet their individual needs. (p. 7)

The aforementioned sequence regarding the jazz hi hat pattern revolves effectively around the issue of inclusion. This is a very basic and fundamental technique in jazz drumming, although it can of course be far more nuanced at a professional level. If David were to have had better fundamental drum set knowledge and in this case, better fundamental jazz knowledge in regard to which beats to click his fingers on, he would have been able to meet the drum student's needs more effectively, which in turn would have generated a higher level of inclusion for the drum set student.

A protracted period was noted in Stephen's stage 2 video observation where the drum set student was effectively excluded from the rehearsal:

No instruction is given to the drum set student throughout almost 11 minutes of sectional rehearsing the horns, some of which included the bass. Stephen clicks his fingers throughout most of this and also conducts a little bit.

This highlighted issues of inclusion and engagement, as well as leadership. Recruiting the drum set student to keep time on the hi hat for these sections would not have come at any cost to what Stephen was trying to achieve. It may have even resulted in a better outcome for the entire ensemble, because the piece did not sit well rhythmically once the drum set student was asked to join in. Conversely, while workshopping some of the brass without the rhythm section, David asked the drum set student for some hi hat, referring to the recently learned pattern.

The drum set student plays a full drum set pattern instead of just the hi hat, which may indicate that he is more comfortable with the bass drum and snare drum anchoring the beat, rather than just exposing his recently learnt and still not yet perfect hi hat pattern.

Hi hat technique is something that I would hope David would follow up on with the drum set student because it is an important skill and the drum set student was struggling with it. However, he was inclusive in his instructional technique and was clearly prepared to sacrifice some of the effectiveness of his brass sectional for the opportunity to include the drum set student, giving him more practice of the recently acquired technique and even reinforcing the leadership role of the drummer in a large jazz ensemble.

Neil spoke about the issue of having drum set students accompany brass sectional work in the stage 3 interview and it appeared that inclusion of the drum set student was something that he had become more conscious of:

“Making sure that the percussionists and the drummers are involved in all of it. I think that is the main thing I got out of it. There is no reason why they should just sit back. There are times when you don't want that constant rhythm because you want your horn players to develop their internal rhythm and stuff, but I think just in terms of engagement they are quite often, the percussionists and rhythm section in general, sitting around for ages while you work through horn lines and stuff like that. I think just being more aware of that and figuring out they can really contribute. That is one of things I've got out of it more in terms of how I instruct.”

To which I commented:

“I think it’s interesting what you say there about how sometimes when you actually don’t want the drums there, but that is a decision that you are now making.”

To which Neil replied:

“That is right rather than just saying, ‘I need to work on these horn lines’ and sitting there for ten minutes going through these lines and previously the drummers were just sitting there whereas now I’ve at least got the decision to include them or not whether I need to.”

The above observations and interview responses sum up inclusion as it occurred throughout this study. Overall this theme improved between cycles and it stood out as a practical and beneficial measure that could be easily implemented in the future.

5.1.3 Leadership.

In their article Greig and Lowe (2014) explained the fundamental roles of the various instruments in a large jazz ensemble. Of particular relevance was their reference to the drummer being among the “lead players” and the desirable attributes of a drummer to provide “timekeeping, balance within the kit, and dynamic control of the ensemble” (p. 57). In the stage 2 video observation, David had two interactions with his drum set student which demonstrated this theme in a negative context:

David counts the drum set students introduction for a piece by saying “1, 2, don’t, Rush”. The drum set student locks into David’s count off tempo on the hi hat quite accurately, however the rest of the band as they come in proceed to rush. David counts in the first melody over the mess, but defaults to the rest of the bands faster time instead of listening to the drum set student and helping him to pull the band back to the intended tempo. The drum set student stops playing for a bar to hear and establish the different tempo.

It could be argued that this doesn’t necessarily demonstrate indifference to the drum set student’s role, because it is possible that David realised that he had counted in too slowly and that he preferred the rest of the band’s tempo. Regardless, it would have been an opportunity to remind the rest of the band of the need to listen carefully to the tempo set by the drum set student. This kind of thinking could only build more confidence and a sense of leadership for the drum set student. Instead it might be reasonable to conclude that if this happened regularly, the drum set student could possibly become demotivated in terms of

ensemble leadership and develop the attitude that there is no point in even trying to play an accurate tempo, because nobody, including David, is listening to them.

The second instance occurred during a musical break in which the singer was supposed to sing the band back in:

The singer is really late with their entry due to taking a breath. The drum set students arms went up to play on beat one and David conducted into beat 1, however the drum set student adjusted and came in with the singer, which I feel is quite impressive and a sign of good drumming professional practice.

The leadership and instinctive confidence shown by the drum set student to make this split-second decision would be impressive at a professional level, let alone in a secondary school ensemble. The main reason for the error might have been because the singer was standing behind David and therefore wasn't being conducted at all. Some acknowledgement directed towards the drum set student for their awareness in helping to lead the ensemble would have been very appropriate here, but none was forthcoming.

The leadership theme was also considered in relation to the jazz ensemble director's skill at leading the ensemble. This was less of a focus, but it was noted wherever it seemed to be linked to either a specific drum set knowledge or general rhythm issue:

David stops the band and starts to workshop a rhythmic line with the horns. He says they need to swing the off beats more and sings it. However once again, he starts to click on 1 and 3, that is until the independence required to do this gets the better of him and he just ends up emphasizing the strong beats in the phrase with his clicking in a very rhythmically dependent manner.

I felt it would be valuable for David to learn to sing rhythms while clicking independently on beats 2 and 4, plus I felt that he could have also had the drum set student play time on the hi hat throughout the workshop. After making somewhat limited progress with the horn workshop, David counted the band back in to run the section as a full ensemble:

David's count off looks and sounds like he is counting in a straight 16th note funk tune, more than a swing piece.

If David were to realise that he was lacking in this vital skill, he may choose to work on it, or even encourage the drum set student to learn it. This could be a way of delegating some leadership duties which also promote skill development. Perhaps they could learn it together to enhance their sense of partnership in the rhythmic process.

Overall, positive evidence of the leadership theme increased between Action Cycles 1 and 2. This was especially noticeable in the video observations. It might be inferred from this that I was able to observe the leadership theme more readily within the instructional technique of the participants:

Graham announces that the ensemble are going to play Billabong Boogie which is their signature tune. He asks “Who’s gonna lead it?” Most of the ensemble turn around and say (drum set student name). Graham points at the drum set student and instructs them to count it off.

A positive instructional sequence which indicated leadership was shown by Stephen in his stage 4 video observation:

Stephen is talking about the bridge groove of a piece, the tempo of which was played quite inaccurately by the band and especially the drum set student. Stephen asks all of the students to really think about the tempo. He is indicating to the entire ensemble, that this is their responsibility, rather than just that of the rhythm section or the drum set student. While the drum set student wasn’t the only one playing unclearly, his rhythmically inaccurate accompaniment on the snare was causing a major problem for the horns. After addressing the ensemble in the way mentioned above, Stephen seems to feel more comfortable to instruct the drum set student directly. He asks the drum set student to play a ‘rim-click’ because it will ‘really fit well there.’ Stephen doesn’t verbally specify on what beat he would like the rim-click, but rather sings the part with the rim-click on beat four.

This whole sequence appeared very effective because it engaged the drum set student in the duty of timekeeping. The drum set student was learning the effectiveness of simplifying his pattern to achieve a goal which is shared by the entire ensemble, and by this stage it is highly unlikely that he felt singled out for the uncertainty of the tempo. Perhaps he may have even felt more empowered and in control of his role in the ensemble, because the result of the interaction generated a much more successful play-through of the bridge section.

Based upon the findings, it is my opinion that the leadership role is something that should be understood and encouraged by jazz ensemble directors. Students who are selected

as section leaders, including the drum set student, should be consulted more often about the music and given some responsibility for the musical choices that are made on behalf of their various sections. However, more important is the need to implement teaching strategies which foster and encourage the development of musical leadership for drum set students taking part in secondary school jazz ensembles. A difficulty associated with the promotion of leadership in a student ensemble is maybe that the drum set student does not possess the full complement of skills required to lead either verbally through instruction or musically through their actions. Rather than simply bestowing the role, it would be more effective for ensemble directors to look for opportunities to engage the drum set student in activities which are indicative of and encourage leadership. This could include accompanying sectional work, and being more consultative about dynamics, rhythmic feel and phrasing choices, along with giving the drum set student the opportunity to count off pieces where appropriate.

5.1.4 Collaborative learning.

Scruggs' (2009) description of a teacher-centred classroom appears to align with the collaborative learning theme:

Even if the director leads a perfect rehearsal, he or she has not necessarily engaged students in a meaningful musical experience. This may be because conductors neglect to ask students for their input in regard to the rehearsal or because the music literature is selected without benefit of student assistance. Another possibility is that directors are less concerned with student understanding than with student performance. All of these practices could be described as consistent with a teacher-centred classroom (p. 54).

I observed a tendency towards a teacher-centred approach as all four participants juggled the competing issues of trying to teach general jazz ensemble skills to students of varying ability whilst trying to provide their school with a performing jazz ensemble which can be proudly representative of the quality of teaching (and music-making) that occurs within the school itself.

The drum set is an incredibly simple instrument to make a sound on, and some basic beats can be learned quite easily by most music students. However the drummer's role in a jazz ensemble is arguably more complex and conceptual in nature than many other jazz instruments. Fidyk (2014) states:

Performing in a jazz ensemble requires the student to read, provide a firm pulse for the band, and interpret the written music notation, style form, dynamics and articulations. In an instant the drummer should take the written part and interpret it to the many surfaces of the instrument (p. 46).

A potential opportunity for collaborative learning was observed in David's rehearsal:

After making limited progress with the horn workshop, David counts the band back in to run the section. His count off sounds like he is counting in a straight 16th note-based funk tune, more than a swing tune. If David were to realise that he was very lacking in this vital skill, he may choose to work on it, or even get the drum set student to learn how. This could be a way of handing off some leadership duties and offer some skill development.

This could have been an opportunity for David to further the drum set student's sense of responsibility for the band's rhythmic feel and tempo, by recruiting them as a helper with responsibilities such as count in's and timekeeping during sectional work. Perhaps they could have learned it together, to emphasise collaborative learning and their partnership in the rhythmic process.

In response to a stage 4 interview question, Neil indicated that he valued collaborative learning:

"Yes. As I said this current drummer that I'm just about to lose is very big on taking a leadership role and bringing other people who will organize rhythm section sectionals and stuff like that. So, I've kind of just let him go with that. I really value that kind of collaborative learning."

Scruggs (2009) advocated the use of constructivist practices in the orchestra-based classroom which appeared to resonate with Neil's response:

To summarize the social constructivist viewpoint, children become members of society after learning from more knowledgeable members of society. Children learn in an interactive social relationship and then internalise what they learn from that relationship until they are able to function independently. (p. 54)

Collaborative learning was observed clearly and frequently in Neil's stage 4 video observation:

Neil walks over to the drum set student and says that they are 'going to play the tempo of this one back a bit'. He gives the tempo that they are about to play and then indicates to the drum set student, the tempo of where he would eventually like it to be.

In the above exchange, Neil was instructing the drum set student and not really asking for their opinion; he was collaborating by consulting with the drum set student directly and making them feel as though they had a shared plan to execute this next part of the rehearsal.

Neil facilitated collaborative learning between the student in his ensemble very effectively and simply by using proximity:

Neil has the saxophone students come over and stand amongst the rhythm section, one at a time as they play their solos.

Neil was the only participant to have implemented this effective learning technique. It appeared fun, collaborative by nature, got the students moving/energised and engaged their aural learning domain.

Non-verbal communication was observed between Neil and his drum set student, and this seemed to encapsulate the collaborative working relationship that Neil had obviously worked hard to foster over their time together:

Neil walks over to the drum set student and counts the piece in, whilst singing the swing hi hat part. He stops to talk to the trombones, but also keeps clicking his fingers. Without any verbal prompting, the drum set student plays the hi hat to confirm.

The culture of collaboration in Neil's ensemble seemed to be happening at every level, as he would also consult with the horn section leaders, asking for their opinions on everything from chord voicings, to articulations and dynamics. Neil did have a more advanced ensemble and admittedly, the other participants' ensembles probably would not be able to offer as much idiomatically specific input. However, the collaborative learning environment created by Neil for his ensemble contributed greatly to their success. Many of the observed techniques such as proximity of soloing students, discussion of tempo with the drum set student, and a high level of non-verbal communication could easily be implemented in the other three participants' ensembles. Despite greater awareness of the value of a collaborative learning approach as the result of the BCPDS, this is an area for further development for David, Stephen and Graham.

5.1.5 Technical development.

Based on my previous experience prior to this research project and on my observations throughout the research journey, I feel that further time spent on technical development would be of extreme benefit to all four participants. When asked about his approach to technical development of drum set students in his stage 1 interview, Stephen said:

“I tend to leave that alone as much as I can. I feel that’s where the drum teacher; and unless it’s something really basic say like positioning of a stand or if it’s something I can see they’re doing that is just not right from yourself and the other drummers I’ve spoken to and this thing I know definitively that would be corrected. I tend to leave it alone, because it might get into that murky water of there being two teachers and I don’t know, I don’t really want other people to teach my trumpet students how to play, and say “Oh you should be doing this, and this” because there might be a reason why I’m doing something with them so I tend to leave it alone.”

Stephen’s response is understandable and reasoned. However, there could be some room for more discussion between himself and the school’s drum set teacher regarding the best way to set up the drums and help the drum set student. As Stephen stated, the technical guidance typically required should not be too detailed or time consuming. It could be seen as no different to helping a saxophonist adjust their reed position, or a guitarist adjust their neck strap.

Although technical development is primarily the domain of instrumental teachers, jazz ensemble directors who lack basic technical knowledge of the drum set can have no meaningful input when a drum set is being set up or adjusted to suit the physical size of the person playing it. This is a common and very serious impediment to the development of sound physical drum set technique, potentially leading to a great deal of remedial work being required by drum set students in the future because of the bad physical habits that can result from poor set up. In addressing the topic of the student’s physical relationship to the drums, Erskine (1987) advised:

You should not have to reach too far to strike any portion of your playing area. This is important! If your seat is so high that your feet do not reach the pedals comfortably, or your cymbals are so high or far away that you must make an effort to play them, then your set up is WRONG FOR YOU. (p. 11)

A significant portion of the BCPDS conducted as part of this research was based on technical development, as this theme was easily demonstrated with a drum set and each participant holding a pair of drum sticks. My aim for this part of the seminar was to equip the participants with some knowledge of stick grip, basic strokes and the effect of these techniques on dynamics, tone, balance and articulation. In addition, I aimed to provide an approach to posture and set up which would be quick and easy to implement within the flow of a typical jazz ensemble rehearsal.

Smith and Haack (2000) talk about the benefits of lifelong learning, such as the BCPDS, for teachers:

There is little or no argument that the music educator who is committed to lifelong learning is likely to enjoy a richer, more fulfilling professional life. Choosing to continue broadening and deepening skills and understandings can benefit teachers personally, intellectually, musically and pedagogically. As the quality of instruction improves, so too will the quality of student learning and the overall quality of the school music program. (p. 29)

In his stage 1 interview, David raised some valuable points about teaching drum set students, namely that fills are rhythmic phrases which need to relate musically:

I would encourage them to generally get their eyes off the music and use the aural skills that they are developing and to complement what they hear - and that means to hear what's going on around them, which means they have to play softer sometimes and then they become sympathetic to the rhythms, to the phrases, to the feels, to the style that everyone else is playing and that would determine what sort of beats they do to compliment them.

In relation to stick technique, David also stated:

Stick technique no, most of them are pretty confident already that's when I get them because we have a junior stage band, the kids come to me already quite proficient with their skills and their techniques. Perhaps changing some of the rhythms, sometimes they might not feel it, the effect might not fit properly so I encourage them to try this, this, this. Sometimes, yeah once again to balance a fill quite often it won't balance it feels like too much. Think of it like phrasing something in phrases. Might get to the end of the phrase, perhaps build it up. They have to be nagged all the time and that quite often less is better. Start thinking musically instead of rock.

David further indicated that he had some orchestral percussion training early in his teaching career as he worked in the country and had had to teach it. He indicated that he was somewhat confident in his technical knowledge:

I said: “Are you able to tune a drum set so it’s appropriately voiced?”

David: “Yes, yes I can, I learned that a long time ago.”

To which I replied: “OK fantastic, and finally are you comfortable with helping a drum set student set up their drum set correctly?”

David: “Absolutely!”

To which I replied: “For their particular body size?”

David: “Yeah, the height of the stool the height of the hi hat yeah all that, yeah I guess cause I had to teach percussion, I had to learn myself.”

I speculated at the conclusion of David’s stage 1 interview the relevance of his orchestral percussion knowledge for a jazz drum set student specifically, and particularly whether the interrelated nature of drum set up, technique, sound and feel are all being considered to their full potential. In his stage 3 interview, it was clear that David had gained some new drum set technical knowledge and some of his previous ideas regarding drum set technical knowledge had been challenged:

I said: “Do you feel that the professional development session was of any value to your teaching?”

David: “It was awesome. Being a brass teacher, I have very minimal drum kit skills, knowledge, understanding of exactly how you should use the different parts of the drum kit. I learnt heaps.”

Technical development was also noted throughout the stage 2 and stage 4 video observations. For example, an incident was noted from the stage 2 video observation where the drum set student in Stephen’s ensemble was attempting to play the written rhythms contained in a band warm up around the drum set:

The drum set student is clearly struggling throughout the warm up and not receiving any instruction. The drum set student does eventually get the rhythm a little bit better, however he is still rushing and not phrasing the correct note values and cut offs.

This type of syncopated swing rhythm warm-up could include the drum set student playing time on the ride cymbal, while trying to hear and feel the melodic phrase as it relates to their primary role of timekeeping. If they were then able to eventually play or “comp” the rhythmic phrase with their left hand on the snare or right foot on the bass drum, it might be a more beneficial use of their time and physically a better warm up. In addition, the rest of the ensemble would benefit in hearing what would hopefully be a nice solid pulse to play along with. This idea was brought up as a recommendation in the BCPDS and all participants agreed that it made sense and would benefit both the drum set student and the ensemble as a whole.

As reported in Chapter Four, the incidence of technical development improved from Action Cycle 1 to Action Cycle 2. There were more positive inferences in Action Cycle 2 in relation to this theme, and fewer negative inferences. All participants ascribed a favourable response to the technical information disseminated in the BCPDS. If there was any hesitation or delay in implementing the technical recommendations, it was because the participants felt they required some more time to absorb the information, clarification or further training regarding the topic. This indicated that the BCPDS had been generally beneficial and was substantiated in the stage 4 observations.

5.2 Emergent Sub-Themes

During the stage 1 interviews, I identified three sub-themes, which could also have positive and negative implications for the engagement of drum set students. These sub-themes were categorised as: instructional technique, preparing students to learn and motivation. Each is now discussed in turn.

5.2.1 Instructional technique.

A positive example of inclusion and technical development mentioned by David in his stage 1 interview, also related to the sub theme of instructional technique:

I actually spoke to different people and they suggested that we get a smaller jazz drum kit because they were saying that the drum kit we had was a big powerful rock sort of thing. So, they said try get something smaller, so we did. I don't know how successful that was um yeah so for me that is the biggest problem I had with the drummers, yeah the balance.

A major goal of jazz ensemble rehearsals is to have the students playing together and to achieve this, the main type of instruction provided to the drum student would often concern tempo or volume. David provided his drum set student with a smaller and quieter drum set, but perhaps he could also have provided some justification and technical instructions relating to volume that would create more personal meaning and connection for the drum set student. Acquiring the physical control to play the drum set softly without sacrificing rhythmic integrity is a difficult technical challenge for many drum set students who come from a rock music background, and including more "how to" and "why" could have been beneficial to the drum set student and transformed the experience.

Another positive example of instructional technique was identified in Stephen's stage 1 interview:

I find at the moment with the guys I'm working with it's about getting them to understand what is the sensitive way of playing that makes sense so when you get them they playing the right feel you can even start to deal with tempos quite well, but how to tell them when to fill, when not to fill, when to, when they got a bit of creativity they can use, when they should, and how to play with the group and how not to look at the charts haven't got anything apart from this repeat box, so it hasn't got the cues to what the trumpets are doing or anything like that.

Stephen is alluding to instructional technique in relation to inclusivity, because when a student drummer is neither given enough information from their chart, nor the most effective information, they are being left out of the music at a conceptual level. They are also less likely to develop chart interpretation skills. If there are no instructions or music to read and their aural ability isn't fully developed, then the drum set student could be left stranded in a helpless situation. Stephen's approach was frequently based around instructing the drum set student as to when to instigate the techniques mentioned, rather than how or why. Adding to Stephen's drum set knowledge and instructional technique in this regard could help the drum set student to develop a greater sense of autonomy in their role.

The emergent sub theme of instructional technique seemed to be primarily linked to the way in which the participants demonstrated inclusion and technical development. Between stage 1 and stage 3, the theme of instructional technique improved by two positive responses and decreased by four negative responses. It also increased by fifteen positive observations between videos. I feel that this was largely a result of the BCPDS and the impact it had on the participant's technical ability to interact with their drum set student.

5.2.2 Preparing students to learn

One of Graham's responses in the stage 1 interview generated this theme:

“Well he needs to be aware of what's happening around him, what his role is in a sense of grabbing hits with the horns, keeping steady times and being dynamically aware.”

This indicated Graham's knowledge of the drum set students role. However, I wondered whether the drum set student in this ensemble had a broader understanding of the music they were playing. They may not be clear on the overall dynamic shape and texture of each piece, or be familiar enough with the stylistic conventions appropriate to the music. My own experience of being given a lot of these types of drum set specific instructions during the rehearsal of a piece caused me to approach reading and performing music in a very linear way. I would focus more on remembering a list of minor details that didn't seem to have much relationship to each other. The provision of some guided listening and prior study of the music might allow the drum set student to attach more personal meaning to these instructions, thereby approaching the pieces in a more connected and flowing manner. This theme linked with engagement in Graham's stage 3 video observation:

The drum set and bass are set up a very long way behind the rest of the band. Approximately 3 metres behind the trumpets and 8 metres from the saxophones.

The drum set student would not have been able to hear the trumpets and trombones effectively, while the saxophones would have been completely inaudible from this position. This would have made the entire rehearsal a passive experience for the drum set student, which was confirmed by several other observations during the rehearsal. This included the drum set student speaking to and not being heard by Graham, and also missing several band cues. The physical layout and proximity of the instruments to one another can have a significant impact on student learning and preparedness to receive musical information.

Axelsson and Flick (2010) discussed the learning environment in relation to preparation to learn and student engagement:

Engagement may simply be the by-product of a learning environment that suits the student. If this were true, the observed correlations among the dependent variables of engagement, learning, and other student outcomes (e.g., grades and graduation rates) would result from their sharing a common set of determinants (learning environment design features). (p. 42)

A positive example of preparing to learn in relation to engagement and technical development occurred when Stephen was rehearsing a drum set feature:

Stephen explains to the drum set student that the section they are rehearsing is a drum feature based on a call and response with the band. He sings a horn line and then a drum fill to illustrate but then asks the drum set student to play time only through the section for the first pass, just so the rest of the band can get comfortable with their parts. Stephen then says that after this the drum set student can have a proper go at soloing.

This seemed like a good idea from a technical development perspective because it prepared the drum set student to learn, by having them first hear the backing lines over which they would be playing their solo. They were actively engaged with listening and the eventual solo was more rhythmically 'locked in' across the entire ensemble.

This sub-theme of preparing students to learn occurred primarily in conjunction with engagement and technical development. An increase in positive examples of this sub-theme was observed between Action Cycle 1 and 2.

5.2.3 Motivation.

It was difficult to assess drum set student motivational levels because they were not the subject of this research *per se*. However, the sub-theme of motivation was evidenced more than any other theme in the participants' actions and responses, and this in turn impacted the drum set student's actions and responses in the rehearsal observations.

In her book, Pagliaro (2013) talks about motivation in relation to student learning:

Motivation is a psychological state that stimulates, directs, and sustains behaviour. Most psychologists believe that motivation is the key to all learning, for a motivated person learns better and faster, and will overcome many obstacles to achieve a goal (p. 23).

According to Pagliaro (2013) “Motivation is improved when the teacher acknowledges the personal/positive in each student” (p. 31).

In Graham’s stage 1 video observation, motivation linked to student engagement:

The students are still slowly filtering into the rehearsal and the drum set student is practicing one of the beats from a chart. Graham approaches the drum set student so he can see the chart. The drum set student says “My expertise is... I’m not very good at rapid fire stuff.” Graham explains to the drum set student that they are learning, and they are not here to be an expert yet. Graham then goes on to say, ‘If any of us was an expert, we wouldn’t even be here, right?’ He explains to the drum set student that while they have a specified rhythm written, they should ‘use their ears’ to hear what’s going on.

This could be coded as a motivating interaction, because the drum set student was made to feel that what they were doing was of importance to Graham and he took the time to show interest in what they were attempting to work on.

Negative examples of motivation were recorded when participants would workshop sections of the ensemble for extended periods of time, without any engagement or interaction with their drum set students. Having the drum set student participate by simply accompanying the sectional workshop with their hi hats or even brushes, would provide a multitude of benefits to the drum set student and the ensemble, as well as maintain the student’s attention and motivation. This was usually observed as a missed opportunity across all eight themes.

Overall, the data indicated that motivation was usually linked to engagement as well as leadership and collaborative learning. Drum set student motivation appeared to improve between cycles, and I feel that this is due to its dynamic interrelationship with these other themes.

5.3 Summary of the Discussion

The eight themes presented in this discussion of the research findings were all observed in positive and negative iterations throughout the study. They are for the most part dynamic and interrelated. For the purpose of the discussion, I have addressed each theme separately whilst also acknowledging their interconnectedness where relevant and appropriate.

Before attempting to answer the research questions, I needed to step back and gain an understanding of the interconnectedness between the eight themes. To get a more detailed assessment of engagement and motivation would require making the drum set students themselves the subject of a study. However, by triangulating against the literature, interviews and video data, it would appear that the overall engagement and motivation of drum set students is largely impacted by the other six themes from the study.

Throughout this study I have made specific reference to the drum set student and ways in which the eight themes have positively or negatively affected their experience within the jazz ensemble rehearsals, based upon their interaction with the jazz ensemble director. However, I hope it is apparent that these themes also indirectly affect all students within the ensemble.

Evidence based upon my stage 3 and 4 video observations and interview responses appear to indicate that the BCPDS achieved a positive outcome for the participants. The BCPDS attempted to highlight the interconnectedness of the eight themes for the participants, by showing them the educational benefit of developing their own drum set knowledge and skill. The participants were all skilled musicians and teachers in their own right, and all indicated at various times throughout the study their awareness of the value of a musical and engaged drummer can have on any ensemble, especially their own. In all instances, participants lacked the knowledge and skills to develop drum set student effectiveness.

While it is a generally accepted principle in the world of jazz performance that a highly proficient drummer will improve the performance level of any large jazz ensemble, this study has indicated the value of this thinking in the context of secondary school jazz ensemble rehearsals. We should be encouraging jazz ensemble directors to attain a higher level of drum set knowledge for themselves and their drum set student for the betterment of

jazz ensemble outcomes, not just in Western Australia, but wherever jazz ensemble education is delivered.

5.4 Addressing the Research Questions

Having undertaken the research, I feel I am now in a position to address the research questions.

Research question 1

To what extent are jazz ensemble directors aware that a lack of drum set knowledge may negatively impact on both drum set students and jazz ensemble teaching/learning outcomes?

The jazz ensemble directors in this study generally acknowledged that their lack of drum set knowledge negatively impacted both drum set students and jazz ensemble teaching/learning outcomes. Further, their lack of drum set specific knowledge also meant that they were unable to pinpoint the cause of the problems that arose in relation to their drum set students and were therefore generally unable to offer solutions. While the participants could describe some of the musical problems occurring in their ensembles involving drum set students, such as overplaying, underplaying, rushing, dragging etc, their lack of drum set specific knowledge appeared to leave them with little idea about what they could do to assist the drum set students overcome these issues.

Research question 2

What specific problems are occurring due to jazz ensemble directors' lack of drum set knowledge?

Drum set students were often disengaged and 'off task' due to jazz ensemble directors not being aware of how they could include them in most aspects of their rehearsals. Drum set students were underutilised throughout the rehearsal and largely under catered for when it came to sound technical and musical instruction and in addition, drum set students were not encouraged to develop a leadership role within the ensemble.

Research question 3

How can these problems be addressed?

After collectively identifying the problem, and in conjunction with the participants, the BCPDS was the method enacted to address the problems identified in Action Cycle 1.

Research question 4

What are the observable teaching/learning outcomes, and the impact on jazz ensemble directors that result from participation in targeted drum set professional learning for jazz ensemble directors?

The data from Action Cycle 2 suggests that it was successful in changing the participants' attitudes and approaches to the engagement of drum set students. According to all four participants, the BCPDS had a positive impact on their teaching and the way that they approached engagement and inclusion of their drum set students. The video data confirmed this to be the case, as Action Cycle 2 indicated a greater number and longer positive interactions with the themes that underpinned this study

5.5 Recommendations for Practice

Having undertaken this research project, I now make the following recommendations for practice.

Recommendation One – Engage and Include.

Jazz ensemble directors should consider the engagement level of their drum set student and include them wherever possible in their rehearsal.

Engagement and inclusion of the drum set student in all aspects of a jazz ensemble rehearsal, from rhythm section groove and drumming workshops, through to the rehearsal of articulation and dynamics in the brass and woodwind will lead to the drum set student becoming more acutely aware of the whole picture and their pivotal role in a large jazz ensemble.

Greater inclusion of the drum set student could also be viewed as beneficial to them and the entire ensemble. For example, having the drum set student accompany a sectional

rehearsal for the brass or woodwind with their hi hat or brushes, could aid in skill development, aural awareness and a sense of leadership. This would encourage higher levels of engagement and intrinsic motivation in the drum set student, and these benefits would ultimately be felt and heard in the whole ensemble.

In the event that a drum set student is intentionally excluded from a horn sectional, the director could also have some guided listening questions prepared to ask the drum set student based on what they heard, thus engaging them in the process either way.

Recommendation Two – Encourage leadership and collaborative learning.

Jazz ensemble directors should delegate some appropriate leadership duties to their drum set student and also collaborate with them to learn and lead together whenever possible.

Skills such as counting in a piece of music and the ability to demonstrate competency in basic timekeeping are fundamental to leadership. It is especially important that the jazz ensemble director demonstrate appropriate leadership and coach the drum set student into this role.

Examples of collaborative learning as it relates to this study include discussions with the drum set student about musical issues such as tempo and dynamics. Collaborative learning is enhanced when the jazz ensemble director upskills in drum set techniques and then shares this information with the drum set student.

It is acknowledged that collaborative learning and musical discussion should also occur between students, such as the drum set student and the bass guitar student, or the drum set student and the lead trumpet student. However, the primary recommendation from this study is the importance of collaboration between the jazz ensemble director and their drum set student.

Recommendation Three – Develop technical knowledge, skill and instruction.

Jazz ensemble directors should have some fundamental drum set technical knowledge and skill. This should inform and guide their instructional technique.

Improved technical knowledge and skills can lead to improved instructional technique for the jazz ensemble director. When the jazz ensemble director has good knowledge of drum set technique, they are able to make their instructions fast, focused and relevant, and bring clarity to technical issues such as ergonomics, stick grip, dynamic control and rhythmic support for the ensemble.

When time allows, including more detail in terms of how to technically accomplish what is being instructed and also justifying the instruction by explaining its importance, can bring more richness to the learning experience for the drum set student.

The development and implementation of non-verbal protocols, instruction and eventually direct communication with the drum set student would improve the overall flow of the rehearsal for all the entire ensemble.

Recommendation Four – Prepare students to learn.

Jazz ensemble directors should oversee drum set student preparedness to learn.

This recommendation can be implemented by ensuring close proximity of the drum set to the rest of the ensemble, allowing the drum set student to hear all of the instruments and instructions coming from the jazz ensemble director. Hearing quieter musical details such as backing lines played by the woodwinds, and frontline soloists can greatly improve preparedness to learn in drum set students.

Drum set ergonomics are also important in terms of student preparedness to learn. A student who is trying to cope with playing a poorly set up instrument will be distracted from the music and not in a position to learn from their participation in it.

Finally, the assignment of guided listening tasks can be an appropriate method to increase drum set student preparedness to learn, in advance of the rehearsal.

5.6 Conclusion

Based upon the findings and recommendations of this study, it is important that issues surrounding the specific nature and role of all instruments across all ensembles, especially the large jazz ensemble, be thoroughly covered in pre-service teacher courses. This will better prepare new teachers to be more effective in ensemble direction. Further, it is vitally important for existing music teachers to engage in professional development, such as the BCPDS described in this study, as a way of increasing and improving their practice. Finally, the lack of understanding and knowledge described among participants in this study indicate the need for systems and sectors to take an active role in creating appropriate professional development for all their music teachers.

In this chapter, I have attempted to discuss the implications of the data gathered from Action Cycles 1 and 2 in relation to the *a priori* and emergent sub-themes. I have attempted to answer the research questions and have made recommendations for future practice. Chapter Six now attempts to form a conclusion to this research project, by considering the significance of the study, outlining its limitations and making recommendations for future research.

CHAPTER SIX - CONCLUSION

6.0 Introduction

Chapter Five presented a discussion of the research findings, answered the research questions and made recommendations for future practice. Chapter Six will form a conclusion to this study. It will attempt to clarify the outcome of the study in relation to the original aim set out in Chapter One and also present the significance of the study. In addition, it will set out the limitations of the study and provide recommendations for future research. The chapter will then finish with concluding remarks.

6.1 The Aim of This Study

This study set out with the aim of exploring the impact of the drum set knowledge, or lack thereof, of WA jazz ensemble directors. The initial seed for the research came from my own secondary school experience as a drum set student in a large jazz ensemble feeling disengaged and unassisted throughout my secondary school years. Later in life as a drum set instrumental teacher for IMSS, I have observed the same problems occurring in my own drum set students in relation to their jazz ensemble experiences with their directors.

The study asked the following research questions:

- To what extent are jazz ensemble directors aware that a lack of drum set knowledge may negatively impact on both drum set students and jazz ensemble teaching/learning outcomes?
- What specific problems are occurring due to jazz ensemble directors' lack of drum set knowledge?
- How can these problems be addressed?
- What are the observable teaching/learning outcomes, and the impact on the jazz ensemble directors, that result from participation in targeted drum set professional learning for jazz ensemble directors?

To answer these questions, the study employed a participatory action research methodology and I invited four jazz ensemble directors who specialised in instruments other

than drum set to participate. The study involved two action research cycles. Action Cycle 1 gathered data from interviews with participants and video observations of their jazz ensemble rehearsals. The data was analysed against five *a priori* themes derived from the literature and three subthemes which emerged from the Action Cycle 1 interviews.

The Between-Cycles Professional Development Seminar (BCPDS) was designed based upon the analysis of the Action Cycle 1 data and took the form of an intervention for the participants to improve their drum set knowledge.

Action Cycle 2 was then undertaken, which again involved interviews with participants and observations of their rehearsals to gauge the effectiveness of the BCPDS, both in terms of the participant responses to it and any observable impact it had on each participant's engagement of drum set students in their jazz ensemble rehearsals. All data was analysed based upon the frequency, duration and positive/negative implication of the coded themes to make comparisons between-cycles. However, this data was secondary to the overall qualitative approach and functioned only as a way of organising and presenting the data for ease of analysis.

Based upon Action Cycle 2 interviews and video evidence, I concluded that the BCPDS did have a positive impact on the participant's drum set knowledge and their understanding of the drum set student role in the ensemble. Participation in the study appeared to help the four jazz ensemble directors better understand how to work with their drum set students and achieve a better performance outcome and rehearsal experience for their entire ensemble.

6.2 The Significance of This Study

Ensemble rehearsals occur in a unique education setting and jazz ensemble directors are the teachers within these settings. They are charged in their role with helping meet the learning requirements of all students first and foremost. This should be understood and prioritised above preparation for upcoming performances or concern about any outside perception which may reflect the quality of music making that occurs within their school.

The findings in this study are significant because they draw attention to a potential inequity of learning that may be occurring in many WA secondary schools running large jazz

ensembles. A lack of drum set knowledge in jazz ensemble directors highlighted in this study most likely contributes to an inability and hesitation to assist drum set students in their primary role of timekeeping. This can create a domino effect of rhythmic instability, hesitation and a lack of musical understanding, resulting in the ensemble not achieving their full potential as a performing unit.

It is commonly accepted that behind every great large jazz ensemble there is a competent drummer working to keep an appropriate and good feeling groove, supporting the dynamics and contributing to the phrasing of the whole band. If a good drummer can lift the performance level of their entire group, it surely makes sense for jazz ensemble directors to consider how they interact with and instruct their drum set student. This is a 'ground up' approach in every sense, putting awareness of the needs of all students first through high quality teaching practice. The implementation of improved drum set knowledge will elicit a higher quality performance level from the entire jazz ensemble.

Large jazz ensemble rehearsals often occur outside of normal school hours and if a drum set student is expected to attend and participate, then they have a right to expect to be included, gain new musical knowledge that is relevant to their role and contains enough substance and challenge to justify their participation.

In undertaking this project, I have learnt that jazz ensemble directors who lack drum set specific knowledge are aware of the overall musical disadvantages that having a disengaged and relatively unskilled drum set student can bring. However, they are often not able to provide efficient instruction that is either useful or educative in their rehearsals as they are often unaware of the stylistic and technical issues fundamental to good drum set performance. This is the dichotomy that forms the central point of this research project.

Thankfully, I have also learnt that professional development in the area of drum set knowledge was welcomed by the participants and recognised as potentially useful in their teaching practice. The findings from this study, and especially the development of the BCPDS, have represented an opportunity to address this problem within this project setting and may provide an opportunity to meet the professional development needs of jazz ensemble directors in WA. As a result of this research project, I now feel in a position to be able to disseminate and inform wider practice.

6.3 The Limitations of This Study

This study has taken an interpretivist approach to the research questions with the aim of attempting a degree of generalisability and representativeness. Large jazz ensembles can vary in performance standard from school to school and in addition, drum set knowledge can vary between jazz ensemble directors, especially among those who do not specialise in drum set. It is acknowledged that in any qualitative study there can be issues associated with representativeness and generalisability due to the interpretation of situations and the resultant data.

This study was undertaken in WA and it may be that if the study was undertaken elsewhere, then the research outcome could be affected due to differences in the culture and implementation of jazz education in other locations.

The size of this study was very small as it included only four participants. However, care was taken to ensure that school contexts were varied by inviting participants from both public and independent schools and of different performing standards. The instrument specialisation of participants was also varied. It was hoped that the different instrumental backgrounds of participants might add a degree of representativeness and generalisability. However it is acknowledged that undertaking a larger scale study of this type with more participants could overcome this issue.

The participants were all known to me as colleagues in education and music performance. This may have been advantageous in that the participants and I had easy and relaxed communication and felt at ease when undertaking rehearsal observations. It is acknowledged however that having prior knowledge about the participants may have affected the way in which data was interpreted and also affected the way in which participants responded throughout the interviews. It may have also caused participants to act differently throughout rehearsals than if they were previously unknown to me. However, I am confident that the use of video observation helped to counter this limitation.

The time between the BCPDS and Action Cycle 2 was five weeks and I feel that it could have been longer. The participants all said that they would have liked more time to implement the BCPDS recommendations and this may have affected the outcome of the research. However, I also feel that if there was too much time between the BCPDS and

Action Cycle 2 then participants may have lost focus on the project, thus potentially impacting the outcome of the research.

It is also acknowledged that the individual jazz ensembles observed were likely to have had inconsistencies in their own performance standards from one rehearsal to another, due to issues such as familiarity with the range of repertoire and varying student attendance at rehearsals. Jazz ensemble directors are also likely to have good and bad days when it comes to directing and teaching. While the ensembles and drum set students were not the focus of this research, observations of their reactions were used to triangulate data and all of these issues could affect the research outcome.

Finally, it is acknowledged that in part, this project relies on the honesty of participants. It is hoped however that the goodwill shown by me in regard to improving practice for the participants and their ensembles, along with the collaborative nature of the participatory action research methodology, would be enough to encourage participants to be honest and open at all research stages.

6.4 Recommendations for Future Research

As far as I am aware, this is the first study of its kind to be undertaken in Western Australia. There has been very little research done worldwide into drum set student engagement in rehearsals and even less when viewed from the perspective of the secondary school jazz ensemble director. Accordingly, I make the following recommendations for future research.

It is recommended that a longer study, containing at least three action cycles be undertaken using the same research design, in which the interview and rehearsal observation could seek to determine the long-term effects of participation in this study on jazz ensemble director's interaction with their drum set students. A longer study could also attempt to assess the longer-term impact on the overall performance level of the entire jazz ensemble.

This study has focused on the knowledge and actions of jazz ensemble directors, and as such it sought to provide an answer to the research questions by considering the problem from their perspective and providing new knowledge to assist them in their role. Future

research could apply the same research design to the knowledge, skill and attitude of drum set students themselves.

Future study could also be undertaken into jazz ensemble directors' knowledge along with that of their drum set students, perhaps even working with both parties simultaneously to improve their partnership in the role of leading the ensemble, with a greater focus on collaborative learning.

The final recommendation would also be to increase the size of the study, inviting a larger number of participants from a wider variety of schools in Western Australia and potentially other states.

6.5 Conclusion

The aim of this study has been to explore the impact of jazz ensemble director lack of drum set knowledge upon drum set students and to help them become more aware of issues surrounding the active participation of their drum set students in rehearsals. I have attempted to improve the drum set knowledge of the participants, offering them practical ways to identify and overcome a range of issues that commonly occur with drum set students in jazz ensembles. This was done in the hope that they will not continue to ignore or avoid helping their drum set students to participate fully and develop within their role. Despite the small scale and localised nature of the study, there is a central message regarding the key knowledge required by all school-based jazz ensemble directors as to the role of specific instruments, so that participation in the ensemble is educational and beneficial to all students involved. It is hoped that the participating jazz ensemble directors will continue to be motivated to improve their drum set knowledge and see this as a vital component in their teaching, which will result in a considerable benefit to the entire ensemble. In the words of Duke Ellington:

If you have a great band with a mediocre drummer, you have a mediocre band. If you have a mediocre band with a great drummer, you have a great band! Duke Ellington

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APPENDIX A
GRAHAM'S STAGE 1 INTERVIEW

Researcher: Tell me about your knowledge of drumming.

Graham: Basic. I can play drums. One and two and three and four and the old yay. I mean I can notate drums. I know how they should be played. I know what sounds good. I know what sounds crap.

Researcher: Can you help me to understand any difficulties you face when interacting or engaging with the drum set student's in your ensemble?

Graham: Well with drummers in ensemble situations, I generally audition my drummers so at least I want to make sure they can read music, that's a big bonus. Sure, you get your rock bands where kids go there and hit the wave big back beat you know, but I don't have any difficulties. I just say you know look at like a score and I say this is what you meant to play. Go over it lets go over it practise, practise get it one end da ta da, hit that grab there hit there with the horns whatever.

Researcher: What do you see is being the role of a drummer as a large jazz ensemble.

Graham: The role of a drummer in a large jazz ensemble. Well he needs to be aware of what's happening around him, what his role is in a sense of grabbing hits with the horns, keeping steady time and being dynamically aware. Just making sure that they're locking in with the bass player. Because if you don't have a good foundation nothing's gonna sound good on top of that. You got to emphasise to students you really need to have a solid basis. They got to groove as an ensemble.

Researcher: Describe how you assist your drum student to fulfil their role.

Graham: Practise I tell them if you don't know it go learn it. Speak to your tutor... thing is it I'm not a drum teacher myself I just sort of... I will say okay what can't you get? And I'll look at a particular part of a score and say okay let's go over it, practise it. You got lots of syncopation, practise those hits blah blah blah.

Researcher: Discuss your knowledge of the various drum set styles which are required to perform large jazz ensemble repertoire?

Graham: Sure, you're gonna have your rock your pop sort of song as part of the stage band sort of thing. You gonna have your Sambas, your Latins, your Bossa-novas. Whilst I don't know how to play all those styles, I recognise them when I hear them, and I always try to verbalise a style to the kids you know?

Researcher: Describe how and why you might go about simplifying a drum set students part in your ensemble?

Graham: My thought process is I have to do this again I can hardly wait. Basically, instead of doing da da da ra, just go boom boom boom keep the steady time that's all we really need. Keep the steady time.

Researcher: Do you assign listening tasks for drum students, to be completed outside of rehearsals? If so how do you decide what these should be?

Graham: I think how its gonna affect I think picking repertoire is the secret to success. I'm pretty confident, if we're doing it like a samba, I say okay listen to these drummers and YouTube them check them out, find out how they're playing the beat, or you know what where for example reggae style doom bookachump bookadump and a three. Whatever show them...this is aaah reggae drums or go and listen to Buddy Rich.

Researcher: How comfortable are you at instructing your drum student in regard to technique or technical problems?

Graham: As far as technique to me if it sounds good I'm happy. I don't bother I don't get on to them about the way they're holding their sticks or whatever, or their rudiments. To me if they are playing it as written, even if it's not as written but it sounds good and it purveys the style we're looking for I'm happy.

Researcher: Are you able to tune a drum set so it is appropriately voiced for your ensemble?

Graham: No, I'm not (laughing) Actually you know I think (student name) my year 12 student is always tuning them anyway.

Researcher: Are you comfortable with assisting a drum student to set up their drum set correctly?

Graham: 100% absolutely. I say to them you know, where do you mostly feel comfortable, you've gotta have everything within your reach. You know the kick, the hi hat and the snare in between your legs, the toms. I'm very comfortable with that.

Researcher: Excellent, thanks Graham.

APPENDIX B
CODING TABLE FOR GRAHAM'S STAGE 1 INTERVIEW

<i>A priori Themes</i>	Participant Responses	Emergent Sub-Themes
Engagement +	Well with drummers in ensemble situations. I generally audition my drummers so at least I want to make sure they can read music, that's a big bonus. Sure, you get your rock bands where kids go there and hit the wave big back beat you know, but I don't have any difficulties. I just say you know look at like a score and I say this is what you meant to play go over it lets go over it practise, practise get it one end da ta da, hit that grab there hit there with the horns whatever.	Preparing Students to Learn +
<i>Notes</i>	<i>It sounds like a somewhat flippant answer, but Graham is indicating that he has a method and with some drum students it may be more effective for him not to overcomplicate things in regard to instruction. Reading a bit more into this, I would say that Graham likes his students to be able to read, but in the instance that they can't read or are not strong at reading, then he encourages a mix of an aural and a rote approach to learning parts.</i>	
Engagement +	You gonna have your rock your pop sort of song as uhm stage sort of thing. You gonna have your samba's, Latin's your bossa-nova's. Whilst I don't know how to play all those styles, I reckon I can hear them, and I always try to verbalise a start of you know.	
<i>Notes</i>	<i>More evidence that Graham favours an aural approach to teaching the drum set student</i>	
Engagement +	I think picking repertoire is the secret to success	
<i>Notes</i>	<i>Obviously a component of this is to pick repertoire which engages everybody in the learning process.</i>	
Engagement +	If we're doing it like a samba, I say okay listen to these drummers and YouTube them check them out, find out how they're playing the beat. Or you know what where for example reggae style doom bookachump bookadump and a three. Whatever show them...this is aaah reggae drums or go and listen to Buddy Rich.	Motivation +
<i>Notes</i>	<i>Graham is the only participant to explicitly state that he suggests extra study of tunes and pro drummers, to his drum set students.</i>	
Inclusion +	Instead of doing da da da ra just go boom boom boom keep the steady time that's all we really need. Keep the steady time	Motivation -
<i>Notes</i>	<i>Indicates a way in which the participant can be inclusive of the drummer when it comes to talking to the ensemble about phrasing, dynamics, groove, and possibly even articulation.</i>	
Inclusion +	Well he needs to be aware of what's happening around him, what his role is in a sense of grabbing hits with the horns, keeping steady times and being dynamically aware.	
<i>Notes</i>	<i>This is an example of inclusion, in as much as it makes the drum set student able to participate regardless of their ability. But does the casual/unplanned way in which this is might be implemented result in the drummer feeling singled out?</i>	
Collaborative Learning +	Just making sure that they are locking in with the bass player. Because if you don't have a good foundation nothings gonna sound good on top of that. You got to emphasize to students you really need to have a solid basis they got to groove as an ensemble.	
	<i>Indicates an understanding that collaborative learning should take place in his ensemble, between the drummer and bass. However, do the students know what you mean by this. What meaning do they associate with the word "groove"? Would this meaning change from piece to piece and style to style?</i>	

Technical Development +	Basic. I can play drums. One and two and three and four and. I mean I can notate drums. I know how they should be played. I know what sounds good. I know what sounds crap.	Instructional Technique -
<i>Notes</i>	<i>May indicate an ability to at least recognise technical difficulty in students, and possibly correct it to some extent. However, I would question whether the participant can put this into an instructional framework.</i>	
Technical Development +	As far as technique to me if it sounds good then I'm happy. I don't bother, I don't get on to them about the way they're holding their sticks or what, or their rudiments. To me if they are playing as written, even if it's not written, it sounds good and it purveys the style we're looking for then I'm happy	Motivation -
<i>Notes</i>	<i>I like this answer. However, if things don't sound good, then you need to have a better response than go and ask your tutor.</i>	
Technical Development +	I say to them you know, where do you mostly feel comfortable, you've gotta have everything within your reach. You know the kick, the hi hat and the snare in between your legs, the toms. I'm very comfortable with that.	
<i>Notes</i>	<i>This response is common sense and the participant is describing some basic but good advice. However, he states that he is 'very comfortable' with drum set ergonomics, and I question whether he is considering the full implication of this topic to effective drumming.</i>	
Technical Development -	Practise I tell them if you don't know it go learn it, speak to your tutor thing is it I'm not a drum teacher myself.	Instructional Technique -
<i>Notes</i>	<i>Are there points within an ensemble class at which the participants should consider having more to offer in terms of individual instrumental help?? Speaking to their tutor may not always be a viable option, because it may disrupt or derail the content being covered in lessons. Ideally ensemble directors and instrumental teachers are focused on common broader goals, but this isn't always the case. I would also argue that you are a drum tutor, along with every other instrument in your ensemble. You have an opportunity to teach drum set from a hands-on practical perspective which must be rare in the broader scheme of drum set education. Do your students know how or what specifically to practise?</i>	

APPENDIX C – BETWEEN-CYCLES PROFESSIONAL DEVELOPMENT SEMINAR HANDOUT

My overall impression based on the analysis of our interviews and video from rehearsals has led me to three main points. I would like to ask all of you to implement at least one suggested action from each of these three points into your rehearsals.

- Technical
- Instructional Technique
- Collaborative Learning

Technical Understanding

This is where a little bit of understanding by the participants can go a long way, regarding what constitutes a sound physical approach to the instrument. Based on our interviews, there is the perception that this topic is a bit too hard due to a lack of time in rehearsals. However three easily implemented tips that would not take much extra time are –

1. Get the drum set students to use a four-piece set up; that is 1 rack tom, 1 floor tom, bass drum and snare drum. The ride cymbal can be positioned for easier access and the drums will set up a bit lower. If the students are used to a five-piece set up with the extra rack tom, explain to them that about 9 out of 10 jazz drummers use this type of set up and among other things, it will make their job easier, and their sound more authentic.
2. Learn how to hold a pair of sticks in a matched American grip and understand how this changes naturally to a French Timpani style grip, when you move either hand outwards, especially when playing the right hand on the ride cymbal. If you have this basic knowledge, you can make a world of difference for any of your students who don't have this in their toolbox already.
3. Understand what “internal dynamic balance” makes a good sounding swing, rock and funk groove. Encouraging this in your drum set students helps to create the foundation for a better time feel. It also challenges/motivates them to place the groove and support for the whole ensemble at the front of their thinking. Framing everything from a groove/sound perspective including fills and solos.

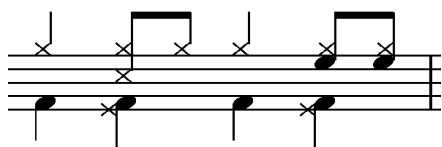
Procedural Development

These techniques should make your job easier and save you time by not having to stop the band due to timing issues from the drum set student -

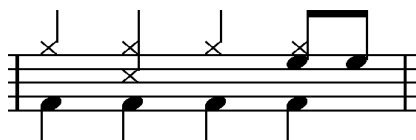
1. Have your drum set student play an appropriate time feel along with your warm up scales/phrases for the rest of the band. This will allow your drum set student to warm up and better prepare them for the task of playing. In the instance that you are running a particular rhythmic phrase with the band, a more advanced drum set student may like to try and “comp” this phrase on the snare drum while keeping time with their other three limbs.
2. Do away with written drum fills, unless the drum set student is at an advanced level. Written drum fills are often written by people who are not drummers, and may lack an understanding of their relative difficulty and how it can easily be out of step with the drum set students ability to play beats. Or the drummer may well be able to play the fill in isolation, but transitioning from a beat into the fill and then back again is an entirely different challenge. This isn't to say that the drum set student shouldn't play fills, it's just that they need to play fills at a level which accounts for the difficulty in transitioning in and out of their beat. Simple fills which are clear, retain the basic phrase length and the dynamic shape that the arranger intended, can usually provide the same effect for the piece.
3. Look at some ways in which you might be able to simplify an advanced beat while retaining the basic stylistic features of it. To keep the drum set student engaged in their primary role, it is important to have a good sense of what they are truly capable of delivering with conviction and accuracy. This is also where it can be a good idea to provide some listening suggestions for music that contains different approaches to the same type or style of beat.

Some examples of beats that have been simplified

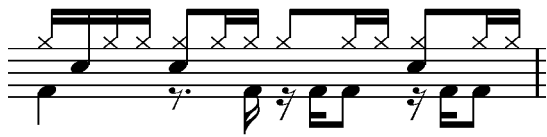
1 Swing “Bongo Beat”



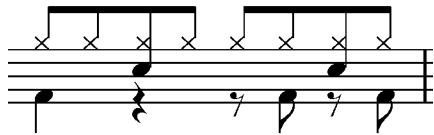
The above pattern could be modified to this



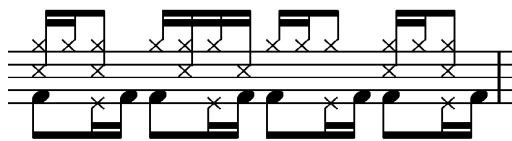
2 Advanced Funk Groove



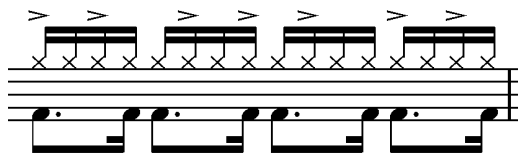
The above pattern could even be modified right down to this example and still provide the same basic function



3 Busy Samba/Bossa Nova



This type of pattern may provide better support for your band and help the drummer to feel more in control over their role in the group.



Teaching Useful Habits for a Drumming Mindset

These points are more about the psychology of drumming performance and how we can (within reason), start to encourage our drum set students to really drive our bands. I believe that if we instill a reasonable amount of responsibility in our drum set students to think in the following ways, they will inevitably play stronger and more convincing beats.

1. Wherever possible, have your drum set student accompany all sectional work on either the hi hat, or hi hat and ride cymbal. By doing this you are effectively recruiting the drum set student as a junior partner in the conducting process. This will reinforce in them, the sense of responsibility they have to assist with the rhythm and tempo of a piece. It's also a good way to allow the drum set student to really experience any backing lines that they may not be able to hear when the whole rhythm section is playing. At the very least, you should give them every opportunity to practice the fundamental jazz ride and hi hat patterns as often as possible within the context of a live band. This last teaching point outlines the way in which you most differ from their instrumental tutor in what you can offer the drum student as an educational experience.
2. Teach your drum set student to think more like a professional drummer. Have them be able to sing important melodies, riffs, basslines or other significant features in of a given piece. Be consultative with your drum set student to determine tempos, and even teach them to try counting in sectional work or whole pieces. It will motivate your drum set student to base their thinking in tempo, it might even get them to prioritize the groove above all else.
3. Prior to counting off a piece, spend a bit of time (maybe 8 bars) just establishing a tempo with your fingers clicking. While this is happening, encourage your drum set student to watch, listen and tap along, either with their left foot on the hi hat if it's a swing piece, or perhaps their right stick on their leg if it's a backbeat or Latin piece. The main two challenges that drum set students have are an underdeveloped internal clock and a general lack of rhythmic control over their body. This is a small but significant way in which we might assist them kinesthetically.

Thanks for your time today, please don't hesitate to get in touch with me I can help clarify any of the above recommendations, or even assist you to modify your charts etc. Either way, I will be in touch to organize one final meeting to interview you towards the end of term four. This will be in order to try and determine your impressions about the effectiveness of these recommendations.

APPENDIX D
GRAHAM'S STAGE 3 INTERVIEW

Researcher: Okay, Graham. Second interview. 22nd November.

Thanks for doing this Graham. First question is do you feel that the PD session was of any value to your teaching?

Graham: Absolutely it was. When we had that little PD session with all the other guys, I would take drum kit and hide the toms and the double-floor toms. Then they found themselves back there, but I tried.

Researcher: Alright. Can you explain some ways in which the PD was either valuable or not?

Graham: When told me about how a drummer should sit with his foot forward or backwards and I looked at your notes, I spoke to the little Austin kid and he said, "Ahh, okay this is a lot easier when you are with a hi hat" or whatever. So yes, that was good.

Researcher: Okay, fabulous. So, question three. Have you implemented anything from it? I guess you have.

Graham: Yes.

Researcher: Great. Question four; if so, what and how? Basically, is there anything else you would like to add to it?

Graham: No, pretty much just those little tips you gave me with how you hold your wrist and stuff like that.

Researcher: Question three, could you talk about your knowledge of collaborative learning as it relates to the drum student in your ensemble? So, it could be collaborative learning between the drum student and another student in the ensemble or yourself and the drum student learning together?

Graham: More of myself and the drum student, but I always say to the drummer, obviously for bass and drums they need to lock in together. So yes, I tend to do that.

Researcher: Do you consider yourself to be more knowledgeable about drum set technique and can you explain how?

Graham: Yes, I do, simply as you pointed out to me. With positioning the physical position, how you hold the drum sticks, play a bit higher, I'm going to go across to the right, basically I'm repeating myself.

Researcher: No, that is okay. That is good. Can you explain any ways in which you might have modified your instructional techniques with the ensemble based on what you learnt in the PD session?

Graham: Well, I pick on my drummer a lot more. That's about it. I say, "Hey, you know like (drum set student name) watch out. No no no no you're doing that wrong. If you do this it's a lot easier" "Oh okay, I keep forgetting" sort of thing.

Researcher: Can you describe any problems that you encountered with implemented the recommendations from the PD?

Graham: The only problem was that kids keep on rebuilding the drum kit. Little buggers.

Researcher: That is an age-old situation. Would you consider this type of PD to be useful to other teachers?

Graham: One hundred percent, especially people who are not -- because I grew up in the glory rock days of the '80s and I know how important and I have a basic idea of ensembles, like bass drums guitar, how they should work et cetera, but some people go to uni, go to teacher's college, who have had no prior knowledge. It would be very beneficial for them because they would have no idea sort of thing.

Researcher: Fabulous. Last question; would you like to see this type of PD implemented for other instrument groups?

Graham: That would be interesting. You mean strings or woodwinds, brass?

Researcher: Yes, bass. Anybody to basically do the same type of thing.

Graham: Yes. Maybe I should do a thing on woodwinds or something like that?

Researcher: Absolutely.

APPENDIX E
CODING TABLE FOR GRAHAM'S STAGE 4 VIDEO OBSERVATION

Durati on	Priori Themes	Observations	Sub-Themes
0:00	Engagement -	The drum set and bass are set up a very long way behind the rest of the band. Approximately 3 metres behind the trumpets and 8 metres from the saxophones. This would make it nearly impossible for the rhythm section to “feel” the band, and at times it would be nearly impossible to hear the saxophones. The amount of dynamic information that is being lost here is surely making this much more of a passive experience for the drum set student.	Preparing Students to Learn -
6 secs	Engagement +/-	Graham walks around to the back of the band and past the drum set student. This proximity technique is a useful classroom practice for behaviour and student engagement. Perhaps Graham is aware that his distance from the drum set student is creating a lack of engagement. Or maybe he isn't able to clearly hear the relationship between the rhythm section and the rest of the band. Either way it speaks to the problem of their set up.	Motivation +
53 secs	Engagement - Leadership - Technical Development - Collaborative Learning -	Graham workshops the saxophones and vocalizes a hi hat beat to them. Why wouldn't he just get the drum set student to play this?	Motivation - Preparing Students to Learn - Instructional Technique -
13 secs	Engagement +	Graham, once again walks around behind the horns and has a quick listen to the rhythm section, but then turns around and plays his saxophone next to the lead (only) trumpet.	Motivation +
20 secs	Engagement -	Graham talks to the band about an Arts Festival. He says, “who's in?” Several students put their hands up in the horns, and so does the drum set student, but due to his lack of proximity, Graham doesn't seem to notice or acknowledge the drum set student.	Motivation - Instructional Technique -
2 mins & 15 secs	Engagement – Leadership – Technical Development - Collaborative Learning -	Graham once again workshops the saxophones and doesn't include the drum set student. In fact, he tells the rhythm section to “chill out”.	Motivation - Preparing Students to Learn - Instructional Technique -
3 secs	Engagement -	Graham counts off a song and the drum set student misreads his part, playing the hi hat and then stopping. He looks over at the drum set student who within two bars begins playing his part correctly on the ride cymbal. A good non-verbal communication, but probably would have been more effective if the drum set student was closer to the band.	Instructional Technique +

35 secs	Engagement +/-	Graham is getting ready to begin the same song again, and in reference to the previous observation, asks the drum set student “What happened at the beginning there? Were you awake?” Grahams tone was friendly and the question about being awake was really just a jovial dig at the drum set student. It didn’t come across as too mean or harsh. Graham sings the part correctly and then say’s “and use your ride.” The drum set student is facing as if he is going to play the hi hat again and Graham waits a few seconds in silence for the drum set student to realise he is about to play the wrong instrument. I wonder if this is just a function of the drum set student being really disconnected from the rest of the class and perhaps just day dreaming.	Instructional Technique - Motivation +
16 secs	Engagement -	The song is coming to a finish and the Graham is conducting in a very passive and disengaged manner to just the frontline of the band. The drum set student keeps playing after the song finishes and Graham just looks at him, grinning and waiting for the drum set student to realise. This all just speaks to the extremely passive, disengaged nature of the drum set student and their proximity to the band.	Motivation - Instructional Technique -
15 secs	Engagement + Leadership + Collaborative Learning + Technical Development +	Graham announces that they are going to play Billabong Boogie which is their signature tune. He asks “who’s gonna lead it?” The band all turn around and say the drum set student’s name, then Graham points at and tells drum set student to count it off.	Motivation + Instructional Technique +
50 secs	Engagement + Collaborative Learning + Technical Development +	Graham walks over and watches drum set student playing.	Motivation + Instructional Technique +