Examination of the Growth and Development of the Long Term Community Based Jazz Workshop Inc. Program

Anthony McBride

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EXAMINATION OF THE GROWTH AND DEVELOPMENT OF THE LONG TERM
COMMUNITY BASED JAZZ WORKSHOP INC. PROGRAM

by

Anthony McBride

Submitted in partial fulfillment of
the requirements for the degree
Doctor of Education

Instructional Leadership Excellence at Duquesne University
School of Education
Duquesne University
August, 2004
DUQUESNE UNIVERSITY
SCHOOL OF EDUCATION
INSTRUCTIONAL LEADERSHIP EXCELLENCE
AT DUQUESNE UNIVERSITY

Dissertation
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June 30, 2004
Examination of the Growth and Development of the
Long Term Community Based Jazz Workshop

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Abstract

The purpose of this research study is to examine the growth and development of the long-term community based Jazz Workshop Inc. program. Within the context of examining the Jazz Workshop Inc. program, the impact of the program on its participants will also be explored. The Jazz Workshop Inc. program is located in Homewood in the City of Pittsburgh. The study utilized interviews and focus groups, which were recorded (audio and video) under consent of all parties. This study uses a qualitative design for the analysis of data gathered from 1) interviews with the Director, 2) several of the music instructors, 3) the head manager of the Homewood Carnegie library branch and; 4) the principal of Westinghouse High school. Results are also reported from the focus groups of parents of the younger participants, current adult participants, and former adult participants. Jazz workshop Inc. program documents were also examined as well as information on the historical background of the workshop, success stories, and accounts of how the program continues to offer the community a service over its many years in operation.
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Acknowledgements

First and foremost, I have to give thanks to Jesus Christ for keeping me safe, healthy, and strong throughout my guided journey. Further, to my daughter Autumn Taylor McBride who never got mad at me when I told her four years ago that Daddy will have to cut down on our outside activities such as Chuckie Cheese, in order to study more. She responded by saying “I understand Daddy, I will study with you”.

To my mother and father; without you there would not be any me and I thank you for that special day you decided to have me. You both provided me with energy, faith and the belief to trust in my decisions. I will always love you both for that. To my sisters and brothers thank you for your love and encouragement.

To my mighty, mighty committee members Dr. Gary Shank (chair), Dr. William Switala, and Dr. Nelson E. Harrison thank you for believing in me. Your good spirit and guidance as a team is something I will never forget. I’m truly blessed to have been associated with these very talented men.

To my ILEAD classmate’s thanks for sharing this journey with me, I learned so much from you and appreciate all the group projects we worked on together. I wish you all the best of luck and know we will live our lives as a service to others.

To all my friends who supported me in my journey I thank you for your help and for being my friend. You all are very special to me and I hope we can continue to believe in what’s right and help all who need to be helped during their struggles.

To my close loved one I thank you for your kind and uplifting words during times when I had to stop and wonder if I could do what I set out to achieve. Your love has
moved me to another level that even I never expected. I thank you for this connection.
Dedication

To my family: Our struggles may continue to face us everyday, which I have, realized over time is a natural life process, but being able to handle the struggle is something you have taught me. Your support and love throughout my journey in life had helped me overcome some of these struggles. When I began to realize the importance of goals I began setting goals and worked hard to achieve them. One of my goals was to help make my family proud of our McBride home and to provide a dream as Dr. Martin Luther King once said in his “I have a dream” speech. I wanted to guide my family in one solid direction by my dreams and desire to achieve greatness.

I’m very thankful to have a Mother and Father who never gave up on me and stayed together to make sure I stayed together and developed into the man they envisioned me to be. To my sisters and brothers by name and order Patricia, Sam, Theresa, Jeffrey, Mary and Chris I thank you for watching out for me. To my daughter, nieces and nephews, you are the future and I’m so proud to have such beautiful little faces and minds in my life.

Finally, to Duquesne University I thank you for giving me the opportunity to write this dedication. I pray this dedication can help inspire my family to set goals and always dream about fulfilling those goals one day at a time.

This one is for you.
CHAPTER I
INTRODUCTION

Here are the demographics of a troubled youth between the ages of 10-18 years whom I will call Reggie. Reggie lives in the Homewood area of Pittsburgh. According to (2000) Neighborhood Census data, in North and South Homewood combined 49.1% of the population lives below the poverty level.

Reggie lives with his mother and younger brother. His mother is a single parent who works very hard maintaining a job to keep food in the house and to pay the bills.

Reggie’s mother always stressed to him on a daily basis to make sure he does well in school and get involved in positive events in the community especially after seeing him begin to start to make bad choices in the community. Although his mother directed him to do well and get involved he rejected her advice and decided to not attend school and refused to take advantage of positive resources in the community. Reggie ended up getting arrested for breaking into the local community store and was sent to a juvenile detention center. Reggie’s mother was devastated and did not know what to do.

Here’s another perspective of a youth from the same demographic background area but the situation is a lot different. Jeffery lived with his mother who stressed the same directives Reggie’s mother did. Jeffery’s mother saw the same bad decisions in his choices. His mother told him to get involved in a positive structured learning program in the community. In this case Jeffery decided to take his mother’s advice and find a program. One day, Jeffery while out with his mother at the library searching for books to read heard some noise coming from the basement.
He decided to go down and check it out. Jeffery saw students learning how to play instruments. After watching for a while he went back upstairs and told his mother he would like to enroll in the program. It was titled: The Jazz Workshop, Inc. program. Since being enrolled in the workshop, Jeffery’s mother has seen lots of positive changes in his decisions and he now seems to be more focused. Jeffery really enjoys his time at the workshop and his mother is very proud he decided to join a great program in the community.

Over the past thirty plus years, this little story has been repeated over and over again. The Jazz Workshop, Inc. program has established itself as a major positive educational and cultural program in Homewood and in the City of Pittsburgh. The need to study this community asset is long overdue.

Research Orientation

The purpose of this study is to conduct the first field research study of the Jazz Workshop, Inc. program, in Homewood.

When examining the Jazz Workshop, Inc. program, it is essential that one review the importance of the workshop, the history of the workshop, and the rich history of Pittsburgh’s Jazz community. In addition, it is necessary to explore the impact of the quality of the educational instructions on both the participants who have been through the program and on current participants. It is particularly important to examine the history of the Jazz Workshop, Inc. program itself. Furthermore, the study will examine other related topics that will be highlighted in this research study to grasp the true understanding of community education.
One of the workshop’s missions is:

“Remembering the past that sustains us and
Charting our path to a future that continues our
Rich jazz tradition” (Jazz Workshop, Inc. program pamphlet 2000, p. 1)

Furthermore, the Jazz Workshop, Inc. program may be viewed as a unique, innovative program that contributes to the development of participants by helping them to become productive citizens.

The workshop demonstrates that music is essential to a child’s life in general. This is especially true in the Homewood community, where children sometimes face conflict and are influenced by negative peer pressure and what they view at times may have a devastating impact on their future development. Learning music may be a way out for some children, as well as helping children to deal with conflict and to become involved in something positive. It is also important to gain a parental perspective on how learning Jazz has helped their children progress in life in relations to school, home and the community.

In this study, there is also a need to find out who supports this workshop, and what agencies or organizations contribute to the funding. Also the fact that the workshop operates out of the community Homewood Library brings about a question as to how have the two worked hand in hand and how the Jazz Workshop, Inc. program has benefited the Library as well as vice versa.
Statement of Problem

The Jazz Workshop, Inc. program has been in existence for over thirty plus years, servicing several thousand students in a low-income area in the City of Pittsburgh. Although the Jazz Workshop, Inc. program appears to be quite unique and dedicated in teaching a population the art of Jazz, no formal study has been done on the nature of this educational institution. Its instructions seem to be beneficial to the community by helping foster students’ success in learning an instrument or developing vocal skills that may carry them a long way in life. One issue seems to be this: if so many students can learn from this experience, how can others become aware of such a good thing right in the community for such less financial cost for quality instructions? Informal educational settings like the Jazz Workshop, Inc. program that focus on non-traditional learning, rarely are documented, but play an important role in the learning repertoire for the community.

The Purpose of the Study

The purpose of this research study is to examine the growth and development of the long term community based Jazz Workshop, Inc. program. Within this context will be an examination of the impact the Jazz Workshop, Inc. program has had on its participants, past and present. Further, the quality of instruction and parents opinions on the impact on those children who participate in the program will be studied. Finally, the connection between the location sites such as the Homewood Library and Westinghouse High School and how they play a role in the success of the community based Jazz Workshop, Inc. program. In order to stay fixed on the purpose of the study, the following questions were used to help to guide the inquiry:
1. How did Harold Young build the Jazz Workshop, Inc. program?
2. How has the workshop been sustained over the years?
3. What was it like building the Jazz Workshop, Inc. program?
4. Why did Harold Young start the Jazz Workshop, Inc. program in the first place?
5. Do participants benefit in life from being involved in the program?
6. How has the Jazz Workshop, Inc. program impacted the participants?
7. Who are the Jazz Workshop, Inc. program instructors?
8. What Jazz Workshop, Inc. program participants went on to continue being involved in music?
9. Do parents believe the Jazz Workshop, Inc. program helps (or helped) their children learn how to make good life decisions?
10. Are participants involved in the Jazz Workshop, Inc. program less likely to cause trouble, if they are in the program?
A Need for the Study

There is definitely a need to educate the community on the importance of the Jazz Workshop, Inc. program and the impact it has on participants. There is also a need to document the history of how the Jazz Workshop, Inc. program came about. The program may be used to create a model around the country. This researcher believes that, if there were more programs like the Jazz Workshop, Inc. program, the job of the juvenile and adult court system worker would be easier, knowing that programs like this help to produce model citizens in the community.

Personal Experiences with the Workshop

My relationship with the Jazz Workshop, Inc. program began three years ago as a parent and observer. My daughter, who is now ten years old, started attending the workshop at the age of six. I remember the first day of enrollment. All the parents and students were standing in the basement hallway of the library, some holding instruments and some just wondering what was going to happen next. All of a sudden, a man came upon the very patient crowd of waiting soon to be students and wondering parents and asked, “How is everyone?” Later, I found out that this man was the man who started this whole idea; the idea of teaching the community how to enjoy Jazz while they learn. What I witnessed over time was the development and commitments of this man, the Director, Mr. Harold Young, his staff and the Homewood Branch Library.

This solid foundation of program and community working together has been a long lasting one. I watched the instructors develop students who didn’t know a clue about jazz, into good musicians who showed no fear to entertaining crowds of people at recital performances. The joy and excitement on parents and community member’s faces while
watching the performances brought chills to my body and I’m sure to the instructors. I witnessed some students run and hide when their names were called to perform to students who developed into remarkable performers. The progress was tremendous to see.

I never thought some of the students would develop because of the discipline and patience it takes to learn how to play and perform. My apprehensions were quickly put to rest. What was also quite interesting was that the instructors and Director saw potential in every student, no matter whether they where beginners, or had some experience playing. They always had the ability to encourage students, even at times when they may have felt as if they didn’t perform well. This faith and belief kept students open and willing to continue to learn.

I witnessed students believing in one another and wanting to perform together. The first couple of years I saw adult students performing side by side with their instructor with some solo performances, demonstrating what they have learned. This was called Jazz Improvisation. The adult students then began performing with each other and with some instructors from different classes. This was called Jazz Ensemble.

The younger students, for the most part, performed on their own. Some of the most advanced students did perform some songs with their instructors. This task I felt was very difficult for young students because of the timing and patience it takes to keep up. This task is hard for some adults, but I saw younger students playing well during this exercise. All I could say was “wow, something special is happening here”.

What also made this special was the support and commitment of the parents. I feel that these two elements are key to the development of any child. Without any one
backing you or encouraging you, life can be difficult. The parents and loved ones were not only supportive, they were joining in the learning as well. This made me think about what is important in families and how strengths in families should be utilized. I was watching adult students cheering on loved ones and younger students cheering on their parents. I witnessed one parent and child perform together in a musical play that was written and directed by one of the parents who saw a need to write a play and involve some students and their parents. This play brought all the instructors, Director, community members and parents together in the Westinghouse High School auditorium cheering on the participants.

What I experienced is truly a family of people from all over coming together supporting each other while learning and development takes place in the community.

Learning in the community is vital to the overall success of community members. It provides the structure and discipline that we all need outside of the home.

Delimitation

The study examined the growth and development of the long-term community based Jazz Workshop, Inc. program. The study was limited to responses from the Director of the workshop, four instructors, the Principal of Westinghouse High School, the Head Manager of the Carnegie Library Homewood Branch, four adult participants and five parents of the younger participants. The results are a combination of interviews, focus groups, personal observations by the researcher and gathering of workshop documents.
Limitations

The limitations of this study were based on who would voluntarily participate in
the study; therefore the results may not be generalized because of the number of
participants. The willing participants in the focus groups may not be representative of all
the parents of the younger participants and the adult participants of the workshop.

Definition of Terms

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<td>“A group of people who meet regularly for a seminar in a particular field” (Webster II New Riverside Dictionary p.783 1996)</td>
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<td>Improvisation:</td>
<td>“The invention of music – a whole composition; a variation on a theme, or ornamentation of a repeated section- at the same time that it is being performed.” (The Harper Dictionary of Music 2nd Edition p. 188 by Christine Ammer)</td>
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<td>Outreach:</td>
<td>“For provision of information of services to groups in society who might otherwise be neglected.” (Encarta World English Dictionary p.1284 1999)</td>
</tr>
</tbody>
</table>
Music: “Sounds usually produced by instruments or voices, that are arranged or played in order to create a pleasing or stimulating effect.” (Encarta World English Dictionary p.1192 1999)

Jazz: “An important style of American popular music that originated about 1900 among black musicians in the South, moved North to Chicago and then to the rest of the world.” (The Harper Dictionary of Music 2nd Edition p. 199 1987 by Christine Ammer)

Community education: “A function to meet the needs of all people. Community education serves the purpose of all races, ages, religions, and socioeconomic backgrounds with the efforts of building learning as well as improving and developing the entire community” (Totten 1970 p. 3).

Non-profit organization: “Any corporation, trust, association, cooperative or other organization that is operated primarily for service, charitable, scientific, educational or other similar purposes; is not organized for profit; and uses its net proceeds to maintain, improve and/or expand its operations.” (http://www.usaid.gov/pubs/sourcebook/usgov/glos.html chapter 591 p.7 2004)

Informal education: “Learning at home or in some other non-institutional setting, such as learning crafts and other skills from parents
or family members, or home schooling.”

(http://www.med.univ-rennes1.fr/iidris/cache/an/20/2013
p.1 2004)

Collaboration: “The act of working together with one or more people in
order to achieve something.” (Encarta World English
Dictionary p.357 1999)

Connection: “A link or bond” (Webster II New Riverside Dictionary
p.150 1996)

Summary

In summary, this study will be a qualitative research study that will investigate
the growth and development of the long-term community based Jazz Workshop, Inc.
program. Within the context of examining the workshop, the impact of the program on its
participants will be explored. The study utilized interviews and focus groups and also
reviewed documents from the workshop. Finally, the study will evaluate the connection
between the location sites of the workshop such as the Homewood library and
Westinghouse High School what they play in the success of the workshop.
CHAPTER II
COMMUNITY EDUCATION MUSIC PROGRAMS IN PITTSBURGH

The purpose of this chapter is to describe and discuss two Pittsburgh community education music programs that existed in the 1920’s and 1940’s as well as offer a perspective on some of the community education music programs in the Pittsburgh area that currently exist. A listing of other programs will be provided as well. Furthermore, this chapter will explore some of Pittsburgh’s Jazz Hall of Fame musicians as well as provide a listing of other musicians.

Before the current community education music programs some one had to set the example for others to follow and that was the Dawson school founded by Mary Cardwell Dawson in the 1920’s (B.Lee, personal communication, June 10, 2004). Then came the Gordon school founded by Fannetta Gordon (F.Gordon, personal communication, June 10, 2004) in the mid 1940’s. Both programs operated out of the community, teaching piano, dance, voice, tap ballet, toe, and opera to students. These two programs are truly programs that deserve recognition for their commitment and courage to train students to become successful in life through music training. They were the example that every one else seemed to follow.

Little is known about these two pioneering programs. However, there are several current community musical education programs that serve the minority community in Pittsburgh. The following are the most important programs:
I. Jazz Workshop, Inc. program

The Jazz Workshop, Inc. program, a non-profit organization, has been in existence since 1973 and has primarily operated out of the Homewood Carnegie Library with a satellite site at 606 and 608 Homewood Avenue and a temporary site in Westinghouse High School. Each year the workshop serves thousands of students. The workshop will accept any student in the program, but the student must be motivated to learn. Financial fees for the workshop are very affordable. Students with economic hardships may be awarded scholarships and donated instruments if they are unable to purchase them.

The workshop was developed because of the integration “merge” based in 1962 of the Local 471 Black Musicians Union with the Local 60 White Musicians Union. (Shanley, 2004). The merger ended the “Separate but Equal” idea, but one unintended consequence was the fact that the Musicians Club was shut down (p. 9). When the musicians club closed, black musicians did not have any place to go to practice or learn. These musicians suffered during this time because music programs for blacks were already lacking in the community. Harold Young and a few others saw the need to start a program to help keep the tradition of jazz going in the black community.

Based on this, the goal of the workshop is to educate students in a music program that preserves jazz and nurtures and develops a love of jazz in its students. Experienced musicians tutor every student. The instructors want to teach a skill while helping students learn the rich legacy of jazz created by African-American musicians. Harold Young, the founder and director of the Jazz Workshop, Inc. program Inc, stated, “The
average kid staying with the workshop six months and up can improve his/her school grades” (The Jazz Workshop, Inc. program 2000).

In order to reach a diverse community, the workshop offers several programs to students. These programs include: (1) Jazz Ensemble that brings together students and seasoned musicians to play original compositions and big band charts by noted Pittsburgh talents; (2) In Jazz Improvisation students perform solos and interpret their concepts of what they learned while demonstrating the principles of chord structure; (3) Jazz for Tots is a program for the younger children between the ages of three to five years old. These tots learn percussion instruments with sing along and dance. Class instruction involves voice, dance, and instruments; (4) Family Night brings family members together to showcase their talents; (5) Outreach is an after-school program that the Jazz Workshop, Inc. program offers in selected Pittsburgh housing projects. Jazz instructors work with students teaching them to embrace music by movement, teaching percussion instruments and vocal skills; (6) Jazz on Steps is a performance put on by great Jazz performers free of charge for Pittsburgh citizens: and finally (7), Talent Night allows for any emerging talented person to come forward and showcase his or her talent (Jazz Workshop, Inc. program Inc, 2000). The Jazz Workshop, Inc. program offers the community a great range of services that demands dedicated and quality instructors.
Since 1973 the Jazz Workshop, Inc. program’s primary operating site has been out of the Carnegie Library branch in Homewood. The story behind this long lasting relationship between the workshop and the library is truly a story of faith, commitment, determination, struggle, love and happiness. The workshop lessons take place in the lower level of the library. The lower level has several rooms and the auditorium is utilized by the workshop for instruction and yearly recitals.

The Homewood Library opened on March 10, 1911 (Carnegie Library of Pittsburgh, 2003). At that time the branch was the largest branch in Pittsburgh. The branch came about by the efforts of the Homewood Board of Trade. Although the library was the last branch built by Andrew Carnegie, it was a branch where the most money was put into a library. The normal budget that was spent on libraries was $50,000 or less. $150,000 was spent on the Homewood branch (Lowry, 2003).

The branch serves these particular communities: Point Breeze, Homewood-Brushton East Hills, Penn Hills and parts of East Liberty (Carnegie Library of Pittsburgh, 2003).
Satellite and Temporary Sites of the Workshop

The workshop has a satellite office located at 606 and 608 Homewood Avenue in Homewood. The satellite is used for rehearsals for up coming events. Talent Nights take place at this location. Talent Night showcases community members who have talent. These members get to perform amongst their own peers in a night of fun and entertainment. This site is also used for a Temporary site if the Library is closed. However the site is primarily used for rehearsals and Talent Nights.

The workshop in February 2003 used Westinghouse High School as a temporary site. The Homewood Library closed its doors to begin rehabilitation and renovation. The interior and exterior design of the building was worked on. The renovation gave the auditorium that was used by the workshop a complete face-lift with new comfortable seating, state of the art sound, video equipment and air conditioning (Carnegie Library of Pittsburgh, 2003). Because of the temporary shut down of the library, the workshop needed another site that could service its needs.
Westinghouse High school is located on Murtland Avenue and Monticello Street in Homewood. Westinghouse High school opened its doors to students in 1912. The school has always been very open and willing to work with the community as well as supporting programs that are in the best interest of student development.

The school has a newly developed music department with lovely music rooms and equipment. This set up allowed the Workshop a chance to experience what a modern music set up should look like and feel like. The environment was a great learning environment for all participants involved in the program. The new-look Library re-opened in October 2003.

II. Hope Academy

The East Liberty Presbyterian Church founded Hope Academy in 1999. The Academy seeks to bring arts to youth and children in Pittsburgh. In addition to lessons, the Academy provides means to expose their students through field trips to professional cultural events through out the city. The Academy operates out of the East Liberty Presbyterian Church on the corner of Penn and Highland. Rehearsals for the student performances take place at the Kelly Strayhorn Theater located across the street from the Academy at 5941 Penn Avenue Hope Academy 2003).

The Academy offers courses and private lessons in “creative writing, dance, music, performing arts and visual arts for youth and children in grades k-12” (Hope
The courses maintain a low-student-to-staff ratio. Private lessons are offered in clarinet, piano and voice. Courses take place for one hour a week for ten weeks on Tuesday through Friday between 4:30 and 7:30pm and on Saturday between 9:15am and 3:45pm. Courses in Theater meet three hours on Saturday. The private lessons take place for two weeks, Tuesday through Friday for a half-hour between 3:30 and 7:30pm (Hope Academy, 2003).

The cost of the Academy is covered by a “combination of tuition, financial and logistical support by East Liberty Presbyterian Church, substantial grants from the Heinz Endowments and other individual donors who wish to remain anonymous” (Hope Academy, 2003, p.2). The tuition is $25.00 per course for ten weeks. The only exception is the musical Theater Workshop, which is $75.00 and private lessons that are $150.00. There’s a $10.00 registration fee that is non-refundable. Scholarships are offered on a limited basis from the Academy’s Discover the Talent Scholarship Fund which is awarded every year (Hope Academy, 2003).
III. The Afro-American Music Institute Inc.

The Afro-American Music Institute Inc. (AAMI) has been providing a service to the community since 1982. The mission of the AAMI is to “provide systematic specialized instrumental and vocal training in all styles of the African-American music tradition (i.e., Gospel, Negro Spirituals, jazz) In addition, the Institute provides a forum both in performing and recording opportunities for otherwise undiscovered talent in the greater Pittsburgh community. The Institute conveys the heritage of African-Americans through the medium of music so others will continue to appreciate the Black contribution to world culture” (Afro American Music Institute [AAMI], 2003, p. 4).

During the start up year, the Afro-American Music Institute began its instruction in music classes at St. James AME Church in the East Liberty area of Pittsburgh. The program became so popular in the community that the population began to grow, which sparked the need to move to a larger area located at the Alma Illery Annex. As the program continued to grow residents of various social and economic backgrounds sought enrollment (AAMI, 2003).

“To facilitate expansion and to include youth from families of limited income, creative fund-raising was initiated to promote the program growth and to provide scholarships. In June of 1992, after consultation with the late Councilman Bishop Duane
Darkins, the Institute was incorporated as a non-profit organization. AAMI received its federal nonprofit 501-C 3 status in March 1993” (AAMI, 2003, p. 4).

Some of the courses that the Afro American Music Institute offers are jazz and blues computer, ear training, ethnic styles, music theory, arranging, basic reading and notation, gospel piano, vocal techniques, instrumental music, and song writing. (AAMI, 2003).

In recognition of its years of commitment to educating the community, the Afro-American Music Institute Inc. on March 2, 2003 celebrated twenty years of making and teaching music to the community.

IV. Manchester Craftsmen’s Guild

“Manchester Craftsmen’s Guild is a multi-discipline, minority directed, center for arts and learning that employs the visual and performing arts to foster a sense of accomplishment and hope in the urban community” (Manchester Craftmen’s Guild, 2004, p. 1). Its mission is to…

- Educate and inspire urban youth through the arts and mentored training in life skills;

- Preserve, present and promote jazz and visual arts to stimulate intercultural understanding, appreciation and enhancement of the quality of life for our
audiences; and,

- Equip and educate leaders to further demonstrate entrepreneurial potential (p. 1).

Bill Strickland established the Manchester Craftsmen’s Guild in 1968 for the residents of Pittsburgh’s North Side community. The Manchester Craftsmen’s Guild initially started off as an informal art program for the minority children in the North Side as a way to combat the economic and social problems present in the community at that time. The Manchester Craftsmen’s Guild was originally located in a residential row house in the Mexican War Streets of Pittsburgh (Manchester Craftsmen’s Guild, 2004).

Some of the programs that the Manchester Craftsmen’s Guild offers are MCG Jazz, MCG Youth, and the Denali Initiative. The MCG Jazz program in particular strengthens the Pittsburgh Jazz community by allowing students to attend performances at a low cost, or sometimes at no cost, and allowing students the opportunity to have access to the performers, who offer hands-on instruction to future jazz musicians (Manchester Craftsmen’s Guild, 2004). Manchester Craftsmen’s Guild vision is to capture the attention of Pittsburgh and other communities throughout the country who seeking to rebuild urban communities. Today, the Manchester Craftsmen’s Guild has a strong relationship with other communities’ art programs.

Manchester Craftsmen’s Guild has become a destination point for individuals interested in studying and celebrating community development through the arts. Visitors in recent years include former First Lady and current Senator, Hillary Rodham Clinton, former director of the National Endowment for the Arts, Jane Alexander, and former president of the United States, George Bush. Bill Strickland’s
vision of healthy communities created through culture and enterprise continues to expand the scope of Manchester Craftsmen’s Guild and usher in new ventures.

(Manchester Craftsmen’s Guild, 2004, p. 3)

Listing of Other Community Education Music Programs in Pittsburgh

- Center for Young Musicians, [http://www.youngmusicians.org/](http://www.youngmusicians.org/)
- Pittsburgh CLO: A in Arts, [http://www.pittsburghclo.org/outreach/ain_arts.cfm](http://www.pittsburghclo.org/outreach/ain_arts.cfm)
- Pittsburgh Youth Pops Orchestra, [http://www.pypo.org](http://www.pypo.org)
- Pittsburgh Youth Symphony Orchestra, [http://pittsburghyouthsymphony.org/](http://pittsburghyouthsymphony.org/)
- River City Youth Chorale of Pittsburgh, [http://trfn.clpgh.org/rcyc/](http://trfn.clpgh.org/rcyc/)
- Volkwein’s School of Music, [http://www.volkweins.com/](http://www.volkweins.com/)

Five of Pittsburgh's Hall of Fame Jazz Musicians

The city of Pittsburgh's journey into jazz history has been a tremendous journey producing some of the best jazz musicians in the world. Five of these jazz musicians well known in Pittsburgh will be reflected on. Although five will be discussed, a listing of other musicians who played a major role in the legacy of jazz and are Pittsburgh Jazz Hall of Famers is included as well.

The list starts with pianist, composer, and arranger, Billy Strayhorn (1915-1967), who began his career with a band called the Mad Hatters. Strayhorn met Duke Ellington in 1938 and moved to New York in 1939 to join Ellington as an arranger, composer, pianist, and collaborator. The song "Take the 'A' Train" was inspired by directions Ellington gave him when he arrived in New York City (Pittsburgh Jazz Society, 2001).

Strayhorn worked with Ellington for 30 year, but never became well known due to
intolerance for his open homosexuality. After maintaining a low profile for several years, Strayhorn recorded several solo albums, wrote reviews, theatre collaborations, and songs for Lena Horne. Strayhorne died of cancer after years of smoking and drinking. He wrote his final composition, "Blood Count," for Duke Ellington's band, while in the hospital. Shortly after his death, Ellington's band recorded the album And His Mother Called Him Bill in his memory (Pittsburgh Jazz Society, 2001).

Though Lena Horne was not originally from Pittsburgh, she played a major role in local jazz history. Horne (1917- ), a vocalist, was performing at the Cotton Club by the age of 16. She quit school to support her family making just $25 a week until 1935 when she joined Noble Sissie's Orchestra. She recorded with Teddy Wilson, Charlie Barnet, and Artie Shaw between 1940 and 1941. Horne came to Pittsburgh at age 20 to marry Lewis Jones. After their divorce, she went to Hollywood to work for MGM where her contract stipulated that she would not do stereotypical African-American roles. Horne appeared in films such as Boogie Woogie Dream, Cabin in the Sky, and Stormy Weather (Pittsburgh Jazz Society, 2001).

Art Blakey (1919-1990) was a drummer who was raised in Pittsburgh. He began playing the piano at an early age. In fact he was so good he started playing on a professional level as a 7th grader. He also led his own commercial band. He learned how to play the aggressive swing style of Chick Webb and Sid Callott on his own. He played with Mary Lou Williams, a fellow Pittsburgher, and joined the Fletcher Henderson Orchestra from 1943-1944 (Pittsburgh Jazz Society, 2001).

Art Blakey was a true leader. He led his own band in Boston until connecting with another Pittsburgher, Billy Eckstine. He was known for forming the hard-bop movement.
In 1947, he formed the Seventeen Messengers which he reformed with Horace Silver and renamed the Jazz Messengers. Blakey's style was "punctuated by frequent loud snare and bass drum accents in triplets and cross-rhythms" (Pittsburgh Jazz Society, 2001, Slide 6). His contributions to jazz spanned three decades and young talent benefited from his teachings and innovations (Pittsburgh Jazz Society, 2001).

Billy Eckstine (1922-1996), vocalist, was born in Pittsburgh and grew up in Highland Park. He attended Peabody High School and later moved to Washington, D.C. where he attended Armstrong High School. While attending Armstrong, Eckstine beat Ella Fitzgerald in an amateur singing contest. Eckstine joined the Grand Terrace Orchestra in 1939 and they recorded the hit Skylark. Later, he formed his own bebop big band with notables such as Dizzy Gillespie, Charlie Parker, Miles Davis, Fats Navarro, Gene Ammons, Dexter Gordon, Tadd Dameron, Art Blakey, and Sarah Vaughn among others. Eventually, Eckstine went on the road and enjoyed success as a singer. He was the first black male solo artist to cross over to white pop charts and radio. He frequently returned to Pittsburgh to participate in local events and even sang the National Anthem for the Pirates' World Series. He hung out at the Crawford Grill with singers and musicians such as Lena Horne, Billy Strayhorn, Mary Lou Williams, Maxine Sullivan, and Earl Hines (Pittsburgh Jazz Society, 2001).

George Benson (1943-), singer and guitarist, was born in the Hill District of Pittsburgh. He attended Letsche Elementary School and later attended Connelley Vocation School where he studied commercial arts. He played at the Hill District clubs, Little Paris, the Hurricane, and Crawford Grill. At age 19, he went on the road with Jack McDuff and started his own band in 1965. He recorded two albums on Columbia and his Warner
Brother's album Breezin' became a top 10 hit. He performed with the great Miles Davis on Davis' album Miles in the Sky. Benson recorded Give Me the Night with Quincy Jones and his later recording include Standing Together (1998) and Absolute Benson (2000) (Pittsburgh Jazz Society, 2001)

Listing of other Pittsburgh Hall of Famers

Trombones

<table>
<thead>
<tr>
<th>Harold Betters - Trombone (new 2003)</th>
<th>Grover Mitchell - Trombone (deceased)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Slide Hampton - Trombone</td>
<td>Tommy Turk - Trombone (deceased)</td>
</tr>
</tbody>
</table>

Bass

<table>
<thead>
<tr>
<th>Bobby Boswell - Bass (deceased)</th>
<th>Paul Chambers - Bass (deceased)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ray Brown - Bass (deceased)</td>
<td>John Heard - Bass</td>
</tr>
<tr>
<td>Eddie Safranski - Bass</td>
<td></td>
</tr>
</tbody>
</table>

Saxophone

<table>
<thead>
<tr>
<th>Flo Cassinelli - Sax (deceased)</th>
<th>Stanley Turrentine - Sax (deceased)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bob Cooper - Sax (deceased)</td>
<td>Jon Walton - Sax (deceased)</td>
</tr>
</tbody>
</table>
### Drums

<table>
<thead>
<tr>
<th>Kenny Clarke - Drums (deceased)</th>
<th>Roger Humphries - Drums (new 2003)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Joe Harris - Drums</td>
<td></td>
</tr>
</tbody>
</table>

### Trumpet

<table>
<thead>
<tr>
<th>Danny Conn - Trumpet</th>
<th>Mike Marracino - Trumpet (new 2003)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Roy Eldridge - Trumpet (deceased)</td>
<td>Billy May – Trumpet</td>
</tr>
<tr>
<td>Tommy Turrentine - Trumpet (deceased)</td>
<td>John Wilson - Trumpet (new 2003)</td>
</tr>
</tbody>
</table>

### Piano

<table>
<thead>
<tr>
<th>Johnny Costa - Piano (deceased)</th>
<th>Ahmad Jamal - Piano</th>
</tr>
</thead>
<tbody>
<tr>
<td>Erroll Garner - Piano (deceased)</td>
<td>Reid Jaynes - Piano (deceased)</td>
</tr>
<tr>
<td>Walt Harper - Piano (new 2003)</td>
<td>Jerry Kaminsky - Piano (deceased)</td>
</tr>
<tr>
<td>Earl 'Fatha' Hines - Piano (deceased)</td>
<td>Dodo Marmarosa - Piano (deceased)</td>
</tr>
<tr>
<td>Mary Lou Williams - Piano (deceased)</td>
<td></td>
</tr>
</tbody>
</table>

### Singers

<table>
<thead>
<tr>
<th>Eddie Jefferson - Singer (deceased)</th>
<th>Dakota Staton - Singer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sandy Staley - Singer</td>
<td>Maxine Sullivan - Singer (deceased)</td>
</tr>
</tbody>
</table>
Summary

This chapter reviewed community education music programs in Pittsburgh that exist currently and mention two programs that led the way for others to follow. Also some of Pittsburgh’s Jazz Hall of Fame musicians were explored. The city of Pittsburgh offers a variety of community based music education programs.

The Jazz Workshop, Inc. program has been in existence since 1973 in the Homewood Community of Pittsburgh. The Workshop services students for very affordable fees. This unique program operates out of the library and strives to educate, preserve jazz and nurtures and develop it in students.

The Hope Academy, Afro- American Music Institute, Inc, and Manchester Craftsmen’s Guild are programs that have been faithful to the community by teaching and educating community citizens to become productive members to society through music instruction.

The city of Pittsburgh has a rich tradition in the jazz world. In fact, some of the well-known jazz musicians are from the Pittsburgh area. The Hall of Fame list continues to grow with the constant development of other great musicians.

In conclusion, Pittsburgh’s community education music programs provide a wealth of resources that are often limited in other communities. The lack of resources is
devastating to the growth and development of community members. However the programs that were discussed and listed in this chapter are programs that give citizens opportunities to have something to do in the community other than some sporting events.
CHAPTER III

REVIEW OF LITERATURE

One of the most challenging concerns communities, families and schools face is community members acting out. Sometimes the answers to solving these concerns may be difficult. Without motivation, discipline and a holistic approach to solving these issues, the pattern of problems may continue to occur.

“It is equally difficult to motivate students toward a specific goal if they are not in a disciplined environment” (Walker, 1989, p. 35). Community music education programs may be a source of providing a disciplined environment through the appreciation of music that seeks to motivate and discipline participants.

Walker (1989) states that motivation is “the total of all forces that cause a person to expend energy doing one thing rather than another. Arousing student interest, kindling group spirit and encouraging student action are all forms of motivation” (p. 35).

Walker (1989) further states that discipline is “the conduct that results from training. It involves learning to act in accordance with established rules, in a manner that is socially agreed upon as appropriate in a given situation. Good discipline is evident in situations where students exert an optimal amount of energy in trying to learn what a teacher is attempting to teach rather than wasting energy on other, nonproductive activities” (p. 35).

It has been proven that music can play an important role in society’s inspiration to keep people motivated, happy, dancing, as well as learning. For example, Dr. Donaldson Byrd states in the foreword of Writing in Jazz that music is and has been one of the means of measuring the development of a culture or society (Davis, 2002). He further
states, “Since the sixties, the study of culture and its components and structure has been one of the top priorities in the pursuit of educational excellence” (Davis, 2002, p. v).

It has also been stated, “Community education programs can help potential delinquents and criminals to acquire faith in people and in education. Community education can help those who have violated the laws to re-establish their own faith in life and faith in themselves and others’ faith in them” (Totten, 1970, p 49).

Furthermore, Olson (1996) later stated that a way to increase learning speed is through music. She states, “Music helps people’s mind to grow faster and if implemented properly, it can have a positive effect on attitudes and learning” (p.1).

Music has been a valuable part of education. According to the staff of MENC: The National Association for Music Education as illustrated in its “Benefits of Music Education” brochure (2002, p.1), benefits of music education include: 1) success in society; 2) success in school; 3) success in developing intelligence; and 4) success in life. Examples of each benefit include, but are not limited to:

**Success in Society**

- Secondary students who participated in band or orchestra reported the lowest lifetime and current use of all substances (alcohol, tobacco, illicit drugs). (Texas Commission on Drug and Alcohol Abuse Report Reported in Houston Chronicle, January, 1998, p.1)

- The arts create jobs, increase the local tax base, boost tourism, spur growth in related businesses (hotels, restaurants, printing, etc.) and improve the overall quality of life for our cities and towns... (American Arts Alliance Fact Sheet, October, 1996, p.3)
Success in School

- A study of 237-second grade children used piano keyboard training and newly designed math software to demonstrate improvement in math skills. The group scored 27% higher on proportional math and fractions tests than children that used only the math software. Graziano, Amy, Matthew Peterson and Gordon Shaw, “Enhanced learning of proportional math through music training and spatial-temporal training.” (Neurological Research March, 1999, p.4)

- Student with coursework/experience in music performance and music appreciation scored higher on the SAT: students in music performance scored 57 points higher on the verbal and 41 points higher on the math. Further students in music appreciation scored 63 points higher on verbal and 44 points higher on the math, than did students with no arts appreciation. (College Bound Seniors National Report: Profile of SAT Program Test Takers. Princeton, NJ: The College Entrance Examination Board, 2001, p.4)

Success in Developing Intelligence

- A research team exploring the link between music and intelligence reported that music training is far superior to computer instruction in dramatically enhancing children’s abstract reasoning skills, the skills necessary for learning math and science. (Shaw, Rauscher, Levine, Wright, Dennis, and Newcomb, “Music training causes long-term enhancement of preschool children’s spatial-temporal reasoning”, Neurological Research, Vol. 19 February, 1997, p.6)

- A University of California (Irvine) study showed that after eight months of keyboard lessons, preschoolers showed a 46% boost in their spatial reasoning IQ.
Success in Life

- Music making makes the elderly healthier...There were significant decreases in anxiety, depression, and loneliness following keyboard lessons. These are factors that are critical in coping with stress, stimulating the immune system, and in improved health. Results also show significant increases in human ...(Dr. Frederick Tims, reported in AMC Music News, June 2, 1999, p.10)

- Music is about communication, creativity, and cooperation, and, by studying music in school, students have the opportunity to build on these, enrich their lives, and experience the world from a new perspective. (Bill Clinton, former President, United States of America p.10)

http://www.menc.org/information/advocates/facts.html

Purpose of the Review

The purpose of this review is to offer a socio-cultural study on music and arts education in the black community of Pittsburgh. The focus of this overall study is to examine the growth and development of the long-term community based Jazz Workshop, Inc. program. As a result, this review will cover topics such as a brief history of Jazz, community music schools, community education, music education, and music therapy. Within this context of examining the Jazz Workshop, Inc. program, the impact of the program on its participants will be explored.
Brief history of Jazz

According to Schuller (1968), the history of Jazz is truly impossible to pinpoint. Schuller sees jazz as a distinct self-contained music. Historians believe jazz started as far back as 1895. Within this time period, some believe the original Dixieland Jazz Band recorded the first jazz recording. Although it was difficult to establish an exact beginning date of jazz, it was understood to be a representation of the richness, complexity and perfection of the African people, and for that matter, European antecedents (Schuller, 1968).

Gridley (1997) believes jazz is very special in two different ways – a.) its provocative rhythms and b.) its insistence that performers create their parts as they play them.

When defining jazz, it is important to realize that so many people who have different views of it define jazz in so many ways. In fact, some refer to music as jazz if drums and saxophones are used. What makes jazz so difficult to define is the way jazz may be performed. The limitation to jazz is that musicians usually play the music first before writing it down. Sometimes, they do not write it down at all (Gridley, 1997).

Although jazz is difficult to define, there are two common jazz styles, which are improvisation and swing feeling (Gridley, 1997). Improvisation basically refers to jazz musicians making up music as they go along. So instead of having a plan for the music, it appears to be spontaneous. There is not a lot of preparation or reviewing of the music before it is performed (Gridley, 1997). Jazz relates to everyday life. It’s like getting up in the morning not knowing what you are going to wear to work. You find something that fits the mood you’re in, and you put it on. Jazz history has always allowed for creativity,
which makes the captivating of great performances, so different every time out. Gridley (1997), states this is very important to jazz musicians because they can be original.

On the contrary, being spontaneous is not always the case when listening to Big Bands. Big Bands and Jazz ensembles use written music in front of them when performing. Improvising happens when the band member stands and plays solo (Gridley, 1997).

Jazz has been defined in other ways. Some people consider music jazz if it has no swing feeling, and some consider music jazz if it allows for non-improvised music. Gridley feels if music makes you clap, tap, or dance, it has impact to what is called swing feeling. This is one view of jazz defined, and it makes a lot of sense to the first time reader of jazz and to the basic listener in the audience who has no knowledge of why jazz music goes in different directions at different times (Gridley, 1997).

Jazz history originates from “styles of popular music that were blended to satisfy social dancers” (Gridley, 1997, p. 32). He also believes Jazz started in the 1890’s in New Orleans then fully developed in the 1920’s. It was reported that jazz was recorded in Los Angeles, Chicago, and New York. During those years, different trends created the birth of jazz. Gridley (1997) states, “One of the trends was the practice of taking liberties with the melodies and accompaniment of tunes” (p. 32). This freedom led to improvisation.

The second trend was African American’s creation of new styles of music such as blues and ragtime (Gridley, 1997). “Blues provided another portion of jazz repertory and popularized the practice of manipulating a melody note’s pitch to produce a soulful effect” and “ragtime provided some of the jazz repertory and made syncopated rhythms popular” (p. 32).
The final trend was the taking of liberties with tone qualities (Gridley, 1997). An example would be “musicians cultivated rough and raspy sounds to add to the collection of smooth tone qualities” (p. 32).

Jazz educators such as Dr. Nathan Davis, who is known as a Jazz historian viewed the birth of Jazz of being not only born here in America, but being the Music of African American sons and daughters of the African slaves that started the notion of Jazz (Davis, 2002).

In the south during the 1800’s, music was an important part in the life of the plantation slaves. The slaves of African descent sang songs while working in the plantations as a way to get through the day. This music blended with the music of European Americans to create the different styles of music, which evolved into Jazz (Hypermusic, 2002).

These different styles of music that created Jazz evolved over a time period from 1880-2000. In the 1800’s Ragtime was an early style that contributed to Jazz. Ragtime started in the South, where it was primarily composed for the piano. The way ragtime was played on the piano was with the “left hand playing a steady ‘boom chic’ bass and chord pattern and the right hand playing the syncopated tune” (Hypermusic, 2002, p.1). Ragtime was known to be popular in New Orleans. Scott Joplin was a famous composer of this style of Ragtime. This music also had a military march sound to it and rhythms borrowed from Afro American banjo music referred to the work “rag” (Gridley, 1997).

The Blues followed Ragtime in the 1900’s. The blues also played an important part in the development of Jazz. The songs of the blues expressed the emotions and
stories of African Americans in the early phases of the 20th Century. This time the blues for African Americans was the state of mind and their way of life (Hypermusic, 2002).

The Blues tradition has been predominantly vocal and the words usually include three lines; normally “the first line is sung twice and the third rhymes with the first two” (Hypermusic, 2002, p. 1). Blues singers usually play the guitar while performing or singing with someone else playing the guitar, harmonica, or piano. Some of the great blues performers of the early 20th Century were Ma Rainey and Bessie Smith (Hypermusic, 2002).

Dixieland followed the blues in 1917-1920’s. Ragtime, rich local brass band tradition and the blues came together to create Dixieland jazz. Other names for Dixieland are New Orleans jazz or traditional jazz. Dixieland got its name from the original Dixieland Jazz Band, the group from New Orleans who recorded the first staple of Dixieland music in 1917 (Hypermusic, 2002).

Dixieland bands normally perform using the clarinet, trombone, trumpet and on occasion the saxophone. Dixieland is an upbeat, steady tempo sound normally performed without a vocalist. Some of the great Dixieland Jazz musicians were Jelly Roll Morton, on piano, and Louis Armstrong on trumpet (Hypermusic, 2002).

After the 1920’s came the Big Band Music. This was a new style of Jazz. The Big Bands consisted of ten players or more in a large group ensemble. Big Bands used clarinets instead of relying on saxophones. The Band was divided into three groups based on instruments. The Bass Group consisted of trombone and trumpets; the Reed Group consisted of saxophones; and the rhythm group consisted of bass, piano, guitar, and the drums. As the years went on, the vibes were added. Big Bands provided music
people could dance to which was called swing. Some of Big Band greats were Duke Ellington, Fletcher Henderson, and Benny Goodman (Hypermusic, 2002).

In the 1930’s and 1940’s, Big Band continued to grow during difficult times such as the Great Depression and World War II. During these times Big Bands performed in New York City ballrooms and almost all of the radio stations played their music. This era of time was looked on as the Big Band Boom Era (Hypermusic, 2002). During the postwar times, up until this present day, Big Bands continued to grow but did decline in the 50’s. In the 50’s with the impact of bebop, cool jazz, 20th Century -music, and rock and pop styles, big bands started to change to keep up with the times. Some of the later Big Band greats included Buddy Rich, Stan Kenton, and Maynard Ferguson (Hypermusic, 2002).

Bebop hit the scene in the 1940’s – 1950’s. Bebop was played by a smaller group of musicians consisting of four to six people. More solo opportunities were created with this format. Bebop provided more chord progressions, complex melodies and focusing on rhythms. Bebop was more interested to hear because of irregular lengths of music. The Bebop style was unsuitable for dancing (Hypermusic, 2002). Bebop greats were Charlie Parker, a saxophonist, and Dizzy Gillespie, a trumpet player. Both played a major role in the creation of Bebop.

During the same time as Bebop came Cool Jazz. Cool Jazz seemed to be more moody, subtle, muted and restrained than the bebop style. Some of the greats of Cool Jazz were pianist, composer and bandleader Gil Evans and trumpet player Miles Davis (Hypermusic, 2002).
Latin Jazz arrived during the same era and continues until this day. Combining jazz melodies, chord progressions, and Latin dance creates this Latin Jazz sound. Some of the Latin dances that are involved are the cha-cha, mambo, bossa nova, and samba. All of these dances are popular in the United States. What separates Latin music from other styles of Jazz music is the unique sound. Latin music plays eight straight notes, which are different from other styles of Jazz (Hypermusic, 2002).

Free Jazz came in the 1960’s and took on a whole new direction in the Jazz world. High dissonance pitches and tones of squeaks and wails characterized it. This collective improvisation allowed musicians to improvise both simultaneously and independently without progression chords. The greats of this era included saxophonists Ornette Coleman and Roscoe Mitchell; pianist Cecil Taylor; pianist Muhal Richard Abrams; and composer, pianist, and bandleader Carla Bley (Hypermusic, 2002).

Finally, in the 1970’s until present fusion also known as Jazz Rock was introduced. This fused “jazz improvisation and chord progressions with the rhythms of rock” (Hypermusic, 2002, p.1). The fusion style features several electronic woodwind and brass instruments and percussion, electric guitar and bass. As the rhythm section through repeated syncopated notes creates the groove, the vocalists and instrumentalists improvise through tunes and solos. This generates more of an electronic rather than acoustic sound. World-renowned fusion musicians include Chick Corea and Pat Metheny along with groups such as Chicago and Blood, Sweat and Tears. (Hypermusic, 2002)

Community Music Schools

Community music schools did not develop until the first quarter of the twentieth century. Music and arts education were not recognized in the United States until recent
times. The problem was that cost of instruction was extremely expensive at that time (Egan, 1989). However, the community music school was an organization that offered music instruction for people who wanted to learn regardless of the cost. Once the arts were recognized, they began to shine.

Many recognized jazz musicians such as Miles Davis, Charlie Parker, and Herbie Hancock learned how to play great in the community in programs that had quality instructors. Some of the early training has contributed to community music schools.

Some of the great instruction in life occurs in the communities, which sometimes appear to be overlooked. “The first community in which a person finds himself is usually a family where he initially experiences acceptance, assistance, love, and where he receives encouragement and earns recognition. It is here that he acquires self-confidence, learns to accept recognition from other people, to join and comply with others, to enjoy camaraderie, and to move within society and the surrounding culture” (Egan, 1989, p.3). This brings clarity to the overall concept of the importance of community schools and community education.

The community music school was expected to provide the same kind of support and atmosphere for the students. An important task of community schools is to prepare and to meet the needs of its students by providing training. Once the instructors evaluate each child, he or she is placed in the right components of interest of the student. During this task students have to show a true commitment to want to learn (Egan, 1989).

The National Guide of Community Music Schools in 1957-1958 put together a manual that acted as a guide for the establishment and administration of a community music school. The guide states:
The philosophy of a Community Music School embraces a multitude of concepts which arise from the aesthetic, social, psychological and economical requirements and conditions of people. The schools recognize Man’s search for beauty and see in music an expression and gratification of this quest. Instituted at the request of people who wished to express themselves in a tonal medium, the Community Music School is dedicated to the realization of the innate musicality of the individual. The philosophy further contends that music is not only the isolated experience of an individual, but also a group activity involving the entire imagination of composers, performers and listeners alike; that music is not simply the business of musicians or the intellectually minded, but an expression of the emotional fiber of mankind. (Egan, 1989, p. 90)

This philosophy provided the full course meal of letting you know what they were trying to achieve with a community music school. The school visualized the importance of music on the social development of the whole family. Music was used as a tool to bring all nationalities of people together to learn from each other and to appreciate and understand each other’s culture and backgrounds (Egan, 1989).

What is powerful about this philosophy is that other Guild members across different cities used the philosophy in several of their awareness materials that they sent to the public such as brochures, fliers, and catalogues (Egan, 1989). Some of the information distributed to the public included:

- Cleveland Music School Settlement – When the Cleveland Music School settlement was founded, it was intended that no one be denied professional musical instruction because of his inability to pay for it. Although the school has
grown and changed in many ways, the original ideal has remained with fees set according to a sliding scale based on the individual’s ability to pay.

- Neighborhood Music School – The Neighborhood Music School is a private, nonprofit institution incorporated for the following purposes: 1) to give individuals an opportunity to study, practice and perform good music; 2) to bring into the home and influence of the best in music; 3) to provide a broad social service through this medium; 4) to furnish musical instruction at fees as low as possible; 5) to maintain a staff of capable teachers.

- USC Community School of Performing Arts, Los Angeles – To provide quality instruction and experience in music, dance, and drama to the student who desired cultural enrichment as well as intensive work for a career. The introduction was so successful and popular with the children that parents requested year-round instruction. In 1973, the name of the school was changed in order to reflect the subjects as a change in philosophy that all people who wished to study were welcome, not just children interested in becoming musicians.

- Settlement Music School, Philadelphia – The Settlement Music School was founded in 1980 to give children the finest music education regardless of sex, race religion, physical disability...Many of the children cannot pay the full fee and for those we do everything in our power. Aid is based on talent or proven need.

- National Guild of Community Schools of the Arts – The Guild’s primary mission is to provide serious and meaningful arts instruction and exposure to all who seek it, regardless of age, ability or financial circumstances. Thus, while committed to the training and development of the individual, the Guild is also dedicated to the
cultivation of an informed and discerning audience, which understands and appreciates the arts and can support the preservation of its own cultural heritage. (Egan, 1989, pp.92-93).

Community Education

The creation and philosophy behind community music schools helped lay the foundation for community education. The development and learning of people should never stop. It starts at home and then in our schools. Lifelong choices and decisions from our students are framed from the knowledge they gain from these valuable sources. The quality of teaching in these sources provides an even greater benefit. Parents and teachers are truly educators and should be looked at as role models and as resources to students’ future growth. However, should learning stop at home and school? This researcher feels that the community plays a role in educating students and children as well. Totten (1970) states community education has the power to do the following:

• Bring about a rebirth of people’s faith in them selves and in society to replace resignation with hope.

• Help people overcome such barriers to social progress as bigotry, prejudice, indifference, and intolerance.

• Establish unity of purpose on the part of the people in the community.

• Relate appropriately the efforts of the home, the school, and the community in the development of each individual.

• Neutralize the fragmenting influences in the community.
• Help people gain maximum return on their common investment in school buildings and facilities.

• Bring about a united front for solutions with serious social problems (p.11).

Students may become well rounded, if resources are offered to them through a holistic approach. Educating students in the community has no limitations; it can involve all areas of learning and development. Totten (1970) suggests that because of community education and the power it brings, it can draw upon all areas of the culture, which include economics, the arts, science, human relations, politics, religion, and structured education.

As previously stated, community education is powerful. It is important to understand how community education has been one of the key factors in building community. The concept of community education for all Americans began in the 1900’s when Americans showed a strong interest in the concept of “community schools” (Seay and Associates, 1974). This movement included:

• The community school recognized in actual programming the basic fact that education is a continuous process.

• Educational objectives were stated in terms of desired changes in behavior.

• Educational activities, supported by appropriate instructional materials, were based upon the problems, needs, and interests of those for whom they were planned.

• The school served the community and the community served the school.

• A local community provided a focal point for understanding other larger communities of people.
The community school challenged school and community leaders. (Seay and Associates, 1974, p. 28).

Community schools acted as the center link to the collaborative connections with outside agencies, places, organizations, and persons. This connection created a holistic approach in meeting all peoples’ needs. (Seay & Associates, 1974).

The schools were always viewed as the formal education setting, until this shift occurred for the informal connection within the community. This transition from outside the schools into the community continues to grow (Seay and Associates 1974).

For the purpose of the study, community education refers to “informal or formal action oriented or problem solving education that takes place in the community or it may refer to a specific movement” (Brochett and Merriam, 1997, p. 13).

Totten (1970) defines community education as a “function to meet the needs of all people. Community education serves the purpose of all races, ages, religions, and socioeconomic backgrounds with the efforts of building learning as well as improving and developing the entire community” (p. 3).

The National Community Education Association (2003) defines community education as “the educational philosophy that underlines community schools, advocates the creation of opportunities for community members or individual schools, businesses, and public and private organizations to become partners in addressing community needs” (p 1).

Based on these definitions community education seems to give every person a chance to develop or learn skills to enhance themselves. The National Community Education Association (2003) recognizes outstanding organizations and individuals who
demonstrate outstanding service and commitment to community education. In fact, every year National Community Education day is celebrated. Several organizations, schools and programs across the country participate in this day of celebration.

Not only does the NCEA recognize the importance of community education, the International Community Education Association (ICEA) was one of the leading organizations in the field of community education (National Community Education Association [NCEA], 2003).

The mission of ICEA “is to promote education as the process that enables communities to take control of their own development and enrichment through lifelong learning” (NCEA, 2003, p.1).

Music Education

It is believed that music education in America has been around since at least 1838. The Boston School committee, now known as the Board of Education, used music as a form of instruction (Abeles, Hoffer, & Klutman, 1995).

The Greek era used music education to help build character, stamina, and grace in its people. One of the goals behind education was to develop the soul, body, and mind. In order to reach this goal, the Greeks structured their education system such that art and music developed the soul; gymnastics developed the body, and rhetoric developed the mind (Abeles, Hoffer, & Klutman, 1995).

Referring back to the Old Testament, music education in Western Civilization started with the Hebrews. Music was a part of their culture. You did not have to be a professional musician to enjoy music; all people could enjoy it (Mark & Gary, 1992). The Hebrews saw music totally different from the rest of the ancient people; they felt
Music was not an invention of the gods with the power to influence morality and affect behavior. They viewed music as a human invention; they used it in worship and work, and probably for enjoyment as well (Mark & Gary, 1992, p.3).

Music Therapy

“Music is a moral law. It gives a soul to the universe, wings to the wind, flight to the imagination, a charm to sadness, gaiety and life to everything. It is the essence of order and leads to all that is good, just and beautiful” (Plato, In Merritt, 1990, p. 1).

It is important to examine intervention techniques to help maintain, develop, and heal the minds of people in the communities. One way of doing that is by using music therapy as a tool. Music therapy is defined as the ”prescribed use of music and musical intervention in order to restore, maintain, and improve emotional, physical, physiological, and spiritual health and well being” (Lindberg, 1998, p.1).

There are several intervention elements of music therapy that are conducted by a therapist or a therapeutic team consisting of doctors, social workers, psychologists, teachers, caseworkers, or parents. This type of therapy is targeted and received by a wide range of clinical populations including various client ages.

The role of a trained music therapist with extensive education and training is to administer music. The therapist uses musical interventions based on his/her knowledge of the music’s affect on behavior, the client’s strengths and weaknesses, and the therapeutic goals. Music is the primary therapeutic tool. The therapist uses the music to establish trusting relationship, while he/she works to improve the client’s physical and mental functioning through carefully structured activities. Examples can include singing,
listening, playing instruments, composition, moving to music, and music and imagery exercises.

Additionally, music therapy works toward specific therapeutic goals and objectives. Goal areas include communicative, academic, motor, emotional, and social skills. It is important to be aware that while clients may develop their musical skills during treatment, these skills are not the primary concern of the therapist. Rather the target is the effect such musical development might have on the client’s physical, psychological and socio-economical functioning (Lindberg, 1998).

The healing potential of music is incredible. For example, the concept of Music Child was used to sum up the intensity, depth, intelligence, and variety of the responses of hundreds of handicapped children while in musical interactivity. Over the years, this style of using experiences of musical responses in children has been conducted in twelve different countries and continues to be a valid teaching skill. (Nordoff & Robbins, 1977). This concept is utilized and applied to all children rather than just the handicapped. The Music Child is based on the individualized musicality born in each child. The Musical responses are tested by the Music Child. Testing these responses of musical experiences has been engaging and meaningful. The child begins to awaken and cognitive skills and expressive capabilities are now central to the child’s ability to use these capabilities with a significant extent of self-involvement (Nordoff and Robbins, 1977).

Music Imagery (Merrit, 1990) is a way to help empower people’s minds. In fact, music imagery has the power to help you do many things such as:

1. It can lower your stress level and promote healing.
2. It can open you up to aspects of yourself you have never encountered - the risk-taker, the playful child, and the free spirit.

3. It can give you a different perspective on your life and empower you to resolve inner conflicts and overcome obstacles.

4. It can enrich your life and expand your world by its sheer beauty.

5. It can increase your learning and memory retention.

6. It can stimulate your creativity and imagination.

7. If you are a parent, you can use special Music Imaging activities to stimulate your own as well as your children’s imaginations. Many parents have found that this quality time not only opens up communication between themselves and their children, but also strengthens their children’s self-image.

8. It can relax, renew, and soothe you. (Merritt, 1990, p.6).

One of the goals of parents, teachers, counselors and social services workers is to help move kids to a point in their lives that they are empowered to make good life choices. Imagine if we all had something that kept us motivated or made us feel confident in reaching our goals in life. Music and Imagery seems to provide this since it helps us guide our journeys and dreams. However, at the same time, it helps heal some of the areas we tend to struggle with or have feared for many years, and can “enhance learning and personality development, intellectual growth, and health and well-being: (Merritt, 1990, p.3).

These are some of the things Music and Imagery can do. It helps you learn how to take control of your own life; it also helps you learn how to express yourself better than you were able to do before. Furthermore, it can help you embrace your inner child by
allowing you to be creative during those times you may have kept things inside; it empowers you to see life totally different then before. Finally, you begin to enjoy learning and do things you never expected you could do (Merritt, 1990).

Music can also help you develop mentally. Frank Wilson, assistant clinical professor of neurology, supports this by saying, “Learning to play an instrument connects, develops, and refines the entire neurological and motor brain systems” (Jensen, 2001, p. 14). This idea is further substantiated by understanding the developmental periods of music. “If an ability or talent is built in, then it is either mature at birth or it develops over time” (Jensen, 2001, p. 16). “Research does not say that if you don’t learn music as a youngster, you will never learn it” (Jensen, 2001, p. 16). However, it does state “When you learn will affect how much time it takes you to learn it and how proficient you may get” (Jensen, 2001, p. 16).

This is outlined in Jensen’s (2001) developmental periods of music:

- **Music Prior to Birth:** “There’s clear evidence of an in utero response to music…Protect the unborn child from any loud music. Stick with normal or soft voices, soft instrumentals, and lullabies” (p. 17).
- **Birth to 2 Years:** “The neurons in the auditory cortex are highly plastic and adaptive… The plasticity is so strong that one study demonstrated that when implanted early enough, cochlear auditory implants can help deaf kittens hear. This finding suggests that congeniality deaf children may be able to develop hearing if the intervention is early enough” (Kinke et al., 1999, In Jensen, 2001, p. 17).
• Ages 2-5 Early Childhood Music: “Music clearly has a developmental path, with age dependent changes. In very young children who use their left hand to play an instrument, there’s evidence of larger cortical area in the sensory cortex corresponding to the index” (pp. 17-18).

In asking the question what age should children begin music lessons? “It depends on the maturity of the child. In general at age 3, children are ready for simple keyboard practice” (p. 18).

• Music at Ages 5-10: By age 9 they have the basic mental processes in place that musicians have: perception, rhythm, and tonal skills (p. 19).

• Music at Ages 10 and Over: By the age of ten, the musical brain is 80 percent matured. By age 20, the adult brain is mature. Most adults can become, with sufficient training and practice, competent on most instruments. It should be remembered that the nonmusical benefits (satisfaction, memory, creativity, appreciation, and self-discipline) might be as great as or greater than the more obvious skills acquired (Fiske, 1999, p. 10, In Jensen, 2001, pp. 19-20).

Summary

The goal of this review was to explore the topics of a brief history of jazz, community music schools, community education, music education and music therapy. The overall study will examine the growth and development of a long-term community-based Jazz Workshop, Inc. program.

The review of the literature revealed how community education empowers people’s lives if they are willing to take advantage of it. Several different definitions were explored around the notion of community education. Merriam and Brockett’s (1997)
definition is a good example. They defined community education as “any formal or informal action-oriented or problem-solving education that takes place in the community or it may refer to a specific movement” (p. 13).

While doing this review, the researcher wanted to find out how community education started. What was surprising was the fact community schools did not get serious recognition until the twentieth century. But this whole idea of community schools eventually brought about the notion of community education and the value of accepting it for what it does. Community education provides a holistic approach to learning. It strives to meet the needs of all people no matter what race they are, disabilities they may have, or their financial means. The programs that were examined in this review appeared to be offering quality services and were striving to meet the needs of their participants.

Music therapy heals the mind, body and soul. The technique it uses provides some skills to help people learn and develop in a therapeutic way. Music, mind and imagery programs utilize music to help stimulate the minds of people, which eventually help them become self-involved in being able to communicate and learn.

Music education was and still is the connection to everything in life. The Greek era used it to help build character and grace. This is the power of fully understanding education and how without it people are lost.

Although jazz history has been impossible to pinpoint, jazz has opened the door for creativity and different viewpoints on what it is. Jazz, in fact, is whatever you experience while feeling the rhythm and relating to the styles of the rich history behind it.

In conclusion, community education is something that should never cease to exist because it makes so much sense. The African proverb (Dar Es Salaam, 2003), “It takes a
whole village to raise a child” reflects the idea of community education. The village should be a reflection of the home, the school and the community.
CHAPTER IV

METHODOLOGY

The purpose of this Chapter is to outline the procedures used to examine the Jazz Workshop, Inc. program, located in the Homewood community of Pittsburgh, Pennsylvania. The researcher used a qualitative research approach to evaluate the growth and development of this long-term community based program. The impact of the program on its participants, past and present adults, as well as the parents’ opinion on the impact of their children who participated in the program will be examined. Additionally, the quality of instruction will be explored as well as how the location sites, such as the Homewood Library and Westinghouse High School, play a role in the success of the community based Jazz Workshop, Inc. program. The study utilizes personal observations, Jazz Workshop, Inc. program, documentation collected over the years, interviews, and focus groups.

Dr. Donaldson Toussaint L’Ouverture Byrd IV in Davis, (2002) states in order to do any research in music history there has to be three basic approaches that include:

- Using the laboratory method, which involves reading many books, articles, etc., and then writing a summary or conclusion.

- Using on-site observation, in which the researcher uses the laboratory approach, but also is present at some of the musical scenes and performances, making conclusions and summarizing through interviews, personal observations and studies.

- Using the comprehensive method, in which the researcher uses the first two approaches and is also a participant.
Dr. Donaldson recommends a comprehensive method that requires the researcher to be a participant. Utilizing this method, the writer comes to know his/her subjects from personal experience (Davis 2002 p.v).

In this case, however, the first two approaches will be addressed in this study. The researcher chose not to take an explicit participant stance at this time, even though a stance might have benefited the study.

The next sections address the procedures of this study including the participants, obtaining data, procedure, research design, informed consent procedure, data collection, interviews, focus groups, instruments and the data analysis.

Participants

The researcher worked with the Jazz Workshop, Inc. program, Director to select or contact the current adult participants, past adult participants, parents of younger participants, instructors of the workshop, Director of the workshop, the Homewood Carnegie Librarian, and the Principal of Westinghouse High School. Individual meetings were scheduled with all participants seeking permission to interview them as to ask them to possibly participate in small formal group meetings. Further letters were mailed or hand-delivered to each participant (see Appendix A-D). The start date of the study was November 2003.

The Jazz Workshop, Inc. program, is a non-profit organization operating out of the Homewood Carnegie Library. Each year the workshop serves thousands of students. The workshop class registration form for enrollment is available to any student who is willing to learn. (See Appendix R). The goal of the workshop is to educate students in a music program that preserves jazz and nurtures and develops its students.
Obtaining Data

Obtaining the data started by speaking directly to the Director of the Jazz Workshop, Inc. program for the purpose of formal introduction and to discuss the idea of the study. After this initial meeting, verbal permission was granted to conduct the study. The selected participants for this study provided information to the researcher via interviews and focus groups. Furthermore, the Jazz Workshop, Inc. program documentation over the years was also reviewed.

Procedure

The following time line describes this procedure of this study:

1. August 2002 spoke directly to Mr. Harold Young, the Director of the Jazz Workshop, Inc. program to discuss the idea of this study.

2. September 2002 spoke to directly to Mr. Gary Shank, Professor at Duquesne University concerning the idea of this study.

3. From September 2002 to September 2003 stayed in contact by telephone and direct contact with Mr. Harold Young discussing the procedures of writing a talking paper and then a proposal to get permission to conduct the study.

4. 10 November 2003 received approval from Duquesne University Institutional Review Board to conduct the study.

5. 11 November 2003 contacted Mr. Harold Young to schedule and interview to seek his signed consent to begin the study.

6. 15 November 2003 went directly to the Jazz Workshop, Inc. program site to hand deliver formal letters to parents, adult participants and instructors. A sign up sheet was left for willing participants to sign if interested in being involved in the study.
7. 17 November 2003 hand delivered formal letters to the Head Manager of the Homewood Library Branch and to the Principal of Westinghouse High School.

8. 22 November 2003 met with Mr. Harold Young and to conduct our first 45-minute interview to explain the signing of the consent form.

9. 22 November 2003 analyzed the tape-recorded data collected from the interview with Mr. Harold Young.

10. 9 December 2003 met with the Principal of Westinghouse High School to explain the need to sign the consent form and to conduct 30-minute interviews.

11. 9 December 2003 analyzed the tape-recorded data collected from the interview with the principal.

12. 11 December 2003 met with the Head Manager of the Homewood Library to explain the need to sign the consent form and conduct a 30-minute interview.

13. 11 December 2003 analyzed the tape-recorded data collected from the interview with the head manager of the library.

14. 20 December 2003 met with Mr. Harold Young for the second time to conduct another 45-minute interview.

15. 20 December 2003 analyzed the tape-recorded data collected from the interview with Mr. Harold Young.

16. 8 January 2004 telephoned the Jazz Workshop, Inc. program instructors to schedule appointments to discuss the need to sign the consent form to conduct interview.

17. 10 January 2004 met with Instructor #1 to explain and sign consent form to collect data, conduct interview and have him sign the consent form.

18. 10 January 2004 analyzed the data collected from instructor #1.
19. 14 January 2004 met with Instructor # 2 to conduct interview and have him sign the consent form.

20. 14 January 2004 analyzed the tape-recorded data collected from the interview with instructor # 2.

21. 31 January 2004 met with parents of the younger participants to conduct a focus group and explained the need to sign a consent form.

22. 31 January 2004 analyzed the tape-recorded data collected from the focus group.

23. 10 February 2004 met with the adult participants to conduct a focus group and explained the need to sign a consent form.

24. 10 February 2004 analyzed the tape-recorded data collected from the focus group.

25. 14 February 2004 met with Mr. Harold Young for the third time to conduct our final interview.

26. 14 February 2004 analyzed the tape-recorded data collected from the interview.

27. 17 February 2004 met with Instructor # 3 to conduct an interview and sign the consent form.

28. 17 February 2004 analyzed the tape-recorded data collected from the interview with instructor # 3.

29. 21 February 2004 met with Instructor # 4 to conduct interview and sign the consent form.

30. 21 February 2004 analyzed the tape-recorded data collected from the interview with instructor # 4.
Research Design

This is a qualitative study to examine the growth and development of the long-term community based Jazz Workshop, Inc. program. Within the context of explaining the Jazz Workshop, Inc. program, the impact of the program on its participants was explored.

The researcher used personal observations, Jazz Workshop, Inc. program documentation collected over the years, interviews and focus groups. Utilizing these procedures allowed the researcher to build an understanding of the growth and development of the workshop, as well as answering several questions about the impact of the workshop on its participants.

Informed Consent

All willing participants were asked to sign a consent form outlining the purpose of the study before the researcher began. The intent and details of the research were explained again at the signing of each consent form (see Appendix E).

Data Collection

The researcher interviewed several people with strong ties to the Jazz Workshop, Inc. program. This included interviews with the Director of the workshop, several of the instructors, the Homewood Carnegie Library Branch Librarian, and the Principal of Westinghouse High School.

Personal observations, Jazz Workshop, Inc. program records, and yearly recital documentation were gathered and analyzed. This data gathering revealed interesting aspects about the participants’ backgrounds, where they came from, what they do professionally, their income levels, and soon. Two focus groups were also conducted.
One group consisted of past and present adult participants and the second group consisted of past and present parents of younger participants. The researcher used four adult participants in the first focus group and five parents of the younger participants in the second group.

Interviews

In order to collect detailed information interviews were conducted to gather historical information, personal experiences of the workshop, and how the Homewood Carnegie Library branch and the Westinghouse High School got involved. Other important interview questions were listed earlier in the study. The interviews lasted approximately thirty minutes with the instructors, Head Librarian, and Principal of Westinghouse High School. The Director interviews lasted approximately forty-five minutes each session. The researcher interviewed the Director on three occasions.

Focus Groups

In order to help understand the context of the workshop and how participants have been impacted by their experiences, two focus groups were conducted. One of the focus groups addressed past and present adult participants and the second group addressed past and present parents of the younger participants.

The members of the focus group consisting of the past and present adult participants were given names of great Pittsburgh jazz musicians for the purpose of protecting their identities. The following names were used:

- George Benson-singer, guitarist
- Lena Horne- singer
- Dakota Staton-singer
• Stanley Turrentine-saxophone

The members of the second focus group consisting of parents of the younger participants were given instruments names for the purpose of protecting their identities. The following instrument names were used:

• Voice
• Flute
• Guitar
• Piano
• Saxophone

The use of focus groups for this particular study allowed the researcher to listen and gather important information. Furthermore, “It is a way to better understand how people feel or think about an issue, product, or service” (Krueger & Casey, 2000, p.4). In this part of the study the focus of examining the Jazz Workshop, Inc. program was to examine the quality of service and its impact on its participants.

The participants were asked to participate in the study through hand delivered letters and they responded indicating their intention to do so by a sign up sheet. The sign up sheets collected their names, telephone numbers, and time of the day they could be contacted. All of the participants had something in common in that they were all Jazz Workshop, Inc. program participants, either past or present.

The researcher knew the focus groups had to take place in a comfortable non-threatening environment to make the participants feel at ease. The Homewood Library site was an ideal place for this. The focus groups were conducted in the remodeled third floor meeting rooms of the Library. Although focus groups were the choice for this
study, some may ask the question why use focus groups instead of surveys or questions? The reason is that a focus group aids in self-disclosure among its participants (Krueger & Casey, 2000).

**Instruments**

The researcher utilized a tape recorder, camera, writing tablets, writing pens and/or pencils, and those records from the Jazz Workshop, Inc. program that the Director was willing to share.

**Data Analysis**

The researcher analyzed the data to determine if the Jazz Workshop, Inc. program has impacted its participants. The interviews and focus groups were analyzed by using index cards. The cards were labeled with common themes and then put into categories. The following focus questions were used to understand the workshop’s growth, development and impact.

1. How did Harold Young build the Jazz Workshop, Inc. program?
2. How has the workshop been sustained over the years?
3. What was it like building the Jazz Workshop, Inc. program?
4. Why did Harold Young start the Jazz Workshop, Inc. program in the first place?
5. Do participants benefit in life from being involved in the program?
6. How has the Jazz Workshop, Inc. program impacted the participants?
7. Who are the Jazz Workshop, Inc. program instructors?
8. What Jazz Workshop, Inc. program participants went on to continue being involved in music?
9. Do parents believe the Jazz Workshop, Inc. program help (or helped) their children learn how to make good life decisions?

10. Are participants involved in the Jazz Workshop, Inc. program less likely to cause trouble if they are in the program?
CHAPTER V

ANALYSIS AND INTERPRETATION OF RESULTS

As I analyze and interpret the results I remember as a young man growing up in the inner city community where I experienced having a recreation center as the only option or outlet the community had to offer community members.

If you were into sports the center was great and provided something to do everyday. This center may have kept some of us out of trouble. In fact, for me, going to the center everyday paid off. I met a coach named Clay who took an interest in me. He worked with me daily helping to develop my basketball skills. As a result, I went on to play in high school, at a two-year college and then at a four-year university.

There were others whom I knew who had potential in the arts-singing, dancing, playing instruments who suffered because there were no resources to help them or develop their skills. Even I could have been very talented in the arts, if exposed. Who knows how many others would have thieved had there been more than just one resource in the community?

Can you imagine our society being without any sort of knowledge based educational mechanism where people could go to learn outside of the school? Our school systems have been the place to provide the tools to develop our students’ minds. This formal foundation continues to be that solid connection between the home and the community. But I ask myself questions about the community and how it plays a role in the development of productive citizens? The home has always been the start of each child’s learning development, which is then followed by the school system. But there is a role for informal education as well?
The quest for discovering the value of informal education within a community, as well as its potential impact on its participants, led me to the Jazz Workshop Inc. program. I began finding out the story behind the workshop by observation. As I stated early in Chapter One, I was a parent several years back whose daughter was only six years old when she began her musical education at the workshop. At that time I felt that there was something special going on, not only because my daughter was involved but because as a child myself, I can remember something my mother used to tell me while I stood in the kitchen waiting to taste her outstanding food. She said, “Do you like what you smell? Just wait until you taste it.” She said, “In order for you to be a good cook you have to know what you are about to prepare, you have to gather all of your ingredients, you have to mix all the right spices, and then you have to know how to cook it.” She said, “If you can do that then you will grasp understanding how to prepare yourself for anything in life.” She finally said, “This is what makes food the best when you can bring hungry people to the table to eat as well as to leave satisfied full of joy and happiness.”

This has stayed with me and this is how I observed the Director of the Workshop acting as a Master Chef. He was someone who knew how to add the right ingredients in order to build a solid informal community education program. A program that can be at the top of any menu for any community across the country to order and use as a model to preparing its own masterpiece programs. What also made this program great was the blend of ingredients and all the other variables that made up this masterpiece program. These other variables will be displayed based on my observations and discussed in the diagram to follow:
Harold Young is the director of the Jazz Workshop Inc. program. He began the workshop in 1973 at the age of 23, while working full time for the US government in the nursing field and then in their technical department. He also was a student in college at the time. The workshop only had eight students participating in the program at the initial beginning. Thirty plus years later Harold Young continues to directed the workshop serving several thousands of students over the years (H. Young, personal communication, July 15, 2004).

His educational background consist of a Bachelor of Arts Degree, in Social work from the University of Pittsburgh, a Master Degree, in Social work from the University of Pittsburgh and a Minor Degree in Music Education University of Pittsburgh. He also attended the Musical Institute and Fillion Studios. He’s a Licensed Clinical Social worker in the state of Pennsylvania (Harold Young Biography, 2004).

Some of Harold Young professional affiliations Wilkinsburg Community Task Force, Playback Theatre, Shooting Star Productions, LaRoche College-Merging The

As you can see Mr. Young’s educational and professional affiliations are quite impressive. Being a college student, working full time and directing an excellent program all at the same time says how dedicated and determining Mr. Young was to keep the jazz tradition alive in the community and the City of Pittsburgh.

Observing the Master Chef

Harold Young not only oversaw this masterpiece of feeding the community and participants great tasting Jazz music, but he also instructed a class or two himself. Mr. Young always appeared to be in a good mood. He often joked with his students, as well as asked them what they’ve learned during their lesson on any particular day. He seemed to use the same approach when dealing with the participants, no matter what age they were. This approach always seemed to work. After his classes he would just roam around, poking his head in and out of classes. It was like he was saying to the instructors, “I’m here, if you need anything or if you need advice.” In some classes he attended he encouraged both the instructor and the participants by nodding his head up and down. He would walk around the building so quickly that it was hard to keep up with him. He never seemed to get tired. You could see in his face that he just wanted to make sure everyone is pleased and is learning.

The focus on his face reminded me of my father’s face when he wanted to make sure my brothers, sisters, and myself knew that he meant business about us doing our
chores. He did not have to say a word; his facial expressions said it all. Mr. Young truly meant business, and wanted his creation to be taken seriously.

I overheard him on several occasions talking about the Jazz legacy in Pittsburgh and how he wanted his participants to understand this importance, as well as wanting them to continue the rich tradition. He spoke about education and how music is such a major part in the development of all people.

I heard him say, “Music is a part of everything we do.” At first I thought, how could that be? Then as I watched him explain it to others, connecting music to our normal daily habits and responsibilities, I began to reflect on my own personal life thinking about the many times I may listen to music in the morning while getting dressed as well as playing music while I worked.

As I reflected back on what my mother told me, I began to connect Mr. Young to that food analogy. He made the smell of learning smell like beautiful music to all the participants who arrived wanting to learn something. He made sure all the instructors were prepared with all the available equipment they needed as well as being prepared to teach. He made sure the workshop site, the Homewood Branch of the Carnegie Library, was a place where everyone felt comfortable and safe. He made sure all the right ingredients were involved. He mixed and collaborated with the right resources: the school system, the community library, and the right instructors. This created a holistic approach of healing and service to the community. Mr. Young brought all the right people to the table and I had the pleasure of watching the joy and excitement my mother once talked about.
Observing the Instructors

The instructors consisted of five Caucasian males, five African-American males and three African-American females. Their ages ranged from early twenties to late sixties creating a diverse staff, all with different styles on how they fed their participants the art of music. Although I observed their styles to be different, the way they prepared the participants were all similar. As I sat in on some classes, my goals were to focus on the instructors’ preparation, participant learning, and whether the instructor’s style was effective.

In one of the classes the instructor was teaching an adult participant. The preparation appeared to be structured. The instructor did a brief overview of what was learned during the previous lesson before teaching the new lesson. For this particular class the lesson lasted about 20 to 25 minutes as scheduled. Within that time frame, the participant seemed to grasp the information quickly. While learning, the participant would pause and ask several questions, which the instructor not only answered, but also, demonstrated a skill.

The instructor’s style was easy to follow and effective. What was interesting was the laughter both shared during and after the participant would receive the information. The instructor used a coaching style, sitting back, and then jumping in when needed. After the lesson was over the instructor went over material the participant needed to work ahead until the next time they met.

Another class I observed, the instructor was teaching a younger participant. The preparation appeared to be well thought out and geared towards younger participants. This particular participant seemed to be a new participant attending his first lesson. The
lesson lasted about 15 to 20 minutes. I noticed the younger participant looking around wondering if others were watching. As the lesson went on, the participant seemed to understand what the instructor was teaching. He appeared to be more focused and not distracted.

The instructor’s style was creative and child appropriate. I could tell the instructor was experienced and well trained in the field of not only music, but also working with younger participants. The approach the instructor used was very effective for a first lesson.

The final class I observed, besides attending recitals and other classes that I did not document, was a combination class involving both young and older participants. There were six young participants and five adult participants. This class was unique because of this dynamic. The instructor was very energetic, creative and involved the audience. In fact the instructor noticed me and asked me to participate for a short period of time.

The class lasted about 30 minutes to 40 minutes. The participants were separated in the newly remodeled auditorium. The young were on one side and the adults were on the other, until the end of the lesson. At that time both were brought together to perform.

The instructor’s style consisted of a brief lecture followed by activities. The instructor would move her finger from side to side and the participants would know what she meant and would start to perform, not missing a beat. Most of the beats were based on 2, 3, or 4 counts. The instructor asked the class how many beats and answers were being yelled out. She appeared to be quizzing them and from what I saw no one failed.
What was also interesting was that some of the younger participant’s parents were the adult participants and some were in the audience. The reason I knew this was because one of the young participants called over to his parent “Mom, Mom,” and the parent looked over and shook her head in approval.

The instructor made the learning fun and kept everyone on task. At the end of the class, both groups came together like it was a celebration. All of them performed together. That was the special to watch.

Observing Participants

I observed that the populations of young and adult participants reacted differently, but all achieved the same results with respect to the mission promoted by the workshop, which states:

“Remembering the past that sustains us and charting our path to a future that continues our rich Jazz Tradition.” (Jazz Workshop pamphlet 2000, p.1)

I wanted to watch closely to see, if the participants fully understood the Jazz past and how their participation in the workshop helped mold their future in the rich Jazz tradition in the City of Pittsburgh.

Beginning with the younger participants, it seemed to me no matter what age the younger participants were, they found the workshop a place to have fun and communicate while they learned. This appeared to be the perfect combination for these young persons in this learning environment. I believe that there should always be a time for fun and for peers to interact with each other. This makes the learning more enjoyable and fulfilling.
Before some classes started, some of the participants I witnessed running around as if they were in gym class. Although, the instructor stressed to the participants not to run some allowed this to occur. They seemed to know the kids would be safe and it was something they needed to do.

As the kids played they would stop on occasion and communicate with each other. Some of the conversation was hard to hear and then there were some I could hear. For example, I could remember some saying, “what time is your lesson” and then I heard “what are you doing the rest of the day, give me a call” or I’m learning this or your it as in the game tag “You’re it”.

As you can see, in whatever way they communicated, it was tremendous to watch. Some have said that recitals are the only way to measure the learning of each participant. Although I saw all the young participants performing very well, I also saw learning before the recitals. In fact in everything they did from the running around, to their communicating with each other, to the lessons there was a great deal of learning was taking place. To sum it all up, these participants all felt very comfortable with themselves, what they were doing there, and how they wanted to be the best through music.

The adult participants ages varied from late 20’s to late 60’s. Their steps may not have been as fast paced as the younger participants, but the joy and fun was in their eyes. As I watched these participants, I saw that they were enjoying the experience.

Their communication with each other contained a lot of encouragement. They told each other, “Good job” and “That was nice”. At recitals they cheered loudly for each other. It seemed like the adults did not want to leave after their lessons were over. It was
like Christmas all day to them. It was a place where they felt comfortable. Most of the adults were developing into pretty good musicians and vocalists. In fact some of them, I overheard, earned roles in a community event based on their artistic growth and development, while participating in the workshop.

Observing the Carnegie Library Homewood Branch

This branch has been the operating site of the workshop since 1973. I wanted to examine whether operating the Jazz Workshop Inc. program in a Carnegie Library made sense or whether it was a distraction to others. So one day, instead of taking the steps down to the lower section of the library, I took a seat at one of the tables with some of the community members and library cardholders. I wanted to see how people reacted to the music being played by the workshop participants. I also wanted to watch how the branch staff performed their duties while the workshop went on.

I noticed that some of the adults did not appear to be distracted. Some were interested in what was going on and some tended to move their heads or tap their feet to the sound of the music. The music was not tremendously loud, but you could hear it. This may be how the workshop attracts some of its participants. They wanted to know what’s going on downstairs of the library.

The younger people would either be on the computers or in the Children’s section of the library reading books. I heard one young man saying to another young man, “what was that? It sounds like a horn or a flute.” They could not figure out the sound and kept on working at one of the computers. The only distraction for them was figuring out what instrument was producing the sound. It did not take them away from what they were doing.
The staff appeared to be enjoying the music, while they helped customers find information. In fact, some of the staff would answer people’s questions about the music and say that it was coming from the Jazz Workshop. I noticed the staff educating patrons about the workshop. The staff appeared to be very knowledgeable about the workshop. The relationships between both the library and the workshop appeared to be a close partnership that understood the value of each other and the importance of each other to the community. It felt like they were a couple that’s been married for a long time and no one could question their connection that had been developed overtime. I also noticed that the community members and cardholders seemed to get some kind of joy out of hearing the music and appeared to be more motivated than distracted.

Observing the Satellite Site and Temporary Site

The satellite site located at 606 and 608 Homewood Avenue was used for rehearsals and Talent Night. The small size rooms provided an environment for the instructors to prepare for some events. I also observed this site being used on occasion to instruct participants. The rehearsals seemed to work well at this site. The instructors were business-like, while rehearsing, but there were times when they allowed themselves to laugh and joke, as well as rehearse.

During the Talent Nights, people from the community, particularly the youth came to showcase their talents. This event appeared to provide a place for youth to do something positive. I have often heard that everyone needs a time to shine and this satellite site was the place for some people to shine and feel important.
The Jazz Workshop utilized Westinghouse High School during the time the Homewood Branch Library closed its doors, for renovations. This environment seemed to be a refreshing change for the participants and the instructors.

I noticed the instructors as well as the participants making such comments such as, “This is nice,” or “We have more space”. The classrooms were a lot larger than those used by the workshop at the library. It appeared to have better lighting, when compared to the basement of the library. All the instructors had their own class area to teach.

What was also nice about this site was the fact that it was not as crowded. Although there was no waiting room for family members, there was space where some parents could sit and talk to one another.

This site brought about positive results, as far as overall positive feedback from the participants and the instructors. During a recital, you could just feel the overall excitement coming from the crowd and the performances were tremendous. This may have been a result of the new atmosphere. When it was time to return to the library, it seemed to me that participants, instructors, and family members wanted to continue at Westinghouse High School.

Examining Supporters/Funders

Observations indicate that the workshop has generated considerable support from community members, past and present participants, community agencies such as the Homewood Branch of the Carnegie Library, and from the school system, Westinghouse High School. This solid support system has kept the workshop going strong over the many years.
Although I had not contacted any of the funders of the workshop, Harold Young indicated his gratitude to these particular organizations. These organizations included the Pittsburgh Foundation, the Heinz Endowments, Allegheny Regional, the Carnegie Library (Homewood Branch), Grable Arts Foundation, Kuumba Trust, the Pittsburgh Foundation Multi- Cultural Arts Initiative, the Pennsylvania Council of the Arts, the Howard Heinz Endowments, and private donations. The workshop before receiving any kind of funding was self- sustained from 1973-1978. In 1976 Mr. Harold Young received help from a legal aid service located in the Homewood community (Frankstown Ave) to help him file for a 501-C3 non-profit organization status. This legal aid service at the time was free to the community. The 501-C3 was obtained in 1976 but Mr. Young did not begin searching for funding until 1978 (H. Young, personal communication, July 5, 2004).

The purpose of this research study was to examine the growth and development of a long-term community based Jazz Workshop, Inc. program. In addition, the study also examined the impact that the Jazz Workshop program had on its participants. Furthermore, the quality of instruction and opinions of parents with respect to the effect of the workshop had on their children was also studied. Also, it studied how the connection with the location sites, such as the Homewood Library and Westinghouse High School, played a role in the success of the community based Jazz Workshop, Inc. program. In order to stay fixed on the purpose of the study, the following questions helped to guide the direction of the study:
1. How did Harold Young build the Jazz Workshop?
2. How has the workshop been sustained over the years?
3. What was it like building the Jazz Workshop program?
4. Why did Harold Young start the Jazz Workshop in the first place?
5. Do participants benefit in life from being involved in the program?
6. How has the Jazz Workshop impacted the participants?
7. Who are the Jazz Workshop instructors?
8. What Jazz Workshop participants went on to continue being involved in music?
9. Do parents believe the Jazz Workshop helps or (helped) their children learn how to make good life decisions?
10. Are participants involved in the Jazz Workshop less likely to cause trouble, if they are in the program?

The rest of this chapter will report the results of the findings obtained by using other methods of data collection. One of the methods consisted of interviews conducted with the Director of the Jazz Workshop Inc. program, four of the instructors of the workshop, the Head Manager of the Homewood Library, and the Principal of Westinghouse High School. Another method centered on conducting two focus groups, one group with past and present adult participants and the other with parents of the younger participants. Additional data were gathered from observations of the workshop recitals and sitting in on classes. Finally, documents from the workshop were reviewed.
The Jazz Workshop, a non-profit organization, has been in existence since 1973 and has primarily operated out of the Homewood Carnegie Library with a temporary site in Westinghouse High School. Each year the workshop serves thousands of students. The workshop will accept any student in the program, but the student must be motivated to learn. Financial fees for the workshop are very affordable. Students with economic hardships may be awarded scholarships and donated instruments if they are unable to purchase them (The Jazz Workshop, Inc., 2000).

The goal of the workshop is to educate students in a music program that preserves jazz and nurtures and develops it in students. Experienced musicians tutor every student. The instructors want to teach a skill while helping students learn the rich legacy of jazz created by African-American musicians. Harold Young, Founder and Director of the Jazz Workshop Inc. stated, “The average kid staying with the workshop six months and up can improve his/her school grades” (The Jazz Workshop Inc., 2000).

In order to reach a diverse community, the workshop offers several programs to students. These programs include: (1) Jazz Ensemble, which brings together students and seasoned musicians to play original compositions and big band, charts by noted Pittsburgh talents; (2) Jazz Improvisation, where students perform solos and interpret their concepts of what they learned while demonstrating the principles of chord structure; (3) Jazz for Tots is a program for the younger children between the ages of three to five years old. These tots learn percussion instruments with sing along and dance. Class instruction involves voice, dance, and instruments; (4) Family Night brings family members together to showcase their talents; (5) Outreach is an after-school program that
the Jazz Workshop offers in selected Pittsburgh housing projects. Jazz instructors work with students teaching them to embrace music by movement, teaching percussion instruments and vocal skills; (6) Jazz on the Steps is a performance put on by great Jazz performers free of charge for Pittsburgh citizens; and (7) Finally, Talent Night allows for any emerging talented person to come forward and showcase his or her talent (Jazz Workshop Inc. 2000). The Jazz Workshop offers the community a great deal of services that demands a dedicated leader, quality instructors, and community collaboration.

Interview Data

The following interviews were conducted with the Director of the Workshop, four of the instructors of the workshop, the Carnegie Homewood Library Head Manager, and the Principal of Westinghouse High School.

Program Director Interviews

The interview sessions with the Director of the Workshop were titled “Three Rounds of Joy” because this researcher met with the Director on three occasions to discuss how he continues to provide the community and its participant’s lots of joy.

The transcription of the interviews with the Director will only address nine questions out of the ten that guided the direction of this study. The rest of the transcriptions with the Director will be a part of the appendix.

The Key Interview Points with the Director

The following are the data from a series of interviews with the Director of the Workshop titled, “Three Rounds of Joy”.

Researcher: How did Harold Young build the Jazz Workshop?
Harold Young: It started in the late 60’s, when they passed the law about integration. We had two local unions Local 60 (Caucasian) and Local 471 (African American). When the Civil Rights laws were passed it stated that you can’t have two unions in the same town, therefore it was integrated. We used to go to the Musicians Club and learn music from Dr. Tate who was a dentist and Dr. George Crigler, and that was our learning ground. All of the professional musicians were all involved at that club, Stanley Turrentine, Bobby Bob Wells, Grover Washington, Albert Arrington, and Robert Hill. When it closed down because of integration, there was no place for young musicians to learn, so we sat down and discussed what are we going to do to continue to teach minority kids, African-American kids music. We developed a group called Bebop Music Black Musicians of Pittsburgh. We needed to find a place to teach. I used to go to the library all the time and I ran into Mrs. Glades Howell, whose husband had a program in the Hill District that is similar to the YMCA today. She suggested that we use the library, no one was utilizing the space downstairs at the library. We began with 5 students. As we got more students who wanted to learn different instruments, I began recruiting musicians to teach them. It was the same kind of atmosphere that we had at the Musicians Club. The program has been progressing through the years. The program has kept jazz alive.

Researcher: How has the Jazz Workshop been sustained over the years?

Harold Young: It’s a combination of several things. We continue fundraising, continue to write grant proposals, and we continue to perform. The biggest factor of the continuation is the fact that the Jazz Workshop is housed at the Homewood Library. There is no overhead. We don’t have pay rent, electricity, or gas for the space.
Researcher: What was it like building the Jazz Workshop program?

Harold Young: It has been exciting. There was another program called Ozam Strings on Frankstown Avenue, run by Sister Mary, a Catholic nun. A lot of kids learned how to play instruments. That program was beginning to deteriorate. A lot of those students came to the Jazz Workshop. The price has always been right. At the beginning we never charged students because a lot of parents didn’t have money to pay for lessons. I think that education should be free. It has only been recently that we have begun to charge for lessons. Even that fee is very low, eighty dollars from September to June. If you go out to any music school for a lesson, a lot of schools will charge $15 to $20 an hour.

Researcher: Why did you start the Jazz Workshop?

Harold Young: Because there were no other organizations that were teaching music to these kids. At that time, the Jazz Workshop was the only place in town that taught not only kids, but adults too. We have older musicians coming to the program that just want to find a place to play. There are programs all over the city that is duplicating what the Jazz Workshop has done, which is great.

Researcher: Do you feel participant’s benefit in life from being involved in the program?

Harold Young: Participants learn discipline to take the time and the energy to focus on an instrument. Discipline can help in academics. Kids learn that if they do this, they can expect this. As I look around at a lot of the young people today, they are all about other things than being constructive. They learn discipline and apply it to their
everyday life. They learn how to be productive citizens. They get married, have a decent job, and raise families. Music helped me as an individual.

Researcher: How has the Jazz Workshop impacted the participants?

Harold Young: One of the things that I’m particularly interested in is making sure that students either a children or adults really get the message. Often times as teachers and counselors, we really don’t seem to care about outcomes. I think it is very important to follow through. In other words, most of the time I will ask students on any given day after their lesson, what did you learn today? And I say it in a way that’s not intimidating. They’ll say that I didn’t learn anything. And then I’ll say, you mean to tell me that you spent a half-hour learning nothing. And then they’ll state what they really learned. So I think they just didn’t think about what they learned. But I am concerned about what they learned and the impact. They can use the same focus during their music lessons that they can use in school. To focus on what they are learning. I’m trying to get them to understand the learning process.

Researcher: Who are the Jazz Workshop instructors? (For the purpose of not identifying the instructors by full name I used the initials of their names)

Harold Young: KF teaches theory. TC, Artistic Director and teaches flute, saxophone, and clarinet. WP teaches flute. KT teaches percussion. ES teaches brass. JS teaches bass. BT teaches voice and VV teaches guitar. If I missed anyone I apologize.

Researcher: What Jazz Workshop participants went on to continue to be involved in music?

Harold Young: Chris Sullivan, who lives in NY, he’s working on his second album. Tony Campbell, who is currently a jazz instructor a successful musician

Researcher: Are participants involved in the Jazz Workshop less likely to cause trouble if they are in the Jazz Workshop?

Harold Young: Most of the kids that are involved in the workshop are well mannered. Some of them lack discipline to become a really good musician. I was talking to a kid the other day and I said that my practice time use to be six hours a day and the kid said “SIX HOURS”. I don’t expect students to sit down and practice for six hours, but I would at least like them to start with a half-hour a day. Once they start with a half-hour they’ll begin practicing a lot longer. In terms of keeping them out of trouble and occupied, I believe that music gets kids to focus on positive things as opposed to being out on the street.

Researcher’s Reflections on Director’s Interviews

Harold Young’s journey as a musician revealed how his passion and love for jazz could not end even after the clubs closed and there was no place for the musicians to go. He felt a responsibility to the Jazz community to keep Jazz alive. So his hard work and collaborative relationship developed over time and helped him build a relationship with the Homewood Branch of the Carnegie Library that has lasted over thirty years. He formed a team of instructors who believed in his vision to teach participants Jazz while they learn how to be productive citizens. Mr. Young truly believed in informal community education in that this is where he himself learned to play jazz.
Instructors

Interviews with four of the Jazz Workshop Inc. program instructors provided key data on the backgrounds of the instructors, as well as their opinions about the impact of the workshop on the participants.

The Key Interview Points with the Instructors

Researcher: How long have you been a jazz musician?

Instructor Responses:

- I’ve been a jazz musician going on forty years since the age of sixteen.
- I started playing the boogie-woogie as a kid with the Hill City, the K-Club and the YMCA.
- Since the age of eighteen. I’m currently forty-three years old.
- For ten years, or maybe more.

Researcher’s Reflections on the Instructors’ Responses

These interview responses show the instructors all began learning Jazz very young. It is evident that the instructors based on their responses, have been Jazz instructors for a very long time. This illustrates their passion, commitment, and love for Jazz.

Researcher: What is your background in jazz and when did you start learning jazz or music?

Instructor Responses:

- I started private lessons in the fourth grade through high school and college at Youngstown State University’s Dana School of Music with

83
the top teacher/player in the area. I have thirty years playing and
teaching experience.

- I started learning jazz music when I got out of the service in 1949,
  when I met the Turrentine Brothers and other musicians. I started
  playing with the Johnny Wilson band playing saxophone, trumpet,
bongos, bass, and keyboard.

- I started learning Jazz around the house. When I started playing
  saxophone at the age of thirteen. I’ve been playing in a band since
  thirteen, but started playing Jazz music at eighteen.

- I played Jazz in high school in a Jazz band program. In college, I
  enrolled in a studio ensemble and that’s when I learned how to work
  bass lines and improvise, instead of just reading charts.

Researcher’s Reflection

The instructor’s responses show different circumstances in their learning of jazz. Some learned jazz informally in the community from other well-known jazz musicians in Pittsburgh and in their home. Some learned more formally while in high school and in college. This variety of learning provides a balance of different instructional backgrounds.

Researcher: What is your education background?

Instructor Responses:

- Bachelor of Music at Youngstown State University with a teaching
certificate. Percussion was my major, piano was my minor.
• I went to Fifth Avenue High School. Living in the Hill District I learned most of my education.

• I studied music in high school. I went to college and studied music for a while at the University of Pittsburgh. I’ve taken numerous private lessons with people in Pittsburgh and New York.

• I have a Masters Degree in Composition and Bass Performance from the New Mexico State University. I’m currently getting my Masters Degree in Classical Composition at Duquesne University.

Researcher’s Reflection

This question explored the educational backgrounds of each instructor. The results showed that the instructors were either educated in the community or at the college level. This reveals the Jazz Workshop uses a combination of community and college experienced instructors.

Researcher: Why do you teach at the workshop?

Instructor Responses:

• The Jazz Workshop gives me a steady outlet in playing and teaching percussion instruments.

• It is very important that we have young people keeping the jazz tradition alive in Pittsburgh. The only way we can keep jazz alive is by teaching the young.

• I believe in what Mr. Young has put together here, the mission statement, and his commitment to teaching the community, serving the community, and providing quality education lesson. This is part of
who I am. I’m an artist, a musician, and a teacher as well. This is my way of giving back.

- Well, it started as just a job, but I’ve recently started making friends and connections with the students and parents. I’ve felt compelled to keep going with it.

Researcher’s Reflection

It’s evident that the instructors love what they do. They seem to have a strong will to teach and to give back to the community what they’ve learned. There is also a connection between the participants and the parents.

Researcher: Do you feel the workshop contributes to the development of students?

Instructor Responses:

- The Jazz Workshop has given many opportunities to young and old at affordable prices. This is how you develop an interest and skill level in music.

- I think so.

- Yes I do. I think it is important. At first, I thought that the workshop wasn’t a fulfilling job for me, but now I see the community coming together to play music.

Researcher’s Reflection

It is felt that by the instructors that given opportunities, the participants will develop, and that this helps brings the whole community together to play music. The
workshop provides an opportunity for young and adult participants to develop their skills in learning music.

Researcher: Do you feel music is essential to a child’s life. If so, why?

Instructors Responses:

- I would say yes. Music is harmonious. Its vibrations of air. Music is just another way of thinking. It’s another way of expressing your feelings.
- Absolutely. Music is basic to each and every one of us in our daily lives. Music is an art form and viable alternative to playing sports.
- It’s imperative.
- Yes in some fashion or another. Whether a child plays an instrument or not, music is always in their lives.

Researcher’s Reflection

The instructors all agreed that music is essential to a child’s life. One of the instructors believed that music could be used as alternative to playing sports.

Researcher: Any success stories about your students, i.e. Career, college, etc.?

Instructors Responses:

- In the thirteen years that I’ve been involved with the Jazz Workshop, I’ve been able to retain students for three to four years. I’ve had some serious students and moved them through many skill levels and onto various genres and learning situations.
- I know several people that I taught in the early 80’s, but I can’t think of their names right now.
• Jevon Jackson got a scholarship to Slippery Rock University. The younger students have been accepted to Roger’s Creative and Performing Arts Middle School. I participated in the Jazz Workshop when I was young and I’ve been playing professionally for a long time.

• The first five weeks that I began teaching at the workshop, a lot of my students wouldn’t show up for their lessons. I only had one serious student. Once the workshop moved back to the library, kids started showing up. Any student that finishes a semester with me is successful.

Researcher’s Reflection

Some of the instructors referred to participants who are now in college, who were accepted into arts schools, and to the retaining of participants as a sign of success. One of the instructors even used himself as a prime example of a workshop participant that has succeeded as being a known jazz musician. The stories show workshop participants benefit long term in being involved with the program.

Researcher: Do you believe that participants are less likely to cause trouble if they are in the workshop? If so, why?

Instructors Responses:

• I believe music when studied on a steady basis, like any other subject; will soothe the soul and the mind. It is a positive learning experience.

• Yes.

• I have students who are doing well.
• Yes. I think if you feel successful at something, you will commit to it. I think that one of the reasons why people get into trouble is because they don’t feel the joy of creating something that works and is successful. People need good mentors. Playing is a great way to kill hours of time and it’s productive.

Researchers’ Reflections

The consensus responses showed that the instructors believed that participants are less likely to cause trouble if they are involved in the workshop. It was also felt that being involved in something positive keeps people in general, out of trouble.

Library & Principal Interviews

The interview with the Principal of Westinghouse High School and the Head Manager of the Homewood Branch of the Carnegie Library provided information about how the connection of both plays a role in the success of the Jazz Workshop as well as how they work hand in hand.

Key Interview Points with the Head Manager of the Homewood Library

Researcher: How do you promote the Jazz Workshop to the community? Do you promote it through sending out information or word of mouth?

Head Manager: A lot of its word of mouth. We built up a reputation of doing two major events. Monthly jazz night at the library and in the summertime there is jazz on the front steps. So people know now after all these years that the Jazz Workshop is affiliated with the library. We also have flyers that we hand out at the library. We don’t really mail brochures out. The Jazz Workshop sends brochures to their mailing list.
Researcher’s Reflection

The response from the head manager tells the story of how the workshop is promoted by the library. By allowing the workshop to hold two events as well as being the main site of the workshop says how much the library believes in this relationship. It also sends a message to the community that it’s affiliated with the workshop and supports it by passing out flyers and telling its guests and members about the workshop.

Researcher: How has the Jazz Workshop worked hand in hand with the Homewood Library?

Head Manager: I think we have a really good collaboration. Its members use the library. It helps that they’re in the same building. They come through the front door. They can do two things while they are. They can take their lessons and they can use the library for research, leisure reading, adults can take advantage of programs while they’re kids are taking lessons. So it’s a win, win situation.

Researcher’s Reflection

The library and the workshop benefit from each other by sharing resources and educating the community. This hand in hand relationship works well when the workshop participants are exposed to the library and the library card members and guests are exposed to the workshop.

Researcher: Are there any benefits of having the Jazz Workshop at the library?

Head Manager: They do encourage their students to get a library card and to use them. We can refer people to the Jazz Workshop. We get calls all the time. The people hear about the program in the community and throughout the city. People call and ask
for more information and we know enough about the program and then direct them to the workshop.

Researcher’s Reflection

The library benefits from the workshop being located there because the members of the workshop take lessons there and use the resources of the library. Furthermore, the library serves as a multi purpose resource to the community. Community members can use the library as well as join the workshop.

Researcher: Is this the only branch that has a Jazz Workshop program?

Head Manager: Yes. I know the Jazz Workshop does some things in school and they may take some of their programs to another library to do a special program. I don’t think there is any other library that has the same weekly program.

Researcher’s Reflections

This library branch truly sees the value to having the workshop operate from this site. This is what makes this branch so special.

Researcher: Are there any distractions while music is being played in the library?

Head Manager: No. It’s interesting. We as a staff have firsthand knowledge about how people progress with their music lessons because the music comes up the stairs. Kids will share their newest song with us. We’ll ask them how they’re doing. The people know us enough to talk to us. We’re a part of that Saturday routine. And we’re really glad when we hear that song that they’ve been practicing.

Researcher’s Reflection

The workshop apparently is not a distraction to the customers learning but a benefit to everyone that associate with the library. The staff hears the music and become
familiar with it. This learning experience allows the staff to share with the participants by asking them questions about what they have learned and by feeling proud and connected to the workshop.

Researcher: So do you think that community collaboration is very important for library branches and schools to be involved with programs like this?

Head Manager: I think that they have to. I think collaborations are important for people to feel connected and feel safe from going to group to group. There is a connection. They feel comfortable coming to something they know is okay in the major organization.

Researcher’s Reflection

The response shows the importance of collaboration and how it is a must in the development of community services. The Homewood library branch's commitment to the workshop has been paramount to the overall success and partnership of both needed services.

Key Interview Points with the Principal

Researcher: Before you allowed the Jazz Workshop to utilize your Music Department, did you have any connection with the program?

Principal: Yes I did. I actually asked them to come and use Westinghouse. And they didn’t come and ask me. I asked them to come to the high school. I’m trying to build a real strong community network between Westinghouse and the community. I believe Westinghouse needs to be the hub of the community. And I became familiar with the Jazz Workshop from my own son studying in the Jazz Workshop. I used to bring him from Squirrel Hill where I live, to Homewood to study music. Homewood’s the finest
place that I could think of to study. He took voice lessons, saxophone, and I think he took something else. At that time I lost my music teacher at Westinghouse. And I called Harold Young and said, “I need help”, because I saw his passion for music. I asked him if there was anything he could do, could he recommend some teachers that could come and work with my students. My students have a strong history of music here at Westinghouse. So he sent me three people. So we worked on a contract where I actually went back to Westinghouse Alumni and they actually paid for these people to come and assist us. Isn’t that a wonderful story? He sent three top musicians to me to work with my students.

Researcher’s Reflection

The principal had a strong belief in building a strong community networks between the school and the community. She also had a personal connection with the workshop by virtue of her son’s experiences as a participant. This community connection has allowed the workshop to benefit by gaining a needed temporary home and the school was able to help fulfill its vision as being the hub to the community.

Researcher: Were there any other reasons why you thought it would be important to locate the Jazz Workshop at Westinghouse?

Principal: I like the music facilities at the school and I hope they like it. I wanted them to realize through networking we can share resources and make stronger resources for everyone. So whether it’s just Westinghouse students, I wasn’t really just concerned about them, I was concerned about the young children who are coming up. I want to be able to feed outstanding musicians into Westinghouse from the elementary to the middle school to the high school level. And I’m also concerned about senior citizens and our
adults. I think there is a lot of talent out there. I think the reason why we’re not able to showcase that talent is because we don’t spend enough time and energy by making sure that people know what’s available. So if we have beautiful facilities, why not use it? Don’t just use it during school hours; use it to 7:00 a.m. to 9:00 p.m. every single day. And that’s my hope and dreams.

Researcher’s Reflections

The principal wanted the workshop participants to enjoy the school music facilities. She believed in allowing every child and adult opportunities to develop their skills in a safe environment. The principal’s vision of leaving the school doors open after school hours should be the vision that all schools take.

Researcher: As far as collaboration, that’s one thing that you talked about it. Do you feel that’s important for schools, organizations to be involved? Do you think they should collaborate?

Principal: It’s critical. If you really want to have a successful school you have to open your doors so that people know exactly what you’re trying to do. Because there are people out there who do want to be involved in school and do have a passion for helping young people achieve excellence but they just don’t know how to do it. If you collaborate and open your doors and bring organizations in so that they can see your every day successes and your struggles they’re more willing to not see us just as a foreign mission. They’re more willing to say that I have some talent and I know where I can help you in certain areas. So you have to open your doors. We’re all stakeholders. If kids do not succeed then we’re lost as a nation and as a race.
Researcher’s Reflections

The willing and open attitude of the principal demonstrated he understanding the critical need to connect the school with outside agencies. This attitude has benefited the workshop and puts responsibility on both the school and the workshop to help people succeed in life.

Focus Groups Data

Parent Focus Groups

The focus groups with the parents of the younger participants exploded the impact of the workshop on the participants. Table 1 presents the age, gender, and grade level of some of the younger participants.

Table 1
Age, gender, and grade level data.

<table>
<thead>
<tr>
<th>Parents</th>
<th>Participant Ages</th>
<th>Gender</th>
<th>Grade Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>Saxophone</td>
<td>16</td>
<td>Girl</td>
<td>11th grade</td>
</tr>
<tr>
<td>Voice</td>
<td>14 and 16</td>
<td>Boy and Girl</td>
<td>9th and 10th</td>
</tr>
<tr>
<td>Piano</td>
<td>7</td>
<td>Girl</td>
<td>2nd grade</td>
</tr>
<tr>
<td>Guitar</td>
<td>7 and 9</td>
<td>Two Girls</td>
<td>2nd and 4th grade</td>
</tr>
<tr>
<td>Flute</td>
<td>Twins 11</td>
<td>Two Girls</td>
<td>6th grade</td>
</tr>
</tbody>
</table>

The data shows not only the age ranges of the participants but also gives gender and grade level data. This table shows that the workshop offers lessons to young and teenage students in elementary schools, middle school to high school. This group of participants consisted of seven females and one boy. It was interesting, in their cases, that there was more than one child in a family that participated in the workshop. This may have been the result of the affordable prices of the lessons combined with parents understanding the importance of involving their children in positive resources in the community.
Table 2 presents information on how long a child participated in the Jazz Workshop and whether the child participated in music or singing lessons before attending the workshop.

Table 2

<table>
<thead>
<tr>
<th>Parents</th>
<th>How long</th>
<th>Before workshop</th>
</tr>
</thead>
<tbody>
<tr>
<td>Saxophone</td>
<td>On and off for 2-3 years.</td>
<td>Yes</td>
</tr>
<tr>
<td>Voice</td>
<td>Part of the year last year</td>
<td>No</td>
</tr>
<tr>
<td>Piano</td>
<td>Five months</td>
<td>No</td>
</tr>
<tr>
<td>Guitar</td>
<td>First year</td>
<td>One child did and one didn’t.</td>
</tr>
<tr>
<td>Flute</td>
<td>Three years</td>
<td>Yes</td>
</tr>
</tbody>
</table>

One participant had been in the program for several years. Everyone else was a fairly new or past participant. Four participants took lessons before the workshop (counting Flute twice because of the twin girls) and three took no lessons.

Researcher: Since your child’s involvement in the Jazz Workshop, have you seen any improvement in your child as far as playing music or singing?

Parent Responses:

Saxophone: My child played an instrument before and got bored with it, so I let her choose the instrument that she plays now. She plays the guitar. It seems that she is more focused on playing that instrument.

Voice: My daughter is playing guitar again. She enjoys it. She now has her very own guitar. My son, on the other hand, I’m finding it hard to keep him interested in something.

Piano: My daughter just started playing piano. She played the clarinet and lost interest.
Guitar: One child plays the flute. She just started playing that instrument this year with the Jazz Workshop. She is also interested in playing in a band, and playing the clarinet and drums. The other child is playing the piano, which she played before taking lessons at the Workshop. She is also interested in playing the violin.

Flute: I’ve seen a lot of improvement. My daughters have a good time going home and practicing their instruments together. They have closeness with the other students at the Workshop. There are not that many black students that take lessons in other programs that they’ve attended.

Researcher’s Reflection

The responses by some of the parents really did not address the question except two parents who saw their children improving a great deal and becoming more focused when playing. The rest of the responses spoke to the participants either enjoying playing which may be an improvement if the child didn’t enjoy playing. Furthermore, some of the participants wanted to play other instruments or join a band.

Researcher: Do you feel the Jazz Workshop has helped kept your child focus in school, at home, in the community, and so on?

Parent Responses:

Saxophone: What I’ve noticed is that learning how to play an instrument seems to have helped her with discipline as far as practicing to get better, time management. I don’t know how well she is going to do playing the instrument but she’s adding practicing to her day. She does this on her and not by me helping her. It’s great for independent time management.
Voice: My older child was struggling with math, but now her grade has improved.

Flute: As far as the community, they see how people who play instruments interact with the community. During the holidays, I encourage my kids to play out in the community and nursing homes. That was my idea originally, but afterwards they both felt really good about doing that because of the interaction they had with the senior citizens. One even wrote a story about it.

Piano: I’ve seen a change in my child’s discipline, accountability, and responsibility. I have also saw a change in confidence and self-esteem.

Voice: My children are going through a lot right now. My daughter is always anxious to get to the Workshop. She uses music to relax. It soothes and calms her. It keeps her out of trouble. It gives her something positive to do. She thinks about college. She studies music in school too. She’s a teacher’s aide. She does really well in school and grades have greatly improved. My son, on the other hand, I think is going through a phase of defiance. So we’re just trying to find something to keep him occupied.

Researcher’s Reflection

I have noticed parents making these comments about the workshop in my four years dealing with the program. So these comments don’t strike me as a surprise. Being more focused, developing a sense of discipline, improvement in grades, doing good deeds in the community, feeling good about them selves, and being responsible and accountable. Every parent I know, social service agencies, juvenile court system, counselors, teachers work hard to instill these things in children in general as well as the at-risk students who tend to sometimes lack these important values, morals, and choices to become productive citizens.
Researcher: What made you seek out the Jazz Workshop rather than other programs in the community?

Parents Responses:

Saxophone: The price.

Voice: I started volunteering at the workshop a few years ago. I had no idea that the program existed when I was growing up. When I began volunteering, I got to see what was going on. I got to experience kids going from not ever picking up an instrument, to playing songs. I think it’s a beautiful thing meeting the new musicians. Everything here is a learning process. It’s wonderful.

Guitar: First it was price. But then I got some information and background from someone else. Then I saw some the students, before I decided to put my children in the program. I felt that the quality in teaching at the Workshop is just as good as anywhere else.

Flute: I had known about the Workshop for a while, but I was under the impression that you had to be a certain age. Once my kids started participating, I was told that they could have started when they were 6 years old. I always told my kids that once they hit 3rd grade to plan to learn how to play some kind of instrument. The price is excellent. I’ve learned over the years that these musicians are wonderful. The musicians treat the kids like family and you don’t always get that in other programs. The teachers have good relationships with the students. I feel comfortable with my kids participating.

Researcher’s Reflection

The consensus responses were the affordable price of taking lessons at the workshop compared to the other music/art educational programs in the community. The
quality of instruction appeared to be a key part, as well as the relationships the instructors have with the participants.

Researcher: How did you learn about the Jazz Workshop? A lot of people in the community don’t even know the Jazz Workshop exists?

Parent Response:

Voice: I used to come to the library as a child all the time. I always would hear music playing, but I didn’t know where it was coming from. At one time I asked the security guard what is downstairs and he told me that it’s a music school. So I went downstairs to check it out, no one greeted me and I didn’t realize that I could take lessons.

Saxophone: I took lessons a long time ago at the Jazz Workshop when I played saxophone. I grew up with some of the teachers. I always knew that it was here.

Piano: I found out about the Jazz Workshop by accident. I think a lot of people who live outside of the community don’t know about it. I was online and I got directed to the site by accident.

Flute: Where I used to work at, an instructor used to come in and buy things. I heard through conversation from someone that they used to participate in the program on Saturdays. One of my child’s teachers, Dr. Alston, he would tell me to take my kids to the Workshop.

Guitar: I heard about the Jazz Workshop about eleven years ago. A guy that plays here lived next door to me. I was under the impression that you couldn’t participate until third grade also.
The responses of the parents varied because of the different methods of finding out about the workshop. Word of mouth, searching the web page, neighbors, co-workers, and just visiting the library are a few ways the parents learned of the workshop.

Researcher: Do you feel community education, like the Jazz Workshop is valuable to the community?

Parent Response:

Guitar: I do. I noticed that my children are excited to come to the workshop on Saturdays.

Saxophone: I think it makes a tremendous impact on the community. The fact that we, have someplace positive for our kids to go, instead of sitting at home watching TV and playing video games.

Voice: I was raised in this neighborhood. It is extremely important to be able to reach out to children and show them things that they normally don’t see. A lot of these kids can’t go up to a musician and talk to them. Britney Spears isn’t coming to our neighborhood. To be able to talk to real live musicians and see the expressions on their faces, they are so astonished. It gives them something to look forward to. They know that there is a way out for them.

Piano: I think it’s important because parents work during the week and a lot of times they don’t have a lot of quality time to spend with their kids. This gives them an opportunity to be involved in something that their kids are interested. Parent/child relationships are good for the community as a whole. Kids are less likely to go out in the community and commit crimes.
Flute: Even though we don’t live in the community, the kids feel a part of the community. When other things come up they want to participate, not only in the workshop, but also in other things in the community. They feel like they want to give back to the community. I think it will help them, as they become older.

Researcher’s Reflection

The consensus shows the workshop is valuable to the community. They also see the workshop as a place the participants feel a part of and provide a place for parent and child to bond and spend time together. Furthermore, the workshop was viewed as a place for children to be involved in something positive.

Adult Focus Group

The focus group with the adult participants provided the impact of the workshop on them. Table 3 presents information on how long the participants have been involved, what keeps them coming, what instrument they play or sing, and how often do they practice.
Table 3

How long have the participants been involved with the workshop, what keeps the participants coming to the workshop, what instrument do the participants play or sing and how often do the participants practice.

<table>
<thead>
<tr>
<th>Adults</th>
<th>How long?</th>
<th>What keeps you coming?</th>
<th>What Instrument do you play?</th>
<th>How often do you practice?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Benson</td>
<td>3 ½ years</td>
<td>“It takes along time to learn my instrument. The instructor I have is very good and very well-trained”</td>
<td>Guitar</td>
<td>Everyday</td>
</tr>
<tr>
<td>Turrentine</td>
<td>5 years</td>
<td>“The dialog that I have with the instructors is great.”</td>
<td>Guitar &amp; Bass</td>
<td>Everyday</td>
</tr>
<tr>
<td>Staton</td>
<td>1 year several years ago and recently 1 ½ year</td>
<td>“I want to learn more Jazz tunes, because Jazz is what the workshop is mainly all about. In the meantime do a little blues, gospel, &amp; pop. I think most of the instructors are more professionally geared towards Jazz than any other forms of music.”</td>
<td>Vocalist</td>
<td>Periodically, because I’m very busy. I’ll practice in the car.</td>
</tr>
<tr>
<td>Horne</td>
<td>4 ½ years</td>
<td>“I keep coming because I love music. So I keep coming because I love learning music, I want to keep progressing vocally and theory.”</td>
<td>Vocalist</td>
<td>Everyday</td>
</tr>
</tbody>
</table>

Researcher’s Reflection

The data shows that the adult participants have been with the workshop for a long period time and one was a past participant who experienced other music instruction somewhere else but could not resist coming back. It’s evident that the participants remain committed to the workshop or keep coming because of the connection they have with the instructors as well as the love they have for music. One participant plays the guitar, one plays the guitar and bass, and two participants are vocalists. Their commitment to become great is shown when the participants agreed that they practice everyday. Although one participant does not practice as much, she revealed that she practices driving in her vehicle.
Table 4 presents information on how long the participants played their instrument or how long they have been singing, how the workshop has impacted the participants, and are the participants having fun.

**Table 4**

How long the participants played their instruments or how long they have been singing, how the workshop has impacted the participants, and are the participants having fun.

<table>
<thead>
<tr>
<th>Adults</th>
<th>How long have you played your instrument or how long have you been singing?</th>
<th>How has the Jazz Workshop impacted you?</th>
<th>Are you having fun?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Benson</td>
<td>“I’ve only played the guitar since I’ve been participating in the workshop, but I played the piano when I was a kid.”</td>
<td>“It’s allowed me to develop a hobby and interest. I’m a great fan of jazz music. It gives me something to do for a couple of hours a day.”</td>
<td>“I’m having a lot of fun.”</td>
</tr>
<tr>
<td>Turrentine</td>
<td>“I’ve been playing the guitar on and off since the 60’s.”</td>
<td>“The workshop has had a large impact on me as far as musical skills I don’t feel uncomfortable sitting down with musicians and playing, like I did in the past.”</td>
<td>“I’m having fun most of the time until they reconstructed they library, because I’ve been having a hard time finding a place to practice in private.”</td>
</tr>
<tr>
<td>Staton</td>
<td>“I’ve been singing since I was a little kid. My mother played piano and organ. I sang in the choir. I stopped singing for a long time after I got married.”</td>
<td>“I feel that the workshop has affordably given me the opportunity to learn more Jazz tunes, to interact with other musicians, not only the instructors, but the adults.”</td>
<td>“I’m having fun, but I concur with Turrentine. It’s not conducive to really learning and practicing because we’re interrupted so much. We vocalists have a time with the instructor and sometimes it overlaps with other students’ times. I agree with Turrentine on the renovation of the library. At the high school we had our own practice rooms.”</td>
</tr>
<tr>
<td>Horne</td>
<td>“I’ve been singing since the age of 3. But I’ve only studied as a vocalist since I started participating in the Jazz Workshop.”</td>
<td>“It has impacted me in the sense of giving rhythm for everyday life. It gives me a well-being in my entire soul.”</td>
<td>“I have fun. I try not to let the distractions bother me.”</td>
</tr>
</tbody>
</table>

The data showed that the participants all had some learning or love for music as a child, but really did not begin learning the instrument they now play or taking voice lessons, until joining the workshop. Before the workshop, the
learning was erratic. Since being involved with the workshop, it was apparent that the participants all have been impacted based on the above observations. They all concur that they are having fun but are distracted on occasion because finding a good place to practice in private seems to be an issue. Also the time schedule seemed to overlap with other participants’ lesson times. This will be addressed further in recommendations.
CHAPTER VI

CONCLUSION AND RECOMMENDATIONS

The purpose of this research study was to examine the growth and development of the long-term community based Jazz Workshop, Inc. program. Within this context of examining the Jazz Workshop Inc. program, the researcher surveyed its participants, both past and present. Furthermore, the researcher studied the quality of instruction and parent’s opinions on the impact to their children, who currently participate or have participated in the program in the past. In addition, there was an examination of the connection between local sites, such as the Homewood Branch Library and Westinghouse High School and the role they played in the success of the community based Jazz Workshop, Inc. program. The following table depicts how the workshop created a “Win, Win” situation for its participants and the community.

Table 5 Jazz Workshop “Win, Win” situation

<table>
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<tr>
<th>Provides benefits and Satisfies Needs</th>
<th>Community Collaboration Connection</th>
<th>Service a Variety of People</th>
<th>Outcomes “Win, Win” Situations</th>
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<tr>
<td>Low Cost</td>
<td>Homewood Library</td>
<td>Young Participants</td>
<td>Making good choices</td>
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<td>Good Lessons</td>
<td>Westinghouse High</td>
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<td>Good Leadership</td>
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</table>

Any good community education program must be able to provide benefits and satisfy needs in the community at low cost, offer good services, teach good lessons and have good leadership. The program must be connected to the community, service a variety of people, and finally, its outcomes must be fulfilling. Each of these issues will be examined in turn.
Provides Benefits and Satisfies Needs

It was determined that the Jazz Workshop, Inc. program helped to provide benefits and satisfy needs in this particular inner-city community because inner city-communities often face the lack of community resources. These are resources that provide a learning environment, as well as activities from which people can benefit. The workshop is one of the few programs that have provided a service to the community for over thirty years. This commitment to the community has shown the faithfulness of the workshop. There have been programs in this particular community that have come and gone over the years. The workshop recognizes this and understands how valuable resources are.

Without these resources it was understood that people in general may be more likely to get into trouble. The Director of the program made the assumptions that participants needed:

- Music to help them focus on positive things, as opposed to being out on the street.
- To learn discipline
- Discipline helps in academics development
- To learn how to be productive citizens

The instructors made the assumption that music:

- Is an art form and a viable alternative to playing sports
- Provides a positive learning experience
- Is another way of expressing feelings
Low Cost

It was noted by the Director, instructors, adult participants and parents of younger participants that the cost of the workshop was affordable. This solved the problem of high cost programs that are impossible for some people to afford, especially if they have a family with several children who want to take lessons. The research results indicated the Director agreed with this. The workshop cost only $80.00 from September to June. This cost is low compared to programs that charge $15.00 to $20.00 per hour for each lesson. The $80.00 cost allows participants to take as many classes as they choose. The instructors, adult participants, and parents of the younger participants all referred to the low cost as being something that makes the workshop special.

Good Lessons

The research results also indicated how pleased the adult participants and parents of younger participants were with the lessons being taught. Most felt that the instructors seem very well trained in music and jazz and know how to deal with people of all ages. It was also believed that the instructors cared about how the participants learned and wanted them to be the best. They also felt the instructors are well known to the Jazz community and were honored to be taught by them.

Good Leadership

Results indicated that good leadership is absolutely necessary. It was felt that leadership in the program started with the Director and continued throughout the entire staff. In addition, most of the instructors were viewed as role models.

It was indicated that the workshop would not have existed this long, if it did not have quality leadership. The adult participants and parents of the younger participants
stated this concerning the workshop Director and instructors. These were some of the remarks:

- Leadership at the workshop is great
- They are interested in the children learning
- They help provide instruments to participants who can not afford one.
- They treat the kids like family
- They have good relationships with the students
- The instructors are very good and very well-trained
- The instructors are disciplined musicians
- Many of the instructors are college educated
- The Director is a world-known jazz musician
- I don’t think that you’re going to find a finer group of instructors
- The instructors are well-established and well-rounded faculty
- The instructors are very good in finding weaknesses in playing
- The reason I’m good is because of my instructor
Community Collaboration Connection

It was evident that the workshop had a solid relationship with community agencies such as the Homewood Branch Library and Westinghouse High School. The results indicated that the connection between the workshop, the library, and the school creates a holistic approach of building up the community and the people who live in it. The following comments show how they benefit from each other.

- Collaboration is important to the success of community members
- Builds a real strong network between the school and the community
- The school is the hub of the community
- Accepting responsibility together as one
- Performing at the library such as monthly Jazz night and during the summer playing Jazz on the steps of the library for free to the community draws lots of people to the library.
- People in the community know the workshop is affiliated with the library
- Participants of the workshop use the library
- The workshop encourages its members to obtain a library membership card
Serve a Variety of People

The results indicated that the workshop is unique, due to the services provided to the young and the old. There is a lack of programs in the community that focus on both populations. There are many programs geared to the young, which is understandable because of the high risk factor for getting into trouble at a young age. However, adults need activities and events to help them stay busy, as well as continuing to develop their minds. The following comments showed how both benefit from the workshop:

• The younger participants seemed to be more focused and on task
• The younger participants seemed to enjoy learning at the workshop
• One parent saw lots of improvement in child grades
• The participants practiced everyday while at home
• Some children earned auditions in performing arts schools
• Participants have developed lots of interest in playing in a band outside of the workshop
• Good time management was developed as well as discipline
• Overall improvement of skills over time was noted
• Some participants even performed good deeds in the community such as playing at elderly homes and Holiday events
• Positive developments as far as growth and maturity were detected
• Some participants even wrote stories about their experiences of their good deeds for credit for school
• Some participants now study music at school
• Responsibility, accountability, confidence were taught and self esteem was built

Outcomes “Win, Win” Situation

The results indicated positive outcomes which creates a “win, win” situation. There were no losers. Whether you participate in the workshop as a child participant, adult, the director, the instructors and the host sites Homewood Library and Westinghouse High school you automatically win. What was also revealed is that the immediate community and the larger society benefit as well. The results show how this is true.

Making Good Decisions

The younger participants, according to their parents, are making wise choices in the community and school. Some have performed for free in the community and joined positive art programs in school. These choices provide good structure time for their children. Music has allowed their children opportunities to get in touch with themselves, which builds self-esteem. Further, there has been a change in being more responsible and accountable which allows them to make decisions to not get involved in negative peer pressure because of these mature good decisions.

The adults felt that just coming to the jazz workshop Inc. program keeps them in tune with learning jazz and this allows them to be a part of keeping jazz alive in the community. Also they have personally witnessed the benefit of learning music because they all started learning jazz as young children themselves and have turned out to be well-respected citizens in their communities.
The Director dream of keeping jazz alive through the participants and community involvement has been the best decision he has made through his vision and mission. His decision to create this jazz workshop Inc. program has paid off because not only are past and present participants turning out to be successful but some are even coming back to help instruct some classes. The collaborative relationship with the Library and the school was a decision that stands out as a great choice.

The Instructors seemed to have a sense of pride and joy knowing that they made the choice to instruct classes because they’ve seen their past and present students turn out to be great musicians and people. It was stated by one of the instructors that he chooses to teach because it is a way for him to give back to the community.

The library head manager felt the choice to have jazz workshop Inc. program use the site over time has been a wise choice because participants have become comfortable with the facilities. This may not have happened, if the jazz workshop Inc. program was not there. The participants use the library more, including adults and children who are waiting for students.

The Westinghouse High School principal felt the decision to have the jazz workshop Inc. program use the site was what schools should do anyway. Community networking and sharing resources with the schools builds a strong community bond. The principal stated that “If you collaborate and open your doors and bring organizations in so that they can see your every day successes and your struggles they’re more willing to not see us just as a foreign mission. Allowing the jazz workshop Inc. program to come in sends the message that we’re all stakeholders.”
Improvements i.e. Grades etc

In the younger participants there was an improvement with grades. The younger participants seemed to be more focused, and wanted to practice more on their own. There was some excitement in playing. While performing at recitals the confidence level was improved and the overall learning, growth and development were reflected. There was improvement in time management.

In the adult participants, past and present, there was an improvement in musical development. Self-esteem and confidence were built when playing. Most of the participants felt like they could play in major jazz bands with no problems.

Communication and Learning Discipline

In the younger participants’ improvement in communication with other students were noted. In fact the parents felt this was an important healthy bond with the other students. Communication outside the workshop was noted as well with some participants interacting with senior citizens during the holidays after performing for them. Learning to play an instrument has made them more disciplined by wanting to practice more, pay more attention to details, and by realizing the importance of time management.

The adults, past and present, saw the jazz workshop Inc. program as a means to network with each other and build friendships. The dialog built with the instructors seemed to be important. The adults also became very disciplined and focused on being good musicians. This was reflected in everyday practicing.
The Immediate Community

People living outside of the community are increasingly visiting the community. The jazz workshop Inc. program has participants from different areas of Pittsburgh. The jazz workshop Inc. program benefits the Homewood community by bringing outsiders in to learn about the community as well to view it as a positive resource. This improves the image for the neighborhood. This also provides low-income families opportunities to utilize the jazz workshop Inc. program in an inner-city community.

Larger Society

Past and present participants of the jazz workshop Inc. program seemed to benefit from their involvement as well as turning out to be productive citizens. This sort of needed resource can serve communities as a way to keep people out of trouble with the Juvenile and Criminal justice system. It seems more money is put into our prison system than in programs such as this. This is a sad loss to society if programs such as this go away.
SUMMARY

The overall consensus of the Director, the instructors, the Head Manager of the Library, the Principal of Westinghouse High School, the adult participants, and the parents of the younger participants from the interviews, focus groups and documentation gather the same variables:

* Joy
* Love
* Commitment
* Leadership
* Respect
* Happiness
* Improvements
* Well-trained
* Communication

* Friendship
* Productive Citizens
* Partnership
* Collaboration
* Affordable
* Discipline
* Great Outcomes
* Everyone is impacted
* Service the young and the old
The ATM Six Notes Model

The Autumn Taylor McBride (ATM) Six Notes model was created based on the results and conclusion of this research study. The model serves as a blueprint or guide to help others who have an interest in designing a community education program.

The following explains this model:

<table>
<thead>
<tr>
<th>Provides Benefits and Satisfies Needs</th>
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<tbody>
<tr>
<td>Affordable</td>
</tr>
<tr>
<td>Quality Programming</td>
</tr>
<tr>
<td>Good Leadership</td>
</tr>
<tr>
<td>Community Collaboration Connection</td>
</tr>
<tr>
<td>Outcomes “Win, Win” Situation</td>
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</table>

If you are thinking about implementing any program in the community, using this model suggests that you first go into the community and begin to identify what the community may need to help provide a benefit to them as well as satisfy their needs.

Provides Benefits and Satisfies Needs

Benefits are always nice to have and in most cases satisfy people in general. In order to provide benefits and satisfy people you must know what people need to be fulfilled. Observing the community and talking to the people will help you find out what is important to them. It is also important to see what resources already exist in the community so there will not be any duplication of services.

After finding out what resources there are, you should talk with them to see what they have been doing to satisfy the needs of the community. The next step should be talking with community leaders and community members, both youth and adults.
Make it a need to attend community meetings. Ask to be on the agenda. This will show the community that you care about them and want them to be a part of this planning.

After gathering all the information you should begin the process but remember to keep the community updated with the progress. The way this can be done is by writing quarterly to the community leaders so they can share this information or by keeping yourself on the community meeting agenda on a quarterly basis.

Affordable

Another important factor when developing a program is the cost for the participants. The affordability of the program will allow for any family who has an interest in involving their family the opportunity to do so. Making the program low cost has to be part of the benefits and satisfaction the community should enjoy and appreciate.

Quality Programming

The program should provide a variety of programs to several populations such as the young and older people. In terms of staff the program must staff well-respected people to the community. The staff should have either informal or formal training backgrounds. Finding the right staff is another key to the success of providing that benefit and satisfaction the community needs.
Good Leadership

The leadership has to be outstanding from the director down to the staff. There must be a solid vision established that everyone buys into; a vision that oversees a well put together mission. There needs to be a love and commitment level demonstrated. Furthermore, the faithfulness of the staff is another key to the success and longevity of the program.

Community Collaboration Connection

In order to be successful there must be collaborative relationships with other agencies in the community as well as outside the community. This connection builds positive shared partnerships. Relationships can build off each other as well as work to make the community a better place. This shared philosophy will create an attitude that seeks responsibility for helping produce productive citizens in society.

Outcomes “Win, Win” Situation

The final outcomes from the hard work will make the community a much better, safer, learning, developing and successful place if all areas are meeting the community needs. Every single person benefits from the approach: the participants, the community, society, the program staff and director, and the collaborative partnerships.

Using this model can deliver lots of benefits if developed correctly. In my opinion it should be every organization’s goal to provide a service to its participants to produce “Win, Win” situations. Again all the parties will eventually benefit from this situation but the participants must be first to reap the benefits. This model will help you create the best results for all.
Composite Pictures

The conclusions of this study shown that there is truly been an impact of the workshop program on its participants. However in order to understand the nature of this impact, we need to paint a picture of this tremendous program using four composite pictures describing participants and the situations they face while learning music. These composite pictures are based on data taken from the Director, some instructors, head manager of Carnegie library of Pittsburgh Homewood branch, principal of Westinghouse High school, parents of the younger participants and the adult participants’ comments.

Composite Picture #1

Here’s a composite picture of a little girl whom I will call Theresa. Theresa is a fairly good student who has dreams of one day attending college. She wants to be a medical doctor. The only concern she has is in one subject: math, which has always been a problem for her. She has always feared math. When math is mentioned she begins to change the subject for the fear of being laughed at. In her heart Theresa knows math is a subject she needs to understand in order to do well in college. Theresa’s mother has given her private tutoring lessons as well as spending many hours trying to help Theresa understand math.
Theresa got so upset and frustrated with math that it began to affect her work in other subjects. This caused concern at the school because she would normally do well. In fact she was a straight A student. Theresa’s mother also noticed a change in her behavior. The school would now call and report acting out behavior in class. Theresa even began talking about not wanting to attend college.

Theresa’s mother did not know what to do. All she hoped for was to get her daughter interested again to wanting to go to college and learning how to become patient when trying to learning math. One day Theresa’s mother heard of a program called the Jazz workshop, Inc. and how kids were learning how to become musicians. She even heard kids were learning how to become more patient and their grades were improving especially in math. So after hearing about this Theresa’s mother decided to volunteer at the workshop to get a closer look at what was going on. She witnessed the things she was told about. She saw kids taking chances; something she did not see in her daughter.

She never saw anything so beautiful before in her life until she witnessed this. She also thought the musicians were great and could serve as a role model to her daughter. She quickly went home and discussed this with her daughter and they both agreed that they would give the workshop a try. Theresa was interested in learning voice. So Theresa’s mother enrolled her into the voice class. Theresa loved attending the workshop; she was becoming a good young musician. What was also revealed was the fact that Theresa started to make improvement in math. Her grade improved and now she was talking about college again and singing all the time.
Now let’s look at a composite picture of a 52 year old woman whom I will call Mary. Mary has been exposed to learning music throughout her childhood. Mary’s mother was a great singer and always took Mary with her to church to watch her sing in the choir and at some of her community functions. Mary knew being a musician herself was her destiny because not only did she like going with her mother to these events she would sing along, in her head, with her mother’s songs. As Mary got older she joined the church choir and took lessons outside the church to become as great a musician as her mother was. She even performed in plays and started singing backup roles at community events.

Mary in her late 40’s took a break from singing in events and discontinued her lessons to begin developing her business; a business she runs very successfully. Although Mary has become successful in her business she has always wanted to keep learning music and become a great music singer. So with this still in her head she decided to take lessons again. She went from program to program, even taking a lesson or two at the workshop for a year before recently deciding the workshop was the place she felt comfortable with.
Mary believes the best place for her to achieve her dreams of one-day performing in front of crowds as her mother did, as a great musician will be at the workshop.

Composite Picture # 3

We are the world; we are the future so let’s make the community a better place.

Now let’s look at two sisters who I will call Tanya and Tonya. Both are very intelligent and respectful kids. They both are involved in positive events in the community and at school. Tanya and Tonya’s mother has had no problems from them. They seemed to make good decisions. But their mother would like for both of them to get involved in giving back to the community. Giving back by sharing their many talents by either helping someone or entertaining the community as a normal routine instead of being asked to do so.

Their Mother knew this could help bring some smiles and cheer to people, especially the one who have a hard time trusting young kids. Because of the many serious crimes some kids are committing in the community, community members are on guard and even moving out of the neighborhood.

Tanya and Tonya’s mother wants her kids to appreciate the community and show its members how much they care about all those who lived there before them. She wants her kids to build trust through their performances. She wants her kids to see the value in this as well as feel this in their hearts. So their mother enrolled both in the Jazz
workshop, Inc. Their learning development at the workshop has lifted their confidence, something both was lacking before the workshop. They both are now performing in the community for the elderly and doing this without their mother’s encouragement. They both have learned the value of the interactions gained from this experience.

A shared responsibility equals success of community members.

Now let’s look at a composite picture of a community education program. The program vision and mission sounded excellent on paper. The community members felt this program was just what the community needed. Programs already existing in this community were looking forward to coming together and sharing resources. Some adults felt this program would be a place they could spend time with their kids, communicating and learning together.

However, the community quickly found out this program would be expensive for participants. There was no networking with other community programs and the program only offered lessons to young students. What was also upsetting was the fact that program did not allow parents to hang around and wait for their children. Parents were told to drop the students off and then come back at a certain time to pick them up. The program created a “Win, Loss” situation instead of a “Win, Win” situation.
The Jazz workshop Inc. program is a program that sees the value of providing benefits and satisfying needs for all. The program offers great lessons for low cost, the lessons are educational and the instructors are well trained. The director and instructors are also looked at as role models. The program demonstrates the importance of collaboration. This places a holistic community ownership at the development of its members. The connection with the library and the school systems makes lots of sense.

The program services a variety of people, which makes it unique by offering services to the young and old. One of the great things I learned about children and parents working together is the strong bond that is developed and the shared learning that takes place. Finally, the outcomes that the workshop creates only results in a “Win, Win” situation for all the immediate community, larger society, JW director, instructors, library, the school system and the participants. What makes this a tremendous story is that they all need and believe in each other. The things that are happening to the participants is something the world needs: and that’s being happy, productive, excited about learning, working together, loving each other, supporting each other, communicating, staying out of trouble, improving grades, making good choices, self esteem building, developing friends, and respecting each other.
RECOMMENDATIONS

The purpose of this research study was to examine the growth and development of the long-term community based, Jazz Workshop, Inc. Within this context of examining the Jazz Workshop program its participants, past and present adults were explored. Further the quality of instruction and parent’s opinions on the impact to their children who currently participate or have participated in the program in the past were examined. Also, this study looked at how the connection with the location sites such as the Homewood Branch Library and Westinghouse High School plays a role in the success of the community based Jazz Workshop, Inc. program. Although the Jazz Workshop has been the solution to bringing out the best in its participants, connecting with the community and providing quality services, there are always ways to improve.

The following recommendations are made based on the research results:

- The workshop should consider a sign-in time sheet for the instructors to utilize assigning time schedules for each participant. This form should be used universally by all the instructors. This will allow lesson times to be more structured and documented.

- The workshop should consider establishing a parent networking support group. A group of parents who come together to converse, provide feedback on events, and act as a network for each other.

- The workshop should consider searching for more funding in order to secure their own building for more individual teaching spaces for each instructor, as well as purchasing a van, or two, for transportation needs for some participants who may have difficulty in getting to and from the site. The vans
may also be used for transportation to some events out of the community. Traveling together maintains the closeness of the participants. The vans can also serve as a way to advertise the program while driving throughout communities.

- The workshop should consider starting a suggestion box. This will allow for participants to suggest things to the workshop.
- The workshop should consider a monthly universal evaluation report on each participant similar to a report card but not using grades. This report would be more a progress report.
- The workshop should consider a quarterly instructor/participants meeting to discuss progress or things to work on in more detail.
- The workshop should consider a weekly or monthly meeting with the location site Head Manager to have dialog on concerns and ideas for utilizing any other available additional space.
- The workshop should consider adding additional days of services.
- The workshop should consider implementing a policy that requires each instructor to participate in yearly term trainings. Ten hours per term. Topics should be consider on courses such as working with disable children, behavior problem children, leadership skills, music instruction etc.
Recommendations for Further Research

1. A longitudinal study should be conducted on younger participants of the workshop following them throughout elementary school, middle school, and high school with respect to their behavior at home, school and the community. Further, to see if the participant remains involved with an instrument, singing, or the arts.

2. A comparative study should be conducted with the younger participants of the workshop involving peers of same age range who do not participate in the workshop to see if the involvement in the workshop makes a difference.

3. An in depth historical community education music programs in the city Pittsburgh study should be conducted to show and highlight all the programs that have made a major difference in the community over time.
Reference


Dear Mr. Harold Young and Jazz Workshop, Inc. Staff:

My name is Anthony McBride and I am currently a Doctoral candidate at Duquesne University working on my dissertation. The title of my dissertation is the “Examination of the Growth and Development of the Long-Term Community Based Jazz Workshop Inc. Program”.

I am asking permission to conduct a study of the Jazz workshop Inc. program. An outline of the study will be reviewed with you and your staff upon your approval of this study. The purpose of my research study is to examine the Jazz Workshop Inc. program. I want to determine the impact it has had on its participants, the quality of the instruction used in it, and the opinions of the parents of the participants, both past and present, as to its influence on the lives of their children. Furthermore, I am trying to discover whether the location of the sites at the Homewood Library and at Westinghouse High School has played a role in the success of the program.

I believe that the workshop has been a valid community education program striving to educate students and the community, as well as sustaining the spirit of the Jazz legacy in the City of Pittsburgh.

Your efforts need to be shared and recognized by all that educate people and who seek to start up programs based on the model you and your staff have developed. It is my goal to share with you and your staff my findings during your 30th anniversary year.

Congratulations, I can be contacted at 412- 488-3868 to discuss this letter. Take care and may Jazz and music be with you forever.

Sincerely,

___________________________

Anthony McBride
Appendix B
Parent/Participants
Letter
Dear Parent and Adult participants:

My name is Anthony McBride and I am currently a Doctoral candidate at Duquesne University working on my dissertation. The title of my Dissertation is the “Examination of The Growth and Development of the Long-Term Community Based Jazz Workshop Inc. Program”.

The purpose of my research study is to examine the Jazz Workshop Inc. program. I want to determine the impact it has had on its participants, the quality of the instruction used in it, and the opinions of the parents of the participants, both past and present, as to its influence on the lives of their children. Furthermore, I am trying to discover whether the location of the sites at the Homewood Library and at Westinghouse High School has played a role in the success of the program.

In the near future, I would love to talk with you in more detail to explain the study and to get your permission to participate in it. If you have any questions, please give me a call at 412-488-3868.

Sincerely,

____________________________
Anthony McBride
Appendix C
Head Librarian/Manager Letter
Dear Head Librarian:

My name is Anthony McBride and I am currently a Doctoral candidate at Duquesne University working on my dissertation. The title of my Dissertation is the “Examination of The Growth and Development of the long-term Community Based Jazz Workshop Inc. Program”.

The purpose of my research study is to examine the Jazz Workshop Inc. program. I want to determine the impact it has had on its participants, the quality of the instruction used in it, and the opinions of the parents of the participants, both past and present, as to its influence on the lives of their children. Furthermore, I am trying to discover whether the location of the sites at the Homewood Library and at Westinghouse High School has played a role in the success of the program.

In the near future, I would love to talk with you in more detail to explain the study and to get your permission to participate in this study. If you have any questions, please give me a call at 412-488-3868.

Sincerely,

____________________________
Anthony McBride
Appendix D
Principal Letter
Dear Principal of Westinghouse High School:

My name is Anthony McBride and I am currently a Doctoral candidate at Duquesne University working on my dissertation. The title of my Dissertation is the “Examination of the Growth and Development of the Long-Term Community Based Jazz Workshop Inc. Program”.

The purpose of my research study is to examine the Jazz Workshop Inc. program. I want to determine the impact it has had on its participants, the quality of the instruction used in it, and the opinions of the parents of the participants, both past and present, as to its influence on the lives of their children. Furthermore, I am trying to discover whether the location of the sites at the Homewood Library and at Westinghouse High School has played a role in the success of the program.

In the near future, I would love to talk with you in more detail to explain the study and to get your permission to participate in it. If you have any questions, please give me a call at 412-488-3868.

Sincerely,

____________________________
Anthony McBride
Appendix E
Consent Form
CONSENT TO PARTICIPATE IN A RESEARCH STUDY

TITLE: EXAMINATION OF THE GROWTH AND DEVELOPMENT OF THE LONG-TERM COMMUNITY BASED JAZZ WORKSHOP Inc. PROGRAM

INVESTIGATOR: Anthony McBride, 211 Moore Avenue, Pittsburgh, PA 15210

ADVISOR: (if applicable :) Dr. Gary Shank
School of Education
(412) 396-4154

SOURCE OF SUPPORT: This study is being performed as partial fulfillment of the requirements for the doctoral degree in School of Education at Duquesne University.

PURPOSE: You are being asked to participate in a research project that seeks to investigate Examination of the Growth and Development of the Long-Term Community Based Jazz Workshop Program. In addition with in the context of examining the Jazz Workshop the impact of the program on its participants will be explored. The study will utilize interviews and focus groups, which will be, recorded (audio and video) under consent of all parties.

These are the only requests that will be made of you.

RISKS AND BENEFITS: There will be likely no risk. There will be a benefit by helping to better understand the Jazz Workshop program. The participants and community members will fully understand the value of the workshop.
COMPENSATION: The participants will not be compensated in any way.

CONFIDENTIALITY: Your name will never appear on any survey or research instruments. No identity will be made in the data analysis. All written materials and consent forms will be stored in a locked file in the researcher's home. Your response(s) will only appear in statistical data summaries. All materials will be destroyed at the completion of the research.

RIGHT TO WITHDRAW: You are under no obligation to participate in this study. You are free to withdraw your consent to participate at any time.

SUMMARY OF RESULTS: A summary of the results of this research will be supplied to you, at no cost, upon request.

VOLUNTARY CONSENT: I have read the above statements and understand what is being requested of me. I also understand that my participation is voluntary and that I am free to withdraw my consent at any time, for any reason. On these terms, I certify that I am willing to participate in this research project.

I understand that should I have any further questions about my participation in this study, I may call Dr. Paul Richer, Chair of the Duquesne University Institutional Review Board (412-396-6326).

_____________________________             __________________
Participant's Signature      Date

______________________________    __________________
Researcher's Signature      Date
Appendix F
Questions
Appendix F

Questions

The following focus questions were used to understand the workshop’s growth, development and impact.

1. How did Harold Young build the Jazz Workshop?
2. How has the workshop been sustained over the years?
3. What was it like building the Jazz Workshop program?
4. Why did Harold Young start the Jazz Workshop in the first place?
5. Do participants benefit in life from being involved in the program?
6. How has the Jazz Workshop impacted the participants?
7. Who are the Jazz Workshop instructors?
8. What Jazz Workshop participants went on to continue being involved in music?
9. Do parents believe the Jazz Workshop help (or helped) their children learn how to make good life decisions?
10. Are participants involved in the Jazz Workshop less likely to cause trouble if they are in the program?
Appendix G
Full Transcript Interview #1
Appendix G

Date: November 22, 2003

Name: Harold Young, Director of Jazz Workshop, Inc. Interview #1

Question #1:
How long have you been a jazz musician?
For over 40 years. He states learning the craft is a never-ending process.

Question #2:
What is your background? When did you begin learning jazz music?
He states he begin learning at 471 Lincoln Avenue Musician Club in East Liberty. This was the second club. The first one was in the Hill District. We use to go there and play in Dr. Myron Pate’s & George Crigler Band. They taught music that most of the players couldn’t read. We would play concert music, overtures, and the other part of the program was devoted to playing jazz.

In addition to that, I use to listen to jazz music all the time. When we were kids we would go to each other’s houses and listen to James Moody, JJ Johnson, Charlie Parker, etc.

Question #3:
Did you as a child participate in any community music education programs?
I played in school. At that time school was a valuable place to learn a musical instrument. A lot of the musicians he knows learned how to play an instrument in high school and junior high school. Music classes were a lot different back then. I remember when I first began in music class I started playing the clarinet. I wanted to play the saxophone but they didn’t have it. I didn’t have a mouth piece for the clarinet, but my brother did, so I borrowed his. Eventually I began to play the saxophone. There was a
waiting list of 4 to 5 kids to play one saxophone in the class. My enthusiasm for playing an instrument was there at a young age.

Question #4:

What is your education background?

I have an undergraduate and graduate degree from the University of Pittsburgh in Social Work.

Question #5

So your music background as a kid made you move further into music and not social work?

It was a combination of both. While using the skills that I had in terms of social work, I can tie that field into young people who were following me around and not doing anything with their lives. I said to kids if you don’t have anything to do why don’t you pick up a musical instrument and try to encourage them? Education is very important to kids and we need to try to take any avenue it takes to teach them something.

But I did go to school for music. I went to Philan Studio, Pittsburgh Musical Institute, and the University of Pittsburgh.

Question #6

Any major performances? If so, have you performed with any great jazz musicians?

I did jam sessions with all the major jam sessions players’ in Pittsburgh. I played in Pittsburgh, West Virginia, and Ohio.
Question #7

How did you build the Jazz Workshop, Inc?

In the late 60’s when they passed the law about integration. We had two local unions
Local 60 (Caucasian) and Local 471 (African American). When they passed the Civil
Rights law it stated that you can not have two unions in the same town, therefore it was
integrated. Based on what I said earlier we use to go to the musicians Club and learn
music from Dr. Tate who was a dentist and Dr. George Crigler. And that was our
learning ground. All of the professional musicians were all involved at that club. Stanley
Turrentin, Bobby Bob Wells, Grover Washington, Albert Errington, Robert Hill. When it
closed down because of integration, there was no place for young musicians to learn.
So we sat down and discussed what are we going to do to continue to teach minority kids,
black kids music? We developed a group called bebop music Black Musicians of
Pittsburgh (acronym). We need to find a place to teach.

I use to go to the library all the time and I ran into Mrs. Glades Howell, whose husband
had a cabe- boys program on the Hill, which is similar to the YMCA today. She
suggested that we use the library. No one was utilizing the space downstairs of the
library.

We began with 5 students. As we got more students who wanted to learn different
instruments, I began recruiting musicians to teach them. It was the same kind of
atmosphere that we had at the musicians club. The program has been progressing through
the years. The program has kept jazz alive.

Question #8

Is Mrs. Howell still around?
She passed away about 15 years ago. She was a very interesting person. She was always interested in minority youth. She was always pushing books in the library.

Question #9

Was she the head librarian?

She was just a staff person at the library.

Question #10

The head librarian was more into getting people to read books and helping white people with books. When they came into the library, if she was talking to me, that was the end of the conversation. The library board asked me to come to a meeting to see how I was being treated and how the program was being treated. I said told them she could be treating us a little better. One time, she was talking to a friend of hers in the library and we had about 30 kids waiting to go downstairs, but she didn’t want to give me the keys to get in. She changed a little bit after that board meeting.

Question #11

How has the Jazz Workshop sustained over the many years?

It’s a combination of several things. We continue fundraising, continue grant proposals and we perform. The biggest factor of the continuation is the fact that the Jazz Workshop is housed at the Homewood Library. There is no overhead. We don’t have to pay rent; no light and gas for the space.

Question #12

What was it like building the Jazz Workshop?

It has been exciting. There is another program called Ozam strings on Frankstown Ave and it was run by Sister Mary a Catholic female priest. A lot of kids learned how to play
instruments. Their program was beginning to deteriorate. A lot of those students came to the Jazz Workshop. The price has always been right. At the beginning we never charged students because a lot of parents didn’t have money to pay for lessons. I think that education should be free. It has only been recently that we have begun to charge for lessons. Even that fee is very low. $80 dollars from September to June, 4 times a month. If you go out to any music school for a lesson, a lot of schools will charge $15 to $20 an hour.

Question #13
Why did you start the Jazz Workshop in the first place? Why do you feel it is important to keep the Jazz Workshop going?
Because there were no other organizations that were teaching music to these kids. At that time, the Jazz Workshop was the only place in town that taught not only kids, but adults too. We have older musicians coming to the program that just want to find a place to play.
There are programs all over the city that is duplicating what the Jazz Workshop has done. Which is great.

Question #14
Do you feel participant’s benefit in life in being involved in the program? What do you feel participants learn?
Participants learn discipline. To take the time and the energy and focus on an instrument. Discipline can help in academics. Kids learn that if I do this, I can expect this. If I don’t do this, I can’t expect that. As a look around at a lot of the young people today, they are
all about other things than being constructive. A lot of things that they are doing are
geared to destroying the black community. Our kids are being thrown in jail and instead
of in school and college. And they could care less. I don’t blame them. It is from what
they are exposed to consistently.
They learn discipline and apply it to their every day life. They learn how to be a
productive citizen. They get married, a decent job, raising a family. Music helped me as
an individual.

Question #15
Do you feel music is essential to a child’s life? If so, how?
Definitely. Music is essential to everyone’s life. No one can picture the world without
music. Every aspect of life has music. The church, etc. Music has impact on people’s
lives. There is music therapy in senior citizen homes, hospitals, etc. Music is a very
important part of life mentally and spiritually.

Question #16
Sorry what year did you graduate from the University of Pittsburgh?
1986
Appendix H
Full Transcript Interview #2
Date: December 20, 2003

Name: Harold Young – Interview #2

Question #1

In your opinion how has the Jazz Workshop impacted the participants?

One of the things that I’m particularly interested in is making sure that students either a children or adults really get the message. Often times as teachers and counselors, we really don’t seem to care about outcomes on individuals. I think it is very important to follow through. In other words, most of the time I will ask students on any given day after their lesson, what did you learn today? And I say in a way that’s not intimidating. They’ll say that I didn’t learn anything. And then I’ll say, you mean to tell me that you spent a half-hour learning nothing. And then they’ll state what they really learned. So I think they just didn’t think about what they learned. But I am concerned about what they learned and the impact. They can use the same focus during their music lessons, that they can use in school. So they can focus on what they are learning. I’m trying to get them to understand the learning process.

Question #2

How do you think the Jazz Workshop impact the adult students?

I think it has the same effect as kids. A lot of adults need to be focused on things. They want to play music and they enjoy it. They also have to realize that music doesn’t play itself and like children, they have to learn music too from scratch.
Question #3

Who are the workshop instructors?

KF who teaches theory, TC, our artistic director and teaches flute, saxophone, and clarinet. WP, who teaches flute. KT teaches percussion. ES who teaches brass. JS, who teaches bass. BT, who teaches voice and VV who teaches guitar. If I missed anyone I apologize.

Question #4

Do the instructors have a strong background in music? Are they students at universities?

Some of the teachers are students at universities. Even though some of them are in school getting their degrees, they are still good musicians, they know techniques. Most students are beginners and intermediate, so they can easily learn basics.

Question #5

What schools do the instructors go to?

Some of them are Duquesne, PITT, and some are musicians who are around Pittsburgh playing music.

Question #6

Most of the other instructors are experienced instructors, instructors that have been playing for a long time?

Yes. Kenny, Vincent, and Tony have been playing for years.

Question #7

Do you know any of your Jazz Workshop participants who have gone on to be involved in jazz or music on a profession level?
Chris Sullivan, who is in NY. He’s working on his second album. A lot of musicians that are playing now that have participated in the workshop.

Question #8

In your opinion, are there any young participants that you feel are less likely to cause trouble or get involved in trouble that any of the parents may have reported to you since their son/daughter have been involved in the workshop?

Most of the kids that are involved in the workshop are well mannered. Some of them lack discipline to become a really good musician. I was talking to a kid the other day and I said that my practice time use to be six hours a day and the kid said – SIX HOURS! I don’t expect you to sit down and practice for six hours, but I would at least like you to start with a half-hour a day. Once they start with a half-hour they’ll begin practicing a lot longer. In terms of keeping them out of trouble and occupied, I believe that music gets kids to focus on positive things as opposed to being out on the street.

Question #9

Are there any negative impacts in being involved in the workshop?

There are always negative impacts. As long as I’ve been in this business, people in the black community haven’t said to me, good job, keep up the good work. Their not acknowledging what is that the workshop does. Although, it doesn’t discourage me.

Question #10

What organizations provide funding now?

Heinz Endowments, Carnegie Library (Homewood Branch), Grable Arts Foundation, Kuumba Trust, PACE, Pittsburgh Foundation, Multicultural Arts Initiative, and RAD.
Question #11

Why did you choose Homewood as the community to begin the Jazz Workshop?
I lived here and the library let us utilize the space.

Question #12

Do you think that community collaboration is important? Especially, community, school and library?
Collaboration is really important. This year I want to go around to all of the schools around the city once a week to talk to kids about the Jazz Workshop.

Question #13

In your mission statement it states that “remembering the past that sustain us and charting our path to a future that continues our rich jazz tradition”. What does this mean to you? Why is that so important to jazz workshop and its participants?
Our mission is to make sure that students get the basic foundation. Once you get the foundation, you can do so much more. Our mission states if this is where you want to then this is what you have to do. We want to convince students that this basically is what you need.
Appendix I
Full Transcript Interview #3
Appendix I

Date: February 14, 2004
Name: Harold Young – Interview 3

Question #1
Do you feel that the Jazz Workshop is special, and if so, why?
It’s special. The Jazz Workshop’s mission is to keep alive jazz music in Pittsburgh. If we don’t continue play and study our music and put music out there for others to listen to then it dies. It is important. The Jazz Workshop teaches young people, especially African American students to learn the music.

Question #2
You said at the first interview that you began learning jazz at 471 Lincoln Avenue in East Liberty. What year was that?
It had to be the sixties.

Question #3
You also said at the first interview that you performed with a lot of jazz musicians in Pittsburgh, can you name just a few?
Albert a trumpet player, Stanley Turrintine, trombone player, and Screaming Jean Walker as we use to call him.

Question #4
Are there any other Jazz Workshop participants who went on to continue playing music professionally or playing in local clubs, like Dowe’s?
Chris Sullivan was a former student who took the Jazz Workshop model to New York City and has a similar program there. Dale Fielder as well. He now lives in Los Angeles and is working on his second CD.

Question #5
Are there any documents such as questionnaires or enrollment applications that the Jazz Workshop has kept over the years?
Yes, he has a bunch of stuff.

Question #6
If there is anything that you can do to make that workshop even better, what would it be?
What I would like to do since the library has a new auditorium I would like to begin as one of my long-term goals is to bring major professional musicians to do workshops for students, like saxophone workshops and piano workshops. To do that, the workshop needs more funding. So I’m constantly writing proposals to bring more resources in.
Appendix J
Full Transcript with Principal
Appendix J

Date: December 9, 2003

Name: Principal of Westinghouse High School

Question #1

How long have you been the Principal of Westinghouse?

4.5 years

Question #2

Where were you before Westinghouse?

I was a principal in the Woodland Hills School District. A principal at one of the junior high schools and at one of the elementary school for 5 years. Before that I was the Vice-Principal at Taylor Allderdice High School and Vice-Principal at Brashear High School. So I was working within the City of Pittsburgh, then Woodland Hills, now back in the city.

Question #3

So you’ve always been in a leadership position?

Not always. My first teaching position was at Fort Pitt Elementary School and then moved onto Arsenal Middle School, and then moved onto CAPA High School. Then from CAPA High School and went to a division called Instructional Support. Which means I supervised all of the physical education teachers of all the schools in the Pittsburgh School District.
Question #4

Do you have an arts background?

I have an arts background and a physical education background.

Question #5

Where did you attend college?

Morgan State University in Baltimore, Maryland. And a masters and doctorate from the University of Pittsburgh.

Question #6

What did you get your Ph. D. in?

Administration and Policy studies.

Question #7

Before you allowed the Jazz Workshop utilize your music department, did you have any connection with the program?

Yes I did. I actually asked them to come and use Westinghouse. And they didn’t come and ask me. I asked them to come to the high school. I’m trying to build a real strong community network between Westinghouse and the community. I believe Westinghouse needs to be the hub of the community. And I became familiar with the Jazz Workshop from my own son studying in the Jazz Workshop. I use to bring him from Squirrel Hill where I live, to Homewood to study music. Homewood’s the finest place that I could think of to study. He took voice lessons, saxophone, and I think he took something else. At that time I lost my music teacher in Westinghouse two years ago. And I called Harold Young and said that “I need help”. Because I saw his passion for music. I asked him if there was anything he could do, could he recommend some teachers that could come and
work with my students. Cause my students have a strong history of music here at
Westinghouse. So he sent me three people. So we worked on a contract where I actually
went back to Westinghouse Alumni and they actually paid for these people to come and
assist us. Isn’t that a wonderful story? He sent three top musicians to me to work with
my students.

Question #8

Are they still teaching at Westinghouse?

No they are not. They’re not certified teachers, so they couldn’t stay. They taught as
adjunct teachers. So they were just teaching for certain hours of the day. As a matter
fact, I think he sent me 4 or 5 teachers. Then it dwindled down to 3, then 2. Right now,
I’m still in contact with one of the musicians.

Question #9

I see that you have a newly remodeled music department at Westinghouse.
The whole school has been remodeled. The entire building has been renovated.

Question #10

How long has the renovation been going on?

It’s still going on. The groundbreaking occurred in 1999 before I came to Westinghouse.
The renovations aren’t finished yet.

Question #11

Where there any other reasons why you thought it would be important to locate the Jazz
Workshop at Westinghouse?

Because I like the music facilities. And I hope they like it. I wanted them to realize
through networking we can share resources and make stronger resources for everyone. So
whether it’s just Westinghouse students, I wasn’t really just concerned about them, I was concerned about the young children who are coming up. I want to be able to feed outstanding musicians into Westinghouse from the elementary to the middle school to the high school level. And I’m also concerned about senior citizens and our adults. I think there is a lot of talent out there. I think the reason why we’re not able to showcase that talent is because we don’t spend enough time and injury by making sure that people know what’s available. So if we have beautiful facilities, why not use it? Don’t just use it during school hours; use it to 7:00 a.m. to 9:00 p.m. every single day. And that’s my hope and dreams.

Question #12
As far as collaboration, that’s one thing that you talked about it. Do you feel that’s important for schools, organizations to be involved? Do you think they should collaborate?

It’s critical. If you really want to have a successful school you have to open your doors so that people know exactly what you’re trying to do. Because they’re people out there who do want to be involved in school and do have a passion for helping young people achieve excellence but they just don’t know how to do it. If you collaborate and open your doors and bring organizations in so that they can see your every day successes and your struggles they’re more willing to not see us just as a foreign mission. They’re more willing to say that I have some talent and I know where I can help you in certain areas. So you have to open your doors. We’re all stakeholders. If kids do not succeed then we’re lost as a nation and as a race.
Question #13

To follow up on your son, you said you’re son took lessons at the Jazz Workshop. May I ask what he is doing now?

He graduated from Point Park University. And his degree is in Business. But he actually has a side business where he is an image consultant. He lives in Atlanta and when people come into town he does things like connects with musicians. He actually goes out and buys clothes for them. People will come to Atlanta and they’ll want certain outfits, he’ll go out and select the outfits and bring them in. He is really into fashion. He has a synthesizer, so he actually develops his own music and has a group.

Question #14

So you can really say that the Jazz Workshop impacted his career?

No question about it. NO QUESTION ABOUT IT!
Appendix K
Full Transcript with Head Librarian/Manager
Appendix K

Date: December 11, 2003

Name: Head Manager of the Homewood Library

Question #1

How long have you been the Head Manager of the library?

15 years

Question #2

Before working at the library, where did you work?

I was the Manager of the Knoxville Branch of the Carnegie Library.

Question #3

How many programs does the library run?

The library has a full range of programs. From story times, to book clubs, to craft programs, speakers, senior programs, and teen advisory group that works on teen programs. Organizations and groups throughout the community meet at the library as well. And the Jazz Workshop is one of them.

Question #4

How do you promote the Jazz Workshop program to the community? Do you promote it?

through sending out information or word of mouth?
A lot of its word of mouth. We built up a reputation of doing two major events. A monthly jazz night at the library. And in the summertime there is jazz on the front steps. So people know now after all of these years that the Jazz Workshop is affiliated with the library. We also have flyers that we hand out at the library. We don’t really mail brochures out. The Jazz Workshop sends brochures to their mailing list.

Question #5

Are you a participant of the Jazz Workshop?

Yes I am. I take saxophone lessons.

Question #6

How long have you been taking saxophone lessons?

About a year and a half.

Question #7

What can you say about the lessons that you have been receiving?

I thoroughly enjoy them. The instructor knows the saxophone and knows how to get people to get the right sounds out of the instrument. I don’t mind practicing. I enjoy the instrument, and enjoy hearing the instrument, and I just like it.

Question #8

Any other family members taking lessons from the Jazz Workshop?

My youngest son has taken drums years ago and took saxophone last year.

Question #9

Is he still involved in the Jazz Workshop?

No, he’s decided to put his attention to sports.
Question #10
So does he still play the instrument?
I did hear him pick the saxophone a few weeks ago.

Question #11
How has the Jazz Workshop worked hand in hand with the Homewood Library?
I think we have a really good collaboration. Its members use the library. It helps that their in the same building. They come through the front door. They can do two things while their here. They can take their lessons and they can use the library for research, leisure reading, adults can take advantage of programs while they’re kids are taking lessons. So it’s a win, win situation.

Question #12
Are there any benefits of having the Jazz Workshop at the library?
They do encourage their students to get a library card and to use them. We can refer to people to the Jazz Workshop. We get calls all the time. Because people hear about the program out in the community and the city. People call and ask for more information and we know enough about the program and then direct them to the workshop.

Question #13
Is this the only branch that has a Jazz Workshop program?
Yes. I know the Jazz Workshop does some things in school and they may take some of their programs to another library to do a special program. I don’t think there is any other library that has the same weekly program.
Question #14
Are there any distractions while music is being played in the library?
No. It’s interesting. We as a staff have firsthand how people progress with their music lessons because the music comes up the stairs. Kids will share their newest song with us. We’ll ask them how they’re doing. The people know us enough to talk to us. We’re apart of that Saturday routine. And we’re really glad when we hear that song that they’ve been practicing.

Question #15
So do you think that community collaboration is very important for library branches and schools to be involved with programs like this?
I think that they have to. I think collaborations are very important for people to feel connected and feel safe from going to group to group. There is a connection. They feel comfortable coming to something they know is ok in the major organization.

Question #16
If I want to utilize a couple of the library’s meeting rooms upstairs to conduct two focus groups with parents of some of the younger students and adult participants, how can I set that up?
All you do is call the library with some dates and times and we’ll check our schedule to see if those dates and times are ok.

Question #17
Is there any fee?
Not as long as we are open.
What are your hours?

Mondays and Wednesdays from 11:00 – 7:00. Tuesday, Thursday, and Saturday from 10:00 – 5:00. And we’re closed on Fridays and Sundays.
Appendix L
Full Transcript with Instructor #1
Appendix L

Date: January 10, 2004

Name: Instructor #1

Question #1: State your name, what you teach, how long you’ve taught at the Jazz Workshop?


Question #2: Why do you teach at the workshop?

Answer: The Jazz Workshop gives me a steady outlet in playing and teaching percussion instruments.

Question #3: How long have you been a Jazz musician?

Answer: I’ve been a jazz musician going on forty years, since the age of 16.

Question #4: What is background in Jazz? And when did you begin learning jazz or music?

Answer: I started private lessons in the fourth grade through high school and college at Youngstown State University’s Dana School of Music with the top teacher/player in that area. (Played in YSU’s Jazz Ensemble 1970-71)

Question #5: What’s your education background?

Answer: Bachelor of Music, YSU in 1971 with Teaching certificate. Percussion – Major, Piano – Minor. I have 30 years playing and teaching experience.

Question #6: What kind of teaching style do you use with your adult students vs. younger students?
Answer: I can move quickly and teach more things to adults as compared to young students – 3rd, 4th, and 5th grade. With younger students, you must be more patient and understanding.

Question #7: Do you feel the workshop contributes to the development of students?
Answer: The Jazz Workshop has given many opportunities to young and old at affordable prices. This is how you develop an interest and skill levels in music.

Question #8: Do you feel music is essential to a child life? If so, why?
Answer: Absolutely. Music is basic to each and every one of us in our daily lives. Music is an art form and a viable alternative to playing sports.

Question #9: What are the positive impacts of the workshop? What are the negative impacts of the workshop?
Answer: Positive impacts – we give an opportunity to all young and old. Negative impacts – money seems to be a barrier for our programs. With the arts, we aren’t supported like most athletic programs. Music and art still takes a back seat to sports.

Question #10: Any successful stories about any of your students, i.e. career, college, etc?
Answer: In the 13 years that I’ve been involved with the Jazz Workshop, I’ve been able to retain some of students for three to four years. I’ve had some serious students and moved them through many skill levels and onto various genres and learning situations.

Question #11: Do you believe participants are less likely to cause trouble if they are in the workshop? If so, workshop?
Answer: I believe music when studied on a steady basis like any other subject, will sooth the soul and the mind. It is a positive learning experience.
Appendix M
Full Transcript with Instructor #2
Appendix M

Date: January 14, 2004
Name: Instructor #2

Question #1: What do you teach at the Jazz Workshop?
I teach adult vocal.

Question #2: How long have you taught at the Jazz Workshop?
1 year

Question #3: Were you a teacher at the Jazz Workshop prior to this year?
In the early 80’s I taught for a couple of years.

Question #4: Why do you teach at the Jazz Workshop?
It is very important to that we have young people keep jazz tradition alive in Pittsburgh. Pittsburgh has some well-known jazz musicians. e only way we can keep jazz alive is teaching the young.

Question #5: How long have you been a jazz musician yourself?
I started playing the boogie-woogie as a kid with the Hill City, the K Club, and the Y. When I was in the army I was asked to play in a band. What I liked about it, I didn’t have to go on guard duty anymore. All I had to do was play with the band.

Question #6: What is your background in jazz? When did you start learning jazz music?
I started learning jazz music when I got out of the service in 1949, when I met the Turrentine brothers and other musicians. At that time there were two local unions, one black and one white. I started off by playing with the Johnny Wilson band, saxophone, trumpet, bongos, bass, and keyboard. There wasn’t that much money in it.

Question #7: What is your education background?
I went to Fifth Avenue high school. I only finished the 10th grade then went to the army.

I gained my education by living on the Hill. I was raised in a Christian family.

Question #8: So you learned music by growing up on the Hill?

Yes and getting in contact with musicians throughout the city. I got a chance to meet a lot of musicians.

Question #9: What kind of teaching styles do you use when you’re teaching the adult students?

I like teaching one on one. I like my students to have some knowledge of theories and chords.

Question #10: Have you taught younger participants? If so, what kind of style do you use with them?

I haven’t taught younger students.

Question #11: Do you think music is essential to people’s lives or important?

I would say yes. Music is harmonious. Its vibrations of air. Music is just another way of thinking. It’s another way of expressing your feelings.

Question #12: Are there any success stories from any of your students?

I know several people that I taught in the early 80’s, but I can’t think of their names right now.

Question #13: Do you think students are less likely to be in trouble, if they are involved in the Jazz Workshop?

Yes.
Appendix N
Full Transcript with Instructor #3
Appendix N

Date: February 17, 2004

Name: Instructor #3

Question #1: What do you teach?
Bass

Question #2: How long have you taught at the Jazz Workshop?
6 months

Question #3: Why do you teach at the Jazz Workshop?
Well, it started as just a job, but I’ve recently started making friends and connections with the students and parents. I’ve felt compelled to keep going with it.

Question #4: How long have you been a jazz musician?
Ten years, maybe more.

Question #5: What is your background in jazz and when did you begin learning jazz/music?
I played jazz in high school in a jazz band program. In college, I enrolled in a studio ensemble and that’s when I learned how to work bass lines and improvise, instead of just reading charts.

Question #6: What is your education background?
I have a Masters Degree in Composition and Bass Performance from the New Mexico State University. I’m currently getting my Masters Degree in Classical Composition at Duquesne University.

Question #7: What kind of teaching styles do use when you are teaching adult students compared to younger students?
The hardest thing is to try to get younger students to not quit and older students. Trying to find out how hard I can push students so that they can learn and meet their full potential. You got to know what there potential is. Students have a fragile point and I’ll push them to their breaking point. The adults show up just as unprepared as the kids and I have kids that show up that comes to their lesson well prepared.

Question #8: Do you feel the workshop contributes to the development of young students?

Yes I do. I think it is important. At first, I thought that the workshop wasn’t a fulfilling job for me, but now I see the community coming together to play music.

Question #9: Do you think music is essential to a child’s life?

Yes in some fashion or another. Whether a child plays an instrument or not, music is always in their lives.

Question #10: What are the positive impacts of the Jazz Workshop and are there any negative aspects?

The positive impact is giving people a chance to get into music when they never had a chance before. You see people coming in the workshop that are 40 to 50 years old and their enthusiastic about picking up an instrument and playing because they never had the chance when they were young. And you see parents using the workshop as a way to keep their children focused on something, staying out of trouble. It’s a good way to connect the family. I like to have the parents present so the parents are learning music with the kids. There are a couple of sisters that I’m trying to get them to play as an ensemble and trying to get other people involved. I feel it’s important to start building that network,
because once you can play jazz you’re invited into the jazz community. I think it is also good because it opens up the barriers of the community.

Question #11: I know you’ve been at the Jazz Workshop for a short period of time, but have there been any success stories of any students that you’ve taught?

The first five weeks that I began teaching at the workshop, a lot of my students wouldn’t show up for their lesson. They just weren’t there. I only had one serious student. Once the workshop moved back to the library, everything started coming together. Students began showing up. Any student that finishes a semester with me is successful.

Question #12: Do you believe that participants are less likely to get into trouble or cause trouble if they are involved with the Jazz Workshop?

Yes. I think if you feel successful at something, you will commit to it. I think that one of the reasons why people get into trouble is because they don’t feel the joy of creating something that works and is successful. People need good mentors. When you are bored, and you don’t have money, but if you’re a musician you could go play. Playing is a great way to kill hours of time and it’s productive.
Appendix O

Date: February 17, 2004

Name: Instructor #4

Question #1: What do you teach?

Bass

Question #2: How long have you taught at the Jazz Workshop?

6 months

Question #3: Why do you teach at the Jazz Workshop?

Well, it started as just a job, but I’ve recently started making friends and connections with the students and parents. I’ve felt compelled to keep going with it.

Question #4: How long have you been a jazz musician?

Ten years, maybe more.

Question #5: What is your background in jazz and when did you begin learning jazz/music?

I played jazz in high school in a jazz band program. In college, I enrolled in a studio ensemble and that’s when I learned how to work bass lines and improvise, instead of just reading charts.

Question #6: What is your education background?

I have a Masters Degree in Composition and Bass Performance from the New Mexico State University. I’m currently getting my Masters Degree in Classical Composition at Duquesne University.
Question #7: What kind of teaching styles do you use when you are teaching adult students compared to younger students?

The hardest thing is to try to get younger students to not quit and older students. Trying to find out how hard I can push students so that they can learn and meet their full potential. You got to know what their potential is. Students have a fragile point and I'll push them to their breaking point. The adults show up just as unprepared as the kids and I have kids that show up that come to their lesson well prepared.

Question #8: Do you feel the workshop contributes to the development of young students?

Yes I do. I think it is important. At first, I thought that the workshop wasn’t a fulfilling job for me, but now I see the community coming together to play music.

Question #9: Do you think music is essential to a child’s life?

Yes in some fashion or another. Whether a child plays an instrument or not, music is always in their lives.

Question #10: What are the positive impacts of the Jazz Workshop and are there any negative aspects?

The positive impact is giving people a chance to get into music when they never had a chance before. You see people coming in the workshop that are 40 to 50 years old and their enthusiastic about picking up an instrument and playing because they never had the chance when they were young. And you see parents using the workshop as a way to keep their children focused on something, staying out of trouble. It’s a good way to connect the family. I like to have the parents present so the parents are learning music with the kids. There are a couple of sisters that I’m trying to get them to play as an ensemble and
trying to get other people involved. I feel it’s important to start building that network, because once you can play jazz you’re invited into the jazz community. I think it is also good because it opens up the barriers of the community.

Question #11: I know you’ve been at the Jazz Workshop for a short period of time, but have there been any success stories of any students that you’ve taught?

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Yes. I think if you feel successful at something, you will commit to it. I think that one of the reasons why people get into trouble is because they don’t feel the joy of creating something that works and is successful. People need good mentors. When you are bored, and you don’t have money, but if you’re a musician you could go play. Playing is a great way to kill hours of time and it’s productive.
Appendix P
Support Letter from Director of Workshop
February 13, 2004

To Whom it May Concern,

This letter serves as notification for all concern that Mr. Anthony McBride is conducting a study on The Jazz Workshop, Inc., which is a thirty year old music education program design to teach jazz and other forms of music to under-served students and other populations so as to promote and preserve jazz as a art form, build multicultural understanding and encourage self-esteem and self-expression through music. We also fully support this project and wish him all of the success in this exciting endeavor.

The primary site of this program takes place at the Homewood branch of the Carnegie Library.

Should there be additional information needed regarding this letter, please feel free to contact me at: 412-242-4399 or E-mail at HYoung@aol.com.

Sincerely,

Harold Young
Executive Director
Appendix Q
Jazz Workshop Classes 2004
Jazz Workshop Music Education Classes
Winter Term Registration January 10, 2004

Classes Offered

<table>
<thead>
<tr>
<th>Piano</th>
<th>Drums</th>
<th>Saxophone</th>
<th>Clarinet</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flute</td>
<td>Voice</td>
<td>Guitar</td>
<td>Bass</td>
</tr>
<tr>
<td>Music Theory</td>
<td>Trumpet</td>
<td>Trombone</td>
<td></td>
</tr>
<tr>
<td>Jazz</td>
<td>Jazz Vocals</td>
<td>Big Band</td>
<td>Dance</td>
</tr>
<tr>
<td>Improvisation</td>
<td>Ensemble</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gospel Choir</td>
<td></td>
<td></td>
<td>Free Style Rap</td>
</tr>
</tbody>
</table>

For

Beginners   Intermediate   Advance

Registration will take place at Homewood’s Carnegie Library in the auditorium from 1:00 pm to 4:30 PM

Give your child the gift of music

For Immediate Release
Appendix R
Jazz Workshop Registration Form
Appendix R

Jazz Workshop, Inc.
Class Registration Form

Student’s Name ________________________________________ Age ______
Address ________________________________________________
City __________________________ State __________ Zip Code ______
Parent/Guardian’s Phone Number (H) ___________________ (W) __________
School Attending (If Applicable) __________________________
Grade ________________

Classes Offered

___ Brass     ___ Piano     ___ Violin     ___ Bass
___ Voice     ___ Reeds/     ___ Percussions
         Woodwinds
___ Dance     ___ Big Band   ___ Guitar

Theory is a requirement for All Students

Registration Fee: ___ $80 ___ Paid ______ Balance ________ Date ____________

Parent/Guardian Signature ___________________________ Date ____________