THE OCCUPATIONAL ASPIRATIONS AND EXPECTATIONS OF STUDENTS
MAJORING IN JAZZ STUDIES AT THE UNIVERSITY OF NORTH TEXAS

Karendra Devroop Ramnunan M.Mus.

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APPROVED:
Hildegard Froehlich, Major Professor
Debbie Rohwer, Coordinator of the Department of Music Education
Warren Henry, Chair of Graduate Studies in Department of Music Education
Neal Tate, Dean of the Robert B. Toulouse School of Graduate Studies
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The purpose of this study was to identify the occupational aspirations and expectations of students majoring in jazz studies, and to investigate relationships between student's aspirations, expectations and selected variables including significant others, choice of school, instrument type, academic achievement, academic level, socioeconomic status, age, gender and early jazz experience.

All jazz studies majors enrolled at the University of North Texas during the Spring 2001 academic semester responded to a pilot tested questionnaire (return rate 85%, N = 211). Frequencies, percentage, means and standard deviations described the students' occupational aspirations, occupational expectations, backgrounds and training in jazz prior to entering UNT and determined the extent to which parents, relatives, teachers, friends and role models helped steer them into jazz (Pearson r, Spearman Rho and Point Biserial correlation coefficients provided).

The low to moderate positive correlation between aspirations and expectations (r = .43) indicated that the two variables were different and measured different types of occupations. Fifty percent of students aspired to be jazz performers whereas 29.7% expected to be jazz performers. While 42% aspired to be engaged in a combination of occupational activities 48% expected a combination of occupational activities. Only 4.7% aspired to teach however, almost 16% expected to be engaged in teaching. Low positive correlations were found between aspirations and significant others, expectations and
significant others, expectations and gender, and expectations and role models.

Respondents indicated that role models (jazz musicians, community musicians and college instructors) had contributed the most to their decision to major in jazz.

Recommendations for educators, researchers and improvements to the questionnaire are provided.
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CHAPTER I

RATIONALE, BACKGROUND, PURPOSE AND PROBLEMS,
DEFINITION OF TERMS, DELIMITATIONS

Rationale

The occupational decisions and choices made early in one’s life have a direct bearing on subsequent success and satisfaction (Farmer, 1985). In fact, Mote (1982) suggests that the importance of making occupational choices when the individual is fully aware of the consequences of his or her choices is as important as the decisions themselves. Similarly, decisions that are made when the individual is not aware of the consequences of his or her actions could result in expectations that are beyond or below the capabilities of the individual (Mote, 1982). Unrealized expectations, however, often lead to frustration, insecurity and lost talent (Hanson, 1994; Mote, 1982).

When one considers the intensive training and years of preparation that musicians undertake in order to achieve success, it becomes apparent that career decisions and choices need to be made when the individual is fully aware of the consequences of his or her decisions (Jones, 1964). Over the past fifty years, few studies have addressed the career decisions and choices of musicians. As a result, the process by which musicians make career decisions and the point in their lives when
these decisions are made remains unexplained. Additionally, it is unclear what bearing social and psychological variables have on the career decisions of musicians.

Jones (1964) was among the first to investigate the career development of music students. His study focused on the relationships between selected variables from the career development literature, i.e. literature outside of music, and the career choices of music students. He found that students’ career choices were significantly related to parental support, teacher support, ego satisfaction, status, economic considerations, early music experiences and confidence in talent.

In addressing the career development of music performance majors, Land (1979) investigated student development from choice of music as a career to their adaptation to the music profession. While Land used the term “career development”, her study differed from Jones’ in that she did not investigate the relationships between selected career development variables and students’ career choice. Instead, her study focused on the problems that aspiring musicians experienced and the role of counseling in helping them deal with their problems. Unlike Jones, Land did not refer to the career development literature and the relationships that had been established between students’ career choices and selected social and psychological variables. However, Land’s study did highlight some of the problems that students majoring in music performance experienced including difficulty finding full-time, well paying employment and the need to combine music with secondary employment to earn a living.
Based upon Jones’ findings, Ploumis-Devick (1983) conducted a study that investigated the career development patterns of music students at the Florida State University. Unlike Jones, Ploumis-Devick restricted her sample to music education majors. She took the career development literature into account and, similar to Jones, investigated relationships between students’ career choice and selected career development variables that included parental support, peer support and music related experience. Ploumis-Devick included two additional variables: role model influence and career counseling. Her findings substantiated Jones’ in that both pointed to a significant relationship of parental support, teacher support and early music experience to an individual’s career choice.

Following Jones (1964) and Ploumis-Devick’s (1983) research, Shelter (1985) investigated relationships between the career choices of symphony orchestra musicians and selected career development variables including family support, personal background and early musical experiences. The personal background variable was found to be significantly related to career choice as defined in the career development literature. Shelter’s findings lent support to some of the findings of Jones (1964) and Ploumis-Devick (1983).

The most recent study to focus on the career development of musicians was conducted by Gilbert (1994). Similar to the studies by Jones (1964), Ploumis-Devick (1983) and Shelter (1985), Gilbert investigated the existence of possible relationships between the career development of women in the Big Five orchestras and selected variables that included: age, role model influence, teacher support, family support,
early musical experience and psychological variables (self-esteem, persistence, confidence, self criticism and performance anxiety). Gilbert’s findings supported some of those reported by Jones, Ploumis-Devick and Shelter and also highlighted the existence of additional variables such as choice of school and instrument type that may be important to the career development of musicians.

Holloway (1984) conducted a study similar to that by Land (1979) when she investigated the career development of three groups of doctoral students who majored in: 1) music education, 2) music performance, and 3) music history, theory and ethnomusicology. Holloway focused on the differences in training, experience and aspirations of the three groups but, unlike Jones (1964) and Ploumis-Devick (1983), she did not investigate relationships between students’ career choices and selected social and psychological variables. Rather, she was the first to introduce the term career aspirations of music students. Career aspiration, commonly referred to as occupational aspiration in the literature, is defined as a variable that describes the occupation that an individual desires or idealistically would like to have (Kapral, 1980; Menhaca, 1996; Mote, 1982; Newkirk, 1998; Taylor, 1994; Wims, 1994). According to Newkirk (1998), occupational aspirations are “dreams or desired outcomes for the future unfettered by reality based factors like resources or constraints” (p. 1). Researchers in music have largely ignored occupational aspiration, yet over the past fifty years, this variable has received considerable attention in the career development literature.

Talbot and Kopala (1991) were the only music researchers to investigate both
the occupational aspirations and expectations of students majoring in music. While occupational aspiration is the variable that reflects the occupation the individual prefers or would like to have, occupational expectation is defined as the variable that describes the occupation the individual realistically expects to get (Kapral, 1980; Menhaca, 1996; Mote, 1982; Newkirk, 1998; Taylor, 1994; Wims, 1994).

Aspirations and expectations are firmly embedded in the career development literature and have been at the core of most studies on career development outside of music. While Talbot and Kopala did report on the aspirations and expectations of students majoring in music performance, they failed to acknowledge the body of career development literature, thereby overlooking important relationships between selected social and psychological variables and students’ career choices.

Overall, the researchers cited above have investigated important issues in the career choices of musicians although primarily drawing all their variables from personal experience and observation, not taking into consideration findings from the career development literature. In fact, Jones (1964) was the only researcher who acknowledged this literature and accordingly justified his variable selection from it. Although Ploumis-Devick (1983) did not justify variable selection from the career development literature, she did base her study on one of the most widely acknowledged theories in the career development literature. Holloway (1984) and Talbot and Kopala (1991) were the only researchers to investigate the occupational aspirations and expectations of students majoring in music.
Occupationally related studies in music have focused exclusively on professional orchestra musicians, college students majoring in classical music performance and students majoring in music education. A review of literature indicates that no study has ever sought to investigate the occupational expectations of students majoring in jazz.

Studies focusing on professional jazz musicians in particular indicated that: jazz musicians experienced a lack of stable work (Patalano, 1997); irregular employment led many to give up the music profession (Becker, 1953); musicians were periodically “broke” and had no health and pension benefits (Corzine and Sherwood, 1983) and many were required to play commercial music in order to earn a living (Levy and Dranguet, 1990). As early as in 1979 Nanry found that the attitudes expressed by successful jazz musicians did not conform to popular myths typically associated with the jazz profession. He therefore suggested that college jazz musicians might be misled when making occupational choices (Nanry, 1979). Considering the paucity of information on the occupational choices of college jazz musicians, the purpose of the current study is to identify the occupational aspirations and expectations of students majoring in jazz studies, and to investigate relationships between students’ aspirations, expectations and selected career development variables.

Background of Study

A number of variables were found to be significantly related to occupational aspirations and expectations including: parental support (Mathombela, 1997; Mote, 1982; Ok, 1993; Wims, 1994); peer support (Mathombela, 1997; Mote, 1982; Taylor,
1994; Wims, 1994); role models (Jackson, 1996; Newkirk, 1998); choice of school (Mathombela, 1997); academic achievement (Mathombela, 1997; Mote, 1982; Newkirk, 1998); gender (Mathombela, 1997; Ok, 1993; Wims, 1994); age (Farmer, 1985) and socioeconomic status (Mathombela, 1997; Mote, 1982; Taylor, 1994; Wims, 1994).

Based on a model first proposed by Sobel (1963) and subsequently substantiated by Tinsley and Faunce (1980), Farmer (1985), Taylor (1994), and Wims (1994), variables have typically been grouped into three multidimensional sets of variables: social environmental variables, personal variables and background variables. Social environmental variables included significant others and choice of school. Researchers (Newkirk, 1998; Ploumis-Devick, 1983; Sewell, et. al., 1969; Taylor, 1994; Vaden-Kiernan, 1992; Wims, 1994) have typically grouped parents, peers, teachers and role models under significant others. The personal variables were comprised of academic achievement and academic level. Background variables have included socioeconomic status, gender, age and early work experience.

In music, strong positive relationships have been found between career development and: parental support (Gilbert, 1994; Jones, 1964; Ploumis-Devick, 1983, Shelter, 1985), teacher support (Gilbert, 1994; Jones, 1964; Ploumis-Devick, 1983, Shelter, 1985), role models (Gilbert, 1994), early music experience (Holloway, 1984; Shelter, 1985), choice of school (Marty, 1982) and instrument type (Gilbert, 1994). It remains unclear whether the variables cited above are related to occupational aspirations and expectations.
Occupational Aspirations and Expectations

Occupational aspirations and expectations are at the core of career development and have been found to be predictive of occupational achievement (Hanson, 1994; Mote, 1982; Newkirk, 1998; Wims, 1994). Accordingly, aspirations and expectations have become the focus for intervention (Chung, Loeb & Gonzo, 1996). According to Mote (1982), an occupational expectation is the occupation at which the individual “actually expects to work and is making preparation to enter” (p. 7). Wims suggests that while aspirations are “psychological preferences or desires”, an expectation is the “probable attainment” of a goal (Wims, 1994, p. 10). He goes on to suggest that both, occupational aspirations and expectations, are major determinants of subsequent occupational attainment and achievement.

Youth clearly distinguish between occupations they aspire to have and occupations they realistically expect to get (Newkirk, 1998; Wims, 1994). Most researchers have found the occupational aspirations of students to be much higher than their occupational expectations (Kapral, 1980; Mathombela, 1997; Mote, 1982; Newkirk, 1998). In general, students expect to enter into professions that are lower in status than the professions to which they aspire (Wims, 1994). According to Kapral (1980), students attributed differences in their occupational aspirations and expectations to a lack in financial resources, lack of academic ability, lack of motivation and the preference to go to work.

While recent studies have focused on minorities, females, rural youth and individuals from diverse ethnic backgrounds and professions, investigations into
occupational aspirations and expectations need to be expanded. According to Wims (1994),

The study of aspirations and expectations needs to be expanded to determine the effects or relationships of unique regions, sub cultural traditions and practices, socioeconomic class, ethnicity, gender and different institutions on aspirations and expectations. Family background characteristics and significant others influence on the development of aspirations and expectations also needs to be explored. (p.12)

While prior studies have identified path models, intervening factors and predictors of occupational aspirations and expectations, the current study merely determined students’ aspirations and expectations and investigated possible relationships between variables.

Social Environmental Variables

Significant others. “According to sociological theory, significant others, such as parents, peers, and teachers, influence children’s aspirations and these aspirations are in turn viewed as instrumental to ultimate occupational and educational attainment” (Vaden-Kiernen, 1992, p. 13). Researchers (Newkirk, 1998; Ok, 1993; Ploumis-Devick, 1983; Sewell, et. al., 1969; Smith-Maddox, 1994; Vaden-Kiernen, 1992; Wims, 1994) have referred to encouragement that adolescents perceived from parents, relatives, peers, teachers and role models as support from significant others.

Sewell, Haller and Portes (1969) were amongst the first researchers to investigate the relationships between support from significant others and occupational
aspirations and expectations. They found that the perceptions of support from significant others were positively related to subjects’ occupational expectations. Compared to peers, teachers and friends, parental support had the strongest relationship with occupational expectations.

The findings of Sewell, Haller and Portes (1969) were substantiated by recent investigations by Ok (1993), Ploumis-Devick (1983), Smith-Maddox (1994), and Wims (1994). Smith-Maddox (1994) found teacher support and support from relatives to be important to the occupational expectations of African-American students, thereby affirming the positive role of family and school in the career options of students. Wims (1994) found results similar to that of Smith-Maddox when he investigated relationships between occupational aspirations and support from family and teachers. In contrast to the findings of Ok (1993), Sewell, Haller and Portes (1969), Smith-Maddox (1994) and Wims (1994), Vaden-Kiernen (1992) did not find a statistically significant relationship between support from significant others and occupational aspirations.

Studies in music have affirmed the positive relationship between significant others and career development. Ploumis-Devick (1983) found that encouragement from parents, teachers and peers were related to the career development of music education majors. Similarly, in a study of female orchestra performers, Gilbert (1994) found teacher and family encouragement strongly related to career development. Although Jones (1964) did not use the term significant others, he did find statistically
significant relationships between parental support, teacher support and career development.

Choice of school. Mathombela (1997), Mote (1982) and Smith-Maddox (1994) have confirmed the existence of relationships between choice of school or program and occupational aspirations and expectations. Also early studies found that students who attended rural schools generally had lower aspirations and expectations than their counterparts in urban schools. More recent studies have established that students at schools and colleges that are considered prestigious generally have higher aspirations and expectations.

In music, choice of school may be an important variable since it is well documented that music students, especially those majoring in performance, strive to study with the best teachers. Shelter (1985) highlighted the relationship between attending music schools such as Eastman, Oberlin, Indiana and Manhattan School of Music, and students’ aspiration to play in an orchestra. Talbot and Kopala’s study of university and conservatory performance majors articulated the importance of program enrollment and occupational expectation. The findings of Shelter as well as Talbot and Kopala were substantiated by Gilbert (1994) who found a positive relationship between the career development of professional orchestra performers and their choice of school. In the current study, choice of school might be an important variable due to the national recognition and level of prestige attributed to the University of North Texas jazz program.
Instrument type. Researchers (Abeles & Porter, 1978; Hargreaves & North, 1997) have documented the gender stereotyping of musical instruments. Boys generally chose masculine instruments at all ages while girls tended to choose traditionally feminine instruments from fourth grade forward. According to Gilbert (1994), choice of musical instrument may have an effect on vocational choice. In a study of music education majors, Ploumis-Devick (1983) found no significant differences in career development between instrumental and vocal majors. Other than the studies by Gilbert and Ploumis-Devick, no studies were found to investigate relationships between instrument choice and career development. Accordingly, instrument type was included as a variable in the current study to investigate whether students’ aspirations and expectations differed by instrument.

Personal Variables

Academic achievement. A number of researchers have investigated the relationships between academic achievement and occupational aspirations and expectations (Chung, Loeb & Gonzo, 1996; Farmer, 1985; Kapral, 1980; Mote, 1982; Ok, 1993; Rojewski & Yang, 1997; Sewell, Haller & Portes, 1969; Taylor, 1994; Vaden-Kiernen, 1992). In most studies, a positive relationship was observed between occupational aspirations and/or expectations, and academic achievement. Generally, males had higher aspirations than females, however, some studies reported no differences in levels of aspirations and expectations across gender (Mote, 1982).

Recent studies suggest that students with high academic achievement tend to have greater confidence in their occupational orientation; accordingly, they aspire to
occupations that are considered more prestigious (Ok, 1993). It is unclear whether such findings are applicable to students majoring in music since occupational attainment in music may be mediated by determination and dedication.

For students majoring in jazz, occupational orientation may be related to myths associated with the jazz profession (Corzine & Sherwood, 1983; Levy & Dranguet, 1990; Nanry, 1970). Therefore, it is unclear whether academic achievement may indeed be related to the occupational aspirations and expectations of students majoring in jazz. Academic achievement was included in the current study to determine whether it is related to occupational aspirations and expectations as purported in the literature.

Academic level. Researchers who investigated the career development of college students found statistically significant differences in aspirations and expectations between students at different academic levels. In a study of college level agriculture students, Kapral (1980) found significant differences in occupational aspirations between freshmen and senior students. Seniors were also more confident of their occupational plans compared to freshmen.

Jones (1964) found statistically significant career related differences between sophomores, seniors and graduate students who were majoring in music. While the variables of parental influence and confidence in talent were related to students at all three academic levels, teacher influence was only related to sophomores and not seniors and graduate students. Similarly, confidence in talent, economic considerations and past musical experiences differed across academic level. Based upon differences in jazz performance experience and training that may exist between undergraduate and
graduate students, academic level was included in the current study to investigate whether occupational aspirations and expectations differ for students across academic levels.

**Background Variables**

**Socioeconomic status.** The relationship between socioeconomic status and occupational aspirations and expectations has been well documented. Researchers (Chung, et. a., 1996; Farmer & Chung, 1995; Kapral, 1980; Mathombela, 1997; Menhaca, 1996; Mote, 1982; Ok, 1993; Rojewski & Yang, 1997; Smith-Maddox, 1994; Vaden-Kiernen, 1992) concur that there is a strong positive relationship between socioeconomic status and occupational aspirations and expectations. Most researchers have found a strong correlation between high socioeconomic status and high aspirations and expectations and low socioeconomic status and low aspirations and expectations.

Some of the reasons cited by researchers for the positive correlation between low socioeconomic status and low aspirations and expectations include: the unavailability of higher education due to lack of finances, the lack of role models and limited opportunity for contact with people from various occupations through family and friends (Mote, 1982). In contrast, individuals with high socioeconomic status had greater access to resources and contact with individuals from various occupations, accordingly, their aspirations and expectations were higher than those of their counterparts. Access to higher education was also found to contribute to a positive
correlation between high socioeconomic status and high occupational aspirations and expectations.

Studies by Farmer and Chung (1995) and Chung, Loeb and Gonzo (1996) established socioeconomic status as a statistically significant predictor of occupational aspirations of college undergraduates. Chung, Loeb and Gonzo established five predictors of occupational aspirations that accounted for 57% of the variance explained; socioeconomic status was the strongest of the five predictors.

**Gender.** Most of the early studies that have investigated occupational aspirations and expectations focused exclusively on males. However, with an increasing number of females entering the job market in recent years and strong encouragement from society for job equality for females, researchers have acknowledged the need to investigate career development across gender. Accordingly, recent studies have investigated relationships between gender and occupational aspirations and expectations.

Most researchers have found a positive relationship between gender and occupational aspirations and expectations (Kapral, 1980; Mathombela, 1997; Menhaca, 1996; Mote, 1982; Ok, 1993; Smith-Maddox, 1994; Wims, 1994). Males generally reported higher aspirations and expectations than females. One of the reasons for the latter finding was attributed to society’s expectation for females to enter typically female orientated occupations such as education and the social sciences (Mote, 1982). However, in recent years, an increasing number of females have entered typically male dominated occupations. Hence, it is unclear whether the findings of
some of the earlier studies are applicable to current trends in society. In the current study, gender was included as a possible contributor to differences in occupational aspirations and expectations of students majoring in jazz studies.

**Age.** While most career development theorists suggest that occupational development may differ across age, few researchers have sought to investigate that relationship. Mathombela (1997) found statistically significant differences between the aspirations of younger and older students. Generally, aspirations were found to be higher in younger students compared to their older counterparts despite the fact that age ranged from 16 to 20 years. Relationships between age and occupational expectations were found to be low. Gilbert (1994) and Jones (1964) established a positive relationship between age and career development. While Gilbert found a disparity in the career development of younger and older women in the Big Five Orchestras, Jones reported statistically significant differences in the career development of high school, undergraduate and graduate students.

**Early jazz experience.** Early work experience is considered to be an important contributor to occupational aspirations and expectations. According to Ok (1993) “work experience enables students to acquire values, habits, skills, knowledge, and attitudes that make them more competent, realistic, and enjoyable” (p. 21). Ok also asserts that early work experience helps students develop a greater knowledge of the requirements for the job they aspire to. Researchers (Kapral, 1980; Ok, 1993) have found a positive relationship between early work experience and occupational aspirations and expectations.
While researchers in music did not focus on the importance of early work experience, some have investigated the importance of early music experience to career development. Gilbert (1994), Holloway (1984), Jones (1964) and Shelter (1985) found strong positive relationships between early music experience and career development. In fact, Jones found statistical significance between students’ early music experience and their occupational choices, thereby suggesting that one’s early music experience may contribute to subsequent occupational decisions and choices. Holloway found a positive relationship between students’ aspirations and their early music experiences. In the current study, early jazz experience was included to determine the students’ early experiences in jazz as a contributing factor in their decision to major in jazz studies.

Purpose and Problems

The purpose of this study was to identify the occupational aspirations and expectations of students majoring in jazz studies, and to investigate relationships between students’ aspirations, expectations and selected career development variables. This study sought to answer the following questions:

1. What are the occupational aspirations of students majoring in jazz?
2. What are the occupational expectations of students majoring in jazz?
3. Do students’ occupational aspirations and expectations differ across a) age, b) gender, c) academic level, and d) instrument type?
4. Are students’ aspirations and expectations related to selected social environmental, personal and background variables?
5. To what extent did students’ parents, relatives, private instructors, band directors, friends and role models help in their decision to major in jazz?

Definition of Terms

The terms and variables utilized in this study were operationally defined as follows:

**Academic achievement** is in reference to an individuals’ academic performance. Overall grade point average was used as an indicator of academic achievement.

**Academic level** is in reference to the individuals’ academic status which included the following categories: freshman, sophomore, junior, senior, second year senior and graduate student.

**Career development** is the lifelong process of preparing to choose an occupation, making an occupational choice or decision and continuing to make occupational choices and decisions. The literature verifies that youth distinguish between occupations they aspire to (occupational aspiration) and occupations they realistically expect (occupational expectation).

**Early jazz experience** is in reference to the amount of instruction (individual and group instruction) and jazz performance experience that an individual has acquired.

**Gig** is a term typically used by jazz musicians as a reference to work. In the context of this study it is used as a reference to a jazz concert that the individual
played. These jazz concerts could range from small combo concerts (three to five jazz musicians) to big band concerts, which may or may not pay the performer for his services.

**Instrument type** is in reference to the primary instrument that the individual plays and receives instruction on.

**Jazz studies major** is an undergraduate or graduate student who is enrolled in a music degree program and is majoring in jazz.

**Occupational aspiration** is the occupation that the individual desires or idealistically would like to have. An individual’s occupational aspiration is reflective of his or her wish for an ultimate occupation without due consideration for the limitations or realities of the job market.

**Occupational expectation** is the occupation that the individual realistically expects to get. Unlike an occupational aspiration, which is unfettered by reality, an occupational expectation is a reality-based expectation with due consideration for the realities of the job market and acknowledged limitations of one’s skills and capabilities.

**Significant others** refers to individuals including parents, siblings, relatives, private instructors, high school and college teachers, friends and roles models that were supportive in the individuals career decisions and choices.

**Socioeconomic status** is the status and prestige that a family holds in society. The occupational and educational levels achieved by one’s parents have typically been used as an indicator of a family’s socioeconomic status.
Delimitations

The main focus of this study is on describing students’ occupational aspirations and expectations and investigating the existence of possible relationships between their aspirations, expectations and selected career development variables. Accordingly, cause and effect cannot be established.

The population in this study was limited to music students majoring in jazz studies at the University of North Texas. Students majoring in areas other than jazz were excluded from this study. Finally, the variables utilized in this study were selected from the career development literature and the music literature. No additional variables, other than those that were found to be of importance in the career development and music literature were included in this study.
CHAPTER II
REVIEW OF LITERATURE

This chapter reviews literature that has led to the questions explored in this study. The review spans research studies related to 1) career development in music and, 2) development outside of music.

Music Literature

There are an increasing number of studies that address the relationship between one’s work and way of life. Lastrucci (1941) was the first researcher to address this issue with jazz musicians. The purpose of his study was to test Durkheim’s theory of “collective representations” with dance band musicians. According to Lastrucci, Durkheim’s theory “contended that occupational specialization tends to unify the diverse types of personalities found in the average community into a closer consciousness of kind” (p. 168). Lastrucci chose the dance band musician due to the highly specialized nature of the occupation and his personal experience as an active and passive participant.

Primary data were collected through interviews while secondary data were obtained through journals, biographies and autobiographies. Lastrucci also administered a questionnaire (N = 100) in order to get quantitative data. According to the investigator, the primary emphasis was on investigating the relationships that contributed to a musician’s way of life.
Results showed that dance musicians were a “distinct social type” and that they differed from similar occupations, such as “legitimate musicians, actors and showmen” (p.169). This difference was attributed to occupational specialization rather than occupational selection. In his results, Lastrucci illuminated some of the occupational consequences that resulted from the dance musician’s work. These included: intense competition; constantly traveling, and a high cost of living due to living in furnished apartments for short periods of time; eating out and having to dress well. He found that musicians were plagued by feelings of insecurity since skills alone did not guarantee employment, the latter being dependent upon the popularity of the band and recommendations for getting hired. He also suggested that dance musicians were beset by domestic troubles and a high rate of divorce and separation. Overall, Lastrucci found no support for Durkheim’s theory from his findings.

Becker (1953) was one of the most influential early researchers of jazz musicians and their career contingencies. In attempting to investigate how dance musicians sacrificed professional standards due to outside pressure, Becker set out to address two issues: 1) the problem of achieving success and the influence of colleagues in doing so, and 2) the problem of the relationship between work career and family life (Becker, 1953).

Through participant observation and interviews, Becker was able to collect data from professional dance musicians in the Chicago area over an eighteen-month period. Interviews were conducted on the job and later transcribed.
Results indicated that those musicians who sacrificed their artistic independence and gave in to commercial pressure were ultimately successful. Becker reported that those who refused to sacrifice their artistic independence abandoned the hope of attaining jobs with higher prestige and financial rewards. Becker also found that musicians generally experienced problems with their family life due to family pressure and conflicting loyalties. Some younger musicians gave up their careers in the music profession while others ignored the desires of the family as they found themselves estranged from their families and having to “go it alone” (p. 26). With the older musicians, married life was found to speed up success by forcing the musicians to take career decisions that benefited their families. For many musicians this meant being commercially orientated.

Becker’s findings highlighted the career realities and dilemmas that jazz musicians were subjected to at the time of his study. However, similar to Lastrucci’s study it is unclear whether such findings are applicable to today’s jazz musicians. The passing of time may pose a threat to the usability of the findings today.

In 1964, Jones conducted a study on the career development of music students. His purpose was to determine whether selected variables influenced the career choice of students majoring in music. In his choice of variables, Jones stayed closely to those identified from within the career development literature including parental influence, teacher influence, ego satisfaction, status and economic considerations. He posited the following research questions: 1) Are there significant differences between the music oriented subgroup and the non-music oriented subgroup with respect to relationships
between the career development variables and vocational decision making, and 2) are there longitudinal and cross-sectional relationships between the career development variables and career choice for both music and non-music oriented students?

Jones’ surveyed 291 students across six educational levels: grade six, grade nine, grade twelve, college sophomore, college senior and college graduate students. Within each group, Jones included non-music majors for purposes of comparisons between music and non-music majors. Subsequent interviews with 71 students were used as supporting evidence for the results and for the purpose of exploring the possible existence of additional variables that might be related to the career development of musicians.

Sample selection at the school level was stratified by gender and academic level while the college sample was randomly selected. A pilot study was undertaken to develop the questionnaire and establish its reliability and validity. Three forms of the questionnaire were developed: Form A for the graduate and undergraduate students, Form B for the grades nine and twelve and Form C for the grade six students. Reliability was achieved by test-retest method of the three forms of the questionnaire. Pearson product-moment correlation coefficients ranged from $r = .72$ to $r = .94$ for the three forms. Jones established content validity by factor analysis. Additionally he states that the interviews served to further strengthen the content validity. Jones obtained a questionnaire return rate of 76%.

In response to the first research question, results indicated statistically significant differences between the music and non-music groups in terms of vocational
decision-making. The survey data showed that there were longitudinal and cross-sectional relationships between all career development variables and students choice of music as a career. Parental influence and confidence in talent were statistically significant across all college educational levels. Teacher influence correlated significantly with college sophomores but not with college seniors or college graduate students.

The interview data supported all eight variables as being important in the career choice of music students and pointed to the possible existence of additional variables that may be important to consider. Although Jones found that all career development variables were related to career choice in some way, early music experience, peer influence (parents and teachers) and confidence in talent had the most practical significance for students majoring in music.

Jones documented the relationships between selected career development variables and students choice for a career in music. His review of literature was extensive and instrument development, reliability, validity, sample selection, data gathering and analysis were fully described and systematically executed.

Land (1979) conducted a study similar to Jones’ when she investigated the characteristics of people who selected music-performance as a career. She investigated: 1) their development from choice of music as a career, 2) their experience with the Music Conservatory, and 3) their adaptation to the music profession upon graduation. Of special interest to Land was the nature of problems
encountered by the aspiring musicians, and the role of counseling in helping them deal with their problems.

Subjects consisted of all students who had used the Counseling Service at the Manhattan School of Music between 1966 and 1972. Land also included an equal-number comparison group of randomly selected non-counseled students from the same years. Data were collected via a mail questionnaire, which was piloted for design problems. A return rate of approximately fifty-four percent was achieved. From the total number of responses (N = 212), ninety-eight were from music students counseled at the Conservatory, forty-two from students who used counseling services outside of the school and seventy-two from non-counseled musicians. Data were analyzed and reported in percentages and Chi-square measures.

There were no differences between counseled and non-counseled musicians. In general, almost fifty percent of musicians indicated having problems with self-confidence, anger and anxiety. Forty-one percent reportedly had a problem with the item “careers and future plans”. While musicians were committed to a career in music, they had difficulty finding full-time, well paying jobs. Most musicians highlighted the need to combine music with other jobs in order to earn a living. Former students also indicated having used professional counseling services to consider alternatives to a career in music.

Land articulated the problems her subjects experienced with securing full-time employment. However, while the findings from Land’s study are reasons for concern, one cannot generalize her findings to other populations. The subjects from this study
represented a highly selective group of graduates from a highly specialized institution. The Manhattan School of Music may not be fully representative of the typical tertiary music institution in the U.S. However, Land’s study does highlight the question as to whether music performance majors in the typical tertiary music institution have similar experiences and problems as those articulated in this study.

Corzine and Sherwood (1983) challenged earlier “traditional” versus “commercial” perspectives of the jazz performer when they investigated the occupational orientations of jazz musicians. The purpose of their study was to: 1) describe the lifestyles and perspectives of selected jazz musicians, and 2) offer a new interpretation of the “artist” and “craftsman” occupational orientation of jazz musicians as had been proposed by Becker (1953).

Data collection was done via fieldwork undertaken from 1976 through 1979 in St. Louis and New Orleans. Adopting a participant observation approach, the researchers were able to conduct interviews and take field notes from approximately seventy-five musicians and “others associated with jazz” (Corzine & Sherwood, 1983, p. 320). The settings for data collection included musician’s homes, bars, work sites and parties. Subjects for their study were selected through networking with fans of several of the jazz performers. Corzine and Sherwood indicated that interpretation of their data followed procedures established by other researchers.

Their findings indicated that most interviewed jazz musicians struggled to secure long-term employment. Most musicians also reported to play commercial music out of financial necessity rather than for aesthetic reasons. Musicians attested to
being periodically “broke”. Ethics and family life were said to be repeatedly compromised in order to pay for rent and food. Results also indicated that most musicians believed in “the lucky break” to elevate income levels and social standards. Musicians aspired to studio employment that was viewed as steady employment with financial security. None of the musicians however considered themselves successful in getting a “lucky break” or studio employment. The researchers found that the younger musicians viewed themselves as being more artistically orientated; however, as musicians got older, they viewed themselves as being more commercially orientated.

Ploumis-Devick (1983) conducted a study in which she investigated the career development patterns of male and female music education majors at the Florida State University. Similar to Jones’s, Ploumis-Devick sought to investigate the relationships that existed between students’ career choice and selected variables such as parental influence, role model influence, peer influence, music related experience, and career counseling.

Data were obtained via a survey developed specifically for this study. The questionnaire was reviewed by faculty members and then revised and field-tested. A sample of 140 subjects was randomly selected from the population of 201 music education students at the Florida State University. All data were coded and analyzed using the SPSS statistical package.

Results indicated important relationships between students’ career choice and teaching experience, performance competitions, parental encouragement, teacher
encouragement and peer encouragement. It was also established that music education majors did not receive career counseling in their pre-college years.

Ploumis-Devick’s findings highlight the important relationships that exist between the career choice of students majoring in music education and variables from the career development literature. Additionally, she identified variables unique to music that may be of importance to the career development of music students. These include early music experience and role models.

In an effort to investigate career differences between music education majors and performance majors, Holloway (1984) conducted a study with doctoral students in music. The purpose of this study was to assess differences in pre-collegiate music training, employment experiences, career aspirations, curricular content and attitudes of doctoral music students. Holloway specifically sought to examine differences between students enrolled in the Ph.D. and D.M.A. degree programs including doctoral performers, music educators and other: musicologists, composers, theorists, and ethnomusicologists.

Holloway collected data by means of a questionnaire specifically designed for this study. The questionnaire was pre-tested to determine 1) length of time needed to complete it, 2) ambiguity of questions and 3) reliability. Revisions were made to the instrument so that it could be completed within 15 to 20 minutes. Reliability alpha coefficients were .69 and .71 respectively for the objective items and attitude scales on the instrument. Purposive sampling was used in the selection of 20 universities for the study. The universities were selected after they were ranked in quantitative article as
being the 20 most productive universities in doctoral music research. After follow-up procedures were executed a total of 413 subjects responded representing a questionnaire return rate of 49%.

Results revealed no significant differences among the doctoral students in pre-collegiate training or career aspirations. Approximately 68% of performers and 13% of the non-performance respondents indicated that unemployment was the primary motivating factor for a doctoral degree. A greater number of music educators (94%) held full-time employment compared to both performers (51%) and non-performers (45%). Other than music educators, few doctoral students had taken courses in music education, pedagogy or methods. Finally, Holloway found that students in the doctoral performance programs expected a career in teaching rather than performing.

Holloway’s study points to the need for courses in pedagogy and methods for students other than music education majors. Clearly, the students in this study aspired to teach; yet it is questionable whether their curricular content prepared them for such a role. Holloway’s findings also suggested that the career preparatory distinctions between students majoring in music education and music performance might have been due to educational environment rather than personal preference. This study points to the need to investigate the differences in training, early music experiences and career aspirations of students at the bachelors and masters level. Additionally, this study highlights the need to investigate these issues with other populations, including jazz studies majors.
Shelter (1985) conducted a study similar to Land’s (1979) when he investigated the relationships between family, early education and career development of symphony orchestra musicians. Shelter’s purpose was to identify specific kinds of family background and training that contributed to orchestra musician’s educational experiences, career choices and career development.

Data were obtained from questionnaire responses of approximately five hundred instrumentalists. The musicians for this study were extracted from six symphony orchestras and from “the alumni from four professional music schools (Eastman, Oberlin, Indiana, and Manhattan” (Shelter, 1985, p.42). Results indicated that subjects’ early musical experiences and family background were important variables in their career decisions. Most subjects had a variety of musical experiences and earned money from music performances prior to entering college.

Shelter’s study lends support to previous findings that point to the role played by teachers and family members in encouraging subjects’ career choices. Additionally, the study articulates the importance of early work experience in encouraging students’ occupational choices. Finally, the study highlights the need for replication and the identification of additional variables that may be related to the career development of musicians.

Levy and Dranguet utilized the occupational distinctions made between “commercial” and “traditional” jazz musicians (Becker, 1953; Corzine & Sherwood, 1983; Stebbins, 1964) when they studied a select group of jazz musicians (Levy & Dranguet, 1990). Their purpose was to analyze the occupational orientations of 17
highly successful New Orleans jazz musicians. A review of literature resulted in three orientations commonly associated with jazz musicians: commercial, pragmatic, and traditional. Relationships between these orientations and “selected features relating to jazz musicians” (p. 98) including position in the band (leader versus sideman), age, and historical features were investigated.

Data were obtained through participant observation and interviews. Secondary data from other studies were utilized to provide information on early jazzmen, crosscheck data and provide insight into the traditional-pragmatic-commercial orientations that were found to exist. For this study, the primary source of data came from musicians who had: 1) recorded numerous times with big recording corporations, and 2) enjoyed substantial incomes from their recordings. These two criteria formed the basis for the selection of three jazz bands with a total of 17 musicians who participated in this study. Data was collected over a three-month period during which time musicians were observed and interviewed at work and in their homes.

The findings showed that most of the bandleaders were commercially orientated while the sidemen were either pragmatic or traditional. Age was important in distinguishing the orientations of the musicians. Younger musicians were more traditionally orientated and creative while older musicians were commercial. The older musicians reported that the change in their orientation resulted from family responsibilities. The researchers suggested that younger musicians were closer to the educational process and therefore more artistic and traditional, however, as they progressed through life and responsibilities increased, they became sensitive to the
commercial side of playing music. The dichotomy between traditional and commercial orientations was further examined when the researchers asked the musicians to rank the importance of money, art, prestige, recording, sharing music and satisfaction with the music produced. Money and art were ranked the highest, followed by prestige, sharing the music, recording and satisfaction with the music produced.

The findings by Levy and Dranguet are important because unlike other researchers (Becker, 1953; Corzine & Sherwood, 1983; Stebbins, 1964) who point to the polar nature of the traditional-commercial orientations, the researchers pointed to the existence of the pragmatic orientation, one in which art and money are considered to be equally important.

Talbot and Kopala (1991) conducted a study similar to that of Jones (1964) when they investigated the vocational aspirations and expectations of university and conservatory music performance majors. In their study they specifically set out to: 1) identify students’ career goals, 2) have students rate their chances of attaining their career goals, and 3) have students rate their level of playing in comparison to other students of the same age and training.

A survey was developed to obtain data from thirty universities and conservatories. A survey return rate of forty eight percent was achieved. Results indicated that over 50% of males and females aspired to a career as a symphony performer. Less than 16% of subjects aspired to be college professors. Approximately 30% of all respondents indicated they had a good chance of achieving their career aspiration while only nine percent felt they had an excellent chance. In general,
subjects aspired to be performers in a symphony, however, almost 50% felt that their chances of achieving their career aspirations were poor. It was also found that males ranked themselves much higher than females when they compared themselves to the top players of their age. Almost 52% of males ranked themselves in the top 10% compared to 27% of all females.

Gilbert (1994) conducted a study similar to that of Jones (1964) and Ploumis-Devick (1983) when she studied the careers of female performers. The purpose of Gilbert’s study was to investigate the factors and events that influenced the career development of women in the Big Five orchestras.

Similar to Jones (1964), Gilbert employed an eclectic research design and obtained data by means of mailed surveys followed by telephone interviews. A mail survey was developed, “reviewed by several professionals” (p.97), revised and mailed to all women (N = 107) in the five orchestras. Telephone interviews followed a format established by earlier researchers. The interviews were transcribed and analyzed using procedures established by other researchers. A return rate of 20% was achieved with the mail surveys. Only six of the 22 subjects who returned the surveys participated in the telephone interviews.

Results showed that age, influence of role models and teachers, family background, educational attainment, early music training and psychological and mental issues (self-esteem, persistence, confidence, self criticism and performance anxiety) were important variables in the career development of participants.
Gilbert’s study supported the findings of Jones (1964) and Ploumis-Devick (1983) who found positive relationships between career development and 1) support from family and teachers, 2) role model influence and, 3) early music experiences. Similar to Shelter’s study, Gilbert highlighted the existence of additional variables that may be important to the career development of musicians.

As a result of the studies reviewed so far, the importance of several variables to one’s career development have become apparent. Statistically significant relationships were established between individual’s career choice and parental support, teacher support and early music experience. Personal background, age and role model influence were found to be related to career development and researchers have asserted that there might be possible relationships between career development and choice of school and instrument type.

Career Development Literature

Kapral (1980) investigated the career development of college level agriculture students. The purpose of his study was to identify the occupational and educational aspirations and expectations of agriculture students at the State University of New York Agricultural and Technical Colleges. Additionally, he set out to determine whether the aspirations and expectations of students were consistent with the training objectives of the colleges and the career development services they provided.

A questionnaire was developed and administered to the population of 274 college agriculture students. In addition to the researcher-developed questionnaire, the Tennessee Self-Concept Scale (TSCS) was administered to subjects to assess their
self-concept. According to Kapral, reliability and validity estimates for the TSCS was high. Sample selection, variable selection, questionnaire administration, data management and data analysis were described in detail.

Results showed that there were statistically significant relationships between the aspirations and expectations of freshmen and seniors. A number of variables were found to be significantly related to subject’s aspirations and expectations. These included: gender, college grades, home residence, farm experience, size of home community, fathers’ educational level, fathers’ occupational status and influence on subjects’ decision to study agriculture. Subjects indicated that friends, teachers, academic advisors, family and work experience were major influences in their career decision-making process.

Kapral’s findings support those by Mathombela (1997), Mote (1982), Taylor (1994) and Wims (1994) who reported gender, academic grades and parental status to be significantly related to aspirations and expectations. Over the last twenty years these three variables were repeatedly found to be related to aspirations and expectations.

Mote (1982) conducted a study on the career development of high school students. Specifically, she investigated the relationships between students’ curriculum choice, occupational aspirations and expectations and selected career development variables that included achievement level, parental aspirations, peer aspiration, place of residence, gender, socioeconomic status and work value orientation. Variables for
this study were selected based on their importance to career development as established in previous studies.

Data were obtained from 407 high school seniors who were randomly selected from fifteen public schools in Northwest Arkansas. Geographic location and curriculum offering established eligibility of the schools. The fifteen schools were randomly selected from the list of eligible schools. The Hall Occupational Orientation Inventory (HOOI) was used to collect data in addition to a student questionnaire, which was developed by the investigator. The HOOI is a standardized survey instrument with high reliability and validity. The investigator provided a detailed data management and analysis plan, which included the use of Chi-square, multiple linear regression analysis and discriminant analysis.

Results showed statistically significant relationships between occupational aspirations and achievement level, parental aspirations, peer aspirations and gender. Occupational expectations were significantly related to achievement level, parental aspirations, gender, socioeconomic status and place of residence. Results from the multiple linear regression analysis indicated that occupational aspirations and expectations could be predicted from choice of curriculum.

Farmer (1985) conducted one of the most widely cited studies in the career development literature. The purpose of her study was to test a model of career and achievement motivation. Her model consisted of three multidimensional sets of variables, background, personal and environmental variables, all of which were hypothesized to impact three motivation dimensions: 1) occupational and educational
aspirations, 2) mastery, and 3) career commitment. The background variables included: gender, social status, school location, race, math and verbal ability, and age. The personal variables included: academic self-esteem, expressive and independent, cooperative and competitive achievement styles, success attributions to effort and ability, intrinsic values, personal unconcern and homemaking commitment. The environmental variables included: parent support, teacher support and support for working women.

Subjects for the study were selected from six randomly selected schools in Illinois. Two schools each were randomly selected from three geographic locations: 1) the Chicago area, 2) urban counties with towns/cities more than 50,000, and 3) rural counties with towns/cities less than 50,000. Subjects (N = 1,863) were administered a survey that was developed for the study. Internal consistency and construct validity were used to estimate reliability and validity of the survey. Administration of the survey was done by trained graduate students and data was analyzed in SPSS using hierarchical set multiple regression analyses.

Results indicated that all three sets of variables were significantly related to each of the motivation dimensions. For the aspiration dimension, all background variables were statistically significant. While both the environmental and personal variables were related to aspiration, the environmental variables contributed more than the personal variables but less than the background variables, to the regression equation. From the set of personal variables, only academic self-esteem, competitive, and ability attributions were significantly related to aspiration.
The findings from Farmer’s study support the findings of Sewell, et. al. (1975) who utilized a similar model. Additionally, Farmer’s findings were substantiated in subsequent studies by Taylor (1994) and Chung, Loeb and Gonzo (1996). The latter studies utilized the same model used by Farmer.

Vaden-Kiernen (1992) conducted a study similar to Taylor’s (1994) when she investigated the occupational aspirations of low-income African-American youth. While Taylor’s sample was restricted to African-American males, Vaden-Kiernen focused on African-American females of similar age. The primary purpose of her study was to examine Gottfredson’s theory that, within a lower-social class group, there is a progressive circumscription of occupational preferences by ability level. Additionally, the researcher sought to examine predictors of subjects’ occupational and educational aspirations.

Subjects (N = 58) were selected based upon predetermined criteria that included family income and academic achievement. A survey was administered in order to obtain data on subjects’ background, occupational and educational aspirations, perceptions of significant others support, perceived competence, life stress and perceived control. Additional data were collected from subjects’ parents and from school records.

Results showed little support for circumscription of occupational aspirations. The primary predictors of occupational aspirations were mothers’ aspirations for their daughters and academic achievement. However, academic achievement did not accurately predict the occupational aspirations of students in upper grade levels. In
contrast, support from teachers was a stronger predictor of aspirations of higher rather than lower achieving students. Also, students with higher grade point averages reported lower aspirations than those with lower grade point averages.

Similar to Vaden-Kiernen’s (1992) study that tested a theory of occupational development, Ok (1993) conducted a study in which she tested a theoretical model of the development of occupational aspirations. The purpose of her study was to test the influence of family background and work experience on the level of rural high school students’ occupational aspirations. She also examined relationships between academic achievement, work attitudes and occupational aspirations.

Data for Ok’s study (N = 381) were drawn from a larger data set of 1,481 high school students for which Ok served as a research assistant. The original research that was conducted by Ok’s academic advisors, examined employment patterns of rural high school students. For that study, a survey had been developed, pilot tested and administered to students from randomly selected rural high schools in Piedmont, North Carolina. Ok randomly selected 381 subjects from the original data set as her population.

Results indicated that parents’ occupation correlated strongly with students’ occupational aspirations. Additionally, fathers’ education was a significant predictor of occupational aspirations. The researcher also found statistically significant relationships between academic performance, work experience and occupational aspirations. Follow-up analyses indicated that occupational aspirations differed across gender and grade level.
These findings suggest that socioeconomic status (i.e., a combination of parents’ occupation and parents’ education) may be related to occupational aspiration. Although Ok did not specifically investigate relationships between socioeconomic status and occupational aspirations, she did investigate relationships between occupational aspirations and the variables that comprise socioeconomic status, i.e., parental occupation and education. Studies by Farmer & Chung (1995), Kapral (1980), Mathombela (1997), Menhaca (1996), Mote (1982) and Vaden-Kiernen (1992) found positive relationships between socioeconomic status and occupational aspirations.

Wims (1994) conducted a study similar to that of Mote when he investigated the aspirations and expectations of high school students in Southwest Georgia. The purpose of his study was to describe and determine if relationships existed between the aspirations and expectations of students, selected school and family background characteristics, and personal and educational attributes.

Subjects for the study were selected from five secondary schools. The schools were selected based upon pre-established criteria, which included total enrollment, school district population and geographic location. A questionnaire was developed and its reliability was established by test-retest method. Content validity was confirmed by peer review of the questionnaire. Administration of the questionnaire, data management and analysis were described in detail by the investigator.

Significant differences were reported between students’ occupational aspirations and expectations, aspirations scoring higher than expectations. However, over eighty percent of students also expressed confidence in achieving the aspired
occupations. Ethnicity, gender and parents were reported to have influenced students in their career plans. Money was the item of value that students aspired to most. Educationally, almost 67% of the students expected to continue with their education and 57% expected to obtain a college degree.

The results from this study indicated that gender, ethnicity and parental support to be important variables to consider when investigating one’s career development. The importance of gender and parental support to aspirations and expectations also was supported by Mathombela (1997), Mote (1982), Taylor (1994) and Kapral (1980). Studies by Kapral (1980), Mathombela (1997) and Ok (1993) support the relationship between ethnicity, aspirations and expectations. While Wims’ findings are supported by other studies, one should be cautious when generalizing such findings to other populations. It is unclear whether the results from his study are applicable to the aspirations and expectations of college students.

Taylor (1994) examined the career development of youth from ‘after school’ mentor organizations in Los Angeles. The purpose of her study was to investigate the development of occupational aspirations and expectations of African-American male youth. Using a convenience sample (N = 50), the researcher gathered data from two mentor organizations and three Boys and Girls clubs. Based on a model used by Farmer (1985), a survey developed for the study contained three multidimensional sets. The variables included: background variables (socioeconomic status, maturity, grade achievement and male role model), social environmental variables (peer influence, perceived support and closeness of family), and personal variables (self-
concept, racial self-concept, sense of powerlessness, work value and belief in the American dream).

Results showed positive relationships between self-concept, work values, belief in the American dream, perceived support, fathers’ education, peer influence, male role model, grade achievement and occupational aspirations and expectations. Subsequent analyses indicated that male role model and self-concept contributed to the occupational development of subjects with high aspirations but not for those with low aspirations. Overall, Taylor found that the variables included in this study better explained the occupational development of youth with high aspirations than those with low aspirations.

Taylor’s finding of a positive relationship between role model and occupational aspiration is important as it was substantiated by Newkirk (1998). Outside of the studies in music, only one other study investigated the importance of role models to occupational aspirations and expectations.

Chung, Loeb and Gonzo (1996) conducted a study similar to that of Vaden-Kiernen (1994) and Taylor (1994). While the latter restricted their samples to high school African-American students, Chung, Loeb and Gonzo focused on college level African-American freshmen with the purpose to identify significant predictors of Black college freshmen’s educational and occupational aspirations. Variables that were established in prior research as significant predictors of aspirations were included in this study. These variables included gender, parents’ income, parents’ education, parents’ occupation, academic ability, self-estimates of ability and expected likelihood
of completing degree. Additional variables not previously investigated, yet included in the study, were native language, parents marital status, tutorial assistance, expected years to complete degree, social attitudes, personal values and reasons for attending college. All variables were grouped according to the model used by Farmer (1985) and Taylor (1994).

Subjects included 320 Black college freshmen that attended a large midwestern state university. Data were obtained via the Cooperative Institutional Research Program (CIRP) Freshman Survey, a survey that has been administered to freshmen at the University of California, Los Angeles since 1973. The survey was administered to subjects during the Summer Orientation Program at the university.

Results indicated that educational aspirations and occupational aspirations had different sets of predictors. The strongest predictors of occupational aspirations were: fathers’ occupation, time spent studying during the last year, more liberal attitudes, anticipation of dropping/transfering out of college and attending college for reasons of expedience. Together, these predictors accounted for 57% of the variance in occupational aspiration. Almost half of this variance was explained by the socioeconomic level of fathers’ occupation. This finding was consistent with previous research that established socioeconomic status as the most important predictor of occupational aspirations.

Mathombela (1997) conducted a study similar to that of Taylor (1994) when she investigated the career development of Black high school students in South Africa. The primary purpose of her study was to assess the educational and occupational
aspirations and expectations of students. In addition to describing students’ aspirations and expectations, the researcher investigated relationships between students’ personal background and their educational and occupational aspirations and expectations. Variables included: gender, age, residential place, program enrollment, academic performance, and socioeconomic status.

The sample for the study consisted of 100 randomly selected students from two schools, one rural and one urban. Each of the schools was randomly selected from two school districts. Fifty students from each of the two high schools responded to a survey that was developed for the study. The survey was pilot tested in order to establish reliability, validity and appropriate use of terminology. Administration of the survey was done by the researcher, and statistical techniques used to analyze the data included frequency distributions, Pearson Product Moment Correlation Coefficients and Multiple Regression Analysis.

Results indicated that the educational and occupational aspirations and expectations of urban students were found to be higher than those of the rural students. This finding substantiated similar findings from studies on rural and urban high school students in America. Mathombela also found that aspirations and expectations were higher for males and older students. Overall, strong positive relationships were found between gender, age, program enrollment, academic performance, socioeconomic status and students’ aspirations and expectations.

Newkirk (1998) conducted a study in which she investigated the occupational and educational aspirations and expectations of adolescents. The purpose of her study
was to examine the social background, perceived environmental and psychological predictors of adolescents' educational and occupational aspirations and expectations. The grouping of variables into three sets of predictors (social background, perceived environmental and psychological) was based upon the model established by Farmer (1985). Social background included the variables: socioeconomic status, current grade point average, and IQ. The environmental predictor set included: perceived peer, teacher, and parental support. The personal psychological set included: support for women working, abstract and concrete attitudes to achievement, concrete attitudes, dispositional optimism, academic self-confidence, instrumental characteristics, perceived discrimination, obstacles perceived, actions taken towards higher education, and role models available. The selection of variables was based upon previous studies that found the selected variables to be related to educational and occupational aspirations and expectations.

Subjects for the study (N = 443) were voluntary participants from four Buffalo area high schools. The four schools were selected because their student bodies comprised of people with the targeted socioeconomic and ethnic backgrounds that were necessary for this study. Data were collected through a survey that was designed for this study. Reliability was reported using internal consistency alpha coefficients. Survey administration, data management and data analysis were discussed in detail by the researcher.

Predictors of aspirations and expectations were somewhat different from each other. In predicting educational aspirations, all variables except for attitudes toward
achievement were related to educational aspirations. The social background variables of socioeconomic status, gender and grade point average were the strongest predictors of educational expectations. The background variables of socioeconomic status and grade point average, the perceived environment variable of parental support for education, and the psychological variable of attitudes towards achievement best predicted occupational aspirations. The predictors of occupational expectations accounted for 24% of the variance, leaving a large portion of the variance unexplained. The strongest predictors of occupational expectations were socioeconomic status, type of school, perceived peer support for education and abstract attitudes towards achievement. Overall, socioeconomic status, grade point average and peer and parental support were strongly related to both aspirations and expectations.

Newkirk’s findings were the first to establish that the predictors of aspirations and expectations are different. This is an important finding since no one before her had highlighted this difference. Her analysis clearly articulated the different relationships that existed between aspirations, expectations and the selected background, perceived environmental and psychological variables.

As a result of the studies reviewed here, several variables were found to be related to occupational aspirations and expectations. Most researchers have reported statistically significant relationships between occupational aspirations, expectations and support from significant others, choice of school, academic achievement, academic level, socioeconomic status, age and gender. Most studies have grouped
support from parents, peers, teachers and role models under significant others. The strongest predictors of occupational aspirations and occupational expectations were socioeconomic status, support from parents and choice of school. Researchers in music found positive relationships between career development, instrument type and early music experience.
CHAPTER III
METHODOLOGY

The purpose of this study was to identify the occupational aspirations and expectations of students majoring in jazz studies and to investigate relationships between students’ occupational aspirations, occupational expectations and selected variables identified in the literature including significant others, choice of school, instrument type, academic achievement, academic level, socioeconomic status, age, gender and early jazz experience.

This study sought to answer the following questions:

1. What are the occupational aspirations of students majoring in jazz?
2. What are the occupational expectations of students majoring in jazz?
3. Do students’ occupational aspirations and expectations differ across a) age, b) gender, c) academic level, and d) instrument type?
4. Are students’ aspirations and expectations related to selected social environmental, personal and background variables?
5. To what extent did students’ parents, relatives, private instructors, band directors, friends and role models help in their decision to major in jazz?

This chapter is organized into two sections. The section on data gathering describes the development of the questionnaire, the pilot study, population selection and questionnaire administration and retrieval procedures. The section on data analysis describes all statistical procedures that were utilized to analyze the data.
Data Gathering

Instrument Development

A questionnaire was developed specifically for this study. To develop the questionnaire, informal interviews were conducted with students majoring in jazz studies and jazz faculty at the University of North Texas. The purpose of the informal interviews were to 1) gain insight into students’ occupational concerns, 2) gain insight into occupational concerns as perceived by the jazz faculty and, 3) identify terminology typically used by students when discussing occupational development. Following informal interviews, the questionnaire was constructed and refined.

All items on the questionnaire were constructed after review of similar questionnaires that investigated career development and occupational aspirations and expectations. Measurement of the variables of occupational aspirations, occupational expectations, significant others, choice of school, instrument type, academic achievement, academic level, socioeconomic status, age, gender and early jazz experience was executed in a manner similar to that of previous researchers. The following section describes the measurement procedures typically used by previous researchers and the procedures that were utilized in the current study to measure the variables under investigation.

Measurement of Variables

**Occupational aspiration.** The occupation that an individual hopes for or wishes to have without consideration for the realities of the job market or environmental constraints is referred to as occupational aspiration (Newkirk, 1998; Taylor, 1994).
Researchers (Kapral, 1980; Mote, 1982; Newkirk, 1998; Ok, 1993; Smith-Maddox, 1994; Taylor, 1994; Vaden-Kiernan, 1992; Wims, 1994) typically assessed this variable by coding individuals’ occupational choices on Duncan’s Socioeconomic Index (1961), which was updated by Stevens and Cho (1985). Duncan’s Socioeconomic Index makes no provisions for the various occupations that are available to musicians, including jazz musicians. All music occupations are grouped into two overall categories, musician/composer and music teacher. To address this shortcoming, a Jazz Occupational Prestige Index (JOPI) was developed specifically for this study and used as an interpretive tool.

In order to develop the JOPI, five jazz faculty members at the University of North Texas were asked to categorize all possible occupations that are available to jazz musicians. The result was the establishment of six occupational categories: performer, teacher, composer/arranger/author, jazz technology specialist, music business specialist, and a combination of categories. The five jazz faculty and thirty students majoring in jazz studies were then asked to indicate the level of prestige they associated with each of the six occupational categories on a 10 cm continuous Likert scale ranging from “no prestige” to “highly prestigious”. The following instruction was given to the jazz faculty and students: “Please indicate the level of prestige that you associate with each of the following jazz occupations”. This procedure was consistent with the rating of occupational prestige presented by Stevens and Cho (1985). Means of the individual jazz occupational categories were used as indexes for each of the occupational categories listed on the JOPI. The calculated means for the
six jazz occupational categories were: performer (9.32), teacher (6.78), composer/arranger/author (8.06), jazz technology specialist (4.36), music business specialist (4.02), and a combination of categories (8.31). Higher means were interpreted as more prestigious.

Occupational aspiration was assessed by asking respondents to indicate the occupation that they preferred or liked to have without consideration for the realities of the job market. Respondents indicated their choice of one of the six categories on the JOPI. The mean associated with their choice of occupational category on the JOPI was used as an indicator of their occupational aspiration level.

**Occupational expectation.** The occupation that an individual realistically expects to get, in light of the realities of the job market, their skills, and circumstances, is referred to as occupational expectation (Kapral, 1980; Taylor, 1994). Similar to occupational aspiration, this variable was assessed by previous researchers (Kapral, 1980; Mote, 1982; Newkirk, 1998; Ok, 1993; Smith-Maddox, 1994; Taylor, 1994; Vaden-Kiernan, 1992; Wims, 1994) by coding respondents’ occupational choices on Duncan’s Socioeconomic Index. In this study, occupational expectation was assessed by asking respondents to indicate the occupation they realistically expected to get on the JOPI as described above. The mean associated with their choice of occupational category on the JOPI was used as an indicator of their occupational expectation level. Similar to the assessment of occupational aspiration, higher means were interpreted as being more prestigious. For both aspirations and expectations, the JOPI was used as an interpretive tool.
Significant others. Researchers (Newkirk, 1998; Ok, 1993; Ploumis-Devick, 1983; Sewell, et. al., 1969; Smith-Maddox, 1994; Vaden-Kiernen, 1992; Wims, 1994) used the variable significant others as a measure of the extent to which respondents perceived that parents, teachers, relatives, friends and role models had contributed to their decision to major in jazz. In previous studies (Newkirk, 1998; Ploumis-Devick, 1983; Wims, 1994), significant others was typically assessed on a three-point Likert scale ranging from none to completely.

In this study, respondents were asked the question “To what extent did each of the following persons contribute to your decision to major in jazz”? Measurements were made on a 10 cm continuous Likert scale ranging from none to completely. An overall mean for the scores on each of the sub-categories that comprised significant others (parents, relatives, private instructors, high school band director, friends and role models) was used as an overall index for significant others. Higher scores were interpreted as greater perceived contribution by individuals listed in each category.

Choice of school. In previous studies, the variable “choice of school” assessed the importance that individuals attributed to their institutional choice as it related to their aspirations and expectations. Studies by Mathombela (1997), Mote (1982), and Smith-Maddox (1994) found that choice of school was positively related to occupational aspirations and expectations.

In this study, the variable choice of school assessed the level of importance that subjects attributed to the UNT jazz program as it related to their career choices. To do this, subjects responded to five items that were measured on a 10 cm continuous
Likert scale. Means of the individual items were summed and divided by five to provide an overall index for choice of school. Higher scores were interpreted as greater belief that enrollment in the jazz program at UNT would help achieve one’s career goals.

**Instrument type.** Studies in music (Gilbert, 1994; Ploumis-Devick, 1983) have found instrument choice to be an important variable in the career development of musicians. However, it is unclear whether instrument type is related to occupational aspirations and expectations. Both Gilbert and Ploumis-Devick used a single item to determine subjects’ instrument types.

In this study, a single item similar to the one used by Gilbert and Ploumis-Devick was used to determine respondents’ choice of instrument. Because individuals within the jazz band setting are often required to double on secondary instruments including flute and clarinet, respondents were required to indicate only their primary instrument. To obtain primary instrument type, respondents were asked the question “What is your major instrument? If you play more than one, indicate your primary instrument.”

**Academic achievement.** In previous studies (Farmer, 1985; Kapral, 1980; Mote, 1982; Ok, 1993; Rojewski & Yang, 1997; Sewell, Haller & Portes, 1969; Taylor, 1994; Vaden-Kiernen, 1992), a positive relationship was observed between occupational aspirations and/or expectations, and academic achievement. Researchers generally used grade point average as a measure of academic achievement. Respondents usually indicated their grade point average on a single item.
In this study, grade point average was used as an indicator of academic achievement. A single item was provided for subjects to document their current cumulative grade point average. A higher grade point average was interpreted as higher academic achievement.

**Academic level.** In previous studies it was found that aspirations and expectations differed across academic levels. Kapral (1980) found statistically significant differences in the occupational aspirations and expectations of freshmen and seniors. To determine academic level, respondents were asked to indicate their current student status on a single item. Researchers usually included three categories: low undergraduate, high undergraduate and graduate student. Low undergraduate generally included freshmen and sophomores while high undergraduate included juniors and seniors.

In this study, academic level was determined by a single item with six response options: freshman, sophomore, junior, senior, second-year senior and graduate student. Unlike previous research in which only three levels (low undergraduate, high undergraduate and graduate) had been used, six levels were chosen to assess aspirations and expectations across each of the levels.

**Socioeconomic status.** The variable socioeconomic status provides an indication of the status and prestige that a family holds in society. Previous researchers (Mote, 1982; Newkirk, 1998; Ok, 1993; Taylor, 1994) used parental occupation and parental education as measures of socioeconomic status.
This study assessed socioeconomic status in a manner similar to that used by previous researchers (Mote, 1982; Newkirk, 1998; Ok, 1993; Taylor, 1994) in that subjects were required to respond to four items: two questions asking about their parents’ occupation and two items asking about the education levels of each parent. Responses to parental occupations were coded on Duncan’s Socioeconomic Index (Duncan, 1961), updated by Stevens and Cho (1985). Responses to the educational items ranged from “some high school but did not graduate” to “advanced graduate degree”. Lower scores indicated a lower educational level and vice versa. The coded responses on the occupational items were added to the responses on the educational items. The total score was divided by four to provide an overall index for socioeconomic status.

**Gender.** Researchers found a positive relationship between gender and occupational aspirations and expectations (Menhaca, 1996; Mote, 1982; Ok, 1993; Smith-Maddox, 1994; Wims, 1994). Males generally reported higher aspirations and expectations than females (Menhaca, 1996; Ok, 1993; Smith-Maddox, 1994; Wims, 1994). In the current study, occupational aspirations and expectations were investigated in relation to gender; accordingly, respondents indicated whether they were male or female.

**Age.** Researchers (Gilbert, 1994; Jones, 1964; Mathombela, 1997) have found that occupational development differs across age. In a study of high school students, Mathombela found statistically significant differences between the aspirations of younger and older students. Furthermore, researchers in music (Gilbert, 1994; Jones,
1964) have established strong positive relationships between age and career development. In this study occupational aspirations and expectations were investigated across different age levels. Therefore, respondents indicated their age in years.

**Early jazz experience.** Researchers in career development (Ok, 1993; Taylor, 1994) and researchers in music (Holloway, 1984; Marty, 1982; Shelter, 1985) found that early work experience (for non-musicians) and early musical experience (for musicians), were related to individual’s career choices. The variable early musical experience was generally used as an indicator of the amount of instruction and performance experience that the individual had acquired. To assess this variable, researchers have computed the average number of years that subjects received instruction and played music.

In this study, early jazz experience was assessed in a manner similar to that in which researchers in music assessed early music experience. Subjects responded to six questions developed to assess the number of years that they received jazz instruction and played jazz. To obtain the average number of years that individuals received jazz instruction and played jazz, individual scores from each of the questions were summed and divided by six. Higher scores were interpreted as greater amount of instruction and performance experience.

**Validity**

The primary method used for investigating validity was content validity. According to Black (1999), content validity is typically investigated by using a panel of experts. For this purpose a panel of three University of North Texas faculty
members was selected to serve as experts. Faculty members were selected based upon their knowledge of the content area under investigation. All three panel members were nationally acclaimed jazz performers and senior faculty at the University of North Texas. Each possessed a broad knowledge of the occupational circumstances that professional jazz musicians were subjected to as well as the academic environment of college level jazz musicians.

The questionnaire was submitted to the panel of experts for review and critique of 1) content, 2) clarity of questions, and 3) appropriate use of terminology. The first suggestion by the panel required question one and question two be expanded to include a “combination” category. All three-panel members were unanimous that a large number of jazz musicians combined categories (from questions 1 and 2) in order to sustain a livelihood. The panel also suggested that additional questions concerning the number and type of concerts that students played be included, as well as questions on students training prior to entering UNT. Accordingly, question twelve was expanded to obtain information on the number of years students spent participating in amateur/student bands, community jazz bands and professional jazz bands. Two additional questions were constructed and included (questions 14 and 15) to obtain information on the number of jazz and non-jazz concerts that students played per month. These questions also required students to indicate the average remuneration they received per concert. The panel also suggested that a question on students’ countries of origin be included. This was suggested due to the number of international students enrolled in the jazz program at UNT.
The panel indicated that there was inconsistent use of the terms “jazz musician” and “jazz performer” in questions twenty-six through thirty-five. Accordingly, questions twenty-six through thirty-five were revised to clarify information that was being sought on all jazz musicians (such as jazz performers, jazz teachers and jazz composers/authors/arrangers) and jazz performers as a separate group. It was also suggested that the term “jazz concert” be replaced with the term “jazz gig” throughout the instrument. The panel indicated that students would identify with the term “jazz gig” rather than “jazz concert”. Following the recommendations of the panel of experts, the instrument was revised and resubmitted to the panel for final approval. This draft of the instrument was then administered to the subjects in the pilot study.

Pilot Study

The purpose of the pilot study was to determine reliability of the instrument. Prior to conducting the pilot study, permission was obtained from the Institutional Review Board at the University of North Texas to use human subjects (see Appendix A). Permission to conduct the pilot study (and the main study) was also sought and obtained from the Interim Dean of the College of Music and the Chair of the Division of Jazz Studies.

During the Fall 2000 academic semester, the pilot study was administered to a convenience sample (N = 14) of nine undergraduate and five graduate students that were enrolled in their final academic semester in the jazz program at the University of North Texas. These students were specifically selected for the pilot study due to the
fact that they were about to graduate and accordingly would not be used as subjects in
the main study. In order to recruit subjects, telephone calls were made to fourteen
subjects and formal meetings were scheduled between the researcher and each of the
subjects. During the individual meetings, subjects were briefly informed about the
pilot study and asked to participate. All fourteen subjects agreed to participate.

**Reliability**

The test-retest and internal consistency procedures were utilized to investigate
reliability. The test-retest method was executed by administering the instrument twice
within a two-week period to the pilot group. The reliability coefficient, which
indicates the consistency of subjects’ scores over time, was calculated by correlating
pairs of scores from the same subjects on the two different administrations of the
instrument. The Pearson $r$ correlation coefficient was calculated for the interval data,
Spearman Rho for the ordinal, Cramer’s’ $V$ for the nominal data with more than two
groups and Coefficient Phi for the nominal data with two groups.

Internal consistency was investigated because four variables (socioeconomic
status, choice of school, early jazz experience and significant others) were measured
by summing two or more items on the questionnaire. The internal consistency
Coefficient Alpha ($\alpha$) that “reflects both the number of items and their average
correlations” (Nunnally & Bernstein, 1994, p. 251) was computed for the four
variables. The computed reliability coefficients for all items on the questionnaire are
presented in Table 1.
<table>
<thead>
<tr>
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<tr>
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</tr>
<tr>
<td>Occupational expectation (Q2)</td>
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<td>Support from significant others (Q11)</td>
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<tr>
<td>Early jazz experience (Q12)</td>
<td>.70&lt;sup&gt;e&lt;/sup&gt;</td>
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<tr>
<td>Choice of school (Q 21/22/23/24/25)</td>
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<td>1.00&lt;sup&gt;c&lt;/sup&gt;</td>
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Population Selection

The population under investigation consisted of jazz studies majors that were enrolled in the jazz program at the University of North Texas. The program is comprised of nine lab bands (big bands), two vocal jazz ensembles, over forty jazz combos (small jazz groups) and a selection of keyboard, guitar and repertoire ensembles. Students majoring in jazz studies have the option of majoring in performance, arranging, vocal performance and music education with emphasis on jazz studies. Courses in jazz studies at the undergraduate level include jazz fundamentals, jazz improvisation, jazz arranging, vocal jazz styles, techniques and arranging, jazz recordings, radio/TV music, film scoring, jazz history and courses in music technology. Graduate courses in jazz studies include master classes in performance, jazz styles and analysis, conducting college jazz ensembles, pedagogy of jazz improvisation, jazz arranging and studies in jazz history.

During the Spring 2001 academic semester, 249 students were enrolled in the jazz program at the University of North Texas. Eligibility criteria for participation in this study included 1) an age of 18 years or older and 2) fulltime registration as a jazz studies major in the jazz program at UNT. All students met the eligibility criteria and were included in the study. The population of 249 jazz studies majors was surveyed and a total of 211 students responded, representing a return rate of 85%. Students within the jazz program were diversified by academic level (undergraduate and
graduate), age, gender and instrument type. Additionally, a small percentage of international students were enrolled in the program.

**Questionnaire Administration and Retrieval**

Data for the main study was collected during February 2001. Questionnaire administration and retrieval was done by the investigator over a three-week period. Data collection procedures were as follows:

1. An enrollment list of all music students majoring in jazz studies was obtained from the College of Music academic records.

2. Class lists for all jazz courses and jazz performance ensembles were obtained. All students from the enrollment list were checked off on the class lists to ensure that every jazz studies major was enrolled in at least one of the jazz classes and/or performance ensembles.

3. To facilitate efficient questionnaire administration and retrieval, students that were enrolled in more than one course and/or performance ensemble were checked off smaller classes/ensembles. This was done in order to visit the minimum number of classes/ensembles while still having access to every jazz studies major that was enrolled in the program.

4. Through the process of elimination, 5 classes and 13 ensembles were identified for visitation by the researcher. Visiting each of these classes and ensembles ensured that the researcher had access to every jazz studies major enrolled in the program.
5. The teachers and directors of the identified classes and ensembles were contacted by phone and meetings were scheduled with the researcher. At each meeting the researcher 1) explained the purpose of the study, 2) provided the teachers/directors with letters of approval from the University of North Texas Institutional Review Board and the Dean of the College of Music, 3) secured approval to enter classes and ensembles to administer questionnaires.

6. Questionnaires were administered to subjects in each of the identified classes and ensembles. To facilitate retrieval and prevent duplication, questionnaires were numerically coded. Administration was completed over a four-day period.

7. Questionnaire retrieval was conducted in the two weeks following administration. To facilitate collection, a daily tracking sheet was maintained for all questionnaires that were returned. The tracking sheet enabled the researcher to efficiently track questionnaires that were returned and follow up on subjects that had not returned completed questionnaires. Notices reminding students to complete and return questionnaires were posted on all bulletin boards.

8. Completed questionnaires were entered into a statistical package (SPSS) and stored on the researcher’s computer. To maintain confidentiality, only the researcher and his dissertation committee were allowed to view completed questionnaires and raw data.
Data Analysis

This study was descriptive-correlational in nature. Occupational aspirations and occupational expectations were described using descriptive statistics that included frequencies, percentages, means and standard deviations. Descriptive statistics were also used to describe: 1) the perceived extent to which parents, relatives, teachers, friends and role models helped steer students into jazz, 2) students’ background and training in jazz prior to entering UNT and, 3) students’ career plans upon graduating.

The relationships between occupational aspirations, occupational expectations and significant others, choice of school, instrument type, academic achievement, academic level, socioeconomic status, age, gender and early jazz experience were explored by using Pearson product-moment correlation coefficients for the interval level data, Spearman’s Rho correlation coefficients for the ordinal level data and Point Biserial correlation coefficients for the relationships between interval and nominal data. The coefficient of determination (\( r^2 \)) was used as an estimate of effect size.

The grouping of various items on the questionnaire into variables was as follows: occupational aspiration (question 1), occupational expectation (question 2), socioeconomic status (questions 7, 8, 9 and 10), support from significant others (question 11), early jazz experience (question 12), choice of school (questions 21, 22, 23, 24 and 25), age (question 37), gender (question 36), academic achievement (question 38), academic level (question 39), and instrument type (question 41).
CHAPTER IV

RESULTS

The purpose of this study was to identify the occupational aspirations and expectations of students majoring in jazz studies, and to investigate relationships between students’ aspirations, expectations and selected career development variables (significant others, choice of school, instrument type, academic achievement, academic level, socioeconomic status, age, gender and early jazz experience). This chapter provides a report of the findings under the following headings: 1) demographic information, and 2) analysis of data according to the research questions.

Demographic Information

Table 2 provides a distribution of respondents by gender, academic level, ethnicity and country of origin. The majority of respondents (88.5%) were male with females accounting for only 11.5% of the total number of respondents. Almost a fourth of the responding group (26.4%) were graduate students with freshmen (20.2%) and seniors (20.2%) the largest of the undergraduate subgroups. Second year seniors (6.6%) was the smallest undergraduate group. The largest ethnic group was Caucasian (71.5%) followed by Latin American (12.1%).

Three students did not respond to the items on gender and academic level, and four students did not respond to the item on ethnicity. Non-responses to these items were excluded from the analysis.
Table 2

Distribution of Respondents by Gender, Academic Level, Ethnicity and Country of Origin

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<tr>
<th></th>
<th>n</th>
<th>%</th>
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<tbody>
<tr>
<td><strong>Gender</strong></td>
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</tr>
<tr>
<td>Male</td>
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<td>88.5</td>
</tr>
<tr>
<td>Female</td>
<td>24</td>
<td>11.5</td>
</tr>
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<td>100</td>
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<tr>
<td><strong>Academic level</strong></td>
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<tr>
<td><strong>Country of Origin</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>America</td>
<td>164</td>
<td>79.2</td>
</tr>
<tr>
<td>Germany</td>
<td>5</td>
<td>2.4</td>
</tr>
<tr>
<td>Mexico</td>
<td>5</td>
<td>2.4</td>
</tr>
<tr>
<td>Korea</td>
<td>5</td>
<td>2.4</td>
</tr>
<tr>
<td>Japan</td>
<td>5</td>
<td>2.4</td>
</tr>
<tr>
<td>Other</td>
<td>27</td>
<td>11.2</td>
</tr>
<tr>
<td>Total</td>
<td>211</td>
<td>100</td>
</tr>
</tbody>
</table>
Table 2 shows that approximately 20% of the responding group, was comprised of international students. The four countries with the highest representation of international students were Germany (2.4%), Mexico (2.4%), Korea (2.4%) and Japan (2.4%). The remaining countries represented approximately 11% of the make up of the responding group. These countries included Colombia, Puerto Rico, Brazil, Thailand, Norway, New Zealand, Israel, Spain, Canada, Poland, Sweden and the United Kingdom.

Table 3 provides a distribution of respondents by performance major and instrument type. Performance major was divided into instrumental and vocal majors. Instrument type consisted of those instruments typically found within a jazz ensemble including saxophone, trumpet, trombone, drums (drum-set/drum kit), piano and bass (upright string bass and/or electric bass guitar). Jazz musicians sometimes play multiple instruments since many are required to double on instruments such as flute and clarinet. For the purpose of this study, students were required to indicate only their primary performance instrument. Voice was included as a category under instrument type.

There was an imbalance in the total number of instrumentalists and vocalists (Table 3). Ninety four percent of subjects were instrumental majors compared to only six percent of vocal majors. Saxophone (23.6%) was the largest instrument type subgroup followed by trumpet (14.9%), guitar (13.5%) and piano (12.5%). The smallest instrument type subgroups were trombone (11.1%), bass (9.6%), drums (8.7%) and voice (6.3%).
Table 3

Distribution of Respondents by Performance Major and Instrument Type

<table>
<thead>
<tr>
<th>Performance Major</th>
<th>n</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Instrumental</td>
<td>195</td>
<td>93.8</td>
</tr>
<tr>
<td>Vocal</td>
<td>13</td>
<td>6.3</td>
</tr>
<tr>
<td>Total</td>
<td>208</td>
<td>100</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Instrument Type</th>
<th>n</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Saxophone</td>
<td>49</td>
<td>23.6</td>
</tr>
<tr>
<td>Trumpet</td>
<td>31</td>
<td>14.9</td>
</tr>
<tr>
<td>Guitar</td>
<td>28</td>
<td>13.5</td>
</tr>
<tr>
<td>Piano</td>
<td>26</td>
<td>12.5</td>
</tr>
<tr>
<td>Trombone</td>
<td>23</td>
<td>11.1</td>
</tr>
<tr>
<td>Bass</td>
<td>20</td>
<td>9.6</td>
</tr>
<tr>
<td>Drums</td>
<td>18</td>
<td>8.7</td>
</tr>
<tr>
<td>Voice</td>
<td>13</td>
<td>6.3</td>
</tr>
<tr>
<td>Total</td>
<td>208</td>
<td>100</td>
</tr>
</tbody>
</table>

The average age of respondents was 24 years with a range of 18 to 58 years. In light of the wide range, the age variable was recoded into six categories: 18-22 years; 23-27 years; 28-32 years; 33-37 years; 38-42 years and 43 years and older. A frequency analysis of the six-category age variable showed that 52% of respondents were in the 18-22 year category, 28% in the 23-27 year category and 13% in the 28-32 year category. Each remaining category accounted for approximately 2% of the total number of respondents.

Table 4 shows that on average, respondents were enrolled in one jazz ensemble, practiced approximately 3 hours by themselves and 1.5 hours with a group per day. Table 4 also shows that respondents played an average of 2 jazz gigs and 2 non-jazz gigs per month. The average pay per jazz gig was $75 while the average pay
per non-jazz gig was $92. Note, however, that while the minimum pay per jazz gig
was $0, the minimum pay per non-jazz gig was $20 for the total number of
respondents. A pay disparity was also observed in the maximum amount of pay that
respondents received for jazz and non-jazz gigs. Respondents earned a maximum of
$150 for jazz gigs and $250 for non-jazz gigs. It is important to note that only 55% of
the total number of students responded to the question on average pay per jazz gig and
40% to the question on average pay per non-jazz gig. The low response rate to these
two items may be interpreted in two ways. Firstly, only those students that played jazz
and/or non-jazz gigs and got paid, responded to these items. Alternatively, the low
response rate may be due to error in the manner in which these questions were
phrased. Test-retest reliability for these items was .98 and .90.

Table 4

Means and Standard Deviations for Number of Gigs per Month and Number of
Practice Hours per Day

<table>
<thead>
<tr>
<th></th>
<th>N</th>
<th>Min.</th>
<th>Max.</th>
<th>Mean</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. of ensembles currently enrolled in</td>
<td>207</td>
<td>0</td>
<td>6</td>
<td>1.27</td>
<td>.87</td>
</tr>
<tr>
<td>No. of practice hours per day (self)</td>
<td>208</td>
<td>0</td>
<td>10</td>
<td>2.82</td>
<td>1.46</td>
</tr>
<tr>
<td>No. of practice hours per day (group)</td>
<td>204</td>
<td>0</td>
<td>7.5</td>
<td>1.52</td>
<td>1.07</td>
</tr>
<tr>
<td>No. of jazz gigs per month</td>
<td>193</td>
<td>0</td>
<td>17</td>
<td>2.39</td>
<td>3.04</td>
</tr>
<tr>
<td>No. of non-jazz gigs per month</td>
<td>202</td>
<td>0</td>
<td>15</td>
<td>2.17</td>
<td>3.25</td>
</tr>
<tr>
<td>Average pay per jazz gig ($)</td>
<td>117</td>
<td>0</td>
<td>150</td>
<td>75.43</td>
<td>29.51</td>
</tr>
<tr>
<td>Average pay per non-jazz gig ($)</td>
<td>85</td>
<td>20</td>
<td>250</td>
<td>92.41</td>
<td>43.00</td>
</tr>
</tbody>
</table>
Regarding students’ backgrounds, almost 47% of the total number of respondents (N = 211) indicated that they had attended high school prior to entering the jazz program at UNT. Approximately 13% attended a junior or community college while 39% indicated that they had attended another university or conservatory prior to entering the jazz program at UNT. Almost 10% indicated that they had played jazz fulltime prior to entering the jazz program. The latter indicated that on average they played jazz fulltime for 2 years.

Table 5 shows that students had approximately 3 years of private jazz instruction prior to entering the jazz program at UNT. Further analysis showed that there were disparities in the amount of private instruction received by males and females, and instrumentalists and vocalists. Males averaged 3 years of instruction while females averaged slightly less than 2 years. Similarly, instrumentalists averaged 3 years of private instruction compared to vocalists with 1 year.

Students indicated that they had an average of approximately 2.5 years of combined middle school and high school jazz band experience. Subsequent analysis indicated that males had an average of 3 years of experience and females approximately 1.5 years. Similarly, instrumentalists averaged 3 years of middle school and high school jazz band experience while vocalists averaged slightly over 1 year. The disparities in jazz experience across gender and instrumental/vocal major need to be viewed in light of the imbalance in the number of males and females, and instrumentalists and vocalists. It is also important to note that overall means may be lower because vocalists may not have been in jazz band.
All respondents (N = 211) had approximately 1.5 years of summer jazz camp experience. Further analysis showed no disparities between males and females or instrumentalists and vocalists. Respondents also indicated that they had an average of 1 year of jazz experience playing in community bands and 1 year of experience playing in professional jazz bands. Similar to summer jazz camp experience, there were no disparities between males and females or instrumentalists and vocalists.

Table 5 shows that students had an average of 2.5 years of experience playing in amateur and student jazz bands, however, subsequent analysis indicated that there were dissimilarities between males and females, and instrumentalists and vocalists. Males averaged approximately 2.5 years while females averaged 1.5 years. Similarly, instrumentalists averaged slightly above 2.5 years while vocalists averaged 1 year.

Table 5

<table>
<thead>
<tr>
<th>Students’ Training in Jazz Prior to Enrollment at UNT</th>
<th>N</th>
<th>Min.</th>
<th>Max.</th>
<th>Mean</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Private Instrumental/Vocal Instruction (years)</td>
<td>211</td>
<td>0</td>
<td>17</td>
<td>2.93</td>
<td>2.93</td>
</tr>
<tr>
<td>Middle and High School Jazz Band Experience (years)</td>
<td>211</td>
<td>0</td>
<td>9</td>
<td>2.86</td>
<td>2.46</td>
</tr>
<tr>
<td>Summer Jazz Camp Experience (years)</td>
<td>211</td>
<td>0</td>
<td>7</td>
<td>1.45</td>
<td>1.71</td>
</tr>
<tr>
<td>Amateur and Student Jazz Band Experience (years)</td>
<td>211</td>
<td>0</td>
<td>11</td>
<td>2.56</td>
<td>2.34</td>
</tr>
<tr>
<td>Community Jazz Band Experience (years)</td>
<td>211</td>
<td>0</td>
<td>8</td>
<td>1.15</td>
<td>1.17</td>
</tr>
<tr>
<td>Professional Jazz Band Experience (years)</td>
<td>211</td>
<td>0</td>
<td>9</td>
<td>1.17</td>
<td>1.78</td>
</tr>
</tbody>
</table>
The Occupational Aspirations of UNT Students Majoring in Jazz Studies

As indicated in Table 6, the occupational category that most subjects (50.2%) aspired to was that of jazz performer. Half of the total number of subjects preferred to sustain a livelihood from performing rather than teaching, composing/arranging or being involved in the technology or business aspects of the jazz profession. The second most aspired occupational category (42.2%) was that of a combination of occupations. Only 4.7% aspired to be teachers. The occupational categories to which respondents least aspired were jazz technology specialist (0.5%) and music business specialist (0.5%).

Table 6

Distribution of Occupational Aspiration by Occupational Categories on the JOPI

<table>
<thead>
<tr>
<th>Occupational Category</th>
<th>n</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jazz Performer</td>
<td>106</td>
<td>50.2</td>
</tr>
<tr>
<td>Combination of Occupations</td>
<td>89</td>
<td>42.2</td>
</tr>
<tr>
<td>Jazz Teacher</td>
<td>10</td>
<td>4.7</td>
</tr>
<tr>
<td>Composer/Arranger/Author</td>
<td>4</td>
<td>1.9</td>
</tr>
<tr>
<td>Music Business Specialist</td>
<td>1</td>
<td>.5</td>
</tr>
<tr>
<td>Jazz Technology Specialist</td>
<td>1</td>
<td>.5</td>
</tr>
<tr>
<td>Total</td>
<td>211</td>
<td>100</td>
</tr>
</tbody>
</table>

When subjects indicated the type of performance ensemble/environment to which they aspired, over 46% indicated they aspired to perform in a combination of ensemble types and/or environments. Approximately 35% aspired to play in a jazz
combo and 10.8% in the recording studio. The ensembles/environments to which respondents least aspired were service band (0.5%) followed by big band (7.5%).

Table 7

Distribution of Performance Aspiration by Performance Ensemble/Environment

<table>
<thead>
<tr>
<th>Ensemble/Environment</th>
<th>n</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Combination of Ensembles/Environments</td>
<td>87</td>
<td>46.8</td>
</tr>
<tr>
<td>Jazz Combo</td>
<td>64</td>
<td>34.4</td>
</tr>
<tr>
<td>Recording Studio</td>
<td>20</td>
<td>10.8</td>
</tr>
<tr>
<td>Big Band</td>
<td>14</td>
<td>7.5</td>
</tr>
<tr>
<td>Service Band</td>
<td>1</td>
<td>.5</td>
</tr>
<tr>
<td>Total</td>
<td>186</td>
<td>100</td>
</tr>
</tbody>
</table>

A subsection of the question on occupational aspiration asked those subjects that aspired to teach, to indicate the teaching category they preferred. As indicated in Table 8, a total of 128 subjects responded to this question. Slightly less than half of the total number of respondents (46.9%) aspired to teach at college level and approximately a third (28.1%) aspired to teach private lessons. The teaching activity to which respondents least aspired was junior college (5.5%).

Table 8

Distribution of Teaching Aspiration by Teaching Category

<table>
<thead>
<tr>
<th>Category</th>
<th>n</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>College</td>
<td>60</td>
<td>46.9</td>
</tr>
<tr>
<td>Private Lessons</td>
<td>36</td>
<td>28.1</td>
</tr>
<tr>
<td>High school</td>
<td>15</td>
<td>11.7</td>
</tr>
<tr>
<td>Adjunct Faculty</td>
<td>10</td>
<td>7.8</td>
</tr>
<tr>
<td>Junior College</td>
<td>7</td>
<td>5.5</td>
</tr>
<tr>
<td>Total</td>
<td>128</td>
<td>100</td>
</tr>
</tbody>
</table>
The Occupational Expectations of UNT Students Majoring in Jazz Studies

According to Table 9, approximately half of the total number of respondents (48.3%) expected to sustain a livelihood through a number of different activities. Almost 30% expected to sustain a livelihood through performing and 15.8% expected to teach. The least expected categories were composer/arranger/author (3.3%), music business specialist (1.9%) and jazz technology specialist (1%).

Table 9

| Distribution of Occupational Expectation by Occupational Categories on the JOPI |
|---------------------------------|-----|-----|
| Combination of Occupations      | 101 | 48.3|
| Jazz Performer                  | 62  | 29.7|
| Jazz Teacher                    | 33  | 15.8|
| Composer/Arranger/Author        | 7   | 3.3 |
| Music Business Specialist       | 4   | 1.9 |
| Jazz Technology Specialist      | 2   | 1   |
| Total                           | 209 | 100 |

When subjects indicated their expected performance ensemble/environment (Table 10), a majority of respondents (45.4%) indicated that they expected to perform in a combination of ensemble types and/or performance environments. Approximately a third of the total number of respondents expected to perform in a jazz combo while 12% expected to perform in the recording studio environment. Approximately 10% expected to perform in a big band and less than 3% in a service band.
Table 10

Distribution of Performance Expectation by Performance Ensemble/Environment

<table>
<thead>
<tr>
<th>Performance Ensemble/Environment</th>
<th>n</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Combination of Ensembles/Environments</td>
<td>79</td>
<td>45.4</td>
</tr>
<tr>
<td>Jazz Combo</td>
<td>52</td>
<td>29.9</td>
</tr>
<tr>
<td>Recording Studio</td>
<td>20</td>
<td>11.5</td>
</tr>
<tr>
<td>Big Band</td>
<td>18</td>
<td>10.3</td>
</tr>
<tr>
<td>Service Band</td>
<td>5</td>
<td>2.9</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>174</td>
<td>100</td>
</tr>
</tbody>
</table>

A sub-section of the question on occupational expectations required those students that expected to teach, to indicate the teaching category they expected. A greater percentage (63%) of total number of students (N = 211) responded to the sub-section on teaching category than the percentage of students that indicated they expected to teach (15.8%). The higher response rate to the sub-section on teaching category may be due to problems with clarity in the way in which the question was phrased. This issue of clarity is discussed in greater detail in chapter five.

Table 11 shows that 63% of the total number of respondents indicated the teaching category they expected to be engaged in. Of those, approximately 35% indicated they expected to teach at the college level. Additionally, 34.6% of respondents indicated they expected to teach private lessons. The teaching category that respondents least expected as an occupational activity was teaching at the junior college level (4.5%).
Table 11

<table>
<thead>
<tr>
<th>Distribution of Teaching Expectation by Teaching Category</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>n</td>
</tr>
<tr>
<td>-----------------------------------</td>
</tr>
<tr>
<td>College</td>
</tr>
<tr>
<td>Private Lessons</td>
</tr>
<tr>
<td>High school</td>
</tr>
<tr>
<td>Adjunct Faculty</td>
</tr>
<tr>
<td>Junior College</td>
</tr>
<tr>
<td>Total</td>
</tr>
</tbody>
</table>

A follow-up section on occupational expectations required students to indicate their immediate career plans upon graduation. Almost 41% indicated that upon graduation they expected to be engaged in a combination of performing, teaching and composing. Approximately 16% expected to study fulltime while 13% indicated they expected to perform fulltime. An interesting finding was that 6% expected to work a non-music related job fulltime. Only 3% indicated that they would teach fulltime while 1% indicated they would compose and arrange music fulltime.

The remaining 20% of respondents indicated that they had plans other than those described above. The career plans identified by respondents that checked off the “other” category included working a non-music job part-time while studying part-time, working a non-music job fulltime while playing music part-time, and studying part-time while playing music part-time. The results from this analysis suggested that a relatively large number of subjects expect to work a non-music job while either playing or studying music part-time.
Description of Occupational Aspirations and Expectations across Age, Gender, Academic Level and Instrument Type

Prior to analyzing aspirations and expectations across age, gender, academic level and instrument, students’ aspirations were analyzed relative to their expectations. Table 12 shows that the overall mean for occupational aspiration was higher than the overall mean for occupational expectation. This suggests that the occupations to which students aspired were more prestigious than the occupations they expected.

Table 12
Means and Standard Deviations for Occupational Aspirations and Occupational Expectations

<table>
<thead>
<tr>
<th></th>
<th>Mean</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Occupational Aspiration</td>
<td>8.70</td>
<td>.79</td>
</tr>
<tr>
<td>Occupational Expectation</td>
<td>8.23</td>
<td>1.08</td>
</tr>
</tbody>
</table>

Table 13 shows the distribution of aspirations and expectations across the various jazz occupations. While 50.2% of the total number of respondents indicated they aspired to sustain a livelihood from playing jazz, only 29.7% realistically expected to do so. Conversely, a higher percentage of respondents (48.3%) expected to sustain a livelihood from a combination of occupational categories while only 42.2% aspired to this option. A similar trend was observed with the jazz teacher occupational category. While only 4.7% of the total number of respondents aspired to teach, 15.8% realistically expected to engage in teaching.
Table 13

Distribution of Occupational Aspirations and Expectations across Occupational Categories, Performance Ensembles/Environments and Teaching Categories

<table>
<thead>
<tr>
<th>Occupational Category</th>
<th>Occupational Aspiration</th>
<th></th>
<th>Occupational Expectation</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>n</td>
<td>%</td>
<td>n</td>
<td>%</td>
</tr>
<tr>
<td>Combination of Categories</td>
<td>89</td>
<td>42.2</td>
<td>101</td>
<td>48.3</td>
</tr>
<tr>
<td>Jazz Performer</td>
<td>106</td>
<td>50.2</td>
<td>62</td>
<td>29.7</td>
</tr>
<tr>
<td>Jazz Teacher</td>
<td>10</td>
<td>4.7</td>
<td>33</td>
<td>15.8</td>
</tr>
<tr>
<td>Composer/Arranger/Author</td>
<td>4</td>
<td>1.9</td>
<td>7</td>
<td>3.3</td>
</tr>
<tr>
<td>Music Business Specialist</td>
<td>1</td>
<td>.5</td>
<td>4</td>
<td>1.9</td>
</tr>
<tr>
<td>Jazz Technology Specialist</td>
<td>1</td>
<td>.5</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>Total</td>
<td>211</td>
<td>100</td>
<td>209</td>
<td>100</td>
</tr>
<tr>
<td>Performance Ensemble/Environment</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Combination of Ensembles/Environments</td>
<td>87</td>
<td>46.8</td>
<td>79</td>
<td>45.4</td>
</tr>
<tr>
<td>Jazz Combo</td>
<td>64</td>
<td>34.4</td>
<td>52</td>
<td>29.9</td>
</tr>
<tr>
<td>Recording Studio</td>
<td>20</td>
<td>10.8</td>
<td>20</td>
<td>11.5</td>
</tr>
<tr>
<td>Big Band</td>
<td>14</td>
<td>7.5</td>
<td>18</td>
<td>10.3</td>
</tr>
<tr>
<td>Service Band</td>
<td>1</td>
<td>.5</td>
<td>5</td>
<td>2.9</td>
</tr>
<tr>
<td>Total</td>
<td>186</td>
<td>100</td>
<td>174</td>
<td>100</td>
</tr>
<tr>
<td>Teaching Category</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>College</td>
<td>60</td>
<td>46.9</td>
<td>47</td>
<td>35.3</td>
</tr>
<tr>
<td>Private Lessons</td>
<td>36</td>
<td>28.1</td>
<td>46</td>
<td>34.6</td>
</tr>
<tr>
<td>High school</td>
<td>15</td>
<td>11.7</td>
<td>17</td>
<td>12.8</td>
</tr>
<tr>
<td>Adjunct Faculty</td>
<td>10</td>
<td>7.8</td>
<td>17</td>
<td>12.8</td>
</tr>
<tr>
<td>Junior College</td>
<td>7</td>
<td>5.5</td>
<td>6</td>
<td>4.5</td>
</tr>
<tr>
<td>Total</td>
<td>128</td>
<td>100</td>
<td>133</td>
<td>100</td>
</tr>
</tbody>
</table>
The analysis of respondents’ aspired and expected performance environments (Table 13) revealed that 46.8% of the respondents aspired and 45.4% expected to be engaged in a combination of ensembles and/or environments. Approximately a third of the total number of respondents both aspired and expected to be engaged in the small jazz combo type ensemble. The performance environment, to which respondents least aspired and expected, was that of service band.

Table 13 shows that while almost 47% of respondents aspired to teach at the college level, only 35% realistically expected to do so. Conversely almost 35% expected to teach private lessons while 28% aspired to this activity.

**Age.** The analysis of aspirations and expectations across age (Table 14) showed that the two occupational categories that respondents most aspired to and/or expected were that of jazz performer and a combination of occupational categories. In the 18-22 year and 23-27 year age categories, a higher percentage of students aspired to be jazz performers. In the 28-32 year age category, a higher percentage of students aspired to a combination of occupational categories. For students 33 years and older, a higher percentage aspired to a combination of occupational categories, however, it is important to note that there was very small number of students in each of the age categories above 33 years. The data suggested that younger students aspired to more prestigious occupations than their older counterparts. Overall, a trend emerged from the data indicating that aspirations were highest for students in the youngest age categories and that aspirations for more prestigious occupations decreased as age increased for both the jazz performer and combination of occupational categories.
Table 14

Distribution of Occupational Aspirations and Expectations across Age

<table>
<thead>
<tr>
<th>Age</th>
<th>18-22 years n (%)</th>
<th>23-27 years n (%)</th>
<th>28-32 years n (%)</th>
<th>33-37 years n (%)</th>
<th>38-42 years n (%)</th>
<th>43 years and over n (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Occupational Aspirations</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jazz Performer</td>
<td>61(55.5)</td>
<td>30(50)</td>
<td>12(44.4)</td>
<td>1(20)</td>
<td>1(33.3)</td>
<td>0(0)</td>
</tr>
<tr>
<td>Combination of Categories</td>
<td>40(36.4)</td>
<td>26(43.3)</td>
<td>14(51.9)</td>
<td>4(80)</td>
<td>2(66.7)</td>
<td>2(66.7)</td>
</tr>
<tr>
<td>Comp./Author/Arranger</td>
<td>1(.9)</td>
<td>1(1.7)</td>
<td>0(0)</td>
<td>0(0)</td>
<td>0(0)</td>
<td>1(33.3)</td>
</tr>
<tr>
<td>Jazz Teacher</td>
<td>6(5.5)</td>
<td>3(5)</td>
<td>1(3.7)</td>
<td>0(0)</td>
<td>0(0)</td>
<td>0(0)</td>
</tr>
<tr>
<td>Music Business Specialist</td>
<td>1(.9)</td>
<td>0(0)</td>
<td>0(0)</td>
<td>0(0)</td>
<td>0(0)</td>
<td>0(0)</td>
</tr>
<tr>
<td>Jazz Tech. Specialist</td>
<td>1(.9)</td>
<td>0(0)</td>
<td>0(0)</td>
<td>0(0)</td>
<td>0(0)</td>
<td>0(0)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>110(100)</td>
<td>60(100)</td>
<td>27(100)</td>
<td>5(100)</td>
<td>3(100)</td>
<td>3(100)</td>
</tr>
<tr>
<td><strong>Occupational Expectations</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Combination of Categories</td>
<td>45(41.7)</td>
<td>30(50)</td>
<td>18(66.7)</td>
<td>3(60)</td>
<td>3(100)</td>
<td>1(33.3)</td>
</tr>
<tr>
<td>Jazz Performer</td>
<td>37(34.3)</td>
<td>18(30)</td>
<td>5(18.5)</td>
<td>2(40)</td>
<td>0(0)</td>
<td>0(0)</td>
</tr>
<tr>
<td>Jazz Teacher</td>
<td>21(19.4)</td>
<td>6(10)</td>
<td>4(14.8)</td>
<td>0(0)</td>
<td>0(0)</td>
<td>1(33.3)</td>
</tr>
<tr>
<td>Comp./Author/Arranger</td>
<td>1(.9)</td>
<td>4(6.7)</td>
<td>0(0)</td>
<td>0(0)</td>
<td>0(0)</td>
<td>1(33.3)</td>
</tr>
<tr>
<td>Music Business Specialist</td>
<td>2(1.9)</td>
<td>2(3.3)</td>
<td>0(0)</td>
<td>0(0)</td>
<td>0(0)</td>
<td>0(0)</td>
</tr>
<tr>
<td>Jazz Tech. Specialist</td>
<td>2(1.9)</td>
<td>0(0)</td>
<td>0(0)</td>
<td>0(0)</td>
<td>0(0)</td>
<td>0(0)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>108(100)</td>
<td>60(100)</td>
<td>27(100)</td>
<td>5(100)</td>
<td>3(100)</td>
<td>3(100)</td>
</tr>
</tbody>
</table>
Similar to occupational aspirations, the occupational categories students most expected were a combination of occupations and the jazz performer category. A higher percentage of students in all age categories expected to be engaged in a combination of occupations rather than jazz performance. The highest percentage of students that expected a combination of occupations was those in the 28-32 year age category. Similar to occupational aspirations, a trend was observed in that expectations were highest for a combination of occupational categories across all age categories.

Gender. To investigate occupational aspirations and expectations across gender, both means and standard deviations were calculated for aspirations and expectations of males and females. Table 15 shows that the means for both occupational aspirations and occupational expectations of males were higher than that of females. Although the means for males were higher than that of females, it is important to note that there was an imbalance in the number males and females in the responding group.

Table 15
Means and Standard Deviations for Occupational Aspirations and Expectations across Gender

<table>
<thead>
<tr>
<th></th>
<th>Occupational Aspiration</th>
<th>Occupational Expectation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N</td>
<td>Mean</td>
</tr>
<tr>
<td>Male</td>
<td>184</td>
<td>8.73</td>
</tr>
<tr>
<td>Female</td>
<td>24</td>
<td>8.47</td>
</tr>
</tbody>
</table>
The distribution of occupational aspirations and expectations for males and females (Table 16) was also analyzed for each of the occupational categories listed on the JOPI. Occupational aspirations were similar for all categories except jazz performer. Within the jazz performer category, a higher percentage of males (51.6%) aspired to be performers than females (41.7%). Alternatively, a higher percentage of females (45.8%) aspired to the combination of occupational categories than males (41.8%).

Table 16

<table>
<thead>
<tr>
<th>Occupational Aspiration</th>
<th>Occupational Expectation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Males n (%)</td>
</tr>
<tr>
<td>Jazz Performer</td>
<td>95(51.6)</td>
</tr>
<tr>
<td>Combination of Categories</td>
<td>77(41.8)</td>
</tr>
<tr>
<td>Jazz Teacher</td>
<td>9(4.9)</td>
</tr>
<tr>
<td>Composer/Arranger/Author</td>
<td>2(1.1)</td>
</tr>
<tr>
<td>Jazz Technology Specialist</td>
<td>1(.5)</td>
</tr>
<tr>
<td>Music Business Specialist</td>
<td>0(0)</td>
</tr>
<tr>
<td>Total</td>
<td>184(100)</td>
</tr>
</tbody>
</table>

Regarding occupational expectations, Table 16 shows that the highest percentage of both males (48.9%) and females (45.8%) expected to sustain a livelihood from a combination of occupational categories. Within the jazz performer
category 31.9% of males expected to be jazz performers, while only 16.7% of females expected to be engaged in this activity. Overall, results from this analysis indicated that occupational aspirations were similar for males and females, however a higher percentage of males expected occupations that were more prestigious. It is important to note that the distribution of occupational aspirations and expectations across gender must be viewed in light of the imbalance of males and females in the responding group.

**Academic level.** To investigate aspirations and expectations across academic level, means together with standard deviations were calculated for the six categories of academic level.

Table 17

<table>
<thead>
<tr>
<th>Academic Level</th>
<th>Occupational Aspiration</th>
<th>Occupational Expectation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>N</td>
<td>Mean</td>
</tr>
<tr>
<td>Freshman</td>
<td>42</td>
<td>8.63</td>
</tr>
<tr>
<td>Sophomore</td>
<td>25</td>
<td>8.66</td>
</tr>
<tr>
<td>Junior</td>
<td>30</td>
<td>8.80</td>
</tr>
<tr>
<td>Senior</td>
<td>42</td>
<td>8.71</td>
</tr>
<tr>
<td>Second Year Senior</td>
<td>14</td>
<td>8.88</td>
</tr>
<tr>
<td>Graduate</td>
<td>55</td>
<td>8.66</td>
</tr>
<tr>
<td>Total</td>
<td>208</td>
<td>8.70</td>
</tr>
</tbody>
</table>
Table 17 indicates that the mean for occupational aspirations was highest for second year seniors (8.88) followed by juniors (8.80). Freshmen had the lowest mean (8.63). For occupational expectations, sophomores had the highest mean (8.32) while seniors (8.13) had the lowest. The overall mean for occupational aspirations was higher than the overall mean for occupational expectation.

**Instrument type.** To investigate occupational aspirations and expectations across instrument type means and standard deviations were calculated for the composite instrumental and vocal groups. Subsequent analyses included the distribution of the individual instrument types, including vocalists, across the occupational categories listed on the JOPI. Results indicated that the mean for occupational aspirations of the total instrumental group (8.70) was higher than the mean for the vocal group (8.62). The mean for occupational expectations of the instrumental group (8.27) was also higher than the mean for occupational expectations of the vocal group (7.76). This finding suggests that for the responding group, instrumentalists aspired to and expected occupations that were more prestigious. However, it is important to view these findings in light of the imbalance of instrumentalists and vocalists.

Subsequent analyses were conducted to investigate the occupational aspirations and expectations for the individual instrument types (including vocalists) across occupational categories listed on the JOPI. Table 18 shows that the occupational categories that most respondents aspired to and expected were jazz performer, jazz teacher and a combination of occupational categories.
### Table 18

#### Distribution of Occupational Aspirations and Expectations across Instrument Type

<table>
<thead>
<tr>
<th>Instrument Type</th>
<th>Sax n (%)</th>
<th>Trp n (%)</th>
<th>Trb n (%)</th>
<th>Drm n (%)</th>
<th>Piano n (%)</th>
<th>Bass n (%)</th>
<th>Gtr n (%)</th>
<th>Voice n (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Occupational Aspirations</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jazz Performer</td>
<td>25 (51)</td>
<td>19 (61.3)</td>
<td>11 (47.8)</td>
<td>10 (55.6)</td>
<td>12 (46.2)</td>
<td>10 (50)</td>
<td>14 (50)</td>
<td>4 (30.8)</td>
</tr>
<tr>
<td>Combination of Categories</td>
<td>18 (36.7)</td>
<td>9 (29)</td>
<td>9 (39.1)</td>
<td>8 (44.4)</td>
<td>13 (50)</td>
<td>9 (45)</td>
<td>13 (46.4)</td>
<td>9 (69.2)</td>
</tr>
<tr>
<td>Jazz Teacher</td>
<td>4 (8.2)</td>
<td>1 (3.2)</td>
<td>3 (13)</td>
<td>0 (0)</td>
<td>0 (0)</td>
<td>1 (5)</td>
<td>1 (4.5)</td>
<td>0 (0)</td>
</tr>
<tr>
<td>Comp./Author/Arranger</td>
<td>2 (4.1)</td>
<td>0 (0)</td>
<td>0 (0)</td>
<td>1 (3.8)</td>
<td>0 (0)</td>
<td>0 (0)</td>
<td>0 (0)</td>
<td>0 (0)</td>
</tr>
<tr>
<td>Music Business Specialist</td>
<td>0 (0)</td>
<td>1 (3.2)</td>
<td>0 (0)</td>
<td>0 (0)</td>
<td>0 (0)</td>
<td>0 (0)</td>
<td>0 (0)</td>
<td>0 (0)</td>
</tr>
<tr>
<td>Jazz Tech. Specialist</td>
<td>0 (0)</td>
<td>1 (3.2)</td>
<td>0 (0)</td>
<td>0 (0)</td>
<td>0 (0)</td>
<td>0 (0)</td>
<td>0 (0)</td>
<td>0 (0)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>49 (100)</td>
<td>31 (100)</td>
<td>23 (100)</td>
<td>18 (100)</td>
<td>26 (100)</td>
<td>20 (100)</td>
<td>28 (100)</td>
<td>13 (100)</td>
</tr>
<tr>
<td><strong>Occupational Expectations</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Jazz Performer</td>
<td>9 (18.8)</td>
<td>13 (41.9)</td>
<td>7 (31.8)</td>
<td>11 (61.1)</td>
<td>4 (15.4)</td>
<td>7 (35)</td>
<td>8 (28.6)</td>
<td>3 (23.1)</td>
</tr>
<tr>
<td>Combination of Categories</td>
<td>27 (56.3)</td>
<td>13 (41.9)</td>
<td>8 (36.4)</td>
<td>7 (38.9)</td>
<td>15 (57.7)</td>
<td>10 (50)</td>
<td>13 (46.4)</td>
<td>7 (53.8)</td>
</tr>
<tr>
<td>Jazz Teacher</td>
<td>10 (20.8)</td>
<td>3 (9.7)</td>
<td>6 (27.3)</td>
<td>0 (0)</td>
<td>2 (7.7)</td>
<td>3 (15)</td>
<td>7 (25)</td>
<td>1 (7.7)</td>
</tr>
<tr>
<td>Comp./Author/Arranger</td>
<td>2 (4.2)</td>
<td>0 (0)</td>
<td>1 (4.5)</td>
<td>0 (0)</td>
<td>3 (11.5)</td>
<td>0 (0)</td>
<td>0 (0)</td>
<td>0 (0)</td>
</tr>
<tr>
<td>Music Business Specialist</td>
<td>0 (0)</td>
<td>1 (3.2)</td>
<td>0 (0)</td>
<td>0 (0)</td>
<td>1 (3.8)</td>
<td>0 (0)</td>
<td>0 (0)</td>
<td>2 (15.4)</td>
</tr>
<tr>
<td>Jazz Tech. Specialist</td>
<td>0 (0)</td>
<td>1 (3.2)</td>
<td>0 (0)</td>
<td>0 (0)</td>
<td>1 (3.8)</td>
<td>0 (0)</td>
<td>0 (0)</td>
<td>0 (0)</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>48 (100)</td>
<td>31 (100)</td>
<td>22 (100)</td>
<td>18 (100)</td>
<td>26 (100)</td>
<td>20 (100)</td>
<td>28 (100)</td>
<td>13 (100)</td>
</tr>
</tbody>
</table>

**Note.** Sax = Saxophone; Trp = Trumpet; Trb = Trombone; Drm = Drums; Gtr = Guitar
Approximately 50% of respondents in each instrument type subgroup except vocalists indicated they aspired to be jazz performers. While 61% of trumpet players aspired to be jazz performers, only 31% of vocalists aspired to the same occupational category. Conversely results from the combination of occupational categories indicated that 69% of vocalists compared to 29% of trumpet players aspired to a combination of occupational categories. While none of the drummers, pianists or vocalists aspired to teach, 13% of trombone players and 8% of saxophone players indicated they did aspire to teach.

Analysis of the occupational expectations of the individual instrument types (including vocalists) yielded similar results. While 61% of drummers expected to sustain a livelihood through jazz performance, only 19% of saxophone players expected to do the same. Similarly, almost 58% of pianists expected to be engaged in a combination of occupational categories compared to only 36% of trombone players. An examination of the jazz teacher occupational category showed that none of the drummers expected to teach, compared to 27% of trombone players. In general, the results from this analysis indicated that both occupational aspirations and expectations varied for the individual instrument types (including vocalists).

**Students’ Aspirations and Expectations Relative to Selected Social Environmental, Personal and Background Variables**

Table 19 provides a description of the correlations between respondents’ occupational aspirations, occupational expectations and social environmental, personal and background variables.
Table 19

Correlations between Occupational Aspirations, Occupational Expectations and Social Environmental, Personal and Background Variables

<table>
<thead>
<tr>
<th></th>
<th>Occupational Aspiration</th>
<th>Occupational Expectation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>r</td>
<td>r</td>
</tr>
<tr>
<td>Social Environmental Variables</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Significant Others</td>
<td>.18</td>
<td>.10</td>
</tr>
<tr>
<td>Choice of School</td>
<td>-.08</td>
<td>-.02</td>
</tr>
<tr>
<td>Instrument Type</td>
<td>-.03</td>
<td>.02</td>
</tr>
<tr>
<td>Personal Variables</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Academic Achievement</td>
<td>-.06</td>
<td>.02</td>
</tr>
<tr>
<td>Academic level</td>
<td>-.03</td>
<td>-.05</td>
</tr>
<tr>
<td>Background Variables</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Socioeconomic Status</td>
<td>.01</td>
<td>.04</td>
</tr>
<tr>
<td>Age</td>
<td>-.10</td>
<td>-.02</td>
</tr>
<tr>
<td>Gender</td>
<td>-.10</td>
<td>.17</td>
</tr>
<tr>
<td>Early Jazz Experience</td>
<td>.03</td>
<td>.10</td>
</tr>
</tbody>
</table>
A positive moderate correlation was found between respondents’ occupational aspirations and occupational expectations. The Pearson product-moment correlation coefficient for aspirations and expectations was \( r = .43 \). The coefficient of determination \( r^2 = .18 \) indicated that the effect size was small.

There was a positive low relationship between occupational aspiration and support from significant others \( (r = .18) \). However, effect size \( r^2 = .03 \) was negligible. Inverse relationships were found between occupational aspirations and age \( (r = -.10) \) and occupational aspirations and gender \( (r = -.10) \). However the effect size for both correlations \( r^2 = .01 \) was once again found to be negligible. There were no substantive relationships between all remaining variables and occupational aspirations.

Low to moderate positive relationships were found between occupational expectations and support from significant others \( (r = .10) \), occupational expectations and gender \( (r = .17) \) and occupational expectations and early jazz experience \( (r = .10) \). However, the effect sizes for each of these relationships \( r^2 = .01, r^2 = .01 \) and \( r^2 = .03 \) respectively) were negligible. There were no substantive correlations between occupational expectations and all remaining variables.

Support from Significant Others in Making Occupational Decisions

Support from significant others, was a measure of the extent to which students perceived parents, relatives, private instructors, high school band directors, friends and role models to have contributed to their decision to major in jazz. To investigate the contributions made by significant others means and standard deviations were
calculated for each group of individuals. Table 20 indicates that role models had the highest mean (7.69) thereby suggesting that role models made the largest contribution to students’ decision to major in jazz. In the context of this study, “role models” was used as a reference to jazz musicians, community musicians and college instructors.

Table 20

Means and Standard Deviations for Perceived Support from Significant Others

<table>
<thead>
<tr>
<th></th>
<th>N</th>
<th>Min.</th>
<th>Max.</th>
<th>Mean</th>
<th>SD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Role Models</td>
<td>209</td>
<td>0</td>
<td>10</td>
<td>7.69</td>
<td>2.45</td>
</tr>
<tr>
<td>Private Instructors</td>
<td>208</td>
<td>0</td>
<td>10</td>
<td>6.30</td>
<td>2.96</td>
</tr>
<tr>
<td>Friends</td>
<td>209</td>
<td>0</td>
<td>10</td>
<td>4.75</td>
<td>3.32</td>
</tr>
<tr>
<td>High School Band Director</td>
<td>208</td>
<td>0</td>
<td>10</td>
<td>4.02</td>
<td>3.57</td>
</tr>
<tr>
<td>Parents</td>
<td>209</td>
<td>0</td>
<td>10</td>
<td>3.95</td>
<td>3.34</td>
</tr>
<tr>
<td>Relatives</td>
<td>209</td>
<td>0</td>
<td>10</td>
<td>2.72</td>
<td>3.02</td>
</tr>
</tbody>
</table>

Following role models, respondents viewed their private instructors (instrumental and/or vocal) as the next most important group of individuals that contributed to their decisions to major in jazz. Friends (M = 4.75; SD = 3.32) followed by high school band directors (M = 4.02; SD = 3.57) also contributed to students’ decisions while respondents’ relatives (siblings, aunts, uncles, cousins) and parents had made the least contribution to their decisions to major in jazz.
CHAPTER V
SUMMARY, DISCUSSION, RECOMMENDATIONS

The purpose of this study was to identify the occupational aspirations and expectations of students majoring in jazz studies, and to investigate relationships between students’ aspirations, expectations and selected career development variables including significant others, choice of school, instrument type, academic achievement, academic level, socioeconomic status, age, gender and early jazz experience. This study sought to answer the following questions:

1. What are the occupational aspirations of students majoring in jazz?
2. What are the occupational expectations of students majoring in jazz?
3. Do students’ occupational aspirations and expectations differ across a) age, b) gender, c) academic level, and d) instrument type?
4. Are students’ aspirations and expectations related to selected social environmental, personal and background variables?
5. To what extent did students’ parents, relatives, private instructors, band directors, friends and role models help in their decision to major in jazz?

This chapter is organized into three sections: summary, discussion and recommendations. The first section provides a summary of the methodology and results while the second section discusses the findings. Ramifications for practical training and research are provided in the final section.
Summary

Methodology

This study was conducted during the Fall 2000 and Spring 2001 academic semesters at the University of North Texas. Subjects were comprised of the population of jazz studies majors (N = 249) that were enrolled at UNT at that time.

During the Fall 2000 academic semester, a questionnaire was developed with the assistance of music faculty at the College of Music to collect information from students majoring in jazz. Content validity was assessed using a panel of three experts. Test-retest reliability and internal consistency was determined in a pilot study using a convenience sample (N = 14) of undergraduate and graduate jazz studies majors. Prior to conducting the pilot study, permission was sought and obtained from the University of North Texas Institutional Review Board for the use of students majoring in jazz studies. Permission to conduct the study was also solicited and approved by the Dean of the College of Music and the chair of the Division of Jazz Studies.

During the Spring 2001 semester, academic records for all students enrolled in the jazz studies program and class enrollment lists for all jazz courses and performance ensembles were obtained. Academic records were used to verify the registration of all jazz studies majors and to obtain the total number of undergraduate and graduate students enrolled in the jazz program. A total of 5 classes and 13 performance ensembles were identified for visitation by the researcher. Visiting each of these classes and ensembles ensured that the researcher had access to every jazz studies major that was enrolled in the program. The teachers and directors of the
identified classes and ensembles were contacted and permission was obtained to administer and collect questionnaires during their classes and rehearsals.

Questionnaires were administered to the entire population (N = 249). Subjects that were absent on the day of administration were visited on subsequent days to ensure that every student received a questionnaire. Subjects were provided with a package that included a cover letter explaining the study and a questionnaire with instructions. Questionnaire retrieval was conducted over a three-week period following administration. Flyer notices reminding students to fill-out and return completed questionnaires were posted on bulletin boards and a drop-box was provided for the return of questionnaires. A daily tracking sheet was maintained to document returned questionnaires and to follow up on students who had not returned questionnaires. A questionnaire return-rate of 85% (N = 211) was obtained.

Data from the questionnaires were coded and entered into the SPSS statistical program for analysis. Descriptive and correlational statistics were used to analyze the data. Descriptive statistics including frequencies, percentage, means and standard deviations were used to describe 1) students’ occupational aspirations and expectations, 2) students’ backgrounds and training in jazz prior to entering UNT, 3) students’ career plans upon graduating and, 4) the perceived extent to which parents, relatives, teachers, friends and role models helped steer students into jazz.

The relationships between students’ occupational aspirations, occupational expectations and selected career development variables including significant others (parents, relatives, private instructors, band directors, friends and role models), choice
of school, instrument type, academic achievement, academic level, socioeconomic status, age, gender and early jazz experience were explored. These relationships were examined using correlation statistics that included Pearson product-moment correlation coefficients for the interval level data, Spearman’s Rho correlation coefficients for the ordinal level data and Point Biserial correlation coefficients for the nominal and interval data. The coefficient of determination ($r^2$) was used as an estimate of effect size for all correlations that were investigated.

Findings

Occupational aspirations and occupational expectations. The majority of students in this study aspired to be jazz performers. Over 50% of subjects indicated that they preferred to sustain a livelihood from playing jazz rather than from teaching, composing, arranging and/or being involved in the music business or technology fields associated with jazz. However, an examination of students’ occupational expectations revealed that only 29.7% of the total population realistically expected to sustain a livelihood from playing jazz. In fact almost half of the total number of respondents (48.3%) expected to sustain a livelihood from a combination of occupations specifically performing and teaching. Furthermore, while only 4.7% preferred to teach, almost 16% expected to teach.

Results showed that students had higher aspirations than expectations. The occupational categories to which students aspired, had a higher mean prestige index on the JOPI than the occupational categories they expected. Furthermore, the analysis of data indicated that the overall mean for students’ occupational aspirations (8.70) was
higher than the overall mean for students’ occupational expectations (8.23).
Undoubtedly, students preferred occupations that were ranked higher in terms of
prestige on the JOPI than the occupations they expected to get.

Results for the analysis of students’ preferred performance ensembles or
environments indicated that the highest percentage (46.8%) aspired to play in a
combination of big band and combo type ensembles. The ensembles/environments to
which respondents least aspired were service band (0.5%) followed by big band
(7.5%).

In the analysis of students’ teaching aspirations and teaching expectations,
4.7% of the total number of respondents (N = 211) indicated they aspired to teaching
as an occupational category rather than occupations such as performing or composing.
However, in the sub-section on aspirations for type of teaching category (high school,
junior college, college, adjunct faculty, private lessons), 61% of the total group
responded. Similarly, for occupational expectations, 15.8% of the total group indicated
teaching as an occupational category, however, 63% responded to the sub-section on
type of teaching category. For both aspirations and expectations, a higher percentage
of students responded to the teaching sub-categories. This higher response rate may be
due to problems with clarity of the questions on the questionnaire. One would have
expected that only those students that aspired or expected to teach would have
responded to the sub-sections on type of teaching category.

The analysis of students’ aspirations and expectations for type of teaching sub-
categories revealed that almost 47% aspired to teach at college level and
approximately 12% at high school. Similarly, from the responses to students’ expected teaching categories, 35% indicated they expected to teach at the college level and 13% at the high school level. Once again it is important to note that there was a higher response rate to the teaching sub-categories than to teaching as an occupational category.

When questioned about their immediate career plans upon graduation, 41% indicated that they expected to be engaged in a combination of performing, teaching and composing of music upon graduation. Approximately 16% expected to study fulltime while 13% indicated they expected to perform fulltime. Six percent expected to work a non-music related job fulltime, 3% indicated that they would teach fulltime and 1% indicated they would compose and arrange music fulltime.

**Description of aspirations and expectations across age, gender, academic level and instrument type.** Regarding aspirations, a higher percentage of younger students aspired to more prestigious occupations than their older counterparts. A trend emerged from the data indicating that as age progressed from younger to older, occupational aspirations decreased from highest to lowest for the jazz performer and combination of occupational categories. For occupational expectations, a higher percentage of students in all age categories expected to be engaged in a combination of occupations rather than jazz performance. The highest percentage of students that expected a combination of occupations was those in the 28-32 year age category. In the jazz performer category expectations were highest for students between the ages of 33 years to 37 years and lowest for students 43 years and older.
The distribution of occupational aspirations and expectations across gender indicated that occupational aspirations were similar for all categories except jazz performer. Within the jazz performer category, a higher percentage of males (51.6%) aspired to be performers than females (41.7%). Alternatively, a higher percentage of females (45.8%) aspired to the combination of occupational categories than males (41.8%). Regarding occupational expectations, the highest percentage of both males (48.9%) and females (45.8%) expected to sustain a livelihood from a combination of occupational categories. Within the jazz performer category 31.9% of males expected to be jazz performers, while only 16.7% of females expected to be engaged in this activity.

Results from the analysis of aspirations and expectations across academic level revealed that the overall mean for occupational aspirations was higher than the overall mean for occupational expectation. The mean for occupational aspirations was highest for second year seniors (8.88) followed by juniors (8.80). Freshmen had the lowest mean (8.63). For occupational expectations, sophomores had the highest mean (8.32) while seniors (8.13) had the lowest.

Results from the analysis of aspirations and expectations across instrument type showed that approximately 50% of respondents in each instrument type subgroup except vocalists aspired to be jazz performers. While 61.3% of trumpet players aspired to be jazz performers, only 30.8% of vocalists aspired to the same occupational category. Conversely, 69.2% of vocalists compared to 29% of trumpet players aspired to a combination of occupational categories. While none of the drummers, pianists or
vocalists aspired to teach, 13% of trombone players and 8.2% of saxophone players indicated they aspired to teach.

Regarding expectations, 61% of drummers compared to 19% of saxophone players expected to sustain a livelihood through jazz performance. Similarly, almost 58% of pianists expected to be engaged in a combination of occupational categories compared to only 36% of trombone players. An examination of the jazz teacher occupational category showed that none of the drummers expected to teach, compared to 27% of trombone players. In general, the results from this analysis indicated that both occupational aspirations and expectations varied for the individual instrument types (including vocalists).

Relationships between occupational aspirations, occupational expectations and selected variables. A positive moderate correlation was found between respondents’ occupational aspirations and occupational expectations (r = .43). However, effect size ($r^2 = .18$) was small. There was a low positive relationship between occupational aspiration and support from significant others (r = .18). Inverse relationships were found between occupational aspirations and age (r = -.10) and occupational aspirations and gender (r = -.10). Effect size for both correlations ($r^2 = .01$) was once again found to be negligible. There were no relationship between all remaining variables and occupational aspirations.

Low positive relationships were found between occupational expectations and support from significant others (r = .10), occupational expectations and gender (r = .17) and occupational expectations and early jazz experience (r = .10). However, the
effect sizes for each of these relationships were negligible. There were no substantive
correlations between occupational expectations and all remaining variables.

Support from significant others in making occupational decisions. Results
indicated that students perceived role models (jazz musicians, community musicians
and college instructors) to be most supportive in their decision to major in jazz. The
rank ordering of most to least supportive individuals that helped students’ decision to
major in jazz was role models, private instructors, friends, high school band directors,
parents and relatives.

Discussion

Similar to previous studies on occupational aspirations and occupational
expectations, this study showed that students majoring in jazz studies at the University
of North Texas made a distinction between occupations to which aspired and
occupations they realistically expected to get. Furthermore, this study substantiated
previously published reports that investigated 1) the distribution of occupational
aspirations and expectations across age, gender, academic level and instrument type,
and 2) relationships between students’ occupational aspirations, occupational
expectations and selected career development variables including significant others,
choice of school, instrument type, academic achievement, academic level,
socioeconomic status, age, gender and early jazz experience.

The finding that students’ occupational aspirations were higher than their
occupational expectations is supported extensively in the literature (Kapral, 1980;
Mathombela, 1997; Mote, 1982; Newkirk, 1998). In fact Wims (1994) suggested that
students generally expected to enter into professions that were lower in status than the professions to which they aspired or preferred to have. The findings from the current study on UNT jazz majors, holds true for Wim’s premise. The majority of students clearly indicated they preferred to be jazz performers, the occupational category with the highest prestige index on the JOPI. However, almost half of the total number of respondents expected to be engaged in a combination of occupational categories, an occupational category with lower prestige than the jazz performer category on the JOPI.

The analysis of occupational aspirations and expectations suggested that while students aspired to a particular type of job, they were not necessarily expecting to get the job to which they aspired. In the context of this study, a higher percentage of students (50.2%) aspired to be jazz performers exclusively, however many were not really expecting to play jazz exclusively to sustain a livelihood. This may allude to the notion that students perceived possible obstacles in achieving the occupations to which they aspired. These obstacles could range from a lack of ability to a lack of employment opportunities in the job market. Conversely, for some students there were no disparities in their occupational aspirations and expectations. This suggests that the occupations to which these students are aspiring, are the occupations they are expecting to get. Basically, these students do not perceive there to be any obstacles in achieving their desired occupations.

The analysis of students’ preferred performance ensemble or environment indicated that only 11% of the total number of respondents aspired to play in the
recording studio environment. This finding is contrary to the findings of Faulkner (1968), Harvey (1967), Nanry (1970) and Stebbins (1964) who found that the most sought after performance environment for jazz musicians was the recording studio. According to Faulkner (1968), the recording studio environment was considered extremely prestigious and provided jazz musicians with a stable and good source of income. Given the high rate of compensation and prestige currently associated with the recording studio environment, one would expect a larger percentage of students to have aspired to this environment.

The analysis of students’ aspirations and expectations for various teaching categories indicated that a large percentage of students both aspired and expected to teach at various levels. However, it is unclear to what extent, if at all, students majoring in jazz studies are trained to be teachers. To determine whether the jazz program at UNT is adequately meeting the teaching aspirations and expectations of students, an in-depth analysis of the curricular content of the jazz program relative to teacher training would have to be undertaken. Unfortunately, such an analysis surpasses the scope of this study. Nevertheless, the findings on students’ teaching aspirations and expectations, confirms the need to understand students’ aspirations and expectations relative to curriculum development.

When questioned about their immediate career plans upon graduation, most students indicated that they intended playing, teaching and composing music. However approximately 20% of the total number of respondents indicated they intended working a non-music job part-time while studying part-time or working a
non-music job fulltime while playing music (jazz and non-jazz) part-time. While it is understandable that out of financial necessity some students may need to work a non-music job part-time while studying part-time, it is unclear why students who upon graduation with a degree in music, would want to work a non-music job fulltime while playing music part-time. Unfortunately, this study did not seek to answer this question, however, it does raise serious concerns about students’ career choices and occupational expectations.

The analysis of occupational aspirations and expectations across age, gender and academic levels was included in this study because many previous studies found that aspirations and expectations were different for younger and older students, males and females, and undergraduate and graduate students. The analysis of aspirations and expectations across instrument type was included because studies in music have documented the gender stereotyping of musical instruments and the positive relationships between musical instrument and vocational choice. No previous studies had investigated occupational aspirations and expectations across instrument type.

The finding that aspirations were higher than expectations for younger students is supported in the literature. Mathombela (1997) found that younger students had higher occupational aspirations than older students and that occupational expectations were different for different age groups. Similar results were found in Gilbert’s (1994) study on the career development of women in orchestras and Jones’s (1964) study on the career development of high school, undergraduate and graduate music students.
There may be many reasons why younger students have higher aspirations than older students. It could be that younger students are not fully aware of the opportunities available in the job market and therefore set high aspirations for themselves. Alternatively, younger students may set themselves unrealistic goals and as they mature and become aware of limitations in their abilities, competition for work and limited opportunities in the job market, they aspire to different jobs. Finally, it is possible that younger students are much more highly motivated to achieve their goals than older students. Unfortunately, this study did not seek to understand why aspirations and expectations differed across age. This study only sought to investigate and describe occupational aspirations and expectations across age.

The decision to investigate and describe the occupational aspirations and expectations for males and females was based upon the findings of previous studies that indicated males and females had different aspirations and expectations. Results from this study on jazz majors indicated that males generally had higher aspirations and expectations than females. This finding is understandable given the large number of males that have dominated jazz since its inception. It is only in recent years that a greater number of female jazz musicians have emerged. Nevertheless, jazz may still be viewed as a male dominated profession, thereby accounting for lower aspirations and expectations by females.

The findings that occupational aspirations and expectations are higher for males than females are supported extensively in the literature. Studies by Kapral (1980), Menhaca (1996), Mote (1982), Ok (1993), Smith-Maddox (1994) and Wims
(1994) all found that the aspirations and expectations of males were higher than those of females. Mote (1983) attributed the differences in aspirations and expectations of males and females to society’s expectation for females to enter typically female oriented occupations such as education and the social sciences. These occupations are generally ranked as being less prestigious than typically male dominated occupations such as law and the physical sciences (Stevens & Cho, 1985). Mathombela (1997) indicated that there still exists pay disparities between males and females with females generally earning lower salaries than their male counterparts. According to Mathombela (1997), the lower aspirations and expectations of females may be due to pay disparities between males and females.

Within the career development literature and music literature, few studies investigated whether occupational aspirations and expectations were different across academic level. In fact only two studies were identified that investigated differences in aspirations and expectations across academic levels. Both Kapral (1980) and Jones (1964) found differences between undergraduates and graduates. Kapral (1980) found statistically significant differences in aspirations and expectations between freshmen and seniors. Jones (1964) on the other hand found statistically significant differences in the career development of sophomores, seniors and graduate students.

The current study did not seek to investigate whether there were differences in occupational aspirations and expectations across academic levels but rather to describe the aspirations and expectations of students within each of the six academic levels. The means for occupational aspirations were highest for second year seniors and
lowest for freshmen. Means for occupational expectations were highest for sophomores and lowest for seniors. While aspirations were generally higher than expectations, they were similar across each of the academic levels. Accordingly, the findings from the current study are not supported in the literature.

The decision to include an analysis of aspirations and expectations across instrument type (including vocalists) was taken due to the unique nature of the population under investigation (i.e. jazz musicians) and the documentation of gender stereotyping of musical instruments in the music literature (Abeles & Porter, 1978; Hargreaves & North, 1997). According to Hargreaves & North boys generally chose masculine instruments while girls tended to choose traditionally feminine instruments from fourth grade forward. The population of the current study was considered unique because most studies on occupational aspirations and expectations were conducted on non-musicians.

In this study, occupational aspirations and expectations varied across each of the different instrument types (including vocalists) with some instrumentalists aspiring to and expecting occupations that were more prestigious than others. This finding lends support for the findings of Gilbert (1994) but not Ploumis-Devick (1983). Gilbert (1994) indicated that musical instrument type might have an effect on vocational choice. Ploumis-Devick (1983) on the other found no significant differences in the career development of instrumental and vocal majors.

In this study, it was also found that instrumental majors had higher expectations than vocal majors, thereby suggesting that the career development of
instrumental and vocal majors may be different. A major difference between Ploumis-Devick’s (1983) study and the current study is that the latter did not employ tests of statistical significance. Additionally, the population under investigation in Ploumis-Devick’s (1983) study was music education majors compared to the population of jazz studies majors in the current study. It is important to view the findings from this investigation in light of the imbalance between instrumentalists and vocalists in the responding group.

In the analysis of relationships between aspirations, expectations and selected career development variables, a positive correlation was found between occupational aspirations and significant others. This finding is consistent with most studies from the career development literature and music literature. Newkirk (1998), Ok (1993), Sewell et al. (1969), Smith-Maddox (1994) and Wims (1994) all found positive correlations between occupational aspirations and support from significant others. Additionally, music researchers including Gilbert (1994), Jones (1964) and Ploumis-Devick (1983) found positive relationships between subjects’ aspirations and career development.

A subsequent analysis of the individual contributions of the groups of people that comprised the significant others variable, namely parents, relatives, high school band directors, private instructors, friends and role models, revealed an interesting finding. In the career development literature and music literature, parents were found to have made the largest contribution to students’ aspirations. This study found that role models (jazz musicians, community musicians and college instructors) had made the largest contribution to students’ aspirations. This finding suggests that while
support from significant others may be related to students’ aspirations, for jazz
musicians the most important group of individuals may be role models rather than
parents.

An interesting finding was that there was no relationship between occupational
aspiration and choice of school. This finding is contrary to the findings of Mathombela
(1997), Mote (1982) and Smith-Maddox (1994) who found strong positive
relationships between the two variables. One would expect that students enrolled in
the jazz program at the University of North Texas would have high aspirations due to
the prestige associated with the UNT jazz program. A possible explanation for the
difference in findings is that researchers from the career development literature did not
view choice of school in terms of prestigious and non-prestigious schools but rather in
terms of rural and urban schools. However, in the music literature, Shelter (1985),
Talbot and Kopala (1991) and Gilbert (1994) did examine relationships between
aspirations and choice of school in terms of schools that were prestigious and schools
that were not prestigious. Similar to the career development researchers, Shelter
(1985), Talbot and Kopala (1991) and Gilbert (1994) all found strong positive
relationships between aspirations and choice of school.

In the current study, the finding between occupational aspirations and choice
of school alludes to the notion that students may not necessarily believe that
enrollment in the jazz program at UNT alone, would help them achieve their desired
occupations. Previous researchers (Becker, 1953; Corzine & Sherwood, 1983) have
suggested that achieving success in one’s desired jazz occupation depends on a host of

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factors including amongst others, experience and lucky breaks. The notion that choice of school alone, may not help achieve one’s desired occupation might be supported from the current findings.

Similar to aspirations, a positive relationship was found between occupational expectations and support from significant others. In fact support from significant others was the only variable that was related to both occupational aspirations and occupational expectations. Other notable relationships included those between expectations and gender, and expectations and early jazz experience.

The positive relationships between expectations and significant others and expectations and gender, are supported extensively in the literature. Sewell, Haller and Portes (1969), Ok (1993), Smith-Maddox (1994) and Wims (1994) all found positive relationships between expectations and support from significant others while Kapral (1980), Menhaca (1996), Mote (1982) Ok (1993), Smith-Maddox (1994) and Wims (1994) found positive relationships between expectations and gender. Accordingly, the findings from the current study support the findings from previous studies regarding relationship between occupational expectations and significant others and occupational expectations and gender. In this study however, these relationships were small since correlations were low.

The positive relationship between expectations and significant others suggests that the support students receive from parents, relatives, privates instructors, band directors, friends and role models, may be related to the types of occupations they expect to enter. Furthermore, subsequent analysis of significant others indicated that
role models were the most important group of individuals that students associated with their expectations. This suggests that the support students receive especially from community musicians, jazz musicians and college instructors, may be related to the types of occupations they are expecting to enter.

Regarding gender, males have generally dominated the jazz profession since its inception. Accordingly, a relationship between gender and the type of jazz occupation one expects to enter is understandable. Additionally, the large disparity in the number of males and females currently in the jazz profession may be an additional reason for relationships between expectations and gender.

In this study, early jazz experience was used as a measure of the number of years students spent studying and playing jazz prior to entering the jazz program at UNT. A positive relationship was found between occupational expectations and early jazz experience. This relationship suggests that students with a greater amount of experience have higher expectations than their counterparts with less experience. This finding is reasonable due to the possibility that students with more experience may have greater insights into the jazz profession and also that students with more experience may have greater confidence in their abilities. Accordingly, students with more experience in jazz may have higher expectations for jobs.

The positive relationship between occupational expectations and early jazz experience lends support to similar findings in the career development literature by Ok (1993) and Kapral (1980) who found a positive relationship between occupational expectations and early work experience. Additionally, the findings from the current
study lend support to studies in music by Gilbert (1994), Holloway (1984), Jones (1964) and Shelter (1985) who found positive relationships between early music experience and career development.

In this study, students were required to indicate the extent to which they perceived significant others (parents, relatives, private instructors, band directors, friends and role models) to have contributed to their decision to major in jazz. The inclusion of this question was based upon the findings of previous studies in music that indicated support from parents, followed by teachers and peers was instrumental in helping students make career decisions. Additionally, studies in the career development literature affirm the strong positive relationship between students’ aspirations, expectations and the support they receive from parents, teachers, peers, and friends in helping them make occupational decisions.

The findings from the current study lends support to the findings of Gilbert (1994), Jones (1964), Ok (1993), Ploumis-Devick (1983), Smith-Maddox (1994) and Wims (1994) who all found that support from parents, teachers, friends and relatives played a role in students’ occupational decisions. However, when comparing the findings from the current population to studies with similar populations in music, there were observable differences. For example, Gilbert’s (1994) study of female orchestra performers established support from teachers followed by family members to be most influential in respondents’ occupational decisions. Similarly, Ploumis-Devick’s (1983) study of music education majors established support from parents followed by teachers then peers to be most influential in students occupational decisions. For the
current population of jazz studies majors, this study established role models to have made the largest contributions to students’ decisions to major in jazz. In fact parents were amongst those that made the least contribution to students’ decision to major in jazz studies.

The finding from the analysis of support from significant others has major implications concerning students’ occupational decisions. It articulates the important role that jazz musicians, community musicians and college instructors play in helping students make career decisions. Accordingly, these individuals (especially college instructors, since they probably interact the most with students) should be made aware of the important role they play in helping students make career decisions. It also highlights the need for all role models to be fully aware of current trends and opportunities in the job market in order to provide insightful guidance to students.

Recommendations

The findings from the current study have ramifications for both educators and researchers. For educators, an understanding of students’ occupational aspirations and expectations will provide greater insight into the types of occupations students aspire to have and the types of occupations they expect to enter. Such knowledge is also valuable in developing curricula that are aimed at meeting the needs of students and better preparing them for their chosen occupations.

This study found that a high percentage of students aspired to be jazz performers yet many expected to sustain a livelihood from a combination of activities. This suggests that students perceived possible obstacles such as limited opportunities
in the job market or limitations in their abilities in achieving their aspired occupations. It is recommended that educators be aware of, and advise students of the limitations that exist in the job market and the suitability of students’ skills and abilities to specific types of occupations. Students should be encouraged to reflect upon their abilities and aptitudes relative to the types of occupations they expect to enter. Such encouragement and advice should be provided early to students, possibly in high school when students are in the early stages of making career decisions.

The analysis of students’ teaching aspirations and teaching expectations revealed that a small percentage of students both aspired and expected to teach, however it is unclear to what extent if at all, students are trained to be teachers. College level jazz instructors should be aware of this finding and should expand their curricula to incorporate courses on the pedagogy of jazz. Such courses will help to better prepare students for the types of occupations they aspire to have and expect to get.

This study also found that students with a greater amount of early jazz experience had higher expectations than those students who had less experience. This finding alluded to the notion that students with more experience may have greater insights into the jazz profession and greater confidence in their abilities to achieve their expected occupations. If this premise were to hold true, then all music students, jazz and non-jazz should be exposed to a variety of musical experiences to help develop their confidence in achieving their desired occupations. Even if this premise
did not hold true, the advantages of providing students with a variety of musical experiences far outweigh the disadvantages.

Significant others (parents, relatives, private instructors, high school band directors, friends and role models) should be made aware of the important role they play in helping students make career decisions. While studies by Gilbert (1994) and Ploumis-Devick (1993) found that parents and teachers were the most important individuals that contributed to students’ career decisions, this study found that role models (jazz musicians, community musicians and college instructors) provided the greatest amount of support in helping students make career decisions. Jazz musicians, community musicians and college instructors should be aware of the important role they play in helping students decide on a career in jazz. It is recommended that these individuals be fully aware of current trends and opportunities in the job market in order to provide insightful advice to students. With the assistance of educators, these individuals should be made accessible to students at the high school and college level to offer advice and direction.

Regarding research, the current study contributes to the limited research that currently exists on college level jazz musicians. This study also provides baseline data for generating hypotheses and identifying variables that may be associated with students’ career decisions and choices. Additional studies on the occupational aspirations and expectations of jazz majors and other music populations will help develop a body of knowledge that will help to better explain the occupational choices of music students.
Researchers who intend using the questionnaire that was developed for this study need to be aware of some of its limitations. Firstly, the Jazz Occupational Prestige Index was based upon the responses of five jazz faculty and thirty students at the University of North Texas. The levels of prestige that these individuals attributed to the various jazz occupational categories that were listed on the JOPI may not be fully representative of the larger population of jazz musicians and students. Researchers who intend using the JOPI should first verify the prestige levels established in this study.

The imbalance in the response rate to teaching as an occupational category and the sub-question on teaching levels in questions one and two suggests that there may be a problem with the validity of these questions. Researchers who intend using these questions should reword the questions so that only those subjects, who indicate teaching as an occupational aspiration or occupational expectation, respond to the sub-question on aspired or expected teaching categories.

Researchers who intend using this questionnaire, especially questions one and two should note that in this study, no attempt was made to determine whether students aspired or expected to be engaged fulltime or part-time in the various occupations. This study showed that students aspired to have and expected to get certain types of occupations, however, it did not establish the amount of time that students aspired and expected to be engaged in these occupations. Researchers who intend using questions one and two from the questionnaire are encouraged to redesign the questions so that
respondents are able to indicate whether they aspire to and/or expect to be engaged in the various occupations fulltime or part-time.

Based upon the findings of the current study, the following recommendations are made for further research:

1. Replication of the current study with different groups of music students including music education majors, music performance majors, music history and ethnomusicology majors and composition majors would provide valuable insight into students’ career choices.

2. Any study that attempts to investigate the occupational aspirations and occupational expectations of students majoring in music is strongly encouraged since this would help establish a body of literature that would help explain students occupational preferences and expectations.

3. Replication of the current study with jazz studies majors at different universities would strengthen the findings of this study.

4. Additional variables that are related to the aspirations and expectations of students majoring in jazz studies should be explored.

5. Future studies should focus on identifying what factors are associated with and influence students’ career choices.

6. Research should be conducted to determine how realistic students’ occupational choices are relative to the job market.
REFERENCES


Wims, D. (1994). The educational and occupational aspirations and
expectations of seniors in four rural, predominately black southwest Georgia
secondary schools. Unpublished doctoral dissertation, University of Maryland College
Park.
APPENDIX A

INFORMATION LETTER
Dear student

I am doctoral student at the University of North Texas, Division of Music Education. As part of my doctoral degree, I am conducting a study on the occupational expectations of students majoring in jazz. The title of my dissertation is “The occupational aspirations and expectations of students majoring in jazz studies”.

I need your help in filling out the attached survey, which will take about 15 minutes of your time. Your cooperation is voluntary and you may withdraw at anytime. However, the usefulness of this research depends on obtaining answers from as many people as possible. Your participation will help to better understand the occupational expectations of students who major in jazz. There are no risks associated with your participation in this study.

All answers that you provide will be treated confidentially and viewed only by my dissertation committee consisting of four faculty members and myself. The answers you provide will be added to the responses of other students and analyzed as a group. Your answers will not be identified in the reporting of results.

Should you have any questions concerning this study, feel free to contact: Kareandra Devroop Ramnunan at (940) 382 4045 or email kr0012@unt.edu

This study was approved by the Dean of the College of Music, Dr. T. Clark and the UNT Institutional Review Board contact number (940) 565 3940 and Neil Slater.

You may keep this letter for your personal records.

Faculty Sponsor/Major Professor

Kareandra Devroop Ramnunan
627 Bernard Street #32
Denton, TX 76201
Ph: (940) 382 4045
Email: kr0012@unt.edu

Dr. H. Froehlich
Ph: (940) 565 3744
Email: froehlic@music.unt.edu

APPROVED BY THE UNT IRB
FROM 12/11/00 TO 12/10/01
APPENDIX B

SURVEY INSTRUMENT
SURVEY INSTRUMENT

This survey is a series of questions aimed at understanding the occupational aspirations and expectations of jazz studies majors. Your participation will contribute to this end. The survey is designed to obtain information on yourself, your background and your expectations for the future. There are no right or wrong answers so please try to answer all questions to the best of your ability. If you are uncertain about an answer, give it your best guess. All answers given will be kept strictly confidential.

SECTION 1: CAREER PLANS

1. If you were free to choose an occupation without consideration for the realities of the job market, which of the following occupations would you prefer or like to choose? (Check one)

   _____ Jazz Performer (including big band, jazz combo, recording studio, service band)
   _____ Jazz Teacher (high school, junior college, college, adjunct faculty, private lessons)
   _____ Composer/Arranger/Author (of books, instructional material, big band scores)
   _____ Jazz Technology Specialist (servicing music stores, recording studios, schools)
   _____ Music Business Specialist (publisher, producer, agent, manager, legal advisor)
   _____ A combination of the above, specify __________________________

If you aspire to perform and/or teach, indicate a category. (Check one in each)

<table>
<thead>
<tr>
<th>Jazz Performer</th>
<th>Jazz Teacher</th>
</tr>
</thead>
<tbody>
<tr>
<td>_____ Big Band</td>
<td>_____ High School Jazz Band</td>
</tr>
<tr>
<td>_____ Jazz combo (small group)</td>
<td>_____ Junior College Jazz Band</td>
</tr>
<tr>
<td>_____ Recording Studio</td>
<td>_____ College</td>
</tr>
<tr>
<td>_____ Service Band</td>
<td>_____ Adjunct Faculty</td>
</tr>
<tr>
<td>_____ Combination, specify below</td>
<td>_____ Private Lessons</td>
</tr>
</tbody>
</table>

________________________________________________________________________
2. For various reasons, people are able to get the jobs they want and sometimes they are not. Which of the following occupations do you realistically expect to get?

(Check one)

_____ Jazz Performer (including big band, jazz combo, recording studio, service band)
_____ Jazz Teacher (high school, junior college, college, adjunct faculty, private lessons)
_____ Composer/Arranger/Author (of books, instructional material, big band scores)
_____ Jazz Technology Specialist (servicing music stores, recording studios, schools)
_____ Music Business Specialist (publisher, producer, agent, manager, legal advisor)
_____ A combination of the above, specify __________________________

If you expect to perform and/or teach, indicate a category. (Check one in each)

Jazz Performer
_____ Big Band
_____ Jazz combo (small group)
_____ Recording Studio
_____ Service Band
_____ Combination, specify below

________________________

Jazz Teacher
_____ High School Jazz Band
_____ Junior College Jazz Band
_____ College
_____ Adjunct Faculty
_____ Private Lessons

________________________

3. Ideally, what style of music would you prefer to play in order to earn a comfortable income? (Write in your answer)

____________________________________________________

4. Realistically, what style of music do you expect to play in order to earn a comfortable income? (Write in your answer)

____________________________________________________
5. What annual income do you expect to earn as a jazz musician? Please indicate an amount between $0 and $125,000.

$ ____________

6. What are your immediate career plans upon graduating? (Check one)

_____Perform full-time
_____Continue studying full-time
_____Teach full-time
_____Compose/arrange full-time
_____Work a non-music job full-time
_____Combination of performing, teaching and composing full-time
_____Other, please specify_______________________________________

_______________________________________________________

SECTION 2: BACKGROUND AND TRAINING

7. What is your father’s occupation? (If retired, unemployed or deceased, what was his prior occupation?) (Write in your answer)

________________________________________________________

8. What is your mother’s occupation? (If retired, unemployed or deceased, what was her prior occupation?) (Write in your answer)

________________________________________________________
9. What is the highest level of education obtained by your father? (Check one)

Father

Some high school but did not graduate

High school graduate

Business or technical school

Community college or two year degree

Some college but did not graduate

Four-year college or university degree

Advanced graduate degree

10. What is the highest level of education obtained by your mother? (Check one)

Mother

Some high school but did not graduate

High school graduate

Business or technical school

Community college or two year degree

Some college but did not graduate

Four-year college or university degree

Advanced graduate degree
11. To what extent did each of the following persons contribute to your decision to major in jazz? *(Place a mark along each line)* e.g. [_________]

**Your parents**
None [______________] Completely

**Relatives** (siblings, aunts, uncles, cousins)
None [______________] Completely

**Private instructors**
None [______________] Completely

**High School Band Director**
None [______________] Completely

**Friends**
None [______________] Completely

**Role Models** (E.g. jazz musicians/community musicians/college instructors)
None [______________] Completely
12. Please indicate how many years you spent participating in the following areas prior to entering college at UNT. (Check one answer in each row)

- Private jazz instruction on instrument……._____years
- Middle school and high school jazz band...._____years
- Attending summer music camps………………._____years
- Playing in amateur/student jazz bands……._____years
- Playing in community jazz bands……………__years
- Playing in professional jazz bands……………__years

13. At any point in your life, did you play jazz full-time?

(Check one)

- Yes _____ No _____
- If yes, indicate how long _____months _____years

14. On average, how many jazz gigs do you play per month? _______

- If you don’t play any jazz gigs, proceed to question 15.
- If you do play one or more gigs,
  - Do you get paid for these gigs? Yes_____ No _____
  - If yes, what is the average pay per gig? $_____
15. On average, how many non-jazz gigs do you play per month? _______

    If you don’t play any non-jazz gigs, proceed to question 16.

    If you do play one or more non-jazz gigs,

        Do you get paid for these gigs? Yes_____  No _____

        If yes, what is the average pay per gig? $_____

16. How many hours do you spend practicing by yourself per day? _______ hours

17. How many hours do you spend practicing in a group per day? _______ hours

18. How many jazz ensembles are you currently enrolled in? ______

19. What is the highest lab band you expect to make before leaving UNT?

   (Check one)

       _____ One O Clock lab band
       _____ Two O Clock lab band
       _____ Three O Clock lab band
       _____ Four O Clock lab band
       _____ Five O Clock lab band
       _____ Six O Clock lab band
       _____ Seven O Clock lab band
       _____ Eight O Clock lab band
       _____ Nine O Clock lab band

20. What do you perceive your greatest obstacle to be in making the One O Clock lab band?

    {}

    ________________________________________________________________
SECTION 3

(Place a mark for each of the following) e.g.  

21. Compared to other jazz programs in the U.S., the UNT jazz program is the:  
   worst [_______________________________] best

22. Graduates from the UNT jazz program go on to careers that are highly:  
   unsuccessful [_______________________________] successful

23. Graduates from the UNT jazz program are more likely to be successful than graduates from other jazz programs in the U.S.  
   disagree [_______________________________] agree

24. Enrollment in the jazz program at UNT provides you with the best possible preparation for a career in jazz.  
   disagree [_______________________________] agree

25. When auditioning for employment, graduates from the jazz program at UNT are looked upon:  
   unfavorably [_______________________________] favorably

26. Jazz performers start earning a small salary but it increases with experience.  
   disagree [_______________________________] agree
27. In order to get performance gigs, experience is:
unnecessary [ ] necessary [x]

28. Age plays a big role in whether a jazz performer gets gigs or not.
disagree [x] agree [ ]

29. To get professional or full-time playing gigs, a college degree in jazz is:
unnecessary [x] necessary [ ]

30. A career in jazz may expose you to financial difficulty.
disagree [x] agree [ ]

31. Competition for jazz performance gigs are:
weak [ ] strong [x]

32. Work in the field of jazz is not always consistent.
disagree [x] agree [ ]

33. Jazz musicians have to take job risks in order to be successful.
disagree [ ] agree [x]
34. Jazz musicians may have to compromise their artistic standards for commercial success.

Disagree [ ] Agree [ ]

35. Do you think it is important to belong to a musicians union?

Yes [ ] No [ ]

Please explain why______________________________
__________________________________________________

SECTION 4: DEMOGRAPHIC INFORMATION

Directions: The following questions are about your background. Answer all questions.

Remember, your identity is confidential.

36. Gender: Male ( ) Female ( )

37. Age _______ years.

38. Current cumulative grade point average? _________

39. What is your current student status? (Check one)

( ) Freshman

( ) Sophomore

( ) Junior

( ) Senior

( ) Second-year senior

( ) Graduate student
40. Are you an instrumental major____ or vocal major____ (Check one)

41. What is your major instrument? If you play more than one, indicate your primary instrument. (Write in your answer) ________________________________

42. What type of educational institution did you attend before entering the University of North Texas? (Check one)
   ( ) High school
   ( ) Junior or Community College
   ( ) Another university or conservatory

43. What is your ethnic background? (Check one)
   ( ) American Indian
   ( ) Black or African-American
   ( ) Latin-American
   ( ) Asian-American or Pacific Islander
   ( ) White or Caucasian
   ( ) Other (please specify) ________________________________

44. What country are you from? ________________________________
45. Please indicate which jazz ensemble(s) you are currently enrolled in. (Check all that apply to you.)

- One O Clock lab band
- Two O Clock lab band
- Three O Clock lab band
- Four O Clock lab band
- Five O Clock lab band
- Six O Clock lab band
- Seven O Clock lab band
- Eight O Clock lab band
- Nine O Clock lab band
- Jazz Singers I
- Jazz Singers II
- Jazz Keyboard Ensemble (Zebras)
- Jazz Combo (Small Group)
- Jazz Guitar Lab (L5)
- Jazz Repertory Lab (Rep ensemble)
- I am not currently enrolled in a jazz ensemble

Thank you!