

Eminent and Promising Jazz Musicians: A Comparison

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Abstract

The purpose of this multiple case study was to explore and compare the development of eminent and promising male and female jazz musicians. Given definitions of “eminent” and “promising”, an expert panel nominated potential Canadian participants. Of the musicians nominated, twelve musicians agreed to participate: three eminent male jazz musicians, three eminent female jazz musicians, three promising male jazz musicians, and three promising female jazz musicians. Data collection included a personal interview and a biographical inventory. The interviews were transcribed and then the results coded and analyzed using cross comparisons. Several common patterns were found. These eminent and promising jazz musicians had similar personal characteristics, two of which are creativity and good social skills. In addition, both men and women had high ability, demonstrated task-commitment, worked hard, and typically displayed an intensity or passion for jazz. Their musical development was marked by positive influences from community, family, peers, and teachers. One common obstacle to achievement for the eminent and promising men and women in this study was the lack of financial resources. Some differences were noted. The six eminent men and women appeared to be more resilient and described themselves as having stronger leadership skills than the promising men and women. In addition, the eminent musicians had moved beyond their local or regional jazz community to become part of an international jazz community. Some gender differences were noted in obstacles to achievement.

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DEDICATION

This is dedicated to my loves ones

To my parents, lovingly referred to as "Grandma" and "Papa", who have always been
there for me: always believing, always hoping, and always praying

To my children: Chris, Kim and Stephy
who have patiently encouraged me over the course of many years

To my loving husband, Glen
my encourager, my editor, and my friend

Chapter I -Introduction

Interest in the concept of eminence began centuries ago, yet the factors that facilitate or impede the development of eminence remain unclear (Howley, 1987; Yewchuk, 1995). The importance of exploring the antecedents of eminence is two fold. Firstly, it is hoped that some light may be shed on factors that contribute to the emergence of human potential and eminence in both men and women. Secondly, it is hoped that some understanding may be gained on how best to intervene and support individuals who have extraordinary ability.

It is the purpose of this study to further our understanding of eminence by comparing and contrasting men and women who hold the promise of eminence with those who have attained eminence. Typically researchers have examined prospectively the lives of gifted children with the “potential” for eminence, or they have examined retrospectively the lives of eminent individuals (i.e., typically older or deceased) who have “realized their potential” in order to determine the characteristics of eminence. Investigators involved in prospective studies of gifted children have been disappointed to find that gifted children rarely achieve eminence and thus little understanding of eminence is gained from these types of studies. Researchers involved in retrospective studies typically find that data collection is limited to the perception of biographers and historians or to the long-term memory of older eminent individuals.

The examinations of eminence are lacking in three areas. Firstly, examination of “promising” young adults who are recognized for their exceptional accomplishment and who may ultimately be termed eminent is limited. Promising individuals may add to the

understanding of eminence because they tend to be younger and remember their formative years better.

Secondly, few researchers have compared and contrasted promising individuals with eminent individuals. Since it is likely out of the population of promising individuals that eminent individuals will arise, by comparing and contrasting these two groups it is hoped that a better understanding of the particular qualities of eminent individuals may be gained.

Thirdly, few researchers have attempted to compare and contrast the role of gender in eminence. Historically researchers focused on identifying the traits and conditions of eminent men (Galton, 1869/1962; Goertzel & Goertzel, 1962; Goertzel, Goertzel & Goertzel, 1978; Terman, 1925). Recent investigators have focused on the achievement of women as an underrepresented population (Cho, 1997; Handel, 1994; Kay, 1995; Kitano, 1997, 1998; Kitano & Perkins, 1996, 2000; Reis, 1995; Subotnik & Arnold, 1995; Wallace & Walberg, 1995; Yewchuk & Schlosser, 1995). Although some understanding has been gained into the factors that facilitate or hinder the achievement of eminent women, it remains unclear whether these factors differ from those that are characteristic of men.

Eminence Defined

In conducting an investigation into eminence, it must be acknowledged that a clear, consistent, operational definition of eminence simply does not exist. As Howley (1987), suggests not only is eminence culture bound--varying from society to society but also it is time bound--varying from era to era. Additionally, within a given culture, eminence may have multiple meanings and varying degrees of eminence may be

recognized. However, for the purposes of any investigation, defining the terms is imperative to the understanding of the study. Without clearly defined terms, any attempt to generalize results or replicate the study is compromised.

There are many definitions of the word eminence. For example, Goertzel and Goertzel (1962) define eminence as "standing high in comparison with others" (p.vii) and Webster's Ninth New Collegiate Dictionary (1990) defines eminence as "a person of high rank or attainments" (p.407). Simonton (1987) refers to eminence as "genius" or "rare influence" (p.131). A more complete understanding of the term eminence is gained from Yewchuk (1995). She notes that eminence encompasses three constructs: (a) superior achievement, (b) societal recognition that includes recognition by informed peers, and (c) historical significance of accomplishment. For the purposes of this investigation, Yewchuk's three constructs were adopted as a definition of eminence.

Promise Defined

Gagné (1993) distinguished between giftedness and talent. "Giftedness corresponds to competence that is distinctly above average in one or more domains of human aptitude. Talent corresponds to competence that is distinctly above average in one or more fields of human activity" (p.72). The aptitudes described by Gagné were seen as "natural" abilities and included such areas as intellectual, creative, socioaffective, and sensorimotor domains. Talents were seen to be "developed" and included such fields of talent as the arts, athletics, business, communications, crafts, education, health services, science, and transportation. According to Gagné, the top 15-20% of the population is gifted and talented. Those who hold the "promise" of eminence would represent a small percentage of these gifted and talented individuals.

Our second concern is the definition of promise. Webster's Ninth New Collegiate Dictionary (1990) defines "promise" as "a reason to expect something" (p.951). The "promise of eminence" then is one who gives us a reason to expect eminence. When Bloom (1985) conducted his "Development of Talent Research Project", he defined "talent" as a "high degree of demonstrated ability, achievement, or skill in some special field of study or interest" (p.5) and then chose participants who were recognized in society by informed peers. These "extremely talented" or "promising" individuals certainly gave one a reason to "expect" eminence and embodied two of Yewchuk's constructs of eminence: (a) superior achievement and (b) societal recognition that includes recognition by informed peers. For the purposes of this investigation these two constructs were adopted as a definition of promise.

Eminence and Promise

The literature base in which eminence and promise were examined in Canadian context was very limited. Leroux (1994) reviewed the evidence she collected from two studies on Canadian women and compared and contrasted the factors affecting the achievement of gifted women with eminent women. The first study (Leroux, 1991) was a six-year follow-up study of eight younger Canadian women (age 22-23) identified as gifted in high school with the purpose of identifying the factors that facilitated and hindered their early career development. In the second study (Leroux, 1992), factors that facilitated and hindered the achievement of 27 older Canadian women (age 36-60) deemed "eminent" by their inclusion in the *"Who's Who" Anthology of Canadian Women*, were examined. These women had published numerous documents, had won international awards, and held prestigious positions in a variety of domains: engineering,

science, art, business, and academics. Leroux found many similarities between the two groups of women. The study is limited as a comparison of promise and eminence because of the definition of promise used in the first study. These "promising" women were included because they had been identified as gifted children, not because they had received any recognition based on career attainment.

Eminence and Gender

Historically the study of eminence was male dominated. For example, Cox's (1926) study was 99% male and Goertzel and Goertzel's (1962) study of the "cradles of eminence" was 87% male. In more recent investigations, researchers have focused on women as an underrepresented population and attempted to determine the factors that facilitate and hinder the achievement of promising or eminent women (Cho, 1997; Handel, 1994; Kay, 1995; Kitano, 1997, 1998; Kitano & Perkins, 1996, 2000; Reis, 1995; Subotnik & Arnold, 1995; Wallace & Walberg, 1995; Yewchuk & Schlosser, 1995). With both genders well represented in talent fields, it becomes more and more critical to understand and to compare and contrast the factors that facilitate and hinder the achievement of men and women.

Promise and Gender

One study was found that was germane to the understanding of promise and gender. Tirri (2001) compared and contrasted the data collected from twelve Finnish Mathematics Olympians: six women and six men. Participants had chosen to pursue research and educational careers in mathematics and science. Tirri found both similarities and differences in the critical events that facilitated the achievement of men and women.

Similar to Leroux's study, inclusion of participants was based on their being identified Mathematics Olympians in high school and not because of their adult accomplishments.

Eminence and Music

Eminence can be achieved in many domains. Simonton (1987) identified two broad categories of eminence: creative pursuit and exceptional leadership. He included music in the category of creative pursuit. In Bloom's (1985) search for fields of talent he became aware of "literally hundreds of fields" (p.7) he might study. One area of interest Bloom examined was the aesthetic field. This included musicians and artists. Howley (1987) stated that eminence has been traditionally reserved for domains that encompass what she calls "high culture", that is, those that are historically valued by a given culture. High culture includes such areas as science and the arts. Again music is included in what Howley terms "high culture".

Promise and Music

Benjamin Bloom (1985), with the help of a team of researchers, interviewed talented individuals from a number of fields which included sculptors, research mathematicians, research neurologists, Olympic swimmers, tennis champions, and (of particular interest to this study) concert pianists. Bloom's samples consisted of men and women under the age of 35 and his purpose was to identify the factors that marked the talent development of these individuals. Traits of the individuals were identified both within and across the six domains. Bloom made no attempt to compare or contrast the characteristics of these promising individuals with eminent individuals nor did he attempt to compare and contrast males and females.

Similarly, Manturzevska (1990) examined the life span development of 165 Polish professional musicians. The purpose of the exploratory study was to identify the stages of the musicians' lives and to identify the factors that influenced their lives at different stages. Again, no attempt was made to compare these promising individuals with eminent musicians nor was any attempt made to compare genders.

Purpose

The purpose of this exploratory case study was to compare the factors that facilitate and hinder the achievement of those who are deemed eminent with those who are deemed to hold the promise of eminence. The population from which participants were drawn was Canadian jazz musicians. Jazz musicians were chosen because of the availability of exceptional jazz talent across Canada. Since accessing elite populations is very challenging, it was hoped that Canadian jazz musicians would be more easily accessible. Further, to compare and contrast jazz musicians, these men and women were divided by gender and then classified further either as promising or eminent. Posing and answering the following research question met this purpose.

Research Question

What factors facilitate and hinder the achievement of eminent and promising male and female jazz musicians?

Chapter II - Review of the Literature

Jazz is rooted in the strong musical traditions of slaves taken from the tribes of West Africa and brought to America from the 1600's onward (Cooke, 1998). Despite attempts by slave owners to squelch the music of black slaves, jazz developed into a variety of forms such as ragtime, be-bop, free jazz, and jazz-rock fusion and has been embraced by many music lovers around the world. Exceptional jazz musicians such as Louis Armstrong, Duke Ellington, and Miles Davis will go down in history for their contribution to the development of jazz. Today, talented jazz musicians are not restricted to the Black African American culture. Indeed, some Canadian jazz musicians are recognized internationally as being important. It is to this population that we turn to gain a greater understanding of promise and eminence.

Although biographers have documented the lives and works of a number of exceptional jazz musicians, research on jazz has been largely limited as a musical style. Little research has been conducted that examines the traits and conditions surrounding jazz musicians.

Similarly, research on the development of eminent and promising musicians as a general population, is limited. Although researchers who have examined eminent men and women often include musicians as part of their population, they rarely have focused on them as a distinct entity choosing to focus on either men or women separately. A limited number of studies exist, however, on the development of promising musicians.

Due to the lack of a literature base on the development of jazz musicians and to a limited literature base on the career development of eminent and promising musicians, a general discussion of literature surrounding eminence and promise in the context of both

genders was included. The literature has been reviewed from two perspectives: research findings and methodology. The research findings were divided into categories to facilitate comparisons and included studies of eminent men and women, eminent women, eminent men, promising men and women, and promising women. There were, however, some limitations in the literature that was reviewed. No studies were found in which 1) promising men were examined, 2) eminent and promising men and women were compared, and 3) eminent and promising men were compared. Only one study was found where eminent and high achieving women were compared (not promising by the definition used in the current investigation).

Outside the domain of music, most authors who have examined promising and eminent individuals have identified some common personal traits: high levels of ability and motivation with resulting task-commitment (Cox, 1926; Gardner, 1983; Simonton, 1987; Winner & Martino, 2000). The conditions surrounding the development of promise and eminence appear to vary from individual to individual and domain to domain.

Research Findings on Eminence and Promise within and between Gender

In the sections that follow, the literature on eminence and promise was reviewed and key findings noted. The literature is organized by the categories previously delineated. Included in each section are findings on musicians.

Traits and Conditions of Eminent Men and Women

In 1903, James McKean Cattell rank ordered the thousand most eminent people according to number of words written about them in American, English, French, and German biographical dictionaries. This list included political leaders, religious leaders, revolutionaries, military leaders, scientists, philosophers, writers, artists, aristocracy, and

nobility. Using Cattell's list, Cox (1926) traced retrospectively the lives of 301 of the most eminent men and women. She examined over 3000 sources (encyclopedias, biographies, collections of letters) to identify the mental traits of these individuals. Cox reached three conclusions. First, those who achieved eminence came from able parents who provided superior opportunities for their young children. Secondly, as children, eminent men and women demonstrated behaviour that is the mark of high intelligence. Using historiometrics, Cox estimated the IQ of each person in her sample was over 155. Thirdly, she asserted that "youths who achieve eminence were characterized not only by high intellectual traits, but also by persistence of motive and effort, confidence in their abilities, and great strength or force of character" (p.218).

Eminent musicians represented four percent of Cox's sample population and comprised one of the 11 subgroups in her study. Eminent musicians (male and female) were below the average of other eminent men and women in three areas: intellectual activity, intellectual-social traits, and physical activity. For example, the estimated average IQ of the eminent musicians in her study was 130.5, slightly below the average of other eminent men in the study. Of the 22 traits characteristics of eminent men, Cox found eminent musicians were above average in eight traits: "esthetic feeling, desire to excel, belief in their own powers, originality of ideas, extent of mental work bestowed upon pleasures, working toward a distant goal, persistence in the face of obstacles, and quiet determination" (p.202). Eminent musicians were equal to other eminent men in their ability to rate accurately their own expertise and in their persistence. Cox concluded that eminent musicians represent a very distinct group with unique traits that bear further investigation.

Goertzel and Goertzel (1962) examined the conditions surrounding 314 eminent men and women. Though musicians were included among these eminent, the number was not given. Eminence was defined as "standing high in comparison to others" (p.vii).

Assuming that eminent individuals were important enough to have books written about them, the criteria for inclusion in the study was that at least two books would be written about the eminent men and women and that these books would be found in the Montclair, New Jersey, Public Library. Participants came from every continent in the world and included such countries as Switzerland, Siberia, China, Holland and Mexico.

Goertzel and Goertzel found that eminent men and women exhibited some common characteristics. The eminent men and women in this study came from homes where learning was respected and achievement was sought (over 90%). The parents of these men and women were often very opinionated: espousing strong convictions regarding such areas as human rights (50%). The fathers of these individuals were prone to failure (50%), unable to cope in their professional lives due to daydreaming or due to grandiose but impractical business pursuits. Some of the mothers of these eminent men and women were dominating (25%), leading the decision making and planning of the family. Some of the mothers were what Goertzel and Goertzel described as smothering mothers (20%), demanding affection from their children and sacrificing for their children. Most (85%) of the 314 eminent individuals studied came from unstable homes that were characterized by poverty, broken homes, estranged or dominating parents, or physical disabilities. An apparent contradiction, the Goertzels also indicated that wealth in the family was more common than poverty. A significant number of the children had some kind of handicap (25%): blind, crippled, small stature, homely, overweight, or other

physical disabilities. In addition, Goertzel and Goertzel found that the "cradles of the eminent" were found in smaller communities not large metropolitan areas. As children, eminent individuals showed exceptional talent (80%) and enjoyed being tutored but most disliked school and teachers (60%). Although Goertzel and Goertzel were largely interested in the environment of their subjects (i.e. the "cradles of the eminent"), they did suggest that the subjects of the study were marked by high ability.

Although Goertzel and Goertzel did not focus on musicians, they noted that the parents of performing artists put pressure on their children to develop their talent and that the development of talent was linked to the time and energy spent on their domain of choice during the preadolescent years. Musical children tended to exhibit talent early in their lives and this was usually the resulted in the parents pushing the children to practice.

Goertzel, Goertzel and Goertzel (1978) conducted a second study on eminent men and women that were not included in their original study and about whom biographies were written since 1962. Their sample included 317 subjects and represented 45 countries. Again musicians were included in the sample.

Goertzel et al. found that eminent individuals tended to be born in small towns or on farms (72%) and then gravitated to larger metropolitan centers where they became eminent. Although divorce, school failure, and financial concerns often troubled the homes of the eminent, one or both of the parents modeled a love of learning that was accompanied by goal-driven behaviour. They were more likely to come from business and professional classes (80%) and the remainder tended to come out of wealth rather than poverty. Although the eminent loved learning and being tutored, they showed a dislike for school (60%), particularly secondary school. As preschoolers, the eminent

often had a close emotional and intellectual relationship with at least one parent. Most of these individuals came from homes with two parents (64%) and had good relationships with their siblings (53%). They often were early, voracious readers (50%). Formal education, often, was limited to a high school education or less (50%). Although similar numbers of men and women remained single (18%), more women (45%) than men (35%) were divorced. A disproportionately high number of women (58%) remained childless whereas, most men had children. Of the 81 women in the study, only seven were able to balance marriage, children, and a career. When combined, firstborn children and only children were overrepresented in the sample (46%).

Of the 317 subjects, 75 were included in the artistic category. The artistic category represented "painters, sculptors, actors and actresses, dancers, composers, performers, and film directors" (p.281). There were seven areas in which these individuals differed significantly from the general population of eminent personalities. They had more supportive brothers and sisters (71% compared to 53% in survey population) and were more precocious (43% compared to 34% in survey population). The artistic were more likely to be first and second generation immigrants when compared to the other eminent individuals in the study (23% versus 11%). Although the artistic were more likely to have had specialized training (66% compared to 20% in survey population), they had less regular schooling (41% had grade eight or less compared to 22% in survey population), and were less likely to be good all round students (23% compared to 39% in the survey population). Also, the artistic were less likely to be voracious readers than the survey population (23% versus 48%). In addition, where eminent personalities were raised in families of like interests, these families tended to be

more cohesive. Goertzel et al. provided examples in support of this assertion: Calder (sculptor), Renoir (artist), and Wyeth (artist). They did not provide examples where this was true of musicians.

Simonton (1977) examined the biographies of 696 classical composers who lived from the end of the 15th century to the middle of the 20th century. Subjects were taken from a two volume thematic dictionary written by Barlow and Morgenstern in 1948 and 1976 that contained information about classical composers. Musical eminence was determined using six different sources. Using a structural equation model, Simonton sought to determine the causal relationships among six individual variables and two generational variables that were deemed to impact eminence. The variables included the following: eminence, creative productivity, creative longevity, life span, creative precociousness, geographic marginality, role-model availability, and birth year. The measure of eminence was based on six different expert sources. Creative productivity was defined as the number of themes composed. Creative longevity was the difference in years between the production of the first notable work and the last notable work. Life span was the difference between birth year and death year. Creative precociousness was the year in which the composer created his first notable work. The generational level variables included role-model availability and geographic marginality. Role model availability was based on the number of composers assigned to a generation (based on a 40-year generation). Geographic marginality was defined as the geographic proximity to the music center of each generation (based on the middle latitude and longitude coordinates for composers).

To help place his work in context, Simonton (1977) stated that the structural equations were recursive, meaning that the dependent variable was a function of the independent variables and the relationship was causal. Based on a revised structural equation model, Simonton reached the following conclusions.

Eminence is a positive function of creative productivity and creativity longevity and a negative function of birth year (the earlier musicians are revered more than the recent ones). The length of a creative career has an influence on the perception of eminence. Composers with equal creative productivity were not seen as equally eminent. Simonton suggested that composers with a long productive period may experience and then reflect greater changes in the form and style of their music. This may command greater respect from society. In terms of birth year, earlier composers were seen as more eminent than those born later. Simonton noted that this trend is the opposite of other domains such as philosophy. He suggested that in domains such as music where beauty is the focus, society might not perceive a need for change. In areas such as philosophy and science, society might perceive change as steps toward greater understanding.

Creative longevity is a positive function of creative productivity, creative precociousness, and life span. It appears logical that composers with a longer creative period produced more creative work because they started making their musical contributions earlier and lived longer.

Life span is a positive function of birth year and a negative function of creative precociousness, geographic marginality, and role-model availability. With the improvements in health care, it is not surprising that life span is a positive function of

birth year. However, Simonton had difficulty explaining the negative relationship amongst the other factors.

Creative productivity is a positive function of creative precociousness and a negative function of role-model availability. It makes sense that early musical ability (musical intelligence and high motivation) translates into greater creative productivity. Simonton, however, found the negative function of role-model availability troublesome. He suggested that the negative relationship between role models and creative productivity might have stemmed from role models encouraging musicians to be imitators of their mentors rather than developing their own expertise.

Creative precociousness is a positive function of role-model availability. The more composers living and actively producing in a given time positively impacted the more chance that musical ability would be demonstrated at an early age. It is a bit confusing that this was not linked to geographic marginality, which one would expect.

Geographic marginality is a positive function of birth year and role model availability. Simonton's explanation was that the more composers born in any given time the wider spread their location might be.

Using statistical analysis, Simonton found that role model availability is a positive function of birth year. Simply put, more composers live now than in previous eras.

Two factors are of particular interest to the present study of eminent and promising jazz musicians. First, these eminent composers demonstrated their talent early in their lives, as did eminent musicians in other studies. Secondly, in the short term, the number of role models may have a positive influence on the creative productivity of these composers but a negative impact on long term productivity. When these two influences

were combined, Simonton suggested that the impact of role model availability probably had close to a zero effect.

Schubert, Wagner and Schubert (1977) examined the biographies of classical music composers to identify birth order information. A list of composers whose works were played on a classical music station more than once a month was compiled. From this list, eighty composers were found to have sufficient biographical information in order to determine family constellation. Data were compared three ways. First, the results were compared with the expected frequency of firstborn, middle child, and youngest child. There were no significant differences. Second, the results were compared with the expected frequency of siblings in the first half or the second half of the family order and no significant differences were found. Third, Bliss (1970) compared the number of firstborn composers to the number of firstborn creative writers studied. There was a significant difference between these two groups with composers being overrepresented by firstborns and only children. Schubert et al. concluded that "classical music composition was seen as an ability more similar to usual academic pursuits than creative writing" (p.147). An alternative conclusion is that while there appear to be more firstborn classical composers than creative writers in these sample populations, the birth order distribution of these classical composers falls within a normal distribution.

Two studies of brief duration on jazz musicians were found to be germane to the discussions of factors that hinder eminent musicians. One is included in this section under general studies of eminent men and women and one is included under the section on eminent men.

Patalano (2000) compared the mean age of death of 168 legendary jazz musician (158 men, 10 women) with 100 classical musicians (87 men, 13 women). The classical musicians were contemporaries of the jazz musicians. Classical musicians were chosen from *The 1997 World Almanac and Book of Facts*. Patalano did not explain what his criteria for determining the selection of his jazz participants was. The mean age of death for the jazz musicians was 57.2 years and the mean age of death for the classical musicians was 73.3 years. The mean age of the population at large was not given. In his discussion Patalano linked jazz musicians' short life span to a life of psychosocial stressors: substance abuse, difficult working conditions, marital and family problems, and lack of acceptance of jazz by North Americans.

General Patterns Among Eminent Women

Freeman and Walberg (1999) examined the biographies of 256 eminent twentieth century women in order to determine the traits and conditions of a small percentage (8%) of their sample, eminent African American women. Of these women, five were musicians. An expert panel selected eminent women based on the historical significance and the uniqueness of their accomplishments. The focus of the study was on infancy, childhood, and elementary school. Freeman and Walberg found that eminent women were intelligent, hard working, and task committed. Often they were inquisitive and questioned the conventions of their time. Many of these eminent women came from positive environments that fostered new ideas and provided cultural experiences. Additionally, many received special tutoring and were recognized for their early accomplishments. In addition to the factors found in eminent women in general, African

American women were unique in their “capacity to recognize novelty, take joy in their work, and persevere single-mindedly and independently” (p. 412).

Reis (1995) conducted a comparative study of twelve eminent women ranging in age from 55 to 90. Participant selection was determined by national or regional recognition (evidence included books or articles written about the participants or awards or special honours received), and from nomination by one or more discipline-specific experts. Participants represented a number of careers such as scientist, writer, conservationist, and businesswoman. One of the twelve participants was a composer and a musician. Data collection incorporated 1) a preliminary interview, 2) a biographical questionnaire that included information on family influences, personal and professional achievements, goals, and career satisfaction, and 3) a semi-structured interview that consisted of open-ended questions. In addition, Reis collected diaries, chapters, books, and recordings as primary and secondary sources.

In her sample, Reis found that eminent women were above average students who demonstrated a high degree of creativity. A number of traits were evident in eminent women: determination, patience, risk-taking, and energy. Determination was clearly demonstrated by all participants. This determination was evident early in their lives and continued to drive their achievement over their life span. Determination was identified by some participants as “nature” driven and by some as “nurture” driven. Patience was the second trait demonstrated by all participants. Many of the participants had waited many years to develop their talents due to the time constraints of family. Other participants had worked diligently over time with recognition for their talents coming late in life. The third characteristic of eminent women was risk-taking. Participants were willing to do

what others would find daunting. For example, one participant began working on a doctorate at the age of 50 without financial security and one participant, a forester, moved from job to job, often sleeping in a tent in order to pursue her field of interest. The final characteristic of eminent women was energy. Each participant “exuded an energy and intensity about her life and work” (p. 68).

Although there were individual differences in environmental factors, most participants came from middle to upper class families where education was valued. Those participants who were married had delayed focusing on their career development until after their children were raised. Reis also found that the talent realization of these eminent women was driven by their “perceived social importance of talent manifestation” (p. 68). Eminent women were not only motivated by their own need for personal satisfaction but also for their desire to benefit society. Reis felt that self-esteem was the crux of the talent realization of eminent women. Each of the participants demonstrated high self-esteem that was seen to stem from both their family support and their accomplishments.

Included in the case study was a description of one of Reis' participants: a famous composer given the pseudonym "JT". Although neither of JT's parents were professional musicians, both parents played musical instruments. JT began music lessons at the age of six and was exposed to music in her home and community. JT's piano teacher had high expectations for her and required commitment to practice. As a young adult, JT pursued her musical interests at college and university. She received a doctorate in 1978. JT was actively involved in the musical community in a number of ways: gave piano lessons, formed a chamber group, organized concerts, raised money to hire musicians, and

composed music. She has been the recipient of numerous awards, grants, commissions, and fellowships. Hard work and intensity for her work characterized JT. At the time of the study, JT was teaching at a college two days a week and composing during the other five days a week.

There were three studies on eminent women, though not specifically related to musicians, which add some weight to identifying the personal characteristics of the eminent identified in other studies. Kay (1995) found that Maxine Green, a philosopher, demonstrated her exceptional ability as a young child. Her personality was marked with passion and determination. Despite an unsupportive family and the resulting low self-esteem, Green was able to pursue her career in philosophy.

Similarly, Wallace and Walberg (1995) conducted an historical analysis of 38 twentieth century American female writers to determine factors that led to their success. They were intelligent, hard working, imaginative, and strong willed. Like Green, these women were marked by a passion for learning and a non-conformist attitude. However, unlike Green, they were provided with nurturing environments by their parents that were both culturally and financially advantaged. They were provided with many opportunities for learning outside of the education system.

Cho (1997) identified factors that facilitated or hindered the career development of 162 eminent Korean women. Eminence was determined by their inclusion in a book titled, *Korean Eminent Women*. It was an unique study in that the researchers were able to compare the development of women who chose to pursue high level careers (Group A) with those who chose to be full-time housewives (Group B). Both groups of women came from similar backgrounds and had similar abilities. Differences were found in education

levels, career development support, and personal traits. Group A women had higher levels of education and had married more highly educated men. To a large degree, the career development of these eminent women was ascribed to the internal factor of determination that was fostered by the support from a significant male in their lives. Consistent with much of the discussion on the eminent, ability alone is insufficient to produce high adult attainment (Cox, 1926). Determination and the resulting hard work, seem to be pivotal to high adult achievement.

· *Patterns Observed Among Eminent Men*

Galton (1869/1962) examined over a thousand eminent men with the purpose of establishing that genius was hereditary. According to Galton, eminent men must be at least fifty in order to be publicly recognized. "A man must outlive the age of 50 to be sure of being widely appreciated" (p. 51). He excluded men of notoriety who achieved some attention for performing a single act and included rare individuals who had made unique contributions to society as creators or leaders. Although Galton acknowledged that nurture played a role in developing ability, he believed that individuals were born with varying degrees of innate ability. His participants included judges, statesmen, commanders, literary men, scientists, poets, musicians, painters, divines, oarsmen, and wrestlers. Galton concluded that these eminent men exhibited four characteristics: ability, passion, task-commitment, and resilience.

I mean a nature which, when left to itself, will, urged by an inherent stimulus, climb the path that leads to eminence, and has strength to reach the summit--one which, if hindered or thwarted, will fret and strive until the hindrance is overcome, and it is again free to follow its labour-loving instinct. (p. 77)

Musicians were part of Galton's sample. He acknowledged some difficulty in finding agreement among experts on who would be deemed eminent and relied heavily

on a respected friend with knowledge of the arts to generate his list of eminent musicians. In total, Galton examined the lives of 120 musicians. Of the 120 musicians, 26 had eminent kinsmen. Of those 26, only two eminent kinsmen achieved eminence in fields other than music. Galton differentiated between eminent and illustrious musicians. The illustrious musicians, of whom there were only seven, were as follows: Bach, Beethoven, Handel, Haydn, Mendelssohn, Mozart, and Spohr. Although Galton did not describe the lives of the musicians in detail, he did include some description of Sebastian Bach. He described Bach as demonstrating his exceptional musical ability at a young age. Bach was a good family man, a good friend, and a hard worker. Galton asserted that the intensity of his pursuit of music resulted in his becoming blind from over-work. The Bach family was described as an extremely musical family that produced musical talent for eight generations; twenty of Sebastian Bach's relatives were deemed to achieve eminence in music. Exceptional musical talent was demonstrated in a variety of musical pursuits: organist, guitarist, vocalist, pianist, composer, and conductor.

When comparing results, the results of musicians were combined with those of artists due to the small number of participants. Galton found that the number of eminent sons of artists (musicians) was high, which “testifies to the strongly hereditary character of their peculiar ability”(p. 377), and that there is “no career in which eminence is achieved so early in life as in that of music” (p. 291). Although Galton was attempting to establish genius as stemming from hereditary, it remains unclear (as it does today) how much of high ability is transmitted genetically and how much is the result of environment.

Walberg, Tsai, Weinstein, Gabriel, Pinzur Rasher, Rosecrans, Rovai, Ide, Trujillo, and Vukosavich (1981) examined the lives of two hundred highly eminent men born between the 14th and 20th centuries using cliometrics or the quantitative study of history. Using the biographers employed to write the 1974 edition of Encyclopedia Britannica as informants, Walberg et al. assessed the presence or absence of 82 childhood traits and conditions. Eminence was determined by the number of words written about the men in encyclopedias and biographies and included such individuals as Mozart, Newton, and Lincoln. Although recognizing the human error involved in the writing of history and biography, Walberg et al. felt their research corroborated earlier findings on the psychology, family, education, and cultural conditions of eminent men. They found that eminent men were highly intelligent and motivated. They had good social and communication skills and were healthy psychologically. They also found the eminent men to be versatile and to be marked by perseverance even in their childhood years. Most were inspired by the cultural stimuli and materials related to their field of eminence and by teachers, parents, and other adults. Although eminent men were provided clear parental expectations for their conduct, they also had the opportunity for exploration on their own. Again the qualities of intelligence, motivation, and perseverance echo the personal traits of other eminent men.

Walberg et al. (1981) included 21 musicians in their sample of 282 eminent 14th to 20th century men. In addition to the traits common to eminence in general, a number of traits unique to musicians were identified. These highly eminent musicians were "competent" which suggests that they had the requisite skills and abilities required for their domain. Secondly, they were "opportunistic" which suggests they were able to take

advantage of opportunities as they came along. Thirdly, the highly eminent men in the study were "popular" which suggests some acceptance and approval from those about them. In addition, the conditions surrounding the achievement of the highly eminent musicians included the encouragement from both their fathers and their teachers.

Anne Roe (1970) examined the lives of 64 eminent male scientists to assess their attributes and to ascertain their reasons for becoming a scientist. Although Roe's focus of investigation was on male scientists, her study was included because her findings corroborate earlier evidence on the traits of eminent men. A panel of experts was used to select each scientist. Participants included 20 biologists, 22 physicists, and 22 social scientists. Data collection included personal interview, intelligence test, and personality tests. Although Roe identified differences among the various types of scientists, she identified a number of common patterns (present greater than 50% of the time) that described a typical scientist. Often the firstborn child, eminent scientists came from professional, middle-class families where learning was highly valued. As children, eminent scientists read a lot, were sickly, suffered the loss of a parent, and often felt different from their peers. Eminent scientists tended to marry late, had two children and stable marriages. Extremely high intelligence and intensity for their field of science marked them. Most chose a career while in college after some exposure to research. Eminent scientists worked hard and enjoyed their work. Their recreational and social interests were limited. Economic levels varied and geographic location did not appear to be significant. Although Roe's study focused primarily on environmental aspects, the personal traits of "high intelligence", "intensity for their interests", and "pleasure in their work" (p. 44), are reminiscent of the findings of earlier studies.

The one thing that all of these sixty-four scientists have in common is their driving absorption in their work. They have worked long hours for many years, frequently with no vacations to speak of, because they would rather be doing their work than anything else. (p. 51)

Obstacles Faced by Jazz Musicians

Patalano (1997) examined the biographies of four exceptional jazz musicians to identify the psychosocial stresses each had experienced. There was no indication of how these musicians were selected. Substance abuse was a problem for the four men. Dexter Gordon was a heroin addict who wound up in prison. Stan Getz was an alcoholic and a heroin addict. Coleman Hawkins and Lester Young both had problems with alcohol that resulted in physical problems. Due to job instability, all men were forced to travel from one job to the next. As a result, the four men experienced family discord and divorce. Another stressor stemmed from the lack of support for jazz in the United States. Hawkins, Gordon, and Gertz left the United States for extended periods of time to live in Europe where jazz was more accepted.

A second part of the study was to calculate the mean age of death of 80 male jazz contemporaries. These 80 men were deemed "great" by Feather (1960), the author of *The New Edition of the Encyclopedia of Jazz*. As of 1995, 67 of the 80 men had passed away and the mean age of death was 57.3. In discussing the results, Patalano linked the short life spans of these jazz musicians to the psychosocial stressors that jazz musicians face.

Traits and Conditions of Promising Men and Women

A team of researchers, under the direction of Benjamin Bloom (1985), interviewed groups of "promising" concert pianists, sculptors, research mathematicians, research neurologists, Olympic swimmers, and tennis champions under the age of 35 to identify the factors that marked the talent development of these capable individuals.

Traits of the individuals were identified both within and across the six domains. Similar to findings on eminent men and women, Bloom identified three characteristics that were present in all:

...strong interest and emotional commitment to a particular talent field, desire to reach a high level of attainment in the talent field, and willingness to put in the great amounts of time and effort needed to reach very high levels of achievement in the talent field. (p. 544)

Tirri (2001) conducted twelve comparative case studies with male and female Finnish mathematics Olympians. Although this investigation is not linked to promising musicians, it represents an example of a study where genders were compared amongst promising individuals. Tirri's purpose was to determine the critical events that helped the men and women succeed in their professional and personal lives. As adults, Finnish mathematics Olympians were working in math and science fields as researchers and professors. Many had developed patents and were responsible for numerous publications.

Some gender differences were apparent in the findings. Male participants identified more exposure to early reading, math, and science opportunities. They had also taken part in more competitions and experienced more peer support than their female counterparts. Female participants had experienced more teacher support and identified having a good mentor as a critical event that allowed them to complete graduate school and pursue an academic career. Both men and women identified that studying abroad, choosing the right domain of math or science, and international cooperation (in their work and in publishing) were critical to their achievement. Although both men and women identified the choice of a supportive partner as key to their achievement, their perspectives were different. Men depended on their wives to care for the family so that they were free to pursue their careers. Women depended on their partners to share the

family responsibilities so that they could both pursue their careers. Tirri noted that both men and women were marked by a strong inner drive to learn.

Promising Musical Achievement

Few studies exist where researchers examine the unique traits and conditions surrounding promising musicians. However, two studies were found which examine the general characteristics of, by our definition, “promising” musicians.

As part of Bloom's study, Sosniak (1985a, 1985b) interviewed 21 concert pianists and noted a number of patterns at different periods of their lives. Sosniak broke up the chronological development of her participants into three broad stages of development: early, middle, and later years of learning. These periods, although often linked to age, were intended to reflect the musical learning experiences of the participants and not the age of the participants. For example, the age of formal music instruction may occur anywhere from age three to age nine but formal music instruction is a stage that all participants go through.

Concert pianists came from homes where music was valued and a part of daily life from the time they were children. Parents expected the children to take music lessons (no choice), which were provided, in most cases, by a warm, supportive, and loving individual. As children, they spent considerable time at the piano and their other activities were expected to fit around their piano practice schedule. Each of these children was told by their parents, their peers, their teachers, and their communities that they were a “pianist” and that they could become a “professional pianist” one-day. They received many accolades and awards.

The middle years of the concert pianists were characterized by more autonomy. Parental input decreased and young musicians dedicated huge amounts of time to their music. There was a marked shift from just “playing” the piano to “making music”. The pianists were studying weekly with well-qualified teachers who pushed them to excel and they became immersed in their music. Family decision making was strongly linked to music education taking first priority in the lives of the family. Resources were focused around music: time, money, and energy. Motivation to excel was no longer limited to the immediate family but now was generated from teachers and peers. All pianists in their middle years were highly successful and obviously marked for a professional career as a musician.

In the later years of a concert pianist’s life parents played a very minor role. Pianists were studying with a master teacher and dependent only on their parents for financial support. Through their teachers and music schools the concert pianists took part in competitions. They started taking more responsibility for their professional development and looked to their teachers for coaching and feedback as they began to pursue careers.

Under the direction of Maria Manturzevska (1990), the Institute for Research in Music Education of the Frydyric Chopin Academy of Music conducted a longitudinal study on the life span development of 165 Polish musicians ranging in age from 21 to 89. These musicians included composers, conductors, pianists, violinists, woodwind and brass instrumentalists, and singers. Within this group of musicians was a group of 35 exceptional musicians and the remaining participants comprised a control group. The group of 35 musicians was selected by a panel of ten musical experts and consisted of

individuals who had won international music competitions or were included in *the World's Who's Who in Music* and *Who's Who in Opera*. Data collection included questionnaires and interviews. In addition, the group of 35 was asked to supplement the data with other sources of information such as published reviews and concert diaries. Data were analyzed quantitatively and qualitatively. Of the 165 musicians, there were 58 women (35%) and of the 35 exceptional musicians, 28.6% were women.

The Polish musicians came from musical homes (93%). Of the 35 exceptional musicians, two came from non-musical environments. Most musicians came from, what Manturzevska termed, the intelligentsia (over 50%) and craftsman families (20.8%). Few were the children of farmers and blue collar-workers. Consequently more exceptional musicians came from small and large towns and not from rural communities. Most exceptional musicians began music lessons between the ages of five and six. However, the number of years spent in musical training and when they graduated from their training varied from participant to participant. More important than the years of musical training, was the quality of the music teacher. Such qualities as personality, high motivation, and high level of competency were seen as important in the development of the musicians.

Based on the qualitative data accumulated, Manturzevska suggested that these Polish musicians went through six stages of development across their life span. Within each stage a number of factors were present that facilitated their achievement. The first stage covered approximately the first six years of life and was characterized by three sub-stages. The first sub-stage involved the development of sensory-emotional sensitivity to sound (cries when hears a loud sound). The second sub-stage involved the development of cognitive sensitivity to sound and perception of pitch (identifies familiar sounds and

plays with toys that produce sound). The third sub-stage involved the development of musical memory and spontaneous musical activity (sings, picks out tune on the piano, taps to rhythms). Two important factors were noted during this stage of development: contact with a musical adult and exposure to live music. Musicians often recalled an intense musical experience prior to the age of six that they could recall in detail and that had a profound effect on developing their love of music (home concert, church concert, or visit to the symphony).

The second stage covered approximately age six through 14 and marked the systematic study of music in which the young musician developed technical skill, musical knowledge, and performance ability. During this stage, there was a driving need to learn about music not just to play music. Crucial factors in this stage of development included early access to music lessons and competent, stable music teachers.

Stage three began at the transition to secondary school, included graduation from a music academy around the age of 23 or 24, and then the subsequent involvement with the professional music community in the form of employment. During this stage, the musician formed his own unique musical personality. Two strains of development took place during the third stage: musicians either found a master teacher to support them or they turned to musical peers for support. The personality, expertise, and degree of motivation that the master teacher brought to the music student were crucial factors in the development of the musician. Those linked to a master teacher made the transition from school to employment with relative ease whereas those linked to their musical peers for support tended to have a more difficult time with finding and keeping employment.

Stage four lasted from approximately age 30 to 45 or 55. This was a time where the musicians' career stabilized and a time of involvement in intense musical activity. The factors most crucial at this stage of musical development were the presence of a good manager and good social relationships. Without someone to monitor the level of musical activity and provide emotional support, musicians suffered from fatigue and emotional distress.

Between the ages of 45 and 55 the Polish musicians experienced a drop in energy and started to develop an interest in teaching. Stage five was called the "teaching" phase. Many musicians turned their musical talent into helping young music students to develop their talent. There was a greater sense of social responsibility in the musical endeavours that were begun.

The final stage of the musicians' life occurred around the age of 70 and marked the musicians' retreat from professional musical activity. The 35 exceptional Polish musicians became part of what Manturzevska termed the "judging" stage where musicians took on honorary roles at musical functions and established awards.

Based on the findings of her study of Polish musicians, Manturzevska tentatively outlined stages in the development of exceptional musicians. She concluded that fundamental to the development of these musicians was the presence of a mentor. The transition from one stage to another was often fraught with high anxiety and instability. The support of a mentor was crucial to the successful movement from one stage to another. Without that support, musicians may not have been able to continue with the development of their talent.

Trends Among Promising Women

Viewed as a minority population, researchers in the past ten years have examined the traits and conditions of high achieving adult women of various backgrounds and in various domains (Kitano, 1997, 1998; Kitano & Perkins, 1996, 2000; Leroux, 1998; Miller & Kastburg, 1995; Subotnik & Arnold, 1995). Although no studies were found that specifically examined promising female musicians, a brief discussion of a few of these studies was included to provide a background into factors that facilitate and hinder the achievement of promising women. Although both the criteria and the terminology for high achieving women varies from study to study, studies of women who, by our definition of promise, have demonstrated superior achievement and have received some societal recognition for their accomplishments were included in the discussion. Similar to the eminent, these women exhibit the personal traits of high ability, high motivation, and the ability to work hard at their domain of choice. Inconsistencies in the degree and nature of environmental conditions continue to be apparent.

Miller and Kastberg (1995) interviewed six women from working class backgrounds who had obtained doctorates and worked as educational administrators. Most of the women had received academic awards, suggesting some societal recognition of their achievement. Although all these women graduated at the top of their class, none had been identified as gifted by the school system. Personal determination and ability to problem solve were the dominant traits of the women in this study. Typically, these women came from families where education was not valued or encouraged. While school counselors and professionals rarely supported these working class women, the participants did acknowledge that at least one high school teacher had recognized their

ability and encouraged them. Sex-role stereotyping negatively impacted the career attainment of working class women. Since the role of women as mothers and wives was perceived as being central to the working class environment, careers were not encouraged.

According to Miller and Kastberg, the working class women in their study were driven to achieve by personal goals not by a desire to influence society. This is typified by the following response. "I want to be very good in my field; I'd like to be known as an expert in what I do, not the expert, but an expert. And, I'd like to be successful" (p. 29). These working class women often felt like misfits in higher educational careers and attributed their success to luck and hard work rather than their own ability. Despite their low self-esteem and general lack of environmental support, working class women were successful. Their success appeared to be dependent on their personal ability, their determination, and the support of at least one individual.

Kitano (1998) conducted a study of 15 African American women, age 31-59, from a wide variety of prestigious careers (executives, administrators, judges, and directors). Leaders in the respective fields nominated all participants, which suggests some societal recognition for their attainments. These African American women demonstrated high academic ability during their formal school years. The majority of women acknowledged that the personal factors of determination, strong will, and perseverance were key to their achievement. Although most of the women came from low socioeconomic backgrounds and had been subject to racial discrimination, they attributed their current success to the support of their family and their communities. Approximately half of the participants were recognized by the school system for their

high ability and had received special programming. Strong personal factors coupled with strong family and community support protected these individuals from the negative impact of poverty and racism. These African American women had a strong sense of self; they were self-reliant and maintained a strong ethnic identity.

Kitano (1997) conducted another study with fifteen gifted Asian American women. The same criteria for participant selection were used. Although, like other gifted women, these Asian American women were marked by persistence and determination, they also identified personal limitations as the greatest obstacles to their success: lack of self-confidence, lack of self-discipline, lack of aggression, and inability to articulate. Consistent with a culture that emphasizes education, achievement, hard work, and family, most of the Asian American women felt supported by their families. Typically, these women were identified during their school years as gifted and received some sort of differentiated education commensurate with their high ability. In spite of the strong educational support, most Asian American women lacked clear career goals. The civil rights movement, women's issues, and affirmative action all had an impact on their achievement. For some, these movements and policies opened doors of opportunity and for some they caused increased discrimination. Both racial and gender bias were considered major obstacles to their achievement. Stereotyping Asian women as passive and nonassertive was also acknowledged as an obstacle to achievement.

The underlying theme of the Asian American woman was determination. In response to the many obstacles they faced, it was found that "consistent with the values of hard work, persistence, and self-reliance communicated by their families, women

across groups and generations in the United States responded with increased effort and determination to prove their competence and success in life" (Kitano, 1997, p. 29).

Patterns for Promising Men

Most investigations where men have been the focus are dated and where men are considered separately, the focus usually has been on eminent men (Galton, 1869/1962), Roe, 1970; Walberg et al., 1981). Although research on gifted school-age males exists (Hébert, 1998), the current research base on talented men, either eminent or promising, is lacking. Three studies already discussed included promising men. Though both Bloom (1985) and Manturzewska (1990) conducted investigations that included promising men and women, they made no attempt to identify traits and conditions unique to men or women. Tirri (2001), however, with the intent of comparing the two genders, did identify traits unique to promising mathematicians. Since these studies did not focus distinctly on promising men, a discussion of these studies was included in the section where researchers focused on promising men and women.

Comparing Eminent and Promising women

Studies that compare and contrast characteristics of promising men and women with eminent men and women were not found. However, there was one Canadian study that examined the factors that facilitated and hindered the achievement of "gifted" and eminent women. In this study, Leroux (1994) focused on women as a minority group. Thus there was concern for not only the traits and conditions surrounding promise and eminence but also the factors that hinder achievement. Although there was no indication by Leroux that any of these women were musicians, the study was included in order to provide a glimpse into the link between promise and eminence.

Leroux (1994) compared the data collected from a six year follow-up study (Leroux, 1991) of eight gifted Canadian women (age 22-23) with the data from a second study (Leroux, 1992) on eminent 28 Canadian women (age 36-60). Although the studies were conducted separately, Leroux found many similarities between the two groups of women. Similar to findings throughout the past hundred years, determination, intensity, and a passion for accomplishment marked both groups of women. "I tend to push myself too hard, not accepting my weaknesses,"(p. 169) indicated one woman. Environmental support was a key factor in the development of both groups of accomplished women. Canadian women acknowledged that "family nurturance and connectedness"(p. 168) was important to their achievement. The mothers of many of these women were perceived as particularly influential. For example, one woman stated, "I grew up knowing that women could do anything" (p. 169). In contrast, several women indicated their mother's lack of a career increased their determination, "not to end up like her" (p. 169). Both groups of Canadian women identified mentors as having a positive impact on their careers. Mentors often came later in life in the form of university professors and fellow graduate students. The eminent women, in particular, cited their husbands and male co-workers as providing support.

The Canadian women in both studies acknowledged concern about balancing career and family but most demonstrated the ability to make positive decisions for themselves in this area. For example, the younger women indicated that they intended to remain childless or they would delay having children because of their careers. The older Canadian women either remained childless or stressed the need for outside help in raising the children. All women indicated the need for a supportive partner in raising children.

Both groups of women had some difficulty with their sense of self. Young Canadian women had difficulty accepting their limitations and felt the need to be perfect in order to succeed. The older women tended to attribute their success to luck rather than to their own ability. Canadian women were driven by their personal goals and chose “not to see themselves in competition with others but rather partners in making their society a little better place to live” (p.170).

Summary of Research Findings on Eminent and Promising Men and Women

Although there are factors unique to different domains and cultural backgrounds, there are personal characteristics that appear to be common to eminent and promising individuals. Eminent and promising individuals are generally marked by three characteristics: a high level of ability in the domain of choice, determination, and the resulting ability to work hard in their field. In terms of musical achievement, there is some evidence to suggest that musical talent surfaces very early in the lives of those who later are deemed to be promising or eminent musicians. In addition, these individuals tend to come from musical homes where they have had opportunities to develop their music at an early age.

The environmental conditions that surround eminence and promise are often contradictory. These inconsistencies may exist for a number of reasons. First, there is a lack of a consistent definition from which to base comparisons. Second, research is conducted from many perspectives (prospective, retrospective, quantitative, qualitative). Third, although many domains have been examined, there is little replication of research in any one domain.

Methodological Issues in the Literature

As previously stated, the primary difficulty in examining the findings of the studies of promising and eminent men and women was the lack of a clear, consistent definition of what constitutes promise or eminence. In some studies, researchers linked promise to childhood giftedness; in others, promise is based on adult attainment. Eminence can mean anything from high professional status to rare adult accomplishment that has had an historical impact.

Although researchers have attempted to document the characteristics of eminent individuals by using longitudinal studies of gifted children, they have found that childhood giftedness is not a good predictor of eminence (Subotnik, Kassan, Summers & Wasser, 1993; Terman & Oden, 1959). Thus researchers who examine eminence or the promise of eminence tend to do so from a retrospective perspective. A number of studies of eminent individuals have been conducted posthumously. Researchers rely on biographical information that is analyzed according to themes or lists of traits. Researchers who examine eminent or promising individuals who are alive obtain their data through interviews, questionnaires, and standardized tests.

Biographical Studies of the Eminent: Posthumous

Galton (1869/1962) examined the biographies of eminent individuals from many fields. Catherine Cox, (1926) as part of Lewis Terman's study, examined 300 famous individuals who had made outstanding contributions to society. Data collection involved compiling information from biographies on intelligence and personal traits. Goertzel and Goertzel (1962) examined biographies of 314 eminent 20th Century men and women. In 1978, Goertzel, Goertzel and Goertzel conducted a second study again relying on data

from biographies written. Walberg et al. (1981) asked biographers working on the Encyclopedia Britannica to identify the childhood characteristics of the eminent individuals in Catherine Cox's study. Freeman and Walberg (1999) consulted two to six biographies and rated the presence or absence of "67 personal traits; 29 family, peer group, school and environmental conditions; and 8 features of social and cultural exposure" (p. 404) in eminent African American women who lived between 1863 and 1974. Ratings were given as follows: zero (no evidence), one (clear evidence), and two (strong, clear, abundant evidence). The percentages of African American women and other women were compared using a chi-square analysis to test for statistical significance. No clear criteria for determining eminence was given.

Interviews and Questionnaires of the Eminent and Promising: Living

Roe (1970) examined the attributes of 64 eminent living American scientists to determine why they chose their particular field. Participants were selected by panels of experts and included 20 biologists, 22 physicists, and 22 social scientists. Data collection included a long personal interview and two tests: the Rorschach and the Thematic Apperception Test.

Reis (1995) employed a comparative case study methodology on 12 older women who had attained eminence. Participant selection was determined by national or regional recognition (books or articles written about her or receiving awards or special honours in her field), and by nomination by one or more experts in her field of expertise. Data collection included a preliminary interview, a biographical questionnaire that included information on family influences, personal and professional achievements, goals, and career satisfaction, and a semi-structured interview that consisted of open-ended

questions. In addition, Reis collected diaries, chapters, books, and recordings as primary and secondary sources.

Cho (1997) examined Korean women whose names appeared in a book entitled, *Korean Eminent Women*. Data was collected using a forty-item questionnaire and then a follow-up interview that related to the questionnaire items. The data was analyzed using a statistical package program (SAS) and using a Chi square analysis and t-tests, group differences were assessed.

Under the direction of Benjamin Bloom (1985), a number of retrospective studies were conducted. All promising participants had attained high distinction in one of the following fields: pianists, sculptors, swimmers, tennis players, research mathematicians, and research neurologists. Participants were selected by invoking the input of experts, teachers, and scholars to set criteria in each of the chosen fields. For example, swimmers were chosen because they had earned a place on the Olympic swim team. In addition, an age criterion was set. All participants were under the age of 35 years old at the time of the study. The rationale for the age criterion was to help ensure that the participants would remember their early experiences and would be able to relate them. Data collection included a semi-structured interview, which lasted two to three hours and was held at a place and time convenient to the participant. Researchers triangulated their data by also interviewing parents and teachers.

Leroux (1994) compared the data collected from two studies she had conducted earlier: Leroux (1991) and Leroux (1992). Eight younger Canadian women (age 22-23), selected for their childhood giftedness, responded to a series of questions and then gave perceptions of their current career status. Twenty-seven older Canadian women (age 36-

60), deemed to be eminent by their inclusion in the *“Who’s Who” Anthology of Canadian Women*, responded to a 16-page questionnaire designed to elicit the factors that enabled their success. These women had published numerous documents, had won international awards, and held prestigious positions in a variety of domains: engineering, science, art, business, and academics.

Kitano (1997, 1998) and Kitano and Perkins (2000) conducted in-person, semi-structured interviews with each participant and, where possible, also conducted a telephone interview with the parents of “promising” European American women, African American women and Asian American women. Panels of experts in each respective field nominated participants. Supplementary data included résumés, a demographic data form, and a standardized biographical inventory. Results were analyzed by theme.

Benjamin Bloom’s study, “Development of Talent Research Project” (Bloom, 1985), included the domains of aesthetic, musical, and artistic talent. As part of that retrospective study, Lauren Sosniak (1985a, 1985b) interviewed 21 American concert pianists. Criteria for participant selection was that “each had been a finalist in one of six international piano competitions that are recognized by experts in the field as being the most important for identifying exceptionally accomplished young musicians” (p.19). These competitions included The Chopin International Piano Competition, The Edgar M. Leventritt Foundation International Competition, The Leeds International Pianoforte Competition, the Queen Elisabeth of Belgium Competition, the Tchaikovsky International Competition, and the Van Cliburn International Quadrennial Piano Competition. The researchers triangulated the data by also interviewing the pianists’ parents. Data collected included demographic information, a discussion of the musical

background of the pianist's family and then a chronological narrative of three phases in the pianist's life: early, middle, and later years.

Maria Manturzevska (1990) conducted a longitudinal study on the life span development of 165 Polish musicians ranging in age from 21 to 89. An expert panel chose participants and data collection included questionnaires and interviews. In order to triangulate their data, the group was asked to supplement the data with other sources of information such as published reviews and concert diaries.

Summary of Methodology Used to Examine Eminence and Promise

In summary, researchers conducting studies posthumously, by necessity, rely on what is written about people to determine both the criteria for eminence and the factors that facilitate and hinder eminence. Researchers conducting studies on live participants rely on either what is written about people or a panel of experts to determine the criteria for eminence. The factors that facilitate or hinder achievement are determined from personal interviews or questionnaires and secondary sources such as résumés, parent interviews, standardized biographical inventories, and demographic information.

Chapter III - Method

Consistent with most of the studies of live promising and eminent individuals, a multiple case study design was used to explore the similarities and differences (if any) that exist between promising male and female jazz musicians and eminent male and female jazz musicians. Included in the methodology section is a discussion of case study methodology followed by a rationale for the design. Also listed are the study questions, the study propositions, the unit of analysis, the participant selection, the logic linking the data to propositions, the criteria for interpreting the findings, and the attempts made to obtain valid and reliable results.

Case Study Methodology and Rationale

The methodology for the proposed study followed the case study research design and methods developed by Yin (1994). Bachor (2002) suggests a number of reasons for using case study methodology. First, case studies are convenient; they allow examination of an unique population where large numbers of participants simply do not exist. This was certainly the case with the eminent jazz musician population. Secondly, they can provide a meaningful picture of an individual or a group and can have what he terms as "face-value credibility". Face-value credibility suggests that the reader can identify with the data collected.

In addition, case study methodology was a good fit with the research question being addressed. An exploratory "what" question can be answered using a case study, a history, an experiment, or a survey. Since the contemporary context of the study of promising and eminent musicians was important to the understanding of the research question, a history would have been unsuitable. Similarly, since the context was crucial to

the study, neither an experimental design nor a survey would have been most appropriate. In an experimental design the context is controlled and in a survey, researchers seek to limit the number of variables and in so doing limit the context. Thus the case study was most appropriate as Yin suggests to “investigate a contemporary phenomenon within its real-life context, especially when one wants to examine contextual conditions--believing that they might be highly pertinent to your phenomenon of study”(p.13).

Study Questions

To investigate eminence and promise in jazz, the general question was “What factors facilitate and hinder the achievement of eminent and promising male and female jazz musicians?” This was sub-divided into the following questions. “What factors facilitate and hinder achievement of eminent male and female jazz musicians? What factors facilitate and hinder the achievement of promising male and female jazz musicians?”

Stemming from these basic research questions, interview questions were generated. These questions were developed based on the results of a series of studies done by Kitano (1997, 1998) and Kitano and Perkins (2000) in which similar research questions were asked. These researchers found personal characteristics, socialization agents (community, family, peers, schools, teachers), and societal factors (race, gender and socioeconomic status) affected the attainment of high-achieving women. In addition, obstacles to achievement were identified. Based on these categories, the following questions were developed and were asked of the participants. What aspects of your personality traits as a child (adolescent, adult) facilitated or hindered your achievement as an individual and as a musician? How has your community supported your achievement

as an individual and as a jazz musician? How have your parents and families, teachers and schools, and peers affected your achievement as an individual and a jazz musician? What impact has race, class, and gender had on your achievement as an individual and as a jazz musician? What obstacles have you faced in your career as a musician? How did you overcome/address each one? At this point in your career can you still identify obstacles? If so, what are they? What strategies will you employ to address them? What would you suggest were the keys to your success as a musician? A copy of the interview questions is included in Appendix A. In addition, probes were used to clarify answers.

In order to compare the findings from the different categories being addressed, the researcher addressed the following questions: What similarities and differences exist between factors that affect eminent musicians and promising musicians? What similarities and differences exist between factors that affect promising male and female musicians? What similarities and differences exist between factors that affect eminent male and female musicians?

Study Propositions

According to Yin (1994), one of the key components of case study methodology is the inclusion of study propositions. These provide direction to the exploration at hand. Based on a review of the literature on the promising and the eminent the following propositions were made.

1. There will be more similarities than differences found between eminent individuals and promising individuals (Leroux, 1994).
2. There will be some differences between genders (Tirri, 2001).

3. Musicians will exhibit talent very early in their lives (Cox, 1926; Galton, 1869/1962; Hitchfield, 1973; Shuter-Dyson & Gabriel, 1981).
4. Early environmental support is key to the development of promising musicians (Manturzevska, 1990; Sosniak, 1985a, 1985b).
5. There will be some personal traits common to eminent and promising male and female jazz musicians including high ability, motivation, and hard work (Cox, 1926; Gardner, 1983; Simonton, 1987; Winner & Martino, 2000).

Participants

Selection. A panel of five experts was assembled from individuals well known in Canadian jazz music. The experts were chosen by the researcher in conjunction with her advisor and included the president of a jazz society, the host of the CBC jazz program, two professors of jazz studies, and an elderly accomplished jazz musician. This panel of experts was given the definition of promising and eminent and asked to submit a list of Canadian jazz musicians, both male and female, that they deemed to meet the criteria. The expert panel was given three criteria for establishing eminence (as stated in Chapter one): (a) superior achievement, (b) societal recognition that includes recognition by informed peers, and (c) historical significance of accomplishment. The criteria for promising included (a) superior achievement and (b) societal recognition that includes recognition by informed peers.

A master list of nominees was compiled and compared. A total of 98 names were submitted in the eminent category and 26 names were submitted in the promising category. In order for jazz musicians to be deemed eminent, the researcher determined that three of the five expert panel members must have nominated them. Of the 98 names

submitted in the eminent category, 11 were nominated by three of the five experts. Of the 11, two were female. Hoping to include at least three eminent female participants in the study, the researcher went back to the expert panel and asked if the remaining members might consider any of the women who had been nominated once or twice as eminent. When given a list of nominated women, the expert panel readily agreed that they would consider these women to be eminent. The final list of eminent individuals included nine men and four women.

In order for jazz musicians to be deemed promising the researcher determined that one of the five expert panel members must have nominated them. Of the 26 names submitted in the promising category, three were women.

Twelve Canadian jazz musicians participated in the study. Although nominees in the promising category were far more accessible than in the eminent category, obtaining contact information about all potential participants was challenging. Many attempts were made to find contact information for both the male and female nominees: searching telephone directories, web sites, contacting family members in telephone directories, having other jazz musicians contact nominees on the researcher's behalf, and telephoning jazz clubs for information. Once contact information was gained, it often took months to connect with musicians as many of them travel internationally for extended periods of time. The researcher contacted potential participants by telephone, letter, and/or e-mail. Although the researcher was unable to contact a number of the potential participants, of the twelve nominees finally reached, all agreed to take part in the study.

Procedures for ethical permission. The University of Victoria Ethics Review Committee classified this investigation as minimal risk research. Although pseudonyms

were assigned, participants were notified that their anonymity may be compromised by the documentation of their accomplishments simply because of the fact that they were well known to the public. The following pseudonyms: Eminent Male #1-#3 (EM#1-#3), Promising Male #1-#3 (PM#1-#3), Eminent Female #1-#3 (EF#1-#3), Promising Female #1-#3 (PF#1-#3)--were assigned to protect anonymity to the extent it was possible.

Each jazz musician was required to participate in a personal interview (Appendix A) and to fill in a biographical inventory (Appendix B). In addition, participants were asked to supply any additional sources of information such as résumés, personal web sites, and the transcripts of other interviews.

Personal interview. Four of the twelve participants were interviewed in person and eight of the participants were interviewed by telephone. Both in person and telephone interviews have been found effective by Bloom (1985). Three of the live interviews took place in the participants' homes or summer residences. One took place at the University of Victoria prior to a performance. Due to the time constraints of participants' demanding schedules, interview questions were not previewed. Interviews were conducted at times that best suited the participants and took one to two hours. All interviews were audiotaped and then transcribed by the researcher. In addition to taping the interview, the researcher took notes while participants were speaking.

The interview questions were open-ended. Case study reliability was addressed by following an interview protocol whereby the purpose of was explained. Throughout the interview participants, as recommended by Kitano (1997, 1998), were given a set of standardized prompts (e.g., Can you tell me more about that?). At the conclusion of the interview, participants were invited to add any factors that had been omitted from the

interview. Following the interview, categories were derived from the interview questions to minimize coding bias (Kitano, 1997, 1998).

Biographical inventory. The biographical inventory was constructed by the researcher and her advisor and included both personal information and professional information. The personal information consisted of 12 items such as age, sex and nationality. The professional information included six main categories: academic training, formal musical training, informal musical training, number of performances in the last year, most notable performances, and areas of expertise or accomplishment.

Verification. Participants were contacted by e-mail and by letter and asked to review their interview transcripts. Despite repeated attempts to contact the participants, only nine of the twelve participants responded to the request and verified the contents of the transcripts.

Framework for Interpreting the Findings

The evidence was collected following case study methodology (Yin, 1994) and was analyzed using descriptive coding, which was informed by grounded theory (Strauss, 1987; Strauss & Corbin, 1998). Interview transcripts were analyzed using the technique of constant comparison (Tesch, 1990) combined with an analytic framework for reporting case studies. Comments were placed in the categories established in the interview. Once coded, the findings were analyzed based on the four categories of jazz musicians. Evidence was considered for the following groupings separately: eminent jazz musicians (female), eminent jazz musicians (male), promising jazz musicians (female), and promising jazz musicians (male). Next, cross comparisons were made for status (promise-eminence) and gender (male-female).

In addition, the reporting guidelines suggested by Bachor (2002) were followed. Bachor suggests the use of ratios to allow the reader to determine how prevalent an idea or factor is. For example, 12/12 participants identified financial concerns as an obstacle to achievement. Both Bachor and Kvale (1996) suggest that each identified factor be supported by one or two representative quotes. Quotations of participant comments were included based on Kvale's guidelines for reporting interview quotes. For example, Kvale suggests only using the best quotes and relating these quotes to the general text.

Initially, the link between data and propositions was established through the review of the literature. Since only one study on jazz musicians was found that was relevant to the study, the findings were interpreted by comparing and contrasting the findings from the study of eminent and promising jazz musicians to research findings in other domains. For example, promising jazz musicians were compared to promising concert pianists (Sosniak, 1985), promising Polish musicians (Manturzevska, 1990), and promising Math Olympians (Tirri, 2001).

Attempts Made to Obtain Valid and Reliable Results

As suggested by Yin (1994), construct validity was addressed by using multiple sources of evidence: personal interview, biographical inventory, and personal web site, or résumé. In addition, four peers reviewed the case study report and the participants were emailed a copy of the case study report for their input.

External validity was addressed by using replication logic. The rationale for completing three case studies in each category (three eminent male, three eminent female musicians, three promising male and three female musicians) is similar to that of completing multiple experiments. According to Yin (1994), the logic behind a multiple-

case study is the same as a cross-experiment design where cases are selected either to predict similar results or produce contrasting results. Consistent with this logic, the purpose was to explore the relationship between promising and eminent male and female jazz musicians and to determine similarities and differences.

In summary, this study was conducted following the multiple case study guidelines developed by Yin (1994). The evidence gathered from the twelve jazz musicians who participated in the study was first coded and then analyzed using the technique of constant comparison (Tesch, 1990). Results were compared among participants in each group (e.g. promising female jazz musicians) and across groups (e.g. promising female jazz musicians versus promising male jazz musicians).

Chapter IV - Results and Discussion

Twelve Canadian jazz musicians were interviewed: three eminent females, three eminent males, three promising females, and three promising males. The three eminent female jazz musicians ranged in age from 37 to 47 years old and included a saxophonist, a trumpeter, and a pianist. The three eminent male jazz musicians were considerably older, ranging in age from 43 to 79 years old and included two trombonists and a clarinetist. The three promising female jazz musicians ranged in age from 25 to 44 years old and included two vocalists and a saxophonist. The three promising male jazz musicians ranged in age from 35 to 41 years old and included a trumpeter, a saxophonist, and a vocalist.

The results of the study are organized into three parts. Firstly, the factors found in each group (eminent female jazz musicians, eminent male jazz musicians, promising male jazz musicians, and promising female jazz musicians) of case studies are summarized. Secondly, the “eminent” and “promising” musicians are compared and contrasted. Thirdly, the factors are compared and contrasted by gender: 1) eminent male jazz musicians with eminent female jazz musicians, 2) promising male jazz musicians with promising female jazz musicians, and 3) male jazz musicians (eminent and promising) with female jazz musicians (eminent and promising).

Eminent Female Jazz Musicians: Findings

Three female jazz musicians were interviewed in the eminent category. The first woman, EF#1, is a 37-year-old trumpet player from Nanaimo, British Columbia. EF#1 attended Malaspina College and then Berklee College of Music in Boston. Following Berklee, EF#1 went to Europe where she was a trumpet chair in the Vienna Art

Orchestra's production of *Fe & Males*. At age 25, EF#1 was the youngest teacher at the Bruckner Conservatory in Austria. EF#1 went to New York in 1995. Since that time she has played in a big band called DIVA, won a Juno Award for her debut CD, *Vernal Fields*, and won the Carmine Caruso International Jazz Solo Trumpet Competition at Western Michigan University.

The second woman, EF#2, is a 47-year-old soprano saxophonist from Toronto, Ontario. She started her career with hopes of becoming a classical pianist but changed directions when she developed tendinitis. Although EF#2 spent four years studying and performing in Europe in the mid-nineties, she continues to work and live in Toronto. EF#2 has won numerous awards including two Juno Awards and a Canada Council Grant. She began recording and composing in 1987 and has made an unique contribution to jazz by combining African and Cuban rhythms.

The third woman, EF#3, is a jazz pianist, age 40, from Vancouver, British Columbia. EF#3 received formal musical training from the age of three up until second year of university. She attended the University of Toronto and now lives and works in New York. She is an international contributor to jazz music and has received among others, a Canada Council Grant, two Jazz Report Awards, and three Juno Awards for her accomplishments.

Personal Characteristics

Examination of the comments of these eminent female jazz musicians about their personal characteristics revealed strong similarities amongst the women. They were clearly marked by the following characteristics: passion, task-commitment, resilience, creativity, leadership, and being sociable and positive.

Passion. All three eminent female jazz musicians indicated that they were passionate in their pursuit of jazz. This passion implied a love for the music and an accompanying drive. EF#3's comment was illustrative of this commitment to music.

I think achievement is due to a combination of factors and I don't think it can be attributed to one element of one's personality. It happens when talent, hard work, aspiring to goals, passion, and dedication combines with opportunity...you feel you don't have any choice but to do it. (EF#3)

EF#2 also demonstrated passion. Her comments suggested her passion embodied a broader spectrum that included the arts as well as music.

So--I have a pretty strong creative spirit and not only music being my primary focus, but I have a strong sort of artistic drive to do not only musical things but you know artistic things, and things that are creative I guess. (EF#2)

As an adult, EF#2 abandoned her hope of a career in classical music due to tendinitis and turned her passion for music and the arts toward jazz. She became enthralled with jazz and, "just went at it you know with great enthusiasm and intensity."

Task-commitment. Out of this passion for the music came hard work, determination, persistence, and goal-oriented behavior that were denoted by the term task-commitment. These traits were best described by EF#2.

I've always been very persistent in that I like challenges. I like it when somebody gives me "no" for an answer. I am a pretty determined person--to get my own way, if I really believe in something strongly, I will fight to the bitter end.

She went on and elaborated how determination and persistence translated into goal setting. "I have always felt it was really important to sort of set your goals: set your goals that are maybe a little out of your grasp but something that makes you just stretch a bit as an individual."

Resilience. The ability to “bounce back” or be resilient in the face of obstacles took task-commitment a step further. EF#1 indicated, “Obstacles, like funding to finish college, just made me work harder.” This thought was clearly echoed by EF#2.

I am persistent and I very seldom have got discouraged. I find more so when discouragement comes up it more so makes me fight harder. If somebody is a negative person or seems like they are standing in the way for whatever ridiculous reason, it makes me feel like I’m going to show them. I’m gong to show this person for what it really is and prove to them that they are wrong. It’s a little bit excessive actually but it’s something that seems to motivate me to try and be a doer, you know to be active, and not sit back and be passive about things.

Creative. By virtue of their chosen professions and demonstrated abilities all three participants were creative. This creativity was obvious while the women were young children as it was obvious from their accomplishments as adults.

My mom says that she never remembers me--I think she remembers me once saying that I was bored as a kid. I was always doing things. I was very happy to be creating stuff on my own--drawing, painting, staging puppet shows. I mean just all kinds of things. I was very creative. (EF#2)

Creativity was nurtured by the family and then demonstrated in EF#1 as a young child. “We had a lot to do with nature. I think creativity is in sync with nature. We were encouraged to create rather than watch TV. I am creative, almost organic.”

Leadership. The ability to take initiative and demonstrate leadership qualities was also a characteristic of the three eminent female jazz musicians. EF#1 identified herself as a “leader” and EF#2 demonstrated leadership skills by initiating her own employment opportunities.

We would go into a café and say, "She plays piano and I play flute and saxophone. Do you want to have music here twice a week or something?" So we started to initiate opportunities for ourselves where there just wasn't things happening. (EF#2)

In response to a shortage of venues to play at, EF#3 created her own venue by starting up a club where musicians could come and play after more formal gigs. “Rudy

and I started this little club called Basin Street. It was an after hours club: a great place to play after gigs” (EF#3).

Sociability. Consistent with a life as a performer, the three eminent female jazz musicians were sociable: enjoying people and friendships. This trait was clearly demonstrated in a comment by EF#1. “I enjoy interaction with people on all levels. Being a good communicator is a good fit with being a jazz musician.”

Positive. The final trait where the women showed agreement was that of being positive. Being positive was seen as a way to overcome the obstacles that they faced. For example, EF#1 has found that “Yoga and reading eastern philosophers has really helped me--having a positive approach to living to overcome the negative.” EF#2 described herself as having to work against the negative thoughts.

For everybody, you just try and fight negative. You know that negative thoughts pop up in your head like, "You know I should have been in this festival. I've tried for three years to get in this festival. Why can't I get in this festival?" You have a lot of people competing for the same things. I am trying to constantly keep in check that the most important thing is to try to enjoy the journey of the music and the people you're coming in contact with and the music that you're making.

Consistent with the responses of the other eminent women when faced with obstacles to achievement, EF#3 stated, “The main thing to do is to think positively.”

There were a number of other individual characteristics that were noted or displayed by the eminent female jazz musicians: rebelliousness, competitive, non-competitive, sensitive, sense of humour, active, and self-efficacy. As summarized in Table 1, however, seven characteristics were common to the three eminent female jazz musicians in this study.

Table 1

Personal Characteristics of Eminent Female Jazz Musicians (n=3)

Factors	EF#1	EF#2	EF#3	Ratio
Passion	X	X	X	3/3
Task-commitment	X	X	X	3/3
Resilience	X	X	X	3/3
Creativity	X	X	X	3/3
Sociability	X	X	X	3/3
Leadership	X	X	X	3/3
Positive attitude	X	X	X	3/3

Contributions of Socializing Agents

Community. Each of the participants was raised and now lives in communities that show strong support for music. EF#1 was raised in Nanaimo and now lives in New York. Although EF#2 spent four years studying in Europe and goes back and forth to New York regularly, she was raised and continues to live and work in Toronto. EF#3 was born and raised in Vancouver, went to school in Toronto, and now resides in New York.

Three factors were apparent from examining the participants' responses. Firstly, they had many musical opportunities in the cities in which they were born. Secondly, they had chosen, as adults, to live in large urban centers where there were opportunities to perform jazz. Thirdly, the three eminent female jazz musicians, as their careers have developed, were now part of a larger international jazz community.

The three participants had musical opportunities in the cities in which they grew up. EF#3, for example, availed herself of a number of opportunities in Vancouver.

Although she was not introduced to jazz until junior high school, as a youngster she was involved with a number of community organizations.

As I mentioned, when I was younger I was quite involved with the Kiwanis Music Festival and doing Royal Conservatory of Music exams every year...As a violinist I also remember playing and enjoying very much--my time with the Vancouver Youth Symphony.

These eminent female jazz musicians have chose to live in urban centers where they found opportunities to perform jazz. EF#1 and EF#3 both now live in New York while EF#2 continues to live in Toronto, Ontario. Although EF#2 felt that the city of Toronto went through periods of time when support for jazz music waned and she sought additional support in New York and Europe, she made this comment.

So we started to initiate opportunities for ourselves where there just wasn't things happening--started to do that and do it in a bigger way. I started to find that the scene did pick up a little bit here. I guess about a good 10 years later, my husband and I started to do things in a bigger way and go into some clubs and bring some people from New York. You know we brought in....We tried various things and we found that we got support. Community came out--but also writers, journalists, or the media started to pick up on it. I found that there was a community...if you presented music in the proper fashion and got behind it--that people did support it. I feel that for myself, and for my music, and I know there's people who have respected what I have done in the scene here in Toronto and in Canada, and respond to me in a good way. When I do projects, people acknowledge that we are trying to create energy in our city and do something that not only by being performers and touring musicians but we actually try to add to the scene in Toronto, and create something in the city with various musicians. I guess one of them has been Cuban music.

In addition, the eminent female jazz musicians were very much part of an international community that supported jazz. For example, EF#1 tours Europe, North and South America, and the Far East.

As summarized in Table 2, the three eminent female jazz musicians grew up in communities where there were many musical opportunities. As adults, they chose to live in large urban centers where there were opportunities to interact with other exceptional

jazz musicians and more opportunities to perform jazz. With the development of their careers, these eminent female jazz musicians became part of a larger international community of jazz musicians who performed all over the world.

Table 2

Community Factors Affecting the Achievement of Eminent Female Jazz Musicians (n=3)

Factors	EF#1	EF#2	EF#3	Ratio
Musical opportunities in city of origin	X	X	X	3/3
Moving to an large urban center	X	X	X	3/3
Interaction with and exposure to an urban jazz community	X	X	X	3/3
Part of international jazz community	X	X	X	3/3

Family. A number of factors that facilitate achievement were evident in the families of the three eminent women. The first was that families were musical and modeled a love for the arts and music to their children. Secondly, the three eminent women were given opportunities at an early age to take lessons and perform. Thirdly, the parents of these eminent women modeled a strong work ethic. Fourthly, eminent female jazz musicians had parents who advocated on their behalf. Finally, in those women who have partners or spouses, these spouses were not only musical but also highly supportive of their wives commitment to jazz.

Parents of these eminent female jazz musicians were musical. EF#1's mother was a professional musician and she "grew up in the atmosphere of good music." Although neither of EF#2's parents were musicians, they demonstrated that they valued music in a number of ways. EF#2's father listened to music and encouraged his daughter's interest in music. This is clearly expressed in the following comment.

Although my dad grew up on a farm and wasn't exposed to cultural things, he did lean towards--he loved music...He was appreciative and I think he was a bit of a closet musician. You know he would sit down at the piano when no one was around and try to pick out a melody. So when I came along, and seemed to gravitate towards the piano, they were quite happy about that. (EF#2)

In addition, EF#2's family made music a priority. It was interesting to note that when EF#2's family bought a new house, having a piano was the deciding factor.

You know they bought the house that I more or less grew up in when I was one and a half, and one of the reasons they bought that house and moved from another place was that there was piano in it. I mean they wanted to move to a bigger house in a better area from where they were living in with two other kids, and then when I came along, they started looking at houses and this house had a piano in it. So they bought the house with the piano. (EF#2)

Parents were not the only family members who instilled a love for the arts and music in these eminent women. EF#2 had a sister and a brother who made an impact on her.

I'm from a very creative family. My sister did all kinds of things from being a very good artist, to being a model. She didn't really enjoy that too much, but you know liked the life and the money and stuff. Another person who is a very creative spirit, my brother--my older brother is a wood-worker, and a bit of a hobbyist musician. Everybody loves music in my family. Everyone loves the arts. (EF#2)

Similarly, EF#3 was not only exposed to music by her parents who listened to classical music on the CBC but also was greatly influenced by her older sisters.

The reason I started so young was because my older sisters would be playing and I would try to do what my older sisters were doing. I would get up on the piano bench. We all have perfect pitch (they were all adopted). Figure that out!

The three eminent women had opportunities to take lessons and perform at an early age. EF#3 began her music lessons at the age of three after climbing up onto the piano bench to copy her older sisters. As a very young girl, EF#2 was encouraged to perform by her parents.

And you know if they had parties and stuff it would be like "Would you play something, would you play something for us?" And I would of course always said, "Nah" and be the little brat and not perform. But sometimes I would. They really appreciated it.

Parents of the three eminent female jazz musicians modeled a strong work ethic.

Although EF#2's parents were not disciplinarians at home, a strong work ethic was instilled in her through the modeling of her father. "My father worked in a department store-the Robert Simpson Company now the Bay ...and worked his way up for 50 years in the corporate ladder there. Eventually he became a fashion buyer."

Parents of the three eminent female jazz musicians were strong advocates for them. Parents appeared to be advocates in two ways. One way was to instill in their daughters a sense of self-efficacy. "You're capable of the top and that's what you should aim for" (EF#3). The second way was to manipulate their environment to support them. For example, EF#1's stepfather "went after money to support the music programs." When EF#2 was going through a difficult time at school and was being very rebellious, her parents directed her back into music lessons to help her.

There was a piano teacher around the corner. I was still playing piano and my parents thought, "Well, we've heard about this piano teacher around the corner named...and he only takes a few students and maybe you want to go?" So I went there.

Similarly, when EF#3 had spent two years playing jazz and the teacher moved to another school, her parents endorsed EF#3 moving to the same school.

I was introduced to jazz by my high school music director...in Grade 8...He had a very major impact on me. When I was going into Grade 10...moved to another school. This was very disappointing news for me because I was heavily involved in his music program and especially the jazz band. Along with my Mom, I made the decision to follow him to the new school that was Handsworth Secondary in North Vancouver. Mom was very happy with that choice and loved the fact that I was so involved with the music program.

Two of the eminent female jazz musicians were married. Both were married to professional musicians who had provided tremendous support over the years. When asked what the key to her success in jazz would be attributed to, EF#2 identified her husband.

You know he has been really strengthening...I feel more than anything that somebody giving their time...and especially, too, taking a bit of a back seat, to allow you to grow as a person, or as a musician too it makes me feel that I am just extremely fortunate. I don't think my musical life would have unfolded to the dimension that it has...So you know in the last 22 years he's been really the most important person in my musical life, my development. (EF#2)

As summarized in Table 3, the three eminent female participants were exposed to music and the arts and modeled a love for music and the arts at an early age by their musical parents. Parents of eminent musicians provided them with opportunities to play and perform at an early age. At least one parent modeled a strong work ethic to the families of two of the eminent women. As advocates, parents built up their sense of self-efficacy and supported their involvement in musical programs. Of the married participants, both have chosen mates with like interests who have had a very positive impact on their achievement.

Table 3

Family Factors Affecting Eminent Female Jazz Musicians (n=3)

Factors	EF#1	EF#2	EF#3	Ratio
Early exposure to and modeling of love of arts and music by musical families	X	X	X	3/3
Opportunities to take lessons and perform at an early age	X	X	X	3/3
Modeling of strong work ethic		X	X	2/3
Family members as advocates	X	X	X	3/3
Musical, supportive spouses	n/a	X	X	2/2

Teachers and schools. Each of the three eminent female jazz musicians identified key teachers who had positively influenced their development as a jazz musician. Some influenced from an informal position and others from formal positions such as school music teachers. These teachers played a number of roles: models, nurturers, encouragers, instructors, and resource people.

EF#2 identified her next door neighbour as having a profound influence on her development as a musician. Although never providing her with formal lessons, EF#2's neighbour, a concert pianist, exposed her to classical music. Recognizing that EF#2 had musical ability, she provided her with informal lessons and opportunities to perform and bought her music. Over the course of approximately 30 years, this concert pianist planted a "musical conscience" in the life of EF#2. When her neighbour died, she left her music to EF#2.

I had really sporadic lessons. I had--this was a pretty profound influence on me--next door neighbors...the two sisters settled next door to my family house. And she had been a concert pianist...My parents cut a little hole in the fence and made a miniature gate for me to go into their garden. When I would hear her play the

piano, I would take myself in her garden and just wander into the living room and sometimes lie under the piano and listen to her play, or sit on the couch. So they were really in my life for a good 30...years...She left me all of her music from Germany...I sort of studied with her, not in a serious fashion, but in a more sort of informal...But she realized I was really musical. And she started to buy me music. She, you know at Christmas time, would like dressing me up as an angel and making me sing. She'd play the piano and invite a few of the neighborhood people over to hear this little angel--of course, which I wasn't--sing. But she, in a sense of I think giving, set a musical conscience for me - of music that has depth and soul, I think she would be one of the most important. (She taught me to) really look for the depth in music, and that to perform you really have to look within yourself and I think she certainly developed that in me from a really early age (EF#2).

Both EF#1 and EF#3 identified their school band teachers as highly influential on their development as jazz musicians. As early as elementary school, EF#1's ability in jazz was fostered by her teachers. Her teacher "at North Cedar Elementary got us into jazz right from the beginning. He was a jazz musician himself" (EF#1). Similarly, EF#3 cited her junior high school band teacher as instrumental in her achievement in jazz. So influential was his teaching that EF#3 changed schools just to continue to be under his tutelage. He remains as life-long friend.

Needing a pianist, he recruited me for the jazz band, and I suppose he could hear that I had an aptitude for the music. After I showed interest, he was very supportive. He lent me lots of recordings to listen to and encouraged me to transcribe solos and figure out what I was listening to...After school, he would sometimes give me a private lesson, teaching me various scales and modes.

Some teachers discouraged the young female jazz musicians. EF#2's grade nine music teacher belittled her and discouraged her from becoming a professional musician. She stated, "I was devastated" (EF#2).

While at the University of Toronto, EF#3 had a piano teacher who was negative and disinterested in her which undermined her security. "A lot of insecure thoughts ran through my head, such as, 'Are you showing me that you don't value the way I play?'"

Although the three eminent female jazz musicians may have experienced some negative impact from teachers, all participants indicated that there were other key teachers who played a significant, positive role in their development as jazz musicians. These results are summarized in Table 4.

Table 4

Teacher and School Factors Affecting the Achievement of Eminent Female Jazz Musicians (n=3)

Factors	EF#1	EF#2	EF#3	Ratio
Key supportive teachers	X	X	X	3/3
Unsupportive teachers		X	X	2/3

Peers. Peers were important to the development of the three eminent female jazz musicians. First, musical peers provided encouragement, support, and friendship. Secondly, female jazz musicians learned from their peers. Thirdly, as their careers developed, their teachers became their peers.

Musical peers provided encouragement and support. Often these musical peers were friends and resource people. EF#2 noted that her boyfriend, as a musical peer, had a significant influence on her. "He had a very large record collection, and introduced me to a lot of music and musicians that I hadn't heard before. We began to play a lot together."

Eminent female jazz musicians learned from their peers. EF #1 grew up with a number of exceptional musicians. She learned from these musicians and found inspiration in playing with them.

I grew up with...a number of other good players, all of whom I did gigs with and learned a lot from. I also saw...(playing piano only) a lot when I was coming up. She was a definite inspiration.

Teachers became peers with the progression of time and the continued development of the jazz musician. When EF#2 was asked about her musical peers her response was, "I would say that...who was my saxophone teacher around 1982...so I look at her as a real peer because she's still slugging away too."

As summarized in Table 5, the three eminent female jazz musicians acknowledged the importance of peers in a number of ways. Peers were a source of musical resources and friendship. Peers were teachers and an inspiration. Those who were once teachers often became their peers.

Table 5

Peers Factors Affecting the Achievement of Eminent Female Jazz Musicians (n=3)

Factors	EF#1	EF#2	EF#3	Ratio
Peers provide resources	X	X	X	3/3
Peers as friends	X	X	X	3/3
Peers as teachers	X	X	X	3/3
Peers as inspiration	X	X	X	3/3
Teachers become peers		X	X	2/3

Social and Institutional Factors

Race. Although EF#1 indicated that within the context of jazz music there were minimal racial issues in Canada, she indicated a very different sentiment about the United States. "There is still a division between blacks and whites in jazz." Being Canadian, EF#2 felt she was insulated against the impact of race and although she conceded that racial issues exist, the Afro-Americans that she has worked with largely ignore race as a factor. In terms of opportunities, EF#2 felt being black may or may not have helped her.

“Maybe sometimes...if I was a black male doing this and this, well maybe I'd be farther ahead.”

EF#3 found the impact of race hard to measure but did cite one incident that she felt was clear discrimination. Although a talented white saxophonist won the coveted Thelonious Monk Competition, a black runner up got the record contract that usually went to the winner. “ I found that situation preposterous, and it does illustrate that race indeed, sometimes plays a role” (EF#3). It is interesting to note that both EF#2 and EF#3 cite instances where the bias is against white jazz musicians not against blacks.

As summarized in Table 6, two eminent female jazz musicians agreed that racial issues are minimal in Canada. All participants agreed that race continues to be an issue in the United States. No participant identified any personal impact from race.

Table 6

Race Factors Affecting the Achievement of Eminent Female Jazz Musicians (n=3)

Factors	EF#1	EF#2	EF#3	Ratio
Minimal racial issues in Canada	X	X		2/3
Racial issues in the United States	X	X	X	3/3

Socioeconomic status. Although one of the eminent jazz musicians came from an upper class home, two of them came from middle-class homes. In both of the middle-class homes, parents chose to focus their resources on music. EF#3's comment best illustrated this.

My parents were not wealthy people. I suppose you could say we were middle-class. My mom didn't work outside the home and my father had a job...operating heavy machinery. Because of this, my parents made a lot of financial sacrifices in order to give their three adopted daughters music lessons.

Participants took advantage of government driven programs. This included school music programs, scholarships, and grants. "At the end of high school I received several scholarships to attend university...I was also awarded a grant from the Canada Council of the Arts" (EF#3).

As summarized in Table 7, two families chose to focus their financial resources on the music education of their daughters. All participants took advantage of government funded programs.

Table 7

Socioeconomic Status Factors Affecting the Achievement of Eminent Female Jazz Musicians (n=3)

Factors	EF#1	EF#2	EF#3	Ratio
Middle-class	X		X	2/3
Chose to focus resources on music	X		X	2/3
Took advantage of government programs	X	X	X	3/3

Gender. Participants identified some gender issues. According to two female jazz musicians, gender had both positive and negative effects. While EF#1 suffered confidence issues because of feelings of isolation, she also recognized that teachers gave her more attention because she was a minority in a male-dominated field. EF#2 felt that sometimes she received opportunities to perform because she was a woman and sometimes she was overlooked because she was a woman.

Confidence was an issue for both EF#1 and EF#3. Women jazz instrumentalists are a minority group and feelings of isolation produced confidence issues. This concern was best illustrated by a story recounted by EF#3. EF#3 was part of a tour in Japan called

"100 Gold Fingers". Of the ten players, she was the only female. After performances, musicians were obliged to attend a private reception where pianists again competed.

Feelings of isolation led to confidence issues.

I still felt like the token female--which I was. Because I had successfully performed earlier that evening, I didn't cherish the thought of having to "prove" myself once again, in a mostly male environment. I was actually surprised at my reaction to the situation, and thought I was well beyond these kinds of inferior feelings.

EF# 3 experienced open discrimination on a number of fronts. First, while in Asia on the same tour, the sign over the dressing room read, "90 Male Golden Fingers". As the only woman, she was excluded. Secondly, although EF#3 has had many accomplishments, her male counterparts with fewer accomplishments have been hired as leaders more often. Thirdly, appearance was another issue. Her record company has told EF #3 that her face on the CD cover has a positive impact on sales. "When you see how some female artists are portrayed on CD covers, it can be dismaying. I want my music to speak for itself."

While EF#1 felt gender issues were minimized by ability, EF#3 felt gender issues were limiting despite ability. "I noticed that if you are a strong player you are respected and no one hassles you" (EF#1). "I feel that my gender plays a role in how far I've been allowed to go as a jazz instrumentalist and leader" (EF#3).

In summary, the three eminent female jazz musicians experienced both positive and negative effects from being a woman in a male-dominated field. Feelings of isolation led to confidence issues in two participants. Individuals concerns included open discrimination, physical limitations, and appearance. The results of these findings are summarized in Table 8.

Table 8

Gender Factors Affecting the Achievement of Eminent Female Jazz Musicians (n=3)

Factors	EF#1	EF#2	EF#3	Ratio
Discrimination			X	1/3
Appearance Counts			X	1/3
Positives and Negatives	X	X		2/3
Confidence	X		X	2/3
Physical Limitations		X		1/3

Obstacles

Many obstacles to achievement were individually experienced. However, some agreement was noted around money and, as previously discussed, gender concerns.

Finances. Financial problems were an obstacle for all three eminent female jazz musicians. Although improved, EF#1 noted that there had been times when she had difficulty making a living playing jazz and was forced to play gigs she wasn't interested in. In addition, the cost of recording and performing opportunities was prohibitive. "There are many projects (recording and performance) that I want to complete but I need both time and money to do so" (EF#1). EF#2 lost money due to Cuban politics interfering with touring. EF#3 noted that "it's challenging to make a living playing jazz."

Gender. As discussed previously, gender issues impacted two participants and ranged from confidence to bookings to appearance.

Individual obstacles. Individual obstacles included the stress and tension caused by playing (EF#1), time (EF#1), the loss of musical peers (EF#2), lack of acceptance for innovative music by mainstream jazz supporters (EF#2), and politics (EF#2).

As summarized in Table 9, although obstacles tended to vary from individual to individual, all three female jazz musicians were or had been concerned about finances. They were also concerned about confidence issues that stemmed from feelings of isolation in a male-dominated field. Gender issues were of concern for two participants.

Table 9

Obstacles to Achievement Faced by Eminent Female Jazz Musicians (n=3)

Factors	EF#1	EF#2	EF#3	Ratio
Finances	X	X	X	3/3
Confidence	X		X	2/3
Gender Issues	X		X	2/3
Stress and tension	X			1/3
Time	X			1/3
Loss of musical peers		X		1/3
Lack of acceptance		X		1/3
Politics		X		1/3

Summary of Factors that Facilitate and Hinder the Achievement of Eminent Female Jazz Musicians

The three eminent female jazz musicians demonstrated many commonalities. Their common personal characteristics included passion, task-commitment, resilience, creativity, and being positive. They also demonstrated strong social and leadership skills.

A number of socializing agents positively impacted the development of these eminent female jazz musicians. Growing up, they lived in communities where there were opportunities to develop musical talent. As adults, they chose to live in large urban

centers where there was support for jazz. The urban centers they currently live in act as a hub for an international jazz community that they now embrace. Families facilitated the development of their talent in a number of ways. Families were musical and modeled a love for music and arts. They also advocated for their daughters and provided them with opportunities to take lessons and perform at an early age. In two of three cases, parents modeled a strong work ethic. Married eminent female jazz musicians have chosen musical mates with like interests who have had a positive impact on their development (2/2). Although two participants could identify individual teachers who had a negative impact on their development, all participants identified key teachers whose influence had a positive, even profound, impact on their development.

The social and institutional factors that were examined were race, socioeconomic status, and gender. Although two eminent female jazz musicians agreed that there were minimal racial issues in Canada, all participants agreed that race was an issue in the United States for jazz musicians. Two of the eminent female jazz musicians came from middle-class backgrounds where parents chose to focus their resources on music education (2/3). All took advantage of government funded programs (3/3). Two eminent female jazz musicians acknowledged that gender could have a positive or a negative impact (2/3). Two of the female musicians struggled with confidence issues stemming from isolation in their field. In addition, the two eminent women identified negative gender concerns such as open discrimination, physical limitations, and pressure to sell music with their appearance (2/3).

Obstacles to achievement existed for all participants and there were some commonalities. Firstly, all participants were concerned about finances. Secondly, two participants experienced some negative impact associated with their gender.

Few differences were noted amongst eminent female jazz musicians. In terms of personal characteristics, one female was confident whereas one lacked confidence and one female was competitive and one did not enjoy competition. In terms of family, one parent had very high expectations for her daughter whereas in another family, there was little or no expectations put on their daughter. Gender was documented as a far greater obstacle for one of the participants. She relayed a number of specific instances where she had experienced open discrimination.

Eminent Male Jazz Musicians: Findings

Three men were interviewed in the eminent male jazz musician category. EM#1 is a 65-year-old composer, trombonist, and educator who was born in Calgary, Alberta and moved to Victoria, British Columbia when he was eight years old. In 1960, he left Canada and toured Great Britain playing with the John Dankworth Band for two years. Although EM#1 has lived in Vancouver and Toronto, he now resides in Victoria where he is Professor of Jazz Studies at the University of Victoria. He has an undergraduate degree and a Master's degree from the University of British Columbia. EM#1 has toured Canada and abroad. He has won numerous awards including several Canada Council Grants.

EM#2 is a 79-year-old educator, composer, arranger, and clarinetist who was born on Kamloops and raised in Vancouver, British Columbia. He has lived and worked in Toronto since 1950. EM#2 received an undergraduate degree from the University of

British Columbia and then went to Juilliard School of Music in New York on a scholarship. Post-graduate studies included composition at the Royal Conservatory of Music and at the University of Toronto. EM#2 has toured Canada and Europe and is responsible for over 400 original jazz compositions. Among other numerous awards and honours, he was the first recipient of the Juno Award for Music Excellence in Jazz.

EM#3 is a 43-year-old trombonist, pianist, composer, arranger, and educator who was born and raised in Victoria, British Columbia. EM#3 tours Europe, North and South America on a yearly basis. He has recorded 60 of his compositions on 13 albums. EM#3 has received two Juno Awards as well as many nominations for his recordings.

Personal Characteristics

The three eminent male jazz musicians were marked by a number of personal characteristics that were reflective of their achievement in jazz. Most characteristics were common to all three eminent male jazz musicians.

Passion. First, they were passionate about jazz. This passion embodied an intense love for the music and a desire to pursue it. EM#3's comment is illustrative of this.

Then the magic of seeing them play along with the records. I just had to be able to do that: just pick up their instruments and jam along with the records. How do they do that? It's magic. I made it my life-long ambition to figure it out.

Creativity. Not only had the three eminent male jazz musicians demonstrated creativity with their exceptional ability to perform but also they were creative composers. EM#2, who was responsible for over 400 original jazz compositions, explained this by saying, "it was this drive in me to be creative." EM#3 described it as his duty "to create formats: getting gigs, writing music, and organizing people to present."

Task-commitment. The third characteristic demonstrated by eminent male jazz musicians was task-commitment. EM#1 summarized this quality with his comment. "I

had worked hard in my life in music and it was perseverance. I had one wheel in a rut and just stayed there.” EM#2 attributed his task-commitment to his father’s modeling.

I think I got part of the qualities of my dad. He gave me some sort of courage of my convictions: to make a contract and honor it. He gave me the work ethic. It gave me the strength to keep pursuing my dreams.

EM#3 described his task-commitment in practical terms. His focus on music superceded other typical responses.

A lot of people thought I was very strange in college. I would take money I would make in college and instead of buying a car I would invest in a band. I would put a gig on and lose my shirt and pay all the band members. I’ve been doing that for 25 years now. I put a 1000 percent of what I made back into the music. Every time I would make something teaching I would put it into a recording project and make the music happen.

When he wanted a chance to audition with an American band he admired, his approach was marked with tenacity.

I paid a \$70 cover charge about 20 nights in a row so I got to know them. I had someone phone the club every day for three months until finally they agreed to because I bugged the hell out of them to listen to my tape.

Resilience. Resilience or ability to bounce back in the face of obstacles was also the mark of these eminent male jazz musicians. Finances were an obstacle for EM#2. He had a wife and three children to support. At one point in his jazz career, he was forced to provide for his family by selling real estate. At another point, he and his family lived with family friends because they were without income. In spite of financial pressures, EM#2 was able to pursue his career in jazz.

I sold real estate for a year and a half because the bottom dropped out of my music for a while. But it came back. I used to quote “heavy hands the sky before the dawn”. I was able to pursue. (EM#2)

EM#3 also experienced financial obstacles. Although his family commitments were not as heavy, as leader of his band, EM#3 bore the financial responsibility of the

gigs he promoted. The cost of touring and putting on concerts often outweighed the revenue that was produced. He ensured his band members were paid despite any losses that occurred. He was so focused on promoting jazz that everything he earned went into putting together concerts and tours. While others were buying cars and houses, he was taking everything he earned and putting it back into jazz.

Why would I pay musicians one hundred dollars each, make a poster and lose one thousand dollars and then go off and teach so I could do it again? I kept doing it again and kept hitting the wall and hitting the wall. I believe in the music. I do what I love, every day. It's made me darn durable. (EM#3)

Leadership. Leadership was also a quality that characterized eminent male jazz musicians. Not only were these eminent men leaders of their own bands at different points in their lives but also they initiated opportunities for themselves and others. EM#1 “was in the union when I was twelve and a half years old. That was in Victoria. My first job was at the Sirocco Club.” EM#3 also demonstrated his leadership skills at a very young age.

I learned at a very early age to take my resource and plug it into different situations. I put my first band together when I was in elementary school. It was my first paying gig. I remember distinctly. It was at the View Royal Hall. I was playing drums. The group was called the Cougars. I did know a few pop tunes but we preferred playing jazz. We made seven dollars each. I'll never forget that...In the work that I do I'm the leader. I've always been that capacity.

Sociability. True to their chosen life as a performer, all participants were sociable. They enjoyed meeting new people and making friendships. For example, EM#1 described himself as “sociable”. “I just did it because this was what one of my friends was doing.” One of the keys to his success was “playing with peers--terrific friends”. EM#2 reiterated this sentiment. “I like to meet people. To establish relationships has been a worthwhile pursuit or challenge. The big intriguing miracle is we are all different.”

Humour. Two of the participants identified humour as one of their personal characteristics. EM#3 used humour in conjunction with his role as a bandleader and as a teacher. Often in high stress situations, he found his sense of humour helped others to maintain some balance.

I'm very much into the concept of humour. Most people who know me know that I can be outrageously funny at times. I use humour as a serious tool in social behavior especially when I'm teaching or in front of large groups of people. I've learned how to charge people up and find the lighter side of things which has made travelling with people easier--I definitely don't underestimate the power of humour in making situations more livable and more creative...Most people think of me as having an improvisational sense of humor. The more serious and the more that is at stake I try to make it lighter and lighter which tends to create some sort of balance.

As summarized in Table 10, the three eminent male jazz musicians were marked by a number of personal characteristics. They were passionate and task committed in their pursuit of jazz. They were creative, social, resilient, and demonstrated leadership skills. In addition, two participants described themselves as having a sense of humour.

Table 10

Personal Characteristics of Eminent Male Jazz Musicians (n=3)

Factors	EM#1	EM#2	EM#3	Ratio
Passion	X	X	X	3/3
Task-commitment	X	X	X	3/3
Resilience	X	X	X	3/3
Creativity	X	X	X	3/3
Sociability	X	X	X	3/3
Leadership	X	X	X	3/3
Humour		X	X	2/3

Socializing Agents

The socializing agents examined were community, family, peers, and teachers and schools. Again a number of commonalities existed.

Community. EM#1 was born in Calgary, moved to Victoria, B. C., has lived in Vancouver and Toronto, and now resides in Victoria. EM#2 was born in Kamloops, B. C., has lived in Vancouver and now resides in Toronto. EM#3 was born in Victoria, B. C., has lived in Vancouver and New York and now maintains a residence in Victoria.

There were opportunities for musical experiences in each of the participants' city of origin. For example, EM#1 stated, "I joined a Victoria Boy's Band in 1949 when I was eleven years old...I was in that Victoria Boys' Band for just about ten months and then I joined another band called the Lion's Youth Band...I went from there to the Crystal Gardens."

As adults, these eminent male jazz musicians chose to live in larger urban centers. After returning from Britain, EM#1 lived in Vancouver, Toronto, and then Victoria, British Columbia. EM#2, who was raised in Vancouver, has lived in Toronto, Ontario since 1950. Although EM#3 enjoys living in Victoria, he has lived in Toronto and New York and his "main touring band is always based out of Vancouver".

Each of the urban centers was known for its strong jazz community. EM#2's response was typical of the other jazz musicians. "There were always places to play both in Vancouver and when I moved to Toronto. They all had their clubs where they emphasized jazz" (EM#2).

Although each of the participants chose to live in larger urban centers where there was strong jazz support, their community really became an international community. For

example, in the year 2002 EM#1 spent time in Holland, Denmark, Germany, North Texas, Calgary, and Vancouver. EM#3, the youngest musician, spent the most time travelling of the three eminent jazz musicians. Although he loved to come home to family and friends in Victoria, his goal was to be part of the international community of jazz.

to stay lighter than air. I don't want to get too involved in a situation where I'm part of so many educational institutions, so many committees and my funding base is so geographically specific that I can't have the freedom to just hit the road. I want to be able to take the band when great opportunities come up and stay fresh. I really think that the beauty of music as an international language is to get out there and travel.

As summarized in Table 11, the three eminent male jazz musicians were born and raised in communities where they were able to take advantage of opportunities to develop their ability in music. As adults, they chose to live in larger urban centers where they were able to interact and perform with other exceptional jazz musicians. Also as adults, their community expanded to an international community: performing to audiences all around the world.

Table 11

Community Factors Affecting the Achievement of Eminent Male Jazz Musicians (n=3)

Factors	EM#1	EM#2	EM#3	Ratio
Musical opportunities in city of origin	X	X	X	3/3
Moving to an large urban center	X	X	X	3/3
Interaction with and exposure to an urban jazz community	X	X	X	3/3
Part of international jazz community	X	X	X	3/3

Family. Family factors were key to the achievement of the three eminent male jazz musicians. First, parents were musical and provided early exposure to and modeled a love for the arts and music. Secondly, they provided their children with music lessons while they were young. Thirdly, parents were advocates for their children. Fourthly, they modeled a strong work ethic to their children. Finally, spouses and partners of eminent male jazz musicians were important in their achievement.

All participants came from musical backgrounds where both parents were musicians. EM#1's father was a professional banjoist and guitarist and his mother sang. EM#2's dad "played the violin--even though his job was a dentist. He put himself through dental school playing his violin. My mother played amateur piano and Scott Joplin Rags." EM#3's father and mother were also musicians.

Dad was a professional drummer. By the time I was born he was working for the government but he still played very well and gave me the lessons and had a great album collection. My mom played classical piano--so she could show me stuff on the piano--fingering and stuff.

In addition to being musicians themselves, parents of eminent jazz musicians exposed their children to the influences of other exceptional musicians through the form of records and concerts. EM#3 described the rich, musical environment that he was exposed to while growing up with this comment.

I was listening to Coleman Hawkins, Butt Clayton, and Duke Ellington when I was four years old and Ella Fitzgerald and also European classical music--Mozart especially. That very much formed my life. I didn't even hear popular music until I was in college--the Beatles or things like that. (EM#3)

EM#3 lost his father when he was twelve years of age. His mother ensured that he continued to be exposed to music. Music was a priority in their lives in terms of time and money.

Most of all, her contribution, especially after my father passed away, she took me to every concert possible. We went to the Victoria Symphony and every jazz concert that came to town. (EM#3)

Family influence was not limited to parents but also included other family members. “My family was always incredibly supportive--aunts, uncles, mother, father, brothers--people like that. I feel very, very blessed in that” (EM#3).

Parents of the three eminent jazz musicians provided their children with opportunities to take music lessons and perform. All participants took music lessons while in elementary school. Although EM#1 did not have formal music lessons during his early years, he identified his father as his music teacher. Taking piano lessons was an accepted part of life for all the children in EM#2's family. Although EM#3 only had a few formal piano lessons as a child, his father taught him to play the drums as early as his preschool years. He took part in the school band program in his elementary school years and then took formal classical training in his secondary years.

Parents of these eminent jazz musicians were advocates. EM#1 expressed this by saying, “They supported me. They supported my being a trombone player. In those days I was a significant contributor to the household. My parents were both hard-working but we were quite a poor family. They were wonderful parents.” Although EM#2's parents supported his musical ability as a hobby or interest, they originally did not support his choice to pursue a career in music. EM#2 actually was in pre-medicine at the University of British Columbia prior to starting a career in music. However, he stated, “my parents came to love and accept what I did”.

Parents of two of these eminent male jazz musicians modeled a strong work ethic (2/3). EM#2 attributed his own work ethic to his father's modeling. His parents lost

everything during the depression. They were forced to relocate to Vancouver and start again.

My family moved to Vancouver in 1930. My father lost everything. I was a seven-year-old. What a lot of fiber he had at that time. Our whole yard was potatoes. I think also the background I had from my parents to give us the wherewithal and the strength to make sure this contract was fulfilled...I think part of the qualities of my dad...He gave me some sort of courage of my convictions--to make a contract and honour it. He gave me the work ethic. (EM#2)

Spouses or partners of the three eminent male jazz musicians provided key support for the achievement of eminent male jazz musicians. All participants have musical spouses. For example, EM#1 described his marriage as “the marriage of two musicians ... went to Juilliard and played for the symphony...is a wonderful, supportive wife.” EM#2’s wife of 52 years passed away in the fall of 2002. She was a concert pianist who took on the responsibility of raising the family so EM#2 could pursue a career in jazz. “... certainly brought up the children--the bulk of it. That’s a very necessary component.” EM#2 described her as “tremendously supportive.” He asserted that “none of this (his career) would have happened without”

Table 12 summarizes the important family factors that influenced the three eminent male jazz musicians. They had musical parents who exposed them to music and modeled the importance of music. These parents either gave them lessons themselves or provided music lessons for them at an early age. Parents advocated for them by supporting their musical accomplishments although one man’s parents initially did not support pursuing a career in jazz. Two participants identified their parents as hard working or as modeling a strong work ethic. All participants noted the importance of a supportive musical partner or spouse.

Table 12

Family Factors Affecting the Achievement of Eminent Male Jazz Musicians (n=3)

Factors	EM#1	EM#2	EM#3	Ratio
Early exposure and modeling of love for arts and music by musical families	X	X	X	3/3
Modeling of strong work ethic	X	X		2/3
Early opportunities to take lessons and perform	X	X	X	3/3
Parents as advocates	X	X	X	3/3
Musical, supportive spouse/partner	X	X	X	3/3

Teachers and schools. School teachers and school programs provided little support for the eminent male jazz musicians. Musicians did, however, identify one or two key music teachers who had influenced their development.

Although each of the three eminent male jazz musicians is currently involved with some facet of educating young people in jazz, none identified their own school experiences as being a particularly positive part of their development as musicians. EM#1 was not part of a school band even though he was part of community bands. When EM#2 went to school, there were no programs in existence. He was self-taught as a clarinetist and as a composer. His first exposure to jazz teachers came when he won a scholarship to Juilliard as an adult. Although EM#3, as an adult educator, is very involved in school band programs such as clinics, jazz camps, and adjudication's, his school experience was not significant in his development as a jazz musician. He did play drums in the elementary school band but did so well that he completed all the required courses by grade seven. Since he had completed the mandatory courses, he was not permitted to continue in the band program in grades eight and nine. The result was devastating for

him. He made this comment. "I had the most disastrous, depressed years of my life to date because I wasn't allowed to do the only thing I felt comfortable doing."

Each participant could identify music teachers that had an important influence on their development as musicians. EM#1 identified two music teachers who gave him lessons and had been key to his career. Although EM#2 had no formal musical training in clarinet until he went to Juilliard, he identified a clarinet teacher at Juilliard who was "a very stimulating, motivating person for me." EM#3 identified two influential music teachers. "I had a very, very good music teacher who taught me counterpoint and choral skills." EM#3 also identified a trombone teacher...as important. "I was also fortunate to be under his tutelage. I learned a great deal about humanity and having a big heart and making sure the music has a big heart."

As summarized in Table 13, school teachers had little positive influence on the three male jazz musicians. However, each of the men could identify one or two music teachers who had positively influenced their achievement in jazz.

Table 13

Teacher and School Factors Affecting the Achievement of Eminent Male Jazz Musicians (n=3)

Factors	EM#1	EM#2	EM#3	Ratio
School teachers little positive influence	X	X	X	3/3
Key music teachers	X	X	X	3/3

Peers. It was very apparent by the comments of the three eminent male jazz musicians, that their musical peers had been their greatest teachers. Musical peers were often older, more experienced musicians and participants learned from these peers by

playing with them formally and informally. EM#1 indicated that he learned more about jazz by playing in a nightclub in Vancouver than he could have anywhere else. He made this comment. "I learned more about music at *The Cave* than I did anywhere else. There are intangibles that you learn sitting next to people. There were three or four people who were just outstanding...They were great people. It's experiential, not academic." EM #2 echoed this sentiment. "I also learned through my colleagues who were older and more advanced--playing with them and having chats about music with them in general." EM#3 summarized this sentiment by saying, "Peers are everything."

Musical peers formed the social network of the three eminent male jazz musicians. Playing music together helped form a strong bond of friendship. EM#1 describes his musical peers as "terrific friends". EM#2 describes his relationship to his musical peers as, "You were close to these people. We shared a common denominator as far as wanting to play together as an ensemble." As summarized in Table 14, not only were musical peers life-long friends but also they were the best teachers.

Table 14

Peer Factors Affecting the Achievement of Eminent Male Jazz Musicians (n=3)

Factors	EM#1	EM#2	EM#3	Ratio
Peers as teachers	X	X	X	3/3
Musical peers as life-long friends	X	X	X	3/3

Social and Institutional Factors

Race. Neither EM#1 nor EM#2 identified race as an issue in their development as a jazz musician in Canada. However, EM#3, possibly because of his strong connections with the United States, did acknowledge that race was an issue. "I moved to New York in

1984 and, of course, that was where it became extremely evident that there was a massive racial situation happening.” However, racial issues appeared to vary from location to location.

There are various geographic regions where they still want to hire old, Afro-Americans, young Afro-Americans, white, young females. These things are very prevalent. There are certain geographic regions I have not gone to because they will not hire me because I am a white, middle-class male from Canada. (EM#3)

Although race did not appear to have an impact on jazz musicians in Canada, race was a definite concern in the United States for one participant. These results are summarized in Table 15.

Table 15

Race Factors Affecting the Achievement of Eminent Male Jazz Musicians (n=3)

Factors	EM#1	EM#2	EM#3	Ratio
No racial issues in Canada	X	X	X	3/3
Racial issues in the United States			X	1/3

Socioeconomic status. Although one participant described his family as quite poor, the other two participants described themselves as middle-class. Both middle-class homes chose to focus their resources on educational pursuits.

It was the thing to do – to send all your kids to university. Well, I wanted to go away. They supported in that. God knows the hardships they went through. It was never really discussed. I was made to sign a note and when I finished studying they ripped it up. The principle had been impressed upon me that I was borrowing money to do this and so pay attention. (EM#2)

EM#3 reiterated this sentiment by saying, “we would forego all kinds of financial opportunities to actually experience, purchase, or help support art.” As summarized in Table 16, eminent male jazz musicians tended to come from middle-class homes where families focused their resources on music education.

Table 16

*Socioeconomic Status Factors Affecting the Achievement of Eminent Male Jazz**Musicians (n=3)*

Factors	EM#1	EM#2	EM#3	Ratio
Middle-class		X	X	2/3
Chose to focus resources on music		X	X	2/3

Gender. All participants stated that they had not experienced any negative impact from gender. Although EM#1 acknowledged that there is still some discrimination against females in jazz, he asserted that it is a “a reflection of society--no more, no less to do with music or jazz.” Both EM#2 and EM #3 were positive about the changes in that area. “It’s wonderful what has happened in that area” (EM#2). Although EM#3 recognized that jazz is still a male dominated field he stated that, “I get the sense that it doesn’t matter much anymore.” These results are summarized in Table 17.

Table 17

Gender Factors Affecting the Achievement of Eminent Male Jazz Musicians (n=3)

Factors	EM#1	EM#2	EM#2	Ratio
No personal gender issues	X	X	X	3/3
Acknowledgement of female gender issues	X	X	X	3/3
Positive changes for females		X	X	2/3

Obstacles and Strategies

Although there were individually driven obstacles to the development of their achievement in jazz, the three eminent male jazz musicians agreed that financial issues

and to a lesser degree, venues were a concern. Individual obstacles included substance abuse, lack of acceptance by mainstream jazz, ageism, and cultural ignorance.

Finances. All three participants acknowledged that they had difficulty making a living playing jazz. “It’s very difficult to make a living just in jazz”(EM#1). Two of the three musicians had heavy family responsibilities and this prompted them to pursue an education so they could teach to support their families. “The reason for the Bachelors in Music was an insurance policy because I had a small family at that time. I didn’t know what the music business would be like. I could always teach to support my family if I had to” (EM#1). Financial pressures required EM#2 to be flexible in what he did to make a living. At one point in his career, he was forced to sell real estate in order to provide for his family.

It was part of my philosophy that my family needed to be provided for. I was rather successful selling real estate. I had people wanting to come back ten years later when I was quite active in the music field. I think I pursued that with my father’s work ethic. It was the loving benign pressures of the family that you needed to look after. My wife...showed great depths of understanding. We lived with my best man...and his wife...They were close friends. We lived with them for three to four months because we were so destitute. (EM#2)

Not only was EM#2 required to be flexible in the jobs he pursued but also he was required to be flexible in the music he was willing to produce. At another point in his career, he wrote music for Gilbert and Sullivan in order to make a living while he pursued his love of jazz.

You have to play Mickey Mouse music to pay for the monkey on your back. I am not a Gilbert and Sullivan fan but at one point in my career I wrote a whole series in that style for them which helped sustain me while I went out playing jazz.

Venues. Although all participants raised the issue of venues, only two of the participants were concerned with lack of venues. EM#1’s concern stemmed from changes in technology. With the development of compact discs and disc jockeys, there were fewer

and fewer opportunities to perform live music. "There is no business. There used to be dances and legions and now there are CDs and disc jockeys." EM#2 acknowledged a need for smaller venues, since the number of larger venues was limited. "Times change. You can't go back. We need to have the smaller venues."

Contrary to the other participants, EM#3 was not concerned over lack of venues. He had made life choices that allowed him the freedom to travel. He had chosen not to own a home, own a car, or have a large family. The ensuing freedom to travel opened up seemingly endless possibilities and opportunities for him to perform.

I can't keep up with the amount of work. What you have to do is make a decision though. If you want to stay in a house, drive a car, own a house, have a bunch of kids (I have a son who I love very dearly), and stay home seven days a week all year you can't be a world contributor to the jazz community. You have to travel. All of the main jazz artists do that.

Pursuing venues all over the world has dictated that EM#3 not only minimize his personal commitments but also his community commitments. Although he has many opportunities to be part of committees and institutions in a jazz related role, he has chosen to limit his involvement in community.

That has been my biggest thing: to stay lighter than air and not get too involved in a situation where I'm part of so many educational institutions, so many committees and my funding base is so geographically specific that I can't have the freedom to just hit the road. I need to take the band when great opportunities come up and stay fresh. I really think that the beauty of music as an international language is to get out there and travel.

Although EM#3 was not concerned with opportunities to perform, his choice to travel raised some serious obstacles in terms of administration time. EM#3 found the amount of paperwork required running the business side of a career in jazz was overwhelming.

The downside is that being from a Western situation; the amount of daily business and communications is just insane. About 99% of what I do is business. I've got a

full-time person helping me and I have other people helping me. It's all paperwork. It's all business.

Individual obstacles. Other obstacles that eminent male jazz musicians faced individually included substance abuse (EM#2), lack of acceptance from mainstream jazz due to unconventional music (EM#3), ageism (discrimination in performance opportunities due to age), and cultural ignorance towards the importance of music and the arts (EM#1).

As summarized in Table 18, financial stability was an issue for the three eminent male jazz musicians. Lack of venues to perform in was also an issue for two musicians. The one musician who was not concerned over venues had additional obstacles of balancing his need to travel while maintaining a home and performing huge administrative responsibility. In addition, there were individual concerns.

Table 18

Obstacles to Achievement Faced by Eminent Male Jazz Musicians (n=3)

Factors	EM#1	EM#2	EM#3	Ratio
Financial Stability	X	X	X	3/3
Venues	X	X		2/3
Substance abuse		X		1/3
Age	X			1/3
Cultural indifference	X			1/3
Lack of acceptance			X	1/3
Administration time			X	1/3

Summary of factors that facilitate and hinder the achievement of eminent male jazz musicians

The three eminent male jazz musicians described many common factors that facilitated and hindered their development. Their common personal characteristics included passion, task-commitment, creativity, sociability, resilience, leadership skills, and for two, humour.

The socializing agents of community, family, schools and teachers, and peers were examined. Again there was far more agreement than difference. Participants found some musical support in the communities where they grew up. As adults, they chose to live in urban centers where there was support for jazz music. Although linked to the jazz community where they live, eminent male jazz musicians were also part of a broader, international community of jazz musicians. Families provided key support for these male musicians. Not only did they model a love for music and the arts but also they were strong advocates for their sons and provided them with music lessons at an early age. At least one parent modeled a strong work ethic to two of the eminent men. As adults, eminent male jazz musicians chose supportive mates who held like interests. Although teachers and schools provided minimal support for these male musicians, each of the participants named at least one key music teacher who had a positive impact on their development as a jazz musician. A consequence of minimal teacher and school support was a dependence on their peers to be their teachers. These peers, in all cases, have become life-long friends.

The social and institutional factors examined were race, socioeconomic status, and gender. Although all participants agreed that race was not an issue for jazz musicians

in Canada, one expressed concern over racial issues in the United States. This participant has spent a considerable amount of time performing in the United States. Two of the eminent male jazz musicians came from middle-class environments where parents chose to focus their financial resources on education. However, one participant came from a poor background where he was contributing to the family income by the age of twelve. Eminent male jazz musicians experienced no negative impact from gender but did acknowledge that gender issues existed for women. Two participants suggested that negative female gender issues were disappearing.

Obstacles to jazz achievement were largely individual but some agreement was indicated in terms of financial stability and lack of venues. Individual concerns included administration, time, substance abuse, age, cultural indifference, and lack of acceptance by mainstream jazz supporters.

Promising Female Jazz Musicians: Findings

Three promising female jazz musicians were interviewed. PF#1 is a 25-year-old jazz vocalist who was born and raised in Toronto. She attended Etobicoke School of the Arts during high school and then Humber College. PF#1 has produced three albums. Her second album received a Juno nomination in 2002 for Vocal Jazz Album of the Year. PF#2 is a 32-year-old jazz alto saxophonist and composer who was born and raised in Nanaimo. She has a Bachelor of Music in Jazz Performance from McGill University. PF#2 has composed over 40 of her own songs. One of her compositions won a 1996 Juno Award. PF#3 is a 44-year-old jazz vocalist who was born and raised in Nova Scotia. She attended Acadia University in Nova Scotia and then Humber College in Toronto where

she took jazz singing. PF#3 has been nominated for a Juno Award twice: once in 1999 and once in 1993.

Personal Characteristics

Promising female jazz musicians were clearly marked by six characteristics. In each case all three of these women exhibited the same characteristics: passion, creativity, task-commitment, resilience, sociable, and self-efficacy.

Passion. Foundational to their pursuit of achievement in jazz was a love for or “passion” for jazz. Participants' comments implied a devotion and enthusiasm for jazz music. PF#1 made this comment that was characteristic of all promising female jazz musicians.

I am very passionate and easily hurt. I'm a Gemini--very up and very down. I know I am supposed to be a singer. I don't know when I made that decision. I am a singer. I was born a singer. I sang in a quartet in high school: our first gig was in a Montreal bistro. I was nervous and excited all at the same time. I knew this was the kind of music I wanted to do. It is close to my heart. I was always a singer. I love it. (EF#1)

Creativity. By virtue of their accomplishments as performers all participants were deemed creative. PF#1 is a jazz vocalist. Her album *Tribute* received a Juno nomination for the best album of the year in 2002. She enjoys “do(ing) all kinds of jazz: swing, blues.” PF#2 plays the piano and the alto saxophone. She is responsible for composing a 1996 Juno Award winning jazz CD among numerous other compositions. In addition to being a jazz vocalist, PF#3 is a pianist and a composer. She was drawn to jazz because of a need to create. “That is something that engaged me in jazz as well. I was always disappointed in the idea of having to do something the same way twice.”

Task-commitment. Out of passion for their chosen field came a drive to achieve and to attain goals. PF#2 indicated this task-commitment by making this comment. "I

focused and concentrated my efforts on my music." Task-commitment involved the two facets of setting goals and being tenacious. Describing herself as a "recovering workaholic", PF#3 said this.

I come by it honestly. My Dad has it in spades. He's 74 years of age and still getting up and working until he drops so that's just an inherited thing. It's not always the thing I wished I had because I get tired from it sometimes. I'm very kind of project oriented. I always say I am an "I plan my work and work my plan kind of girl". I'm definitely very task-oriented and responsible for those things. I take it on and make sure it happens.

Believing task-commitment to be a "real blessing and a curse" PF#3 went on to say this. "I'm very rooted and very tenacious. When I get something in my head--I do it."

Resilience. An offshoot of task-commitment was resilience. Each of the participants demonstrated this quality in response to obstacles that they faced. "When people say "no" to me I can bounce back--roll with the punches and stick to my guns about what I want" (PF#1). In response to an unsupportive teacher, PF#3's response was "That made me mad and made me more determined."

Consistent with a life of performing and public relations, these promising female jazz musicians enjoyed socializing. There was a sense that these women were comfortable with people both on the stage and off. "I seem to have a good ability to connect with people. I am approachable and it feels natural for me to be on stage. I guess I am outgoing. I love people and love to talk" (PF#1). PF#2 described herself as "outgoing" and having "good social skills". This is reiterated clearly by PF#3.

I think I'm pretty outgoing. I always joke that I come from a long line of hams so everybody in my family is--we're not afraid to be on stage--in front of people. I find, as I get older I like to be by myself more and more but I have always been a person who is at ease with other people. So I think that that is a contributing factor for sure. It makes it okay for me to be on stage and to be a teacher.

Self-efficacy. Self-efficacy was the sixth characteristic demonstrated by all participants (3/3). There was a sense that self-efficacy embodies two forms. Firstly, the participants were comfortable with themselves. "I enjoy solitude. This is when I do my composing. I am comfortable with myself" (PF#2). Secondly, they were comfortable performing in front of others.

I think that probably the most obvious thing as a child was my willingness to get up in front of people and perform and the fact that I had a musical family so I was comfortable around music and performing music. It wasn't until I was an adult and I knew what it meant to be a jazz artist or to live the life of an artist of any kind. Probably as a kid it was that lack of fear of getting up in front of people and feeling comfortable around music. (PF#3)

It is important to note that although all three participants were marked by "self-efficacy", there were areas of concern. When asked to describe obstacles to her achievement, PF#3 talked about her "personal demon about writing and arranging." Although she described jazz singing as "the only thing in my life that I am okay about making mistakes in front of people", she was plagued by a lack of self-efficacy in other areas.

I do find myself blocked in other aspects of the music: composing, arranging. I'm gradually working through those barriers. But I do have this thing that tells me in the back of my mind that says, "You can't do that. It's not going as good as what anyone else does. You don't understand enough about that stuff." So I think that that's a problem--not an insurmountable one but it is a block.

In summary, the three promising female jazz musicians were marked by six common personal characteristics. They were passionate and creative. They approached jazz with a high degree of task-commitment that embodied a tenacious pursuit of goals. In the face of obstacles, all three participants demonstrated resilience. These promising women have strong social skills and, for the most part, have a strong sense of self-efficacy. The results are summarized in the Table 19.

Table 19

Personal Characteristics of Promising Female Jazz Musicians (n=3)

Factors	PF#1	PF#2	PF#3	Ratio
Passion	X	X	X	3/3
Task-commitment	X	X	X	3/3
Resilience	X	X	X	3/3
Creative	X	X	X	3/3
Sociability	X	X	X	3/3
Self-efficacy	X	X	X	3/3

Socializing Agents

Four socializing agents had an impact on the achievement of these promising female jazz musicians: the community at large (city or town they live in), their parents and families, teachers and school, and their peers. A number of positive factors were evident. Communities were marked by strong jazz support. Families provided support in a number of ways: appreciation for and exposure to the arts, parental advocates, parental expectation, and work ethic. The themes identified in schools and teachers were key teachers and key programs. Two factors were noted under peers: supportive musical peers and musical peers as friends.

Community. Each of the participants was raised in and now live in communities that showed strong support for jazz music. PF#1 was raised and continues to reside in Toronto, Ontario. Most of her performances occur in the Toronto area. PF#2 was raised in Nanaimo, British Columbia and now resides in Montreal, Quebec. She performs both

nationally and internationally. PF#3 was raised in Windsor, Nova Scotia and now resides and performs in Vancouver, British Columbia.

For example, PF#1 identified being raised in Toronto as a positive factor in her development as a jazz musician. She had opportunities to hear live jazz, venues to play jazz in, and support from the local radio station.

Being raised in Toronto was a plus. There was lots of opportunity to see live jazz and to play in a wide variety of venues. Overall the clubs and radio stations are really supportive of jazz. The jazz FM stations is really supportive of me--makes me feel like there is a really close, supportive community. (PF#1)

Although one would think that the larger communities would provide the most opportunity for young people to develop their music skills, Nanaimo, a small city on Vancouver Island, has provided a rich background in jazz for PF#2.

The community of Nanaimo was hugely supportive of jazz. Professional musicians surrounded me. There were lots of opportunities to play--dances, community bands, and school bands. I played jazz starting in grade 9. Jazz is a really binding part of Nanaimo.

As adults, the three promising female jazz musicians chose to make their homes in larger urban centers where there was a larger jazz community. Urban centers not only provided more opportunities for jazz musicians to perform but also provided opportunities for jazz musicians to generate their own opportunities.

I am very community oriented. It is very important for me to be a member of a community. That's one of the reasons I stay in Vancouver even though there is hardly any singing work here--of course there's hardly any anywhere now. There's a great community of players here and I feel very nurtured and challenged by it. That's a vital thing for me...I think that's probably true of most places but Vancouver certainly has a very vibrant improvised music scene. That's probably partly due to the fact that people make their own projects and make their opportunities. Also, it is due to the fact that we have a terrifically supportive jazz festival organization that works year round to support local artists and especially people who are making avant-garde music because that's the bent of the artistic director there. I think its great. (PF#3)

As summarized in Table 20, the three promising female jazz musicians grew up in communities where there were musical opportunities. As adults, they chose to live in large, urban centers where there was support for jazz. Although one participant is part of an international jazz community, two limit, to a large extent, their performances to local venues.

Table 20

Community Factors Affecting the Achievement of Promising Female Jazz Musicians

(n=3)

Factors	EF#1	EF#2	EF#3	Ratio
Musical opportunities in city of origin	X	X	X	3/3
City of choice is large urban center	X	X	X	3/3
Opportunities for jazz in city of choice	X	X	X	3/3
Part of international community	X	X	X	3/3

Family. A number of themes were evident in the family. The first and most strongly demonstrated was that families appreciated and exposed their children to the arts and music at an early age. This was demonstrated clearly in all participants. Both PF#1 and PF#2 had at least one parent who was a professional musician. PF#1 described her strong musical heritage with this comment. “The impact of my family was huge. Both my parents are musicians. My mom's a singer and my dad's a drummer. My grandparents and aunt are also involved in music” (PF#1). PF#2 indicated that both her mother and her grandmother were professional musicians. Although PF#3’s parents were not

professional musicians, they were certainly appreciative of and involved with music and the arts. In addition to PF#3, two other siblings went on to make their careers in music.

My dad's a retired surgeon and quite an accomplished realist painter, as well. He's a guy just like me who's addicted to learning things and taking stuff on. My mom was always very busy, very active in the community. So, she was a real role model for that. But they both played music. My dad has always played piano by ear and since his retirement he's taken up the fiddle. My mom founded the youth church choir there. I grew up in a small town, Windsor, Nova Scotia...So everybody in my family sings. Three out of five of us are professional musicians.

This exposure to and modeling of love for music came while the participants were very young. "Music was a part of my life from an early age" (PF#1). It also involved early opportunities to take lessons and perform. PF#1 learned to read music when she was learning to read books. Both PF#2 and PF#3 took piano lessons when they were in elementary school. "I started taking formal piano lessons when I was 6 or 7. I always took lessons and worked on music" (PF#2).

In all three promising women's lives were family members that advocated for them. PF#1's father, also a professional musician, was a strong advocate for her. "My dad and I put a band together four to five years ago. I'm his biggest fan and he's mine. He's very supportive of me. He believes I can do anything. We tend to challenge each other." PF#2 found the same type of support in both her parents and her sisters. "Being in a positive environment and having supportive parents and sisters--never thinking that you can't make it. You can do it!" Although PF#3 felt she lacked a female advocate because her mother died when she was very young, she found a strong advocate in her brother.

I have found myself throughout my life looking at women in particular. I was looking for inspiration because my mother died so early that I think that I was kind of looking for ways to--because I lost my role model--I was looking for ways to inspire myself and to form myself...My brother, who's two years older than me --there's five of us and we're all about 2 or 2 and a half years apart--immediately was a musician from about the age of six. He wanted a guitar and in six months had learned everything the local guitar teacher could teach him and proceeded to

write music and play anything he could lay his hands on. That was a real inspiration to me so I was always hanging around him: wanting to sing back up for his band, learning to play folk guitar and play a little piano and stuff.

Along with a theme of family advocacy, there was the sense that much was expected of these young women. PF#1 father, a strong advocate for her, also had high expectations for her. "We tend to challenge each other" (PF#1). PF#2's older sister also put high expectations on her. She quoted her sister as saying, 'I did it and you can do it too'." Unlike the other promising women, PF#3 did not experience the same high expectations.

The one thing I can say that is quite remarkable. My Dad, (my Mom has been gone since I was sixteen) regardless of his work ethic and his status as a physician, has never laid any of that on any of his children. There was no "you have to work this hard or make this much money or be a doctor or lawyer or anything". He just always wanted us to be happy.

Another factor that emerged in the comments of two of the three promising female jazz musicians was the modeling of a strong work ethic. Although involved in careers outside of the music profession, both PF#2 and PF#3 stated that their father's lives had an impact on their work ethic. PF#2's father was a businessman and not involved with music. "My father was a self-made businessman. He was an immigrant who taught us how to work hard" (PF#2). PF#3's father was a surgeon who loved the arts. "My dad's a retired surgeon and quite an accomplished realist painter, as well. He's a guy just like me who's addicted to learning things and taking stuff on" (PF#3).

In summary, the three promising female jazz musicians came from homes where there was early exposure to and modeling of love for the arts and music. They were given opportunities at a young age to take music lessons and perform. Their family members were strong advocates for them and, in two cases, held high expectations for them and modeled a strong work ethic. These results are summarized in Table 21.

Table 21

Family Factors Affecting the Achievement of Promising Female Jazz Musicians (n=3)

Factors	PF#1	PF#2	PF#3	Ratio
Early exposure to and modeling of love of arts and music by musical families	X	X	X	3/3
Opportunities to take lessons and perform at an early age	X	X	X	3/3
Modeling of strong work ethic		X	X	2/3
Family members as advocates	X	X	X	3/3
High parental expectation	X	X		2/3

Teachers and schools. Promising female jazz musicians acknowledged that key teachers played a role in their achievement. These teachers made an impact at varying times of their lives and were not limited to music teachers. Key teachers made an impact during the elementary years in the case of PF#2. “The teachers in Nanaimo knew that jazz was a viable career and they pushed anyone who they thought had talent...came out of Nanaimo and set the tone for those coming after her” (PF#2). In the case of PF#1, the key teacher was a music teacher she had during her years at college. “I went to Humber College. I had an arranging and theory teacher there. He had a great attitude. He taught me that I just had to get out there and do it. I never finished college but I studied with him” (PF#1).

PF#3 indicated that teachers in general had not had much impact on her life. However, she noted two teachers who had been important contributors to her achievement as a musician: a grade seven teacher and a university professor. Neither of these teachers were musicians but both had inspired her to think creatively. Her grade

seven teacher was a history teacher. On one occasion, he brought the CD, *Bitches Brew*, by Miles Davis into school and played it for the class. Her teacher was so engaged and passionate about the music that it had a profound affect on her. The second teacher was a university theatre teacher. PF#3 was inspired by her life and found her to be a strong role model.

I had a theatre teacher at university, a woman named ... who was one of my favourites. She just really--not so much in how she encouraged me to think although she gave me lots of performing opportunities and stuff as an actor and such but I just found her particularly inspiring. I just loved hearing about her life and how she lived it...I think that her life was inspirational to me. She was a wild old thing. She was fantastic. I have every intention of being a wild old woman.

Apart from a short exposure to a band teacher in high school, PF#3 could not recall any positive influences from music teachers. She did, however, have one negative experience with a music teacher.

I just had one experience at university with a teacher in the music school who was not a singing teacher but he sat on my classical voice performance jury. He took me aside afterward and said "Quit! You'll never be a singer." I was so incensed by that. I think a lot of people would have withered up and died. I just ran up one side of him and down the other. I said, "You have no idea about who I am and what I'm going to be. All you know about is dead people's music. Go soak your head." I was really mad. I thought, "How dare you do that to anybody!"

Another factor expressed by two of the participants was key schools or programs. PF#1 was involved in a musical theatre program and PF#2 was involved in jazz camps. Both identified these experiences as times of growth in abilities and in confidence. PF#1's comment was illustrative of this.

In high school I was involved in music theatre. I really came out of my shell. I was involved in tons of extra-curricular stuff. I didn't learn a lot about music but I did try to play different instruments. I think high school helped me develop a stage presence--the ability to perform. (PF#1)

As summarized in Table 22, although one participant had a negative experience with an individual teacher, all promising female jazz musicians identified that key

teachers played a significant role in their development. Key programs were also a positive influence for two participants.

Table 22

Teacher and School Factors Affecting the Achievement of Promising Female Jazz Musicians (n=3)

Factors	PF#1	PF#2	PF#3	Ratio
Key teachers	X	X	X	3/3
Negative teachers			X	1/3
Key programs	X	X		2/3

Peers. The three promising female jazz musicians found musical peers to be a support regardless of age, location, or relationship. Musical peers were not limited to age peers. PF#1 formed a band with her father and his friends. Her musical peers were formed from that group. PF#1 stated that, "I don't know a lot of jazz musicians who are close to my age. The guys in my band are my peers--they are twice my age. They respect me and give me lots of support. I've basically known them all my life." Musical peers were not limited to within the walls of the school. Although PF#2 did not find many musical peers at school, she found them in community programs. "I was in a weaker class of peers musically than my sister. I still found some but I went outside of school and found a medium where I could play--music camps, festivals" (PF#2). Musical peers were not limited to those outside the family. In PF#3's case, her musical brother and his friends really became her musical peers and support.

I think that growing up in my teens I was mostly kind of hanging out with my brothers' friends because they were musicians so I always felt...When I was fourteen they were sixteen. They were pretty cool. So I was instantly a teenager that makes so much difference. So I hung out with them a lot and played music

and stuff and I always felt fairly accepted. My brother wasn't shoving me into the corner and saying, "Go away little sister!" That was fine so I felt supported. (EF#3)

The bond amongst musicians appeared to be very strong. Having a like passion and pursuit precipitated friendships that continued through life. Musical peers became life-long friends for two of the participants.

When I got to university I managed to hook up with a bunch of great young people who were into theatre. I did a year at the music school at Acadia University and met some musicians there. A couple are still life-long friends...I always felt pretty supported. (PF#3)

As summarized in Table 23, the three promising female jazz musicians experienced strong support from their musical peers. Of the three participants, two mentioned that these musical peers became life-long friends.

Table 23

Peer Factors Affecting the Achievement of Promising Female Jazz Musicians (n=3)

Factors	PF#1	PF#2	PF#3	Ratio
Supportive musical peers	X	X	X	3/3
Musical peers as life-long friends	X		X	2/3

Social and Institutional Factors

Race. Two themes were apparent in terms of race. Firstly, the three promising female jazz musicians agreed that race is not an issue in Canada for jazz musicians. PF#1's comment is typical of all participants. "Toronto is pretty multi-racial. I haven't noticed any impact of race" (PF#1). Secondly, race is an issue in the United States (2/3). "If you go to New York it is a problem" (PF#2). The racial issues were attributed either to the strong black roots of jazz (1/3) or to the media (2/3). "The media drives much of

the racial issue not the musicians themselves” (PF#3). These results are summarized in Table 24.

Race Factors Affecting the Achievement of Promising Female Jazz Musicians (n=3)

Factors	PF#1	PF#2	PF#3	Ratio
No racial issues in Canada	X	X	X	3/3
Racial issues in United States		X	X	2/3
Media drives the racial issues		X	X	2/3

Socioeconomic status. Coming from middle-class homes was a positive factor for the three promising female jazz musicians. PF#1 came from an upper middle-class home while both PF#2 and PF#3 came from middle-class homes. The factors that emerged were focusing resources and money for opportunities.

In 2/3 cases, parents of middle-class families made choices to focus financial resources on music. PF#1 stated the following. "I feel lucky that my parents were able to support my musical interests." While a student, PF#2's parents chose to focus their resources on music education.

My parents were committed to the band program and to private lessons. There was no question that my parents chose to focus their resources on our music. If they weren't middle-class they might not have been able to afford an instrument in school.

All participants indicated that their families had enough money to provide them with musical opportunities. As PF#1 stated, "Growing up my parents were both successful musicians. There was money for violin, cello, and piano lessons. I had lots of opportunities."

As an adult, PF#1 chose to focus her own resources on paying for her first CD. "I worked to pay my way through college. I had a job as a studio singer. I invested in myself and paid for my first CD."

The three promising female jazz musicians were raised in middle-class homes. Parents chose to focus their resources on the music education of their daughters. Participants agreed that money was available to provide them with many opportunities that others may not have had. These results are summarized in Table 25.

Table 25

Socioeconomic Status Factors Affecting the Achievement of Promising Female Jazz Musicians (n=3)

Factors	PF#1	PF#2	PF#3	Ratio
Middle-class	X	X	X	3/3
Chose to focus resources on music	X	X		2/3
Money for opportunities	X	X	X	3/3

Gender. Gender issues prompted varying responses from the three promising female jazz musicians. PF#1, the youngest participant, felt that being a female jazz singer had a positive impact on her achievement as a jazz musician. PF#2 felt that being a female jazz instrumentalist was problematic. Although PF#3 indicated she hadn't really had a problem with being a woman in the jazz field, she did acknowledge some negative impact regarding gender.

As the only jazz instrumentalist in the promising category, PF#2 faced a number of obstacles. First, as a woman in a heavily male dominated field, she lacked role models. Secondly, when touring she was isolated and at times, put in uncomfortable situations.

Touring is also an issue for a female. The male to female ratio is about 40 to 1. When you are touring it can be very difficult socially, as you are the only female in a group. You can be taken advantage of--"I'll help you if you help me". Playing well overrides many of the obstacles.

PF#3 also experienced some discrimination by club managers. "I have never felt it (discrimination) except dealing with club managers who are usually pretty sexist if not down right masochistic people."

Thirdly, the time commitment and dedication it takes to achieve in jazz negatively impacted on family life. PF#2 felt that in order to achieve women needed to make choices around family. Pursuit of a career in jazz was so demanding and time consuming that women could not have children while they are young and may, in fact, choose not to have a family at all.

In order to achieve in jazz it takes dedication--you have to breathe it. You have to choose not to have kids or to have them later in life--after the age of 35. I don't know a woman in jazz who has kids under the age of 35.

This sentiment was echoed by PF#3, the oldest of the promising female musicians interviewed. PF#3 chose not to have children. She links this not just to a life in jazz but to a personal choice of how she wants to live.

I think it's perhaps simpler for men because they have more social autonomy. It is more difficult for women who want to have children and be mothers to sacrifice so much of their lives. I don't have children. That was a conscious decision. It was certainly related to how I wanted to live my life--not jazz in particular--but just the fact that I always joke that I can't look after myself--how can I take care of a kid? It's never been a high priority for me. I love kids, love to be around them. It's never been a priority. I wanted to have the freedom and openness in my life to direct it as I wanted. That might be a deciding factor. It is a major commitment. Children are a huge responsibility.

Both PF#2 and PF#3 stated some concern over physical appearance. "Appearance can be an issue. Good looks sell you to people. You will become more popular if you are

good looking” (PF#2). As a woman over 40, PF#3 acknowledged appearance was an issue for women and linked appearance to age.

I've often been thankful for the fact that I'm physically attractive (tall and slim, nice smile). I think people like to look at performers that they find pleasing to look at. Through the years there's been comments in press reviews about how she "looks" and I think that has more impact than class. If I had been short, dumpy, and not very attractive, would I have been given as many performing opportunities as a tall slim attractive woman who sings well would? It's a hard truth but a fair assessment. Our society is very image oriented. They want you to be young and they want you to be beautiful. It doesn't really matter how talented you are.

Although both participants acknowledged that appearance was an issue for women, there were differences. First, whereas PF#1 linked popularity with good looks, PF#3 linked popularity with good looks and youth. Secondly, PF#2 and PF#3 had different evaluations of the issue. PF#2 indicated that ability overrides appearance. She stated that, “in the long term it doesn't matter: being good matters”. Conversely, PF#3 indicated that appearance overrides ability. She stated that, “they want you young and they want you to be beautiful. It doesn't really matter how talented you are.”

As summarized in Table 26, gender was an issue for these promising female jazz musicians. First, female jazz instrumentalists appeared to have different issues than female vocalists in some areas: lack of role models and isolation. However, since there were no other promising female jazz instrumentalist participants, it was difficult to make a generalization of any sort. Second, some female jazz musicians experienced open discrimination. Third, some promising female jazz musicians felt appearance affected their opportunities. Fourth, one promising female felt gender positively affected her development as a jazz musician. Finally, two women acknowledged that in order to pursue a career in jazz a choice needed to be made regarding having a family.

Table 26

Gender Factors Affecting the Achievement of Promising Female Jazz Musicians (n=3)

Factors	PF#1	PF#2	PF#3	Ratio
Discrimination		X	X	2/3
Appearance counts		X	X	2/3
Female jazz instrumentalists have unique concerns	n/a	X	n/a	1/1
Being a female jazz vocalist is positive	X			1/3
Family life is impacted		X	X	2/3

Obstacles

Although there was considerable variability in the obstacles that each of the three promising jazz musicians faced, there were some common factors that emerged. These factors included the following: finances, venues, age, gender, and time commitment.

Finances. All three musicians expressed concern over money. In PF#1's situation lack of financial resources impacted her ability to handle the business side of having a music career and impacted her ability to travel with her band.

The biggest is too much to do. I simply don't have enough hands or ears to do all of the business side of the music. There is just way too much to do. We don't quite have enough cash flow to hire someone to do the business end of things. It would be great to have unlimited finances to hire someone to do everything, but that's not an option at this point, and as a result, I have been able to learn all sides of the music business. All the money goes into new CDs. Having too much to do has a negative impact on the music. We get offers to go to the United States. We can't always afford to go--sometimes we take a loss to go. (PF#1)

For PF#2, lack of financial resources impacted her ability to further her education.

It costs money to go to the best schools. I would like to do a M. A. but it costs a lot. There are only a small number of programs you can take. Money is always an issue. It doesn't just happen--you have to really work at it--being committed. (PF#2)

Lack of financial resources impacted PF#3's ability to earn a stable living performing jazz. She has taken on a teaching job in order to give herself financial stability.

So it makes it really difficult for artists to achieve any kind of financial success or even stability unless you fall into the pockets of what's deemed acceptable and marketable...So the fees are really low. So in my "workingest" year which was seven or eight years ago when I was working a lot: a gig a week at least. At the end of it when I added it all up--how much money did I make as a singer? \$5,000.00.

Time commitment. The final obstacle that was noted by all participants was time commitment. PF#1 was concerned about the amount of time required running the business side of a career in jazz. This stemmed from a financial concern. With most of their income going to producing new CDs and touring, there were insufficient funds to hire someone to handle the business side. She stated, "There is just way too much to do. We don't have quite enough cash flow to hire someone to do the business end of things." PF#2 was concerned about maintaining some balance in her life while coping with the enormous time commitment of pursuing a career in jazz. She stated, "Commitment to practicing is difficult if you have other interests." Concern over financial stability has led PF#3 to a teaching career and the ensuing demands encroach on her ability to find time to compose music and to practice.

Artists have to make a living doing something else and then we have to kind of slot our creativity into our lives and hope that we'll do okay. I don't have really enough time. I'm working six days a week because I have no work in the summer except a little private teaching because the contract at the school is over in April. I have to work very hard during the school year to try to save enough money so I don't starve to death in the summer. During the school year, I'm working six days a week. I'm exhausted. When you get home at night it's like I should be writing music and doing this and doing that. I could be practicing right now but I just want to sleep. That's a definite obstacle: the fact that we have to slide our music into the corners.

Venues. Both PF#1 and PF#3 expressed concern over lack of venues. However, their concerns stemmed from different perspectives. PF#1 had an eight-piece band, which was difficult and expensive to accommodate. "We have an eight-piece band. It limits where you can play locally. There are only three to four places that can accommodate us." As a young jazz vocalist, PF#1 also had difficulty with some venues not being open to new performers. She felt that certain organizations tended to hire known groups rather than new groups to perform. "Some of the jazz festivals...tend to hire the same people year after year. They aren't open to new people." Concern for PF#3 stemmed from a lack of venues for female vocalists to perform. She stated, "There's hardly any gigs."

Age. Age was the third factor that impacted the three promising female jazz musicians. Both PF#1 and PF#3 identified age as an obstacle to achievement. Again, their perspectives were different; PF#1 was too young and PF#3 was too old. PF#1 was 25-years-old and received criticism for being too young. "I get some negative reviews. The criticism is the age thing--I'm not old enough. I'm 25. I've never experienced it: pain. I haven't lived enough. How do you deal with that?" PF#3 was also concerned about age but from a different perspective. Her concern stemmed from media pressure to sell music by being young and beautiful. As a 45-year-old, she was keenly aware of that pressure.

I think the obstacles for people in jazz, which is essentially a creative music, are set up by our society. You have to be a) young and b) marketable. I'm almost 45 now. You've got to be young. It's difficult. It's a huge obstacle.

Gender. As discussed previously, gender was an issue for PF#2 and PF#3. As a female instrumentalist, PF#2 had unique issues: lack of female role models and isolation. As a woman in her forties, PF#3 was concerned most with the societal pressures surrounding beauty and age. Her thoughts were summarized by the following comment.

Look at They've just taken her and chopped and channeled and lowered and lowered her until she's as much as this perfect product as they can make her. She can't get half an inch cut off her hair without six corporate board meetings. It's really sad. All my life I've not only not been interested in that. I down right rejected it. In a way it sets up that paradigm where you're not likely to achieve any financial success or stability if you're really dedicated to the idea of being a non-commercial artist because commercial is what sells.

In summary, the three promising female jazz musicians faced a number of obstacles. Financial and time commitment issues were problematic for all participants. Venues, age, and gender were factors for two of the participants. The results are summarized in Table 27.

Table 27

Obstacles to Achievement faced by Promising Female Jazz Musicians (n=3)

Factors	PF#1	PF#2	PF#3	Ratio
Finances	X	X	X	3/3
Gender Issues		X	X	2/3
Venues	X		X	2/3
Age	X		X	2/3
Time Commitment	X	X	X	3/3

Summary of Factors that Affects the Achievement of Promising Female Jazz Musicians

The promising female jazz musicians in this study had many factors that facilitated and hindered their achievement alike. Strong agreement was found in personal characteristics. They were passionate, task committed, resilient, creative, and highly social. They were also marked by a strong sense of self-efficacy in their chosen field of jazz. Few differences were noted apart from one individual acknowledging a sense of humour and a lack of self-efficacy in composing music.

A number of socializing agents were examined: community, family, schools and teachers, and peers. Again there was far more agreement than difference.

Promising female jazz musicians were raised in communities where there were musical opportunities. Each participant, as a youngster, was able to take advantage of those opportunities. As adults they have chosen to live in urban centers where there is strong jazz support and where they can make their own opportunities to perform.

Families were also important to their development. The three promising female jazz musicians were exposed to music and the arts at an early age by their musical parents. Parents modeled a love for music and provided their daughters with opportunities to take music lessons. Although all participants had family members that advocated for them, one participant had lost her mother at a young age and missed that role model. In most cases, participants identified at least one parent who modeled a strong work ethic. These promising women acknowledged they had adopted this same work ethic. All participants identified key teachers who facilitated their development in music and key programs were important to two of the participants. Only one participant cited negative influences from teachers. In terms of peers, promising female jazz musicians found supportive musical peers. Two of the participants noted that these peers became their life-long friends.

The social and institutional factors that were examined were race, socioeconomic status, and gender. All participants agreed that, within the context of this study, racial issues in Canada were non-existent. Two participants, however, acknowledged that race was still a factor in the United States but felt that it was largely driven by the media. Promising female jazz musicians came from middle-class backgrounds (one identified

herself as upper middle-class) and recognized that there was money available for musical opportunities. Two of the participants acknowledged some choices had been made to focus family financial resources on music education for their daughters. Differences were noted in comments about gender. One participant acknowledged no negative impact from gender. Two participants, however, noted two problem areas: open discrimination and pressure related to appearance. Two participants noted the need to delay having a family or had made the choice not to have a family. One participant linked this concern to the demands of a career in jazz and one participant linked it more to a personal choice irrespective of a career in jazz.

Obstacles to achievement in jazz varied but some consensus emerged. All participants agreed that lack of financial resources was an obstacle although their issues stemming from money were different. Time commitment was an issue for all participants but manifested itself in different ways. PF#1 was concerned about the time and energy it took to run the business side of the band. PF#2 was concerned about time for other interests. PF#3 was concerned with fitting her jazz career around her teaching career. Although age was an obstacle noted by two promising jazz musicians, one was concerned about being too young and one was concerned about being too old. Two participants noted concerns over gender issues. Gender concerns stemmed from lack of role models and feelings of isolation in one participant and from pressure to be young and beautiful in the other participant.

Promising Male Jazz Musicians: Findings

Three promising male jazz musicians participated in the study. PM#1 is a 35-year-old trumpet player who was born and raised in Langley, British Columbia and now

lives in Vancouver, British Columbia. He has a Bachelor of Music with a double major in trumpet performance and jazz studies and a Master's Degree in jazz performance and has two Juno Awards to his credit. PM#2 is a 41-year-old saxophone player who was born in Summerland, British Columbia and now lives in Greater Vancouver (Surrey), British Columbia. In addition to numerous awards and scholarships, PM#2 has received three Juno Awards for his accomplishments in jazz. PM#3 is a 35-year-old jazz vocalist who was born in Toronto, Ontario and now lives in Vancouver, British Columbia. He was the top male vocalist for four consecutive years in the Jazz Report Magazine and has been nominated for a Juno Award.

Personal Characteristics

Although there were a number of isolated characteristics exhibited such as leadership skills, resilience and balance, promising male jazz musicians are marked by five overall characteristics: passion, task-commitment, creativity, sociability, positive outlook, and humour.

Passion. Passion for musical achievement was found in the comments of two of the three participants. This passion implied an intensity and unflagging devotion to jazz.

I am patient, enjoy humour, quite driven at times, and quite passionate. Just understanding I'm a lucky person. I was able to follow my dreams, the generosity of those around me, being uncompromising--big part--if I have two singers--one with a beautiful voice and mechanics and nothing to sing--far sooner listen to someone who has something to sing about. (PM#1)

Unlike PM#1 and PM #2, PM#3 expressed some ambivalence to his pursuit of achievement in jazz. "Necessity can be the mother of invention. Poverty can motivate you to achieve or it can paralyze you. Sometimes I struggle with whether I perform because music is something I love or because it is my source of income."

Task-commitment. Task-commitment embodied hard work and goal driven behaviour in 2/3 participants. PM#1 identified task-commitment as a necessary component to achievement. Task-commitment combined with natural ability yielded talent realization. This was best described by PM#1.

I've been blessed with what I think a sizeable load of just natural ability. But I know a lot of people who have that and never really learned how to harness it. That comes from your work ethic. Drive and diligence and not being too hard on yourself. As a kid I was really bad for that but now I find that setting goals and setting reasonable goals--that are challenging but are achievable. That was always something that Mom and Dad did and encouraged. I also think my work ethic and my follow through are important.

PM#2 clearly echoed this characteristic by making this statement. "I feel there is no point in doing it if you don't put your all into it."

Creative. By virtue of their chosen profession and their accomplishments, all three participants were deemed creative. PM#1 epitomized this in a number of his accomplishments. He was composer of the year in 1998 and trumpeter of the year in 1999. At age 35, he estimated he has composed 500 to 1000 pieces of music. In addition, he performed professionally on three instruments: trumpet, piano, and drums. "The fact that I can work professionally on three instruments and play almost nothing but original, creative music with great musicians: that's something that is really rare" (PM#1).

Sociability. Consistent with a life of performing and working with band members, all three participants were sociable and enjoy friendships with peers. PM#1 "had lots of friends". PM#3 "got along well with people". PM#2 noted several long-term friendships that he valued.

The jazz community is a tight community. I have a long relationship with We played together more than 20 years ago. We're close in age. My favourite people are my favourite musicians. ... is my favourite alto saxophonist. Talk to him about our fishing trip up north.

Positive. The fifth characteristic of these promising male jazz musicians was a positive outlook. There was a strong sense that by following their path to musical achievement, life would turn out for the best. For example, PM#1 chose to stay in Vancouver rather than pursue his career in New York as many of his musical peers. Despite a choice to put his family first, PM#1 felt that things had worked out well for him. He made the following comment.

My family is really important to me--I know I couldn't have ever done that (go to New York) so I've just learned to live with it and taken advantage of the opportunities that a city like Vancouver gives that you just won't get in other places.

This sentiment was echoed clearly by PM#3. "I have a strong sense that things will work out for the best--faith...I tend to select tunes that reflect the positive sides of love not the sorrowful side."

Humour. The final characteristic demonstrated by two promising male jazz musicians was humour. Both PM#2 and PM#3 stated that they enjoyed humour. "I enjoy many things such as humour" (PM#3).

As summarized in Table 28, promising male jazz musicians were sociable, creative, and positive. In two cases, they were passionate about what they did, displayed a high level of task-commitment toward their music, and had a sense of humour.

Table 28

Personal Characteristics of Promising Male Jazz Musicians (n=3)

Factors	PM#1	PM#2	PM#3	Ratio
Passion	X	X		2/3
Task-Commitment	X	X		2/3
Creative	X	X	X	3/3
Sociability	X	X	X	3/3
Humour		X	X	2/3
Positive	X	X	X	3/3

Socializing Agents

Four socializing agents had an impact on the achievement of the three promising male jazz musicians: the community at large (city or town they live in), their parents and families, teachers and schools, and peers. Communities were marked by three factors: urban choice, ambivalence, and strong jazz support. Families were marked by five factors: early exposure to and modeling of love for music and the arts, modeling of strong work ethic, early opportunities to take lessons and perform, parents as advocates, and musical spouses. Teachers and schools were marked by one factor: key teachers. Peers were marked by two factors: supportive musical peers and peers as teachers.

Community. Community support was important to the development of the three promising male jazz musicians. Regardless of where they were born, as adults they chose to live in larger, urban centers where there were more musical opportunities. PM#1, a trumpet player, was raised in Langley, B.C. and now lives in Vancouver. Although PM#1 has played on a national and international level, the majority of his performing is done in

Greater Vancouver. PM #2, an alto saxophonist, was raised in Summerland, B. C. and now lives in Greater Vancouver (Surrey). He has played locally, nationally, and internationally. PM#3, a jazz vocalist, was born in Toronto, Ontario, lived in Mississauga, Ontario, went to school in Montreal, and now lives and performs in Vancouver.

Secondly, some concern was raised about community ambivalence to jazz achievement. This factor was noted in a rural community and in Canada at large. PM#2's experience with the small, rural community of Summerland indicated limited support.

The only community support really was just in the school system. Summerland was an ultra-conservative community that was not tremendously comfortable with the arts. My dad approached the community several times and asked for an arts center. He was turned down every time.

PM#1's perception of Canada at large also indicated limited support for jazz achievement.

I think the general community is somewhat ambivalent towards jazz--just like with anything else. I know the athletes in Canada have problems getting attention or notoriety or support. It starts with the fact that our society doesn't seem to be as interested in notable people that are from Canada first. We're always looking to other places. The community has been somewhat noncommittal in some ways but I could succeed or fail--it doesn't matter that much.

Despite limited support in the general population, there were distinctive groups that supported jazz. Each of the participants mentioned different forms of support: national support, local support, and personal support. PM#2 talked about the positive support for jazz amongst the Canadian jazz community.

There is also a great deal of support within facets of the jazz community of Canada. Granted that the jazz community in this country is far from one big happy family, but there exists distinctive traditions fostered by certain individuals of the Canadian jazz community, which supports itself.

PM#3 talked about the positive support he received from other musicians and the city when he moved to Vancouver.

I moved to Vancouver in 1995 to perform in a musical production. It was a wonderful introduction to the city and to the musicians. I've formed many lasting relationships as a result. The Vancouver jazz scene is as strong as anywhere else in Canada. (PM#3)

PM#1 talked about the positive support he received personally from the jazz fans that come and support events he is part of.

The Jazz community--meaning the people that come to hear us play--not just the musicians--There's a small, strong community that has always supported me. I've always felt that there are certain people who enjoyed what I did and come back to hear it again. That's very encouraging. (PM#1)

As summarized in Table 29, the three promising male jazz musicians chose to live in urban centers where there were opportunities to perform jazz. Although they experienced some ambivalence to the development of jazz in the larger community, they found strong jazz support within the community where they live. This support may have been in the form of other jazz musicians or in the form of jazz fans. Whereas two participants focused most of their performing in the community where they live, one participant was part of a larger international community.

Table 29

Community Factors Affecting the Achievement of Promising Male Jazz Musicians (n=3)

Factors	PM#1	PM#2	PM#3	Ratio
City of choice is large urban center	X	X	X	3/3
Strong support	X	X	X	3/3
Ambivalence	X	X		2/3
Part of international jazz community		X		1/3

Family. Family played a significant role in the development of promising male jazz musicians. A number of factors were evident: early exposure and modeling of love for music and the arts, modeling of a strong work ethic, parent advocates, early musical opportunities, and musical spouses.

Promising male jazz musicians tended to be raised in homes where they were not only exposed to music and the arts, but also modeled a love for music and the arts. PM#1 came from a very musical background.

Our whole family is really musical. My grandfather was the first accredited music teacher in this province. He was the first actual teacher to teach band in Oliver--which is where he started. My Dad is involved (he's retired now) in music education throughout his life. My uncle, my aunt on my Dad's side--my uncle on my mother's side is a professional drummer, ... another uncle is a trombonist--so musical people growing up surrounded me. Now it's come full circle. They're interested in what I do now.

Unlike PM#1, PM#2 did not come from a musical background but was the first musician in his family. However, his father was a writer and PM#2 felt his development as a musician was enhanced by the influence of his father.

He wasn't a musician but he was a writer and there were lots of parallels. His influence left me with a sense of enlightenment, joy and happiness. My dad wrote plays and was often quite controversial. My dad played the banjo but he was terrible. I was the first musician.

PM #3 also came from a non-musical background, but his parents had an appreciation for music that was passed on. "Although not musical, both of my parents enjoyed music. During his youth, my father sang in a choir and was enamored with the skills of the pianist."

Two families modeled a strong work ethic to their sons. Both men acknowledged that their fathers had a significant impact on their development.

I've always had a really open relationship with my Mom but Dad was more of an authority figure. Through no fault of his own, I was a little scared of him for a lot of years. Just the example he set and the work ethic: commitment and follow-through. Finishing projects has always been a really big thing for me. He's always been like that with me--even yard work. We had a little hobby farm--doing the little chores. If you get through "a" and then "b", then you go on to--whether that's riding your motorcycle on the field or whatever. (PM#1)

PM#2 benefited from two generations of positive modeling by both his father and his grandparents.

My dad had a huge impact on my life. I am the oldest boy in the family. My dad passed away in 1987. He instilled in me a strong conscience. He spoke for those who could not speak for themselves. One of his sayings, which had a big impact on me, was, "don't let the bastards grind you down". He was always so supportive. (PM#2)

Additionally, PM#2 had a strong work ethic modeled to him by his grandparents. "My grandparents were Ukranian immigrants who homesteaded in Northern Alberta. My grandparents were hardworking farmers."

In addition to exposing their children to the music and arts, families provided opportunities for them to take lessons and perform. Both PM#1 and PM#3 had piano lessons from the age of seven.

He decided that if and when he had a family, the children would all learn to play the piano. I had lessons from the time that I was seven years of age. I remember there being jazz records in our home as I was growing up. I remember listening to a Nat King Cole record and having a moment when I wanted to carry on with my music. (PM#3)

The three promising male jazz musicians acknowledged that their parents were advocates for them. As a supportive parent, PM#2's father advocated for community support in the arts. "Summerland was an ultra-conservative community that was not tremendously comfortable with the arts. My dad approached the community several times and asked for an arts center. He was turned down every time." Although PM#2's father has since passed away, his mother continues to support his development as a jazz musician. "She has been blind for 30 years and living in Summerland. She still listens to the CBC and talks to me about it."

Two of the three promising male musicians were married. Their spouses have had a profound effect on their achievement as jazz musicians. Both were involved in the music field and have provided immeasurable support. PM#2's wife teaches music and is responsible for inspiring him, helping him set and reach goals, and keep organized.

She has been a key to my success. She "lights a fire in me". She taught me that goals can be set and can be achieved. She is responsible for the production of my first CD. She is a music teacher in the school system in Cloverdale. I give her credit for organizing me--I'm too disorganized by myself. (PM#2)

PM#1's wife was also a music teacher. He found her to be a tremendous emotional support. Prone to some anxiety issues, PM#1 identified his wife as the "rock" and "someone I can depend on". In addition, now that she has a teaching job, PM#1 has been able to stop teaching and pursue his jazz career full-time.

She's been hugely supportive of that. She's a musician herself. She teaches high school music--which is her primary thing. She's a singer--she sings in a number of vocal ensembles--classical and jazz...In fact, when she was going to school I was

helping to pay for that with my career. Now that she's teaching, she's given me the opportunity to stop teaching and just be a musician. (PM#1)

Families provided much support for the musical achievement of promising male jazz musicians. First, families exposed their children to music and the arts and modeled a love for music and the arts. Second, they modeled a strong work ethic to their children. Third, they provided opportunities for their children to take lessons and perform while they were very young. Fourth, they advocated for their children in terms of acquiring better programs for them and by listening to them and attending their performances. Finally, married musicians identified their wives as playing a significant role in their achievement. These results are summarized in Table 30.

Table 30

Family Factors Affecting the Achievement of Promising Male Jazz Musicians (n=3)

Factors	PM#1	PM#2	PM#3	Ratio
Early exposure to and modeling of love of arts and music by musical families	X	X	X	3/3
Opportunities to take lessons and perform at an early age	X		X	2/3
Modeling of strong work ethic	X	X		2/3
Parents as advocates	X	X	X	3/3
Musical, supportive spouse	X	X	n/a	2/2

Teachers and schools. The impact of teachers and schools was singularly linked to key teachers. Each of the participants identified key teachers, many of whom they are still in contact with today, who made a positive impact on their lives and on the realization of their talent.

PM#1 gave examples of important teachers who had a positive impact on his development during every stage of his life. The first teacher he mentioned was a grade seven art teacher who had fostered creativity in him. "I remember I had a great art teacher in grade seven ... really nurtured creativity. He was a wonderful teacher" (PM#1). Another teacher he mentioned was his childhood piano teacher who followed him from age seven to fifteen and with whom he continues to have contact.

I did have my classical piano teacher...was a real big influence. He was my first serious music teacher. I studied with him from the age of seven to about fifteen. I would have to include him in my development. He is a great teacher--I still see him from time to time. (PM#1)

PM#1 took his undergraduate degree in trumpet and jazz studies at Western Washington University. He identified one of his teachers there as playing a significant role as a mentor.

Probably if I had to pick one teacher--music teacher -- the one who did more for me was...at Western Washington University. He was my trumpet instructor and directed the ensemble, which I was lucky enough to play in. He was a real mentor for me. (PM#1)

As summarized in Table 31, participants identified one or more teachers that had a significant impact on their lives. Promising male jazz musicians maintained their contact with these teachers as friends.

Table 31

Teacher and School Factors Affecting the Achievement of Promising Male Jazz

Musicians (n=3)

Factors	PM#1	PM#2	PM#3	Ratio
Key supportive teachers	X	X	X	3/3
Lasting relationships with teachers	X	X	X	3/3

Peers. Peers were important to promising male jazz musicians in three ways.

First, they provided emotional support. Secondly, they became friends, often life-long friends. Thirdly, jazz musicians learned from their peers. Often their teachers became their peers as they developed their talent.

Musical peers were important for emotional support. While growing up PM#1 felt like somewhat of a misfit because of his passion for music. By the time he got to college, he recognized that he now had a peer group that shared his focus.

I guess I woke up and oh wow what I'm doing is really exciting. I'm surrounded by people of my own age doing the same thing. In college my friends really, really became important. Being surrounded by like-minded people--not feeling isolated or strange or odd. (PM#1)

For all participants, musical peers were important as friends. Having similar interests created strong bonds that often endured over time.

Certainly I made some of the best friends that I've ever known in Texas as a Masters student. The people I work with on a regular basis are my best friends as well. By and large, everyone I work with is, I am friendly with on some level. Colleagues, peers seem to be one and the same. Friends, associates--when we work together--with jazz musicians--it can be a very intimate thing. You become friends with somebody just by playing with them. (PM#1)

This is reiterated by PM#2.

When I moved to Toronto in 1989 I was welcomed with open arms. The second phone call I got was to play at George's spaghetti house. I was made an honorary member of the jazz police. This was a group of Toronto jazz musicians that likes to hang out together and the group was made up of some of the most prolific people on the Toronto mainstream jazz scene. We shared a commonality in the types of jazz music we preferred to listen to. There was a great feeling of camaraderie and support for each other within that group. We would drink and listen to jazz all night. It was a great social community--a hell of a community. I was very lucky--if I could go back and change anything I would not change a thing. (PM#2)

For PM#2, his best teachers were his musical peers. Often much older than he was, PM#2 learned from playing with them and listening to their feedback.

When I was young I played with people who were 15-20 years older. They taught me more than any school could ever have taught me. They intimidated the hell out of me but I respected them...now the president of our union, then Vancouver's foremost big band leader and name in jazz synonymous with the western Canadian jazz scene believed in me. Sometimes what they said was unkind and sometimes it was generously kind. Without a doubt my most important training ground was spending time learning from these very important people. They are still my friends today. (PM#2)

As the three promising male jazz musicians developed their talent, those who were once their teachers became their peers and life-long friends. "At McGill my teachers become my peers in many ways. I formed many lasting friendships that have also led to employment....is one such peer. I have worked with him for over eleven years" (PM#3).

As summarized in Table 32, peers were important to promising male jazz musicians by providing emotional support, providing a social group, and by providing instruction.

Table 32

Peer Factors Affecting the Achievement of Promising Male Jazz Musicians (n=3)

Factors	PM#1	PM#2	PM#3	Ratio
Peers as emotional support	X	X	X	3/3
Peers as friends	X	X	X	3/3
Peers as teachers		X	X	2/3

Social and Institutional Factors

There were three social and institutional factors examined in the study: race, socioeconomic status, and gender. Three factors emerged from discussion about race: no racial issues in Canada, racial issues exist in the United States, and ability reduces racial barriers. In terms of socioeconomic status, promising male jazz musicians tended to come from middle-class homes where parents focused their resources on music education.

There were two factors that emerged from discussions about gender: some positive impact from gender and no negative impact of gender.

Race. Within the context of this study, race had no impact on jazz musicians in Canada. All participants reiterated this theme. "Traditionally, it's kind of strange, growing up in the lower Mainland, race has no impact. None whatsoever" (PM#1).

Both PM#1 and PM #2 agreed that race continued to have an impact in the United States. PM#1 noticed a division between black and white musicians when he was at graduate school in North Texas. "There was a real division between the African Americans and the White students. There was no animosity but there was just a division." Although he acknowledged racial issues were diminishing, he noted at one point in his career when he was really looking for a recording contract, he had been very discouraged by the number of young, good-looking, well-dressed African Americans getting recording contracts. PM#2 also had personal experience with discrimination. "When I went to New York, they thought I was Puerto-Rican. That was better than being Canadian."

Although both PM#1 and PM #2 had experienced racial issues in the United States, they also agreed that racial barriers decrease as ability increases.

I think barriers break down pretty quickly when you can really play--not just sort of. I play the trumpet and the lineage of the trumpet in jazz is all pretty much African American. That's just the way it is. The best players and the most prominent by and large have been African American. My experience has been when I played for people or been in situations where they heard me any sort of barriers break down. (PM#1)

PM#2 echoed this sentiment.

While I lived in New York there were times that I'd come across younger black jazz players that had exhibited attitudes based largely in what I felt was insecurity. As they became more established it became less and less of an issue.

As summarized in Table 33, the three promising male jazz musicians felt that within the context of this study, there were no racial issues in Canada. Most musicians experienced some racial problems in the United States and those same musicians felt that racial problems largely disappear as one became more accomplished.

Table 33

Race Factors Affecting the Achievement of Promising Male Jazz Musicians (n=3)

Factors	PM#1	PM#2	PM#3	Ratio
No racial issues in Canada	X	X	X	3/3
Racial issues in the United States	X	X		2/3
Barriers break down as ability increases	X	X		2/3

Socioeconomic status. Two of the participants described themselves as coming from middle-class backgrounds and one participant described himself as coming from a “relatively poor background” (PM#2). Both middle-class promising male jazz musicians indicated that, although their parents were not rich, they chose to use what resources they had for music lessons. PM#1 attributed his parents' choice to focus their resources on music education as a function of their family values as well as a function of their middle-class status.

I don't know if it had so much to do with class as our orientation as a family--was always toward music and education. Looking back I think my parents did sacrifice so that I had every opportunity. It wasn't obvious to me when I was younger. (PM#1)

PM#3, along with his siblings, received private music lessons and also took advantage of the school music programs. "My parents were middle-class. They worked hard for the family and were able to provide all the children with music lessons. It helped that the schools had such good music programs" (PM#3).

As summarized in Table 34, promising male jazz musicians tended to come from middle-class backgrounds in which the parents chose to focus their resources on music education for their children.

Table 34

Socioeconomic Status Factors Affecting the Achievement of Promising Male Jazz Musicians (n=3)

Factors	PM#1	PM#2	PM#3	Ratio
Middle-class	X		X	2/3
Chose to focus resources on music	X		X	2/3

Gender. The three promising male jazz musicians experienced no negative impact related to gender. For example, PM#3 stated, “I have experienced no negative impact from gender.” The other participants echoed this same sentiment. However, there were some positive implications in being male. PM#1 indicated there were settings that he could work in comfortably and women could not. “There is a bit of a macho, old boy mindset that still persists in certain circles that make it impossible for women to function and have as much fun basically as I get to have. I can walk in to a small town and play and women can't.” Being a male jazz singer in a predominantly female field, PM#3 felt that had worked to his advantage. “If anything it has worked to my advantage that I am a male jazz singer since most jazz singers are female” (PM#3).

Promising male jazz musicians experienced no negative impact from gender but may have experienced some positive implications as summarized in Table 35.

Table 35

Gender Factors Affecting the Achievement of Promising Male Jazz Musicians (n=3)

Factors	PM#1	PM#2	PM#3	Ratio
No personal gender issues	X	X	X	3/3
Being a male is positive	X		X	2/3

Obstacles

The promising male jazz musicians in this study faced a number of obstacles to their musical achievement. There was agreement on two factors: money and maintaining creative drive. In addition, there were a number of individually driven obstacles.

Finances. All three participants identified lack of financial stability as an obstacle. In all cases, concern was related to money management. PM#2 summarized this concern by saying, "Money management is an issue. Musicians live with either feast or famine. Somehow we do it. We need to develop self-discipline and self-regulation."

Creative drive. Maintaining their creative drive was a concern for two of the participants. From PM#1's perspective, he was worried about a problem that hadn't happened yet: losing his drive and "languishing".

If I ever lost the creative drive that I seem to have to come up with new ideas for new projects, new ideas for new music...I think I'd be in trouble because I'm not one to work just for the sake of working.

However, PM#3's comment suggested he went through periods of complacency and had to help himself out of those periods.

Self can also be an obstacle. Complacency--not wanting to grow--being content and not striving to improve are concerns. The thing to do is to address it with honesty, check it out with other musicians to get new inspiration. Check out my peers and ask questions of them. Taking some lessons might also be helpful.

Individual obstacles. Other obstacles noted by the musicians included location limiting status (PM#1), lack of venues, self-control (anger management, alcohol, and drugs) (PM#2), and self-acceptance (PM#3).

As summarized in Table 36, there were a number of individual obstacles to achievement mentioned by the three promising male jazz musicians. However, money management and maintaining creative drive were obstacles where agreement was found.

Table 36

Obstacles to Achievement Faced by Promising Male Jazz Musicians (n=3)

Factors	PM#1	PM#2	PM#3	Ratio
Money	X	X	X	3/3
Maintaining creative drive	X		X	2/3
Self Control		X		2/3
Venues			X	1/3
Location	X			1/3
Self Acceptance		X		1/3

Summary of Factors that Facilitate or Hinder the Achievement of Promising Male Jazz Musicians

The three promising male jazz musicians were far more alike than different. Their common personal characteristics included creativity, strong social skills, and a positive outlook. Although two participants were marked clearly by a passion for jazz and ensuing task-commitment, one participant appeared to struggle with this. Two described themselves as having a sense of humour.

The socializing agents of community, family, teachers and schools, and peers were examined. Many similarities were noted. Although participants had some exposure to music in the communities they grew up in, they chose to live in or near (Surrey, B. C.) to urban centers where they found strong community jazz support. Families had a positive impact on the development of promising male jazz musicians. First, they provided exposure to music and modeled a love for music to their sons. Second, families were strong advocates for their sons and in two cases provided formal music training for them while they were very young. Third, two families modeled a strong work ethic that has been clearly adopted by their sons. Of the two married participants, both agreed that their partners had a significant positive impact on their development as a jazz musician. All participants recognized that there were key teachers at different stages of their development that had positively impacted their development as a jazz musician and some of these teachers had been maintained as friends. Peers were important as emotional and social support. For two of the participants, peers were recognized for their role in providing instruction.

The social and institutional factors of race, socioeconomic status, and gender were examined. Again there were a number of similarities. The three promising male jazz musicians acknowledged that race had no impact on them in Canada. However, two participants who had at varying times in their careers lived and worked in the United States, acknowledged that race is still an issue in the United States. However, these same two participants indicated that as ability level increases, racial barriers decrease. Two participants came from a middle-class background where parents chose to focus their resources on music education. One participant came from a “relatively poor background”.

None of the participants' experienced any negative impact from gender; however, two acknowledged that they might have experienced some positive impact.

These promising male jazz musicians agreed that money management was an obstacle to their development as a jazz musician. In addition, two of the three participants agreed that maintaining their creative drive was a concern although one participant had yet to lose his creative drive and the other had experienced it. Individual concerns were noted in terms of choice of location, self-acceptance, self-control, and lack of venues.

Eminent versus Promising: a Comparison

Although some differences existed, the twelve eminent and promising jazz musicians were very much alike. There were similarities in personal characteristics, socializing agents, social and institutional factors, and in the obstacles to achievement they faced.

Eminent and promising jazz musicians had many common personal characteristics. They were passionate, task committed, creative, and sociable. Two differences were apparent. Where eminent jazz musicians exhibited strong leadership skills (6/6), promising jazz musicians did not (1/6). Where eminent jazz musicians clearly demonstrated resilience (6/6), only promising female jazz musicians demonstrated this quality (3/6).

Socializing Agents

Although the twelve eminent and promising musicians shared many of the same influences from socializing institutions, there were some differences. Jazz musicians, eminent and promising, came from communities where there was some community musical support. As adults, they moved to urban centers that were supportive of jazz.

Eminent musicians, however, were not limited to the influences of their immediate community but were very much a part of a larger, international community.

Family was a very important influence to both the eminent and promising jazz musicians studied. These individuals came from homes that provided them exposure to music and arts, modeled a love for music and the arts, and modeled a strong work ethic. Parents were strong advocates for their children and provided them with musical opportunities (lessons, performances). All eminent musicians who had partners identified their partner as having a significant impact on their development in jazz. Although only three promising musicians were married, they too identified that their partners played an important role in their lives as musicians. Both eminent and promising jazz musicians identified individual teachers who had a positive influence on their achievement in jazz. However, eminent musicians identified negative influences by individual teachers (2/6) and negative influences by teachers and schools in general (3/6). Only one promising musician (1/6) noted the negative impact of teachers and schools.

Although musical peers were important as friends and as providing musical support in both categories, the eminent musicians were more reliant on peers as their teachers than were the promising musicians.

Social and Institutional Factors

Within the context of this study, the eminent and promising jazz musicians were not aware of racial issues in Canada but were aware of concerns in the United States (8/12).

Most of the jazz musicians in the sample came from middle-class backgrounds where parents focused their resources on music education for their children. Although

more eminent musicians indicated that they have taken advantage of government programs to further their achievement than promising musicians (3/6 eminent and 1/6 promising), this information may or may not have been included by the participants, as the questions about community support were open-ended.

The impact of gender on jazz achievement was similar for individuals in the eminent and promising categories. Both eminent and promising male jazz musicians experienced no known negative impact from gender (6/6). Most eminent and promising female jazz musicians have experienced some negative impact from gender (4/6). Eminent and promising jazz musicians experienced some positive impact from gender (eminent 2/6, promising 3/6).

Obstacles

The twelve eminent and promising jazz musicians identified financial concerns as an obstacle to their success as a jazz musician (12/12). Women in both categories identified gender as one of their major concerns (eminent 2/3, promising 2/3). Concern for lack of venues (2/6 eminent, 3/6 promising), substance abuse (1/6 eminent, 1/6 promising), age (1/6 eminent, 2/6 promising) and limitations of location (1/6 eminent, 1/6 promising) were voiced by individuals from both categories. Loss of musical peers, cultural indifference, and lack of acceptance for their unique form of jazz were obstacles limited to eminent jazz musicians. Self-acceptance, maintaining creative drive, and time commitments were obstacles identified by promising musicians.

Summary of Similarities and Differences between Eminent and Promising Musicians

In summary, the six eminent and six promising musicians had many similarities and few differences. They are passionate, task committed, creative, and sociable.

However, eminent jazz musicians demonstrated stronger leadership skills and more resilience than promising musicians did.

Both the eminent and promising jazz musicians in this study experienced community support for their musical development; however, eminent jazz musicians were more a part of an international community of jazz supporters (6/6) than their promising musician counterparts (2/6). Family was a key factor for both eminent and promising musicians. Despite fewer promising musicians having partners, all agreed on the importance of a supportive spouse or partner with like interests (all partners were musicians). Music teachers had a positive impact on both eminent and promising jazz musicians. However, eminent musicians had more negative experiences with schools and teachers than their promising counterparts.

Both the six eminent and six promising musicians agreed that, within the context of this study, racial issues did not exist in Canada but still had an impact on jazz musicians in the United States. Gender had no negative impact on males from either category but was an issue for the females in both categories. In terms of obstacles to achievement, both eminent and promising musicians agreed that financial stability was an obstacle. Women from both categories agreed that gender was an issue. Men from both categories agreed that a lack of venues was an issue.

Eminent Jazz Musicians: a Comparison by Gender

Strong similarities existed between the eminent male and female jazz musicians in this study. They exhibited similar personal characteristics and similar positive socializing factors. Apart from specific gender concerns, they shared similar obstacles to achievement.

Personal Characteristics

The six eminent male and female jazz musicians had many similar personal characteristics. They were passionate, task committed, resilient, creative, sociable, and demonstrated leadership skills. While the eminent male jazz musicians often had a good sense of humour (2/3), the eminent female jazz musicians were marked by the ability to be positive (3/3).

Socializing Agents

The six eminent jazz musicians, male and female, had common community factors that facilitated their development. They were born and raised in communities where there were opportunities to develop their ability in music. As adults, they have chosen to live in larger urban centers where there are opportunities to perform jazz. Also as adults, they are part of an international community that supports jazz.

The eminent jazz musicians had parents who exposed them to music and modeled a love of music. Parents either gave them lessons themselves or provided music lessons for them at an early age. Although one man's parents did not initially support the pursuit of a career in jazz, all parents advocated for the young musicians by supporting their musical accomplishments. Most musicians had at least one parent who modeled a strong work ethic. The choice of a supportive, musical spouse or partner was key to the achievement of married eminent musicians.

Some similarities and differences were noted between these eminent male and female participants' views on teachers and schools. All participants could identify key teachers who had a positive influence on their development as a jazz musician. Although some eminent women experienced some negative impact from isolated teachers, all

eminent men stated that schools and schoolteachers, in general, had little positive impact on their development.

Again some similarities and differences were noted. The six eminent jazz musicians formed their social network from their musical peers. In addition, for women, musical peers provided emotional support and provided access to jazz resources (records, tapes, CDs). For women, their teachers tended to become their peers as they developed their expertise. However, for men, their teachers were their peers.

Social and Institutional Factors

Most of the eminent musicians in this study felt that there had been no impact from racial factors in Canada. However, most agreed that race continued to impact the achievement of musicians in the United States. The two musicians who did not note any racial issues in the United States have been largely based in Canada.

The majority of the six eminent jazz musicians came from middle-class homes where parents chose to focus their resources on music education. Although eminent male jazz musicians did not note any impact from government assistance, women participants took advantage of government funded programs.

Gender differences were apparent between the three eminent male and the three female jazz musicians. Eminent male jazz musicians experienced no impact as a result of gender and felt that gender issues were diminishing for women. However, female jazz musicians identified both positive and negative effects from being a woman in a male-dominated field. Feelings of isolation led to confidence issues in two females. Individual females noted concern over open discrimination, physical limitations, and appearance.

Obstacles

Although there were some similarities in obstacles to achievement, there were also some differences. Financial stability was an obstacle for all six eminent jazz musicians. Concerns for women included gender issues and the ensuing lack of confidence. Men were concerned about a lack of venues to perform in. One male and one female faced the obstacle of resistance by mainstream jazz performers to their unique style of jazz. In addition, there were person specific obstacles noted.

Summary of Factors that Affect Eminent Male and Female Jazz Musicians

In summary, the male and female eminent jazz musicians in this study were far more similar than they are different. They were marked by similar personality traits: passion, task-commitment, resilience, creativity, social skills, and leadership skills. As children, they found community support for music and as adults, they chose to live in urban centers where there was a strong jazz community. In addition, eminent jazz musicians were part of an international jazz community. The families of eminent jazz musicians were musical, modeled a strong work ethic, advocated for them, and provided them with music lessons. As adults, eminent jazz musicians chose supportive, musical partners. Each of the eminent jazz musicians could name key teachers who had helped them develop their careers in jazz. Musical peers comprised the social network for eminent jazz musicians. Although race was not deemed an issue in Canada, those who had worked in the United States found race to negatively impact their achievement in jazz. Most of the six eminent jazz musicians came from middle-class families where parents sacrificed to provide them with a musical education. Financial concerns were an obstacle that faced all eminent jazz musicians.

A few differences were noted. Where humour was found in the three eminent male jazz musicians, a positive outlook was found in their female counterparts. Perhaps as a function of the age difference, eminent male jazz musicians found little support for jazz in teachers and schools, whereas, eminent female jazz musicians were supported by teachers and schools but had some negative experiences with individual teachers. Male musicians indicated that their peers acted as their teacher whereas, female musicians indicated their teachers eventually became peers. Gender differences existed between eminent male and female jazz musicians. Male musicians acknowledged no negative impact from gender, whereas female musicians experienced both positive and negative issues around gender. In terms of obstacles to their success, men were more concerned about venues and women were more concerned about gender issues.

Promising Jazz Musicians: a Comparison by Gender

Like their eminent counterparts, the six promising male and female jazz musicians had many similarities. Apart from issues specific to gender, there were few differences.

Personal Characteristics

The six promising male and female jazz musicians had a number of personal characteristics in common. They exhibited passion, task-commitment, and creativity, and enjoyed social interaction. Whereas promising female jazz musicians exhibited resilience and self-efficacy, male jazz musicians exhibited a positive outlook. Humour was a quality exhibited by two male musicians and one female.

Socializing Agents

The promising jazz musicians in this study found some musical support in the communities in which they grew up. As adults, they chose to live in larger urban centers

where there were opportunities for jazz musicians to perform. Two male jazz musicians expressed some concern over ambivalence to jazz: in a rural community and in the general Canadian community.

These promising male and female jazz musicians had many positive family influences in their lives. They were exposed to and modeled a love for music and the arts at an early age. Families were strong advocates for the development of their musical ability and provided them with early opportunities to take music lessons and perform. In most families, at least one parent modeled a strong work ethic.

The six promising male and female jazz musicians had similar experiences with teachers. They identified teachers, both music and otherwise, who played a significant positive role in their development as a jazz musician. One female had an isolated negative experience with a teacher.

Again, these promising jazz musicians had similar support from peers. Both male and female promising jazz musicians found their peers to be not only supportive of their development as a musician but also to support them as friends.

Social and Institutional Factors

The promising male and female jazz musicians in this study agreed that race is not an issue for musicians in Canada. However, the majority of men and women acknowledged that race continued to impact achievement in jazz in the United States. Although two females attributed racial barriers to the media, two promising men felt that racial barriers broke down as ability increased.

Most of these promising male and female jazz musicians were from middle-class backgrounds where parents chose to focus their financial resources on music education.

Gender differences existed between the three promising male and three promising female jazz musicians. Male jazz musicians experienced no negative impact from gender but may have had some positive effect. The majority of female jazz musicians felt some negative effect from gender, although one had experienced some positive effect from being female.

Obstacles

The promising jazz musicians in this study faced a number of obstacles. Financial issues were problematic for all participants (6/6). Concerns about gender, age, and heavy time commitments were unique to the women. Concerns over substance abuse, self-acceptance, maintaining creative drive, and location were unique to men. Both women (2/3) and men (1/3) were concerned about lack of venues for jazz musicians to perform in.

Summary of Factors that Affect Promising Male and Female Jazz Musicians

In summary, the promising male and female jazz musicians in this study had many similarities. They were passionate, task committed, creative, and enjoyed social interaction. Most promising musicians enjoyed community support for music in their cities of origin and then chose to make their homes in large urban centers where there was a strong jazz community. There was strong family support for promising jazz musicians. They came from musical families where parents advocated on their behalf and provided them with music lessons. Most musicians were modeled a strong work ethic by at least one parent (4/6). Peers were important for two reasons. First, they provided emotional and practical support. Second, musical peers formed the social network for the six promising jazz musicians. Promising jazz musicians agreed that, within the context of

this study, there were no racial issues in Canada but somewhat agreed that race was a concern in the United States (4/6). Most promising jazz musicians, male and female, came from middle-class backgrounds (5/6) where parents chose to focus their resources on music education (4/6). Although a number of obstacles to musical achievement were noted, promising jazz musicians agreed that finances were a concern (6/6) and there was some agreement around concern for lack of venues (3/6).

Some differences were noted between the three promising female and three male jazz musicians. First, while female jazz musician exhibited resilience and had a strong sense of self-efficacy in terms of their jazz ability, a positive outlook marked male jazz musicians. Secondly, although both male and female jazz musicians acknowledged that race was a factor in the United States, male jazz musicians felt that racial barriers broke down as their ability to perform increased. Thirdly, gender differences were apparent between promising female and male jazz musicians. Two females acknowledged open discrimination, pressures around appearance, and physical limitations linked to having a family (2/3). The three male musicians and one female musician did not acknowledge any negative concerns stemming from gender but agreed that there might be some positive effect (2/3 male and 1/3 female).

In conclusion, these eminent and promising musicians of both genders exhibited striking similarities and few differences. These similarities included personal characteristics, positive socializing influences, social and institutional factors, and some obstacles. Differences were largely limited to factors that hindered achievement. One such difference was the impact of gender on female participants.

Chapter V -Discussion and Implications

The focus of this chapter is a comparison of the results of this study with other studies that are germane to the topic of eminence and the promise of eminence. First, the results of the study are discussed by the following categories: eminent women, eminent men, eminent men and women, promising women, promising men, and promising men and women. Secondly, the results are discussed by comparing eminent jazz musicians to promising jazz musicians. Thirdly, the results are discussed by comparing and contrasting the factors that facilitate and hinder achievement by gender. In addition, limitations, suggestions for future research, and conclusions are included.

Prior to any discussion on the findings of this study, a number of concerns must be stated. First, given the paucity of literature on eminent and promising musicians, any attempt to generalize results from one domain to another is very limited. Secondly, where studies did include musicians, small sample size, lack of consistent definition, and criteria for participant selection further limits our ability to generalize. Thirdly, the twelve eminent and promising jazz musicians examined in our study also represent a very small, select sample which further limits generalization of the results. At best, some trends may be noted.

Eminent Female Jazz Musicians: Generally Supported

The three eminent female jazz musicians demonstrated many commonalities. Their personal characteristics included passion, task-commitment, resilience, and creativity, being positive, and strong social and leadership skills. Passion and task-commitment are personal characteristics reminiscent of the characteristics of eminent women in earlier studies (Cho, 1997; Freeman & Walberg, 1999; Kay, 1995; Reis, 1995; Wallace and

Walberg, 1995). Although both Cho (1997) and Reis (1995) identified the crux of eminent women as high self-esteem, two of the eminent female jazz musicians expressed concern over confidence issues when put in positions of isolation as jazz instrumentalists. The eminent female jazz musicians' lack of confidence seemed to be linked to these specific areas of their lives and did not appear to be generalized to all areas of their lives. This was unlike Kay's (1995) finding on Maxine Green. Green struggled her whole life with problems related to self-esteem.

Socializing agents positively impacted the development of the three eminent female jazz musicians. Consistent with these musicians who enjoyed opportunities to take lessons and perform, Freeman and Walberg (1999) identified eminent women as coming from positive environments that fostered new ideas, provided cultural experiences, received special tutoring, and were recognized for their early accomplishments. Parents of eminent jazz musicians were supportive and modeled a strong work ethic much like the parents of eminent Canadian women studied by Yewchuk and Schlosser (1995). However, unlike the older eminent women examined by Reis (1995) who delayed their talent development due to family constraints, these eminent female jazz musicians chose to pursue their careers and make choices around family that enabled them to develop their talent without delay. Similar to the eminent women in Reis' study, eminent female jazz musicians came from middle to upper class families where education was valued. Consistent with Cho's (1997) findings, the three eminent female jazz musicians identified their husbands as critical to their achievement. Not unlike the high education level of the husbands of the eminent women in Cho's study, eminent female jazz musicians were married to men of high musical ability.

The three eminent female jazz musicians experienced obstacles to their achievement due to financial issues and gender issues. Although there is no other research base on eminent women and financial concerns, Cho (1997) identified gender issues related to marriage and raising children to be an obstacle for Korean women.

The only direct reference to eminent female musicians was in Reis' study. Some similar trends were evident. Like our three eminent female jazz musicians, the famous female composer ("JT") in Reis' study had musical parents who provided her with music lessons when she was very young (six years of age). Consistent with the lives of the three female eminent jazz musicians, "JT" was raised in a community where there were musical opportunities and she benefited from the encouragement of a music teacher. The intensity of pursuit and hard work that were the marks of the three female jazz musicians were also traits characteristic of "JT".

Eminent Male Jazz Musicians: Similar Trends

Similar to the eminent men in Galton's (1869/1962) study, the three eminent male jazz musicians in this study ranged in age from age 43 to 79. "A man must outlive the age of fifty to be sure of being widely appreciated" (Galton, 1869/1962, p.51). Also consistent with Galton's findings was early evidence of their musical ability and the link to musical parents.

The eminent male participants in this study had a number of common personal characteristics that included passion, task-commitment, creativity, sociability, resilience, leadership skills, and humour. Passion and task-commitment were consistent with characteristics of eminent males in a number of studies (Cox, 1926; Galton, 1869/1962; Roe, 1970; Walberg et al., 1981). Galton's description of Bach as hard working and

driven to the point of losing his eyesight was not unlike the hard working, passionate eminent male jazz musicians in this study. These eminent male jazz musicians were also resilient like the men in Galton's study and the "opportunistic" musicians in Walberg et al.

Urged by an inherent stimulus, climb the path that leads to eminence, and has strength to reach the summit--one which, if hindered or thwarted, will fret and strive until the hindrance is overcome, and it is again free to follow its labour-loving instinct. (Galton, 1869/1962, p.77)

Another personal characteristic of eminent male jazz musicians was strong social skills. This is consistent with the outgoing social scientists in Roe's study (1970) and the eminent men studied by Walberg et al. (1981).

The three eminent male jazz musicians benefited from positive community, family, and peer support, while teachers and schools provided minimal support. These men came from homes that valued music and the arts as did the supportive families of other eminent men. Roe's eminent male scientists came from homes where learning was highly valued. Walberg et al.'s highly eminent men came from culturally rich environments provided by their parents. Minimal educational support did not limit the achievement of eminent jazz musicians, as was the case with the eminent men in Galton's study. "The faulty education in youth, is readily repaired in after life" (Galton, 1869/1962, p.83). Eminent male jazz musicians identified key teachers as providing support for their achievement as did the 21 musicians included in the Walberg et al. study. Unlike Simonton (1977), who suggested that the existence of other composers (role-model availability) had little effect on the achievement of eminence, the three eminent men identified their peers as one of the key factors in their development as jazz musicians.

The social and institutional factors examined were race, socioeconomic status, and gender. No studies were found that examined the impact of race on the achievement of eminent men. The three eminent male jazz musicians were found not to experience any impact from race in Canada but one was conscious of race still having a negative impact on jazz musicians in the United States. In terms of socioeconomic status, most eminent male jazz musicians came from middle-class backgrounds where parents focused their resources on music education. This is consistent with the eminent scientists studied by Roe (1970). Gender was not an issue for the eminent male jazz musicians although they recognized that gender issues still exist for women. There is no known literature base that relates to eminent men and gender.

Many of the obstacles to jazz achievement identified by the three eminent men were unique to each of the individuals but some agreement was indicated in terms of financial stability and lack of venues. Individual concerns included administration time, substance abuse, age, cultural indifference, and lack of acceptance by mainstream jazz supporters. Patalano (1997) also identified substance abuse, job insecurity (related to financial concerns), and lack of support in the United States as obstacles faced by male jazz musicians.

Eminent Male and Female Jazz Musicians: Some Similarities

Some similarities can be noted between the eminent men and women Cox (1926) studied and the six men and women studied in this study on eminent jazz musicians. Cox concluded that eminent men and women came from able parents who provided opportunities for their children. Though no attempt was made to assess the ability of the parents of the six jazz musicians, these parents certainly provided them with musical

opportunities. In addition, Cox concluded that the eminent are marked by high intelligence. Again, although no formal attempt was made to assess intelligence in our sample of jazz musicians, these men and women were obviously highly able. The third characteristic of the eminent in Cox's study was motivation. The six eminent jazz musicians in this study were highly motivated: pursuing their achievement in music with intensity.

Cox (1926) identified eight traits unique to her subgroup of eminent musicians. Of these eight traits, there were four that appeared similar to the traits that characterized the six eminent jazz musicians in this study: desire to excel (passion), originality (creativity), persistence in the face of obstacles (resilience), and quiet determination (task-commitment).

Although male dominated, two studies examined the socializing agents of eminent men and women: Goertzel and Goertzel (1962) and Goertzel, Goertzel and Goertzel (1978). There were some similarities and differences in the findings of these studies when compared to the current study of jazz musicians.

Consistent with the lives of the six eminent jazz musicians, the eminent men and women studied by Goertzel et al. (1978) tended to gravitate to great metropolitan centers as adults. Like these eminent jazz musicians, they came from homes where parents and mentors played a positive role in motivating them to achieve and fostered a strong love of learning. Also like eminent jazz musicians, the eminent men and women described by both studies showed exceptional talent as children and enjoyed being tutored. Although three of the six eminent jazz musicians indicated that teachers and schools provided minimal support, the eminent men and women in Goertzel and Goertzel's study (1962)

had a general dislike for schools and teachers (60%). Unlike the eminent men and women of both Goertzel studies, there was no indication that eminent jazz musicians came from troubled homes where wealth was more common than poverty. Unlike the small communities that formed the "cradles of eminence" in Goertzel and Goertzel's study, eminent jazz musicians tended to come from larger communities (4/6).

Goertzel and Goertzel (1962) and Goertzel et al. (1978) made a number of comments about the musicians in their studies. Although Goertzel and Goertzel indicated that musical talent was exhibited early in life, the achievement of the present jazz musicians was not linked to parents pushing them to practice as Goertzel and Goertzel suggested.

Promising Female Jazz Musicians: Some Common Trends

The three promising female jazz musicians had many factors that facilitated and hindered their achievement alike. Agreement was found in personal characteristics. They were passionate, task committed, resilient, creative, highly social, and were marked by a strong sense of self-efficacy in their chosen field of jazz. Few differences were noted apart from one individual acknowledging a sense of humour and a lack of self-efficacy in composing music. Keeping in mind there were no other studies on women that included promising musicians as part of their sample, a number of similar trends were noted amongst other populations.

Task-commitment (persistence, determination) was key to the achievement of promising women in a number of studies (Kitano, 1997, 1998; Kitano & Perkins, 2000; Miller & Kastberg, 1995). The strong sense of self-efficacy found in promising female jazz musicians was echoed by gifted African American women (Kitano, 1998) but was

not found in the six capable women from working class backgrounds (Miller & Kastberg) and the fifteen gifted Asian American women in Kitano's (1997) study.

Promising female jazz musicians identified community, family, schools and teachers, and peer support as important to their achievement. This is consistent with the results of two studies. Although gifted African American women came from low socioeconomic background, support from their communities, families, and schools was important (Kitano, 1998). Consistent with their cultural heritage, most Asian American women also found their families provided key support for their achievement. Most had received differentiated education through the regular school system (Kitano, 1997). Unlike other promising women, gifted women from working class environments did not have families that supported them. Families did not value education and apart from the odd teacher, teachers and schools did not support their achievement (Miller & Kastberg, 1995).

The social and institutional factors that were explored were race, socioeconomic status, and gender. All participants agreed that, within the context of this study, racial issues in Canada were non-existent. Although driven by the media, two participants stated that race was still an obstacle for jazz musicians in the United States. Consistent with this finding, promising African American women (Kitano, 1998) and Asian American women (Kitano, 1997) had experienced some negative impact from race.

Promising female jazz musicians came from middle-class backgrounds where money was available for musical opportunities. Two participants indicated that their families chose to focus their financial resources on musical education. Unlike the jazz musicians, both promising working class women (Miller and Kastberg, 1995) and

African-American women (Kitano, 1998) came from poor socioeconomic backgrounds. Similar to the three promising jazz musicians, African-American women felt supported by their families. Unlike the three jazz musicians, working class women felt unsupported.

Differences were noted in comments about gender from the promising female jazz musicians. While one participant acknowledged no gender issues, two participants noted a number of issues: open discrimination, pressure related to appearance, the need to delay having a family, or the choice not to have a family. One participant linked this concern to the demands of a career in jazz and one participant linked it more to a personal choice irrespective of a career in jazz. Gender concerns were echoed in two studies. The promising women from working class backgrounds (Miller & Kastberg, 1995) experienced different gender concerns. They found that careers were not encouraged because the role of women in working class environments was limited to mothers and wives. Stereotyping was also a concern for Asian American women. They identified the stereotyping of Asian women as passive and nonassertive was an obstacle to their achievement (Kitano, 1997).

Although obstacles to achievement in jazz varied amongst the three promising women, there was agreement over financial resources and demanding time commitments. All participants agreed that financial concerns were an obstacle to their achievement, although their concerns stemmed from different issues. In addition, age was an obstacle noted by two promising jazz musicians: one was concerned about being too young and one was concerned about being too old. These issues were not found to be a concern in other studies of promising women.

Promising Male Jazz Musicians: Few Comparisons Available

No studies were found that examined promising men exclusively. However, Tirri (2001) included promising men in her gender study of Finnish Math Olympians. In terms of personal characteristics, the promising male jazz musicians in the current study were far more alike than different. Their common personal characteristics included creativity, strong social skills, and a positive outlook. Although two participants were marked clearly by a passion for jazz and ensuing task-commitment, one participant appeared to struggle with this. Two participants described themselves as having a sense of humour, one did not. Only one participant clearly demonstrated strong leadership skills. Although the focus of the Tirri's study was on critical events that led to talent realization, she did conclude that promising men possessed a strong inner drive, as did two of the participants in this study.

The socializing agents of community, family, teachers and schools, and peers were examined and found to provide positive support for the achievement of the three promising male jazz musicians. Like promising male jazz musicians who came from musically rich backgrounds, promising male Finnish Mathematics Olympians came from academically rich backgrounds where they were exposed at an early age to reading, math, and science opportunities. Although their teacher support was not as critical to their achievement, Finnish Olympians identified peers as important to their development as did promising male jazz musicians. Married promising male jazz musicians identified their wives as playing a significant role in their development as a jazz musician. This is consistent with the Finnish Olympians who identified the choice of a supportive partner as key to their achievement. Although these Finnish Olympians suggested the role of

their partners was to care for the family, promising male jazz musicians identified their partners' role more in terms of emotional and financial support.

Tirri (2001) did not examine social institutions or obstacles to achievement. The current study examined race, gender, socioeconomic status, and obstacles to achievement. In terms of race, promising jazz musicians had not experienced any impact from race in Canada but two had experienced some discrimination in the United States. Participants came from supportive middle-class backgrounds and had experienced some positive but no negative impact from gender. Promising male jazz musicians agreed that financial concerns and maintaining their creative drive were obstacles to their development as a jazz musician.

Promising Jazz Musicians versus Promising Musicians and Mathematicians

Promising male and female jazz musicians had many similarities. They were passionate, task committed and creative, and enjoyed social interaction. This was similar to the findings of Sosniak's (1985a, 1985b) study of promising concert pianists and Tirri's (2001) study of Finnish Mathematics Olympians. Hard work and a passion for learning marked both concert pianists and Mathematics Olympians.

Like the six promising jazz musicians, promising concert pianists, and Polish musicians (Manturzevska, 1990) came from homes where music was valued and opportunities for lessons were provided at an early age. These families chose to focus their time and financial resources on music education. Similarly male Finnish Mathematics Olympians identified early positive exposure to reading, math and science as critical events in their career development.

Similar to concert pianists, Polish musicians and female Mathematics Olympians, the six promising jazz musicians identified teachers and peers as important in their development. Manturzevska (1990) specified that peers were particularly important to Polish musicians in the absence of a master teacher. Married promising jazz musicians acknowledged that the choice of a supportive partner was important to their development. Both male and female Finnish Mathematics Olympians echoed this sentiment.

Tirri (2001) identified a number of gender differences between male and female Finnish Mathematics Olympians in terms of early opportunities, participation in competitions, peer support, teacher support, and the roles of partners in their career development. These findings did not support the findings of the current study of promising male and female jazz musicians. Promising male and female jazz musicians had very similar experiences in terms of positive early experiences, peer support, teacher support, and partner support. Differences were limited to specific gender issues such as open discrimination, pressures about appearance, and choices to have or not have children because of the demands of their careers.

Eminent versus Promising: A Comparison with Canadian Women

There were no studies found that compared eminent individuals with promising individuals, in the context of both genders. However, Leroux's (1994) comparison of eminent women with gifted women provided some background. Musicians were not part of either study and therefore any links to jazz musicians are very tentative.

Consistent with the findings on the jazz musicians in this study, Leroux (1994) found eminent and promising women to be marked by the characteristics of task-commitment and passion. Similar to the participants in this study, Leroux's participants

acknowledged that strong family, teacher, and peer support were key to their achievement. Like eminent male and female jazz musicians who identified their partners as playing a critical positive role in their lives, Leroux identified significant men (e.g. husbands, partners) as contributors to the success of eminent and promising women. Similar to the female jazz musicians, eminent and promising, Leroux found her participants were concerned about balancing a career and family. Her gifted women had chosen to remain childless or had delayed having children because of their careers. Her eminent women had either remained childless or stressed the need for outside help with the family.

Male versus Female: Some General Comparisons

Eminent Men and Women Compared

While there were no studies found in which eminent men and women were compared directly, two common threads run through the literature on eminent men and women: personal characteristics and family influence. In addition, it should be noted that the vast majority of studies centered on men are at least 20 years old, while studies on women are more recent. These differences in currency may introduce a cohort effect, which in turn might reduce the validity of the comparisons made.

Eminent men possessed at least four common identifiers: 1) high ability, 2) task-commitment, 3) hard work, and 4) often an intensity or passion for their pursuit (Galton, 1869/1962; Roe, 1970; Walberg et al., 1981). In the more recent studies on eminent women, similar findings were noted (Cho, 1997; Freeman & Walberg, 1999; Kay, 1995; Reis, 1995; Wallace & Walberg, 1995). Consistent with these findings, both eminent male and female jazz musicians demonstrated these four qualities. In addition, both male

and female jazz musicians also possessed creativity, resilience, good social skills, and strong leadership skills.

Two other attributes were typical, although there were exceptions to these observations. Eminent men and women usually came from homes where education was valued (Cho, 1997; Freeman & Walberg, 1999; Reis, 1995; Roe, 1970; Walberg et al., 1981; Wallace & Walberg, 1995). Similarly both eminent male and female jazz musicians came from homes where music was valued and promoted.

Promising Men and Women Compared

The lack of research on promise in the context of both genders makes it difficult to draw any comparisons. While both men and women of promise are included in Bloom's (1985) investigations, no attempt was made to determine factors unique to either gender. The majority of researchers that study talented adult women do so as an attempt to understand women as an underrepresented population. Even Tirri (2001), who did include both men and women in her study, did so with the same intent. Although limited, the findings of Tirri's study do support some of the findings of the study of eminent and promising jazz musicians. While Tirri found a number of differences in the socializing agents impacting the promising men and women in her study, she also found that individuals of both genders were marked by similar personal characteristics (hard work and passion) and were dependent on some socializing agents for support.

Limitations of the Study

Several limitations must be acknowledged. First, along with the advantages of a qualitative design also came some disadvantages. Since the sample of jazz musicians was very small, ability to generalize was limited. Secondly, the lack of a consistent definition

of eminence and promise (as discussed earlier) negatively impacted the comparisons made with other literature. Thirdly, the lack of literature on eminent and promising jazz musicians made this study an unique study but one that could not be generalized to other studies.

Another concern with the study was linked to the generation of a list of promising and eminent jazz musicians. The expert panel produced a wide spectrum of names to be included in the study. Little agreement was found, thus limiting the options for participants. It was left up to each of the panel members to generate a list independently. Some panel members nominated many individuals and some nominated very few. For future studies, it would be helpful to provide the expert panel with a comprehensive list of Canadian jazz artists along with the criteria for promise and eminence so that they could simply check off their nominees. As very busy individuals with limited time for additional commitments, this would speed up and simplify their process significantly.

Although using case study methodology enabled the researcher to gain some first hand knowledge of the factors that facilitate and hinder achievement, reliance on memory was needed. This may have impacted the accuracy of the information particularly in the older participants. In addition, most participants were extremely busy and pressed for time. This may have impacted how much thought they put into their answers. In addition, since the interview questions were open-ended, participants tended to focus on issues that were important to them. Some issues may have been overlooked simply because a direct question was not asked. This may have impacted the interpretation of the data.

Yin (1994) identified one of the weaknesses of an interview as "reflexivity". This is where the participant is responding in such a way as he or she feels the researcher is

expecting the participant to respond. In areas such as gender, the researcher sensed that participants might have been responding with what they deemed to be politically correct rather than what they really felt: when participants verified their transcripts, they seemed to "temper" what they had said. This may have been a weakness in the study of the twelve eminent and promising jazz musicians.

Implications for Future Research

This study represented the first investigation to attempt to compare eminence with promise in the context of both genders. To gain some further understanding of the link between eminence and promise, a follow-up study would be helpful to track the progress of the promising participants in this study.

Although the findings of this study provided a general picture of the factors that facilitate and hinder achievement, no one area was explored in depth. It would be helpful to look at each of the questions in more detail. For example, family factors were important to the development of jazz musicians. It would be helpful to examine the role of each parent and the role of siblings in fostering achievement.

One of the differences found between the six promising musicians and the six eminent musicians was the change in their jazz community. The six eminent jazz musicians had made a transition to becoming part of an international jazz community. Further investigation into what is required for this successful transition is warranted. Is it a conscious choice or a chance happening? Does failure to make that transition lead to thwarted achievement?

There is an obvious lack of studies on promising adult males. With rising concern over the underachievement of boys, this is an area that needs to be pursued. No studies

were found that identified the factors that facilitate and hinder achievement in talented adult males. Research is needed in this area.

Another gap in the literature is in the area of musicians. Little has been written on adult achievement in the domain of music and, in particular, jazz musicians.

Conclusions

In conclusion, the researcher found that the twelve eminent and promising male and female jazz musicians that participated in this study were remarkably alike. The participants demonstrated similar personal characteristics. These characteristics included passion for their music, task-commitment, creativity, and strong social skills. All participants had positive socializing agents in their lives that included their community, their families of origin, their spouses or partners, their peers, and key teachers. The choice of a supportive, musical partner appeared to play a significant role in the achievement of the jazz musicians: eminent and promising, male and female.

Most of the twelve eminent and promising jazz musicians came from supportive, middle-class homes. Although racial concerns were not an obstacle in Canada for jazz musicians, some of the participants had negative experiences in the United States. All participants faced obstacles to their achievement. Lack of financial resources was a common concern. Gender issues negatively impacted most of the six female jazz musicians, both promising and eminent: balancing career and family, pressures around appearance, and some open discrimination.

Within the context of this study, some differences existed between those who achieved eminence and those who held the promise of eminence. In addition to the personal traits demonstrated by both the promising and the eminent, the six eminent jazz

musicians exhibited strong leadership ability and resilience to obstacles. Although these characteristics were evident in some promising musicians, they were not consistently demonstrated. One promising male exhibited strong leadership ability. The three promising females exhibited the characteristic of resilience but the three promising males did not. Secondly, although both promising and eminent jazz musicians came from supportive, urban communities, eminent jazz musicians were more likely to have moved beyond their local communities to being part of an international community of jazz musicians.

The purpose of this exploratory case study of twelve eminent and promising jazz musicians was to identify similarities and differences in the factors that facilitate and hinder achievement. Based on the evidence from this study, the researcher finds that, not surprisingly, the roads to promise and to eminence for the twelve male and female jazz musicians were very similar. In summary, the exceptional men and women who took part in this study were both remarkable and remarkably alike.

The study of rare adult accomplishment has implications for parents, spouses, educators, and society as a whole. How do we best support these remarkable people? It was apparent that the twelve eminent and promising jazz musicians received emotional and practical support on many fronts. We are reminded of the importance of encouraging, validating, and providing opportunities for our young people as they pursue their interests. Since leadership skills were a strong characteristic of the eminent musicians, it is important to provide opportunities for our young to develop these skills. Since resilience was also the characteristic of the eminent and the promising women in the

study, teaching and validating the ability to problem solve is important, particularly in the lives of our young men.

Families and educators played a significant role in the lives of the eminent and promising jazz musicians. It is important to validate the positive impact that we already make and to continue to develop our skills as parents and educators. Spouses and partners also played a key role in supporting the achievement of the twelve jazz musicians. This implies a need to counsel our young people in the importance of choosing a supportive partner who shares like interests. Critical to the talent realization of the twelve jazz musicians was the support of advocates and mentors throughout their lives, not just in their formative years. It is imperative to recognize that our responsibility lies not just with our young but with our adults as well.

Since gender negatively impacted some female participants, it is an area needing continuing focus. Financial concerns were a prevalent concern for the twelve jazz musicians. If, as a society, we value achievement in music and the arts, it behooves us to provide the financial support necessary for their talent realization.

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Appendix A - Interview Protocol

Purpose: to determine the factors that facilitated or hindered the achievement of musical eminence

Goal:

to establish rapport with the participant
to establish any factors which relate to their achievement

Part I Introduction

The purpose of this research project is to compare and contrast the factors that facilitate and hinder the achievement of eminent/promising male and female musicians.

I will be asking you a series of questions that will touch on various aspects of your life that may have impacted your achievement.

Part II Characteristics of Promising and Eminent Musicians

1. What aspects of your personality traits as a child (adolescent, adult) facilitated or hindered your achievement as an individual and as a musician?.

Part III Contributions of Socializing Agents

1. How has your community supported your achievement as an individual and as a jazz musician?
2. How have your parents and families affected your achievement as an individual and as a jazz musician?
3. How have your teachers/ schools affected your adult achievement as an individual and as a jazz musician?
4. How have your peers affected your adult achievement as an individual and as a jazz musician?

Part IV Social or Institutional Factors

1. What impact has race had on your achievement as an individual and as a jazz musician?
2. What impact has class had on your achievement as an individual and as a jazz musician?
3. What impact has gender had on your achievement as an individual and as a jazz musician?

Part V Strategies

1. What obstacles have you faced in your career as a musician? How did you overcome/address each one?
2. At this point in your career can you still identify obstacles? If so what are they? What strategies will you employ to address them?
3. What would you suggest were the keys to your success as a musician?"

Part VI Interview wrap-up

I would like to thank you for your time and assistance in this interview. Before closing, are there any additional comments, impression, or concerns you would like to address?

Appendix B - Questionnaire

Directions: This questionnaire is designed to identify characteristics of eminent and promising musicians. It focuses on four areas: personal information, professional information, characteristics perceived to be important, and obstacles faced. Please provide the information in the format requested.

Part I: Personal Information

Name: _____
 Age: _____
 Sex: _____
 Nationality: _____
 Religion: _____
 Marital Status: _____
 Number of Marriages: _____
 Spouses' Occupation: _____
 Number of Children: _____ Ages of Children: _____, _____, _____, _____, _____
 Father's Education _____
 Mother's Education _____
 Siblings (ages and sexes): _____

*Part II: Professional Information**Academic Training:*

1. High School:

Diploma earned yes (...) no (...)

Institution Granting Diploma _____

Public (...) or Private (...)

2. Baccalaureate: you might allow for college training or other forms of post-secondary education prior to this category.

Diploma earned yes...(...) no...(...)

Institution Granting Diploma _____

Public (...) or Private (...)

Major: _____

3. Masters:

Diploma earned yes...(...) no...(...)

Institution Granting Diploma _____

Public (...) or Private (...)

Major: _____

4. Doctorate:

Diploma earned yes...(...) no...(...)

Institution Granting Diploma _____

Public (...) or Private (...)

Major: _____

Formal Musical Training:

1. Preschool Years

Private (...) Public (...)

Institution: _____

Type of training: _____

Awards received: _____

2. Elementary Years

Private (...) Public (...)

Institution: _____

Type of training: _____

Type of performance: _____

Awards received: _____

3. Secondary Years

Private (...) Public (...)

Institution: _____

Type of training: _____

Type of performance: _____

Types of personal recognition: _____

Awards received: _____

4. Post-Secondary Years

Private (...) Public (...)

Institution: _____

Type of training: _____

Type of performances given: _____

Awards received: _____

5. Adult Years

Private (...) Public (...)

Institution: _____

Type of training: _____

Type of performances given: _____

Awards received: _____

Informal Musical Training:

What opportunities for informal musical training such as apprenticeships or mentorships have you availed yourself of?

1. Preschool Years

Mentored by: _____

Apprenticed with: _____

Type of training: _____

Expertise/Accomplishments

Areas of musical expertise:

Areas of general expertise:

Musical Accomplishments:

Compositions:

Recordings:

VITA

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Given Names: Julia Alexandra

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