Four-Year Music Degree Program Perceptions of Value from Administrators and Students: A Mixed Methods Study

DISSERTATION

Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy in the Graduate School of The Ohio State University

By

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2016

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Abstract

The duties required of a musician earning a living wage are starkly different than the musicians twenty years ago. In the late 1980s and early 1990s, pure performance opportunities were often enough for music professionals to support themselves, but the musicians of today require a set of skills not explicitly instructed in a four-year degree, most prominently career management and rudimentary financial management proficiencies. Today, the vast majority musicians are now required to utilize skills tangentially related to the creation and performance of music, with various manifestations of a “portfolio” or “Protean” career becoming a preferred term of scholars and administrators alike. Considering a new performer/teacher/administrator paradigm, institutions of higher education training the musicians of the future have a responsibility to current and future students to maintain pace with current employment trends. For this dissertation, I investigated students and administrators at four-year degree granting institutions and found gaps between what students desire from their education, the goals of administrators in providing this degree, and what the workforce requires. Specific considerations for department policy are presented, and opportunities for future research in a variety of arts disciplines are highlighted.
Dedication

This dissertation is dedicated to my parents, who set an example of excellence as far back as I can remember. To fully articulate how much they mean to me would require a document much longer than this dissertation.
Acknowledgments

This dissertation couldn’t have been possible without the assistance of the following people, to whom I send my sincere thanks:

- The Department of Arts Administration, Education and Policy at The Ohio State University, and particularly Drs. Smith-Shank and Funk for allowing me the privilege of teaching four years as a Graduate Teaching Associate. I also credit my relatively straightforward degree progress to Ms. Kirsten Thomas, program coordinator to the stars;

- My dissertation committee for serving as an incredible source of knowledge and analysis throughout this process. I also thank Dr. Timothy Leasure for providing service as Graduate School Representative;

- The administrators of all 59 schools who provided data, and in particular the three that sat down for interviews. Your participation made this research possible and I cannot thank you enough for facilitating my questions;

- My friends and family in Rhode Island, Ohio and beyond, especially Stephen, A.J., Jake, Zoe, Lisa, Mandy, and anyone else who helped hold off my insanity for a few more years;

- My editor, Miss Olivia Dolphin, for providing exemplary proofreading and her edits refining my points for increased clarity;
• Mrs. Julia Tombello and the Knapp School of Music for allowing me to obtain simultaneously rewarding and enjoyable field experience working with this material;

• And my brothers and parents for providing the best possible support structure anyone could have ever asked for.
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Fields of Study

Major Field: Arts Administration, Education and Policy
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Chapter 1: Introduction

Overview and Statement of Purpose

My personal connection to this material stems from a combination of education, work experience, and the appeal of the subject matter I discovered during my postgraduate studies. Both my experience as a professional musician and my identity have shifted throughout earning my four-year degree in music, which led me to an underlying belief of pluralism in music education. At first, defining this pluralism was a part of actual music itself; being able to play in diverse settings and genres, even across instruments, became a critical part of how I approached my degree plan. Proficiency in classical, jazz, and other genres became an ultimate goal of my degree studies, and, as I progressed, I learned that pluralism could become important on another level.

Nonmusical skills I picked up from the local College of Business Administration proved to be integral in connecting with musicians I was gigging with. Quickly, I found myself juggling networking, financial management, and self-promotion in addition to adapting my musical proficiencies to the paying client. As I began to grow my network with more musicians across New England (and even nationally, once I entered my program of studies at Ohio State University), I found that financial management skills, left
underemphasized in specific departments, were learned in the workforce, with these early findings holding true across discipline, instrument, and even degree specialization.

I found myself drawing these connections in education as well. As a music teacher, it’s rewarding to instruct students on how to more effectively play their instrument of choice. But I also understand as an instructor within a specific school of music, my instruction is limited to the curricula that guide my teaching philosophy, which is largely performance-focused. In other words, students who leave my studio are not trained in how to manage a career, but instead in the skills related to understanding and performing music more effectively. I train my students in these pure musical skills, and, for a long time, musicians were instructed in these pure musical disciplines on a national scale with the understanding that positions would exist for these graduates upon their entry into the workforce. As my literature review will show, this was enough to employ students on a full-time basis, and many musicians earned a comfortable full-time living solely from their performance capabilities. However, as students start to graduate in increasing numbers and musicians become more numerous, a different set of skills can represent the critical edge required for getting that last gig.

I began a review of the literature for my thesis delving into exactly what musicians found to be useful in their professional careers. This, paired with what was being taught (outlined in primary material such as curricula outlines and accreditation documents provided to the public by the National Association of Schools of Music (NASM)), formed the basis of a rudimentary comparison. But this again fell short. I had the application of skills and the theoretical instruction of these skills as relating to music
professionals, but I could not find studies investigating the practical instruction of these skills as students were getting their degree. My degree involved a conscious pursuit outside of the school of music. I was left wondering about the level of preparedness the department used as a standard and asked myself: how do the bulk of musicians graduate while obtaining the skills I found critical outside my degree plan? A few notable exceptions came to light throughout the country; most prominently, the work conducted by the Strategic National Arts Alumni Project (SNAAP) investigated what alumni report to be the most relevant skills, regardless of whether they were taught in curricula. In addition, a few small-scale surveys took a look at the aims and aspirations of small samples (a 5-10 musician studio, for example), but were not as methodologically sturdy and should be viewed as individual trends not representative of larger musician habits and perceptions.

It is these two sets of experiences (the personal experiences and the larger investigation) that come together to form the foundation of the research conducted within this dissertation. Excelling within a largely homogenous field as a musician becomes critical as colleges graduate more and more students. From here, the ability to take on the various professional duties of a musician immediately out of college becomes a tremendous advantage to newly minted musicians. Analyzing the various accreditation requirements of music departments across the country reveals a vast majority responding to NASM, a largely liberal arts criteria. Later in this paper, it will become evident students prefer a vocational education upon enrollment in a degree program, in favor of a more traditional liberal arts education espoused by NASM. From this, training a musician
to perform music as the primary educational outcome is preparing students to enter the field underequipped to immediately succeed, in terms of being able to go above and beyond what employers expect. A key connection within policy framework is missing and sound research, through its exploratory nature, aims to investigate exactly what is needed from administrators to better prepare students. Filling this gap in the literature is the explicit aim of this research, through identification of the various participants in the creation of policy.

To summarize the main points of this larger aspiration, this research aims to closely examine the state of music education as it prepares students for their future careers as music professionals. I will also examine the perspectives of department administrators and students in the process of obtaining their degree, to form the basis for studies of increased rigor and/or specificity or (in a more limited sense) inform policy to take appropriate action. Throughout this dissertation, I explain why this study is needed, where it fits into the framework of contemporary findings and illustrate how appropriate considerations were taken regarding the construction of the instrument to hopefully create an effective representation of results. I conclude through analyzing the major findings within the context of creating impactful institutional policy within the public institutions I identify as critical in graduating future musicians, and illustrate some effective venues for changes in more efficiently meeting the needs of students. Administrative action in providing a more effective education for students

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1 The self-employment of musicians in freelancing multiple employment opportunities is a distinction of the field, and meeting the needs of the employers in this case becomes the ability to utilize a skillset to meet varying requirements of employment.
involves first more research, but some early steps can be taken to better utilize resources available to departments. In this chapter, I provide a summary of the primary points of discussion found throughout the background, methods, and anticipate some findings through predictions and informal hypotheses.

**Driving Points and Overarching Aims**

This research is framed by a sense of constant improvement; that students and departments alike can be measured to enjoy preparation established from mutual goals, directly connected to the actions and resources used throughout that preparation. A caveat: the nebulous nature of success within the field of music doesn’t translate perfectly to pragmatism as relevant to students (which forms the primary consideration of the instrument used in this research). However, departments can be measured in the more practical sense of nonprofit evaluation: how effectively they fulfill their mission based on the criteria set forth in their statement. The mission statements of music departments invariably have some sort of preparation for creative professionals; individual cases are difficult to piece together on a national level, but a national template comes from NASM and their various levels of preparing students for a variety of careers within the field of music.

This research analyzes the three most populous degrees (Music Performance, Music Education, and General Music) at various institutions, but other specialized degrees offer insight into the individual needs of specific areas across the country. As

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2 Per the accreditation requirements of NASM, this degree is formally titled the “Liberal Arts Degree in Music”. My degree is titled “B.A. - General Music”, and it is the reference that I use throughout this paper for the Liberal Arts Degree in Music.
investigated more deeply in chapter 2, some Big 3 degrees have explicit aims in preparing students for a career as a music professional, capable of immediate contributions to a fast-changing field, while the General Music track is more oriented towards a liberal arts focus (with the considerable number of specialized degrees providing even more expertise for whatever graduates aspire). When paired with a review of literature determining which skills musicians actually use in their career, the differences between career preparation and workforce requirements become stark, even in the case of the professional degrees designed for more vocational training. Specifically, internships (or similar professional experiences) and career management skills become a recommendation instead of a requirement, the most distinct difference between a college graduate and the professional musician.

But all research is aimed at providing the means to address a disconnect in the field, and identifying some causes of this gap forms a considerable task itself, especially within the field of performing arts with its career idiosyncrasies. Several components unique to creative professionals and the field of music as a whole make this somewhat of an arduous undertaking. First, the intertwining personal and professional identities of students play a critical part in how musicians view the courses that they anticipate will prepare them for the workforce. The large majority of musicians entering the Ivory Tower seeking a four-year degree have had tremendous unique training already in the form of school bands, various informal ensembles, and/or individual lessons\(^3\). Students

\(^3\) Informal opportunities in this sense are defined as the community performances outside of K12 settings. The students enrolled in high school ensembles are typically lucky enough to have concert opportunities from their high school and middle school, and usually perform for friends and family. It’s this type of performances that constitute the young musicians ability to play in additional settings, typically for fun.
have had externally managed opportunities to perform in front of willing crowds at least in a K12 setting and, by and large, are not used to planning performances themselves or seeking and realizing opportunities to create music in front of the public.

Second, musicians have had the benefit of personal or group instruction as the driving force for equipping them with enough musical talent (performance wise) to consider pursuing a four-year degree, and in previous studies, have identified music education as a noble and attainable goal. These students become performance and education majors, respectively, but, in their limited “real” experiences, have not valued the role of networking, financial management, and career presence in their multiple jobs. Instead, opportunities to perform and develop explicitly connected skills (such as pedagogy and educational methods course within the music classroom) are deemed highly important. But most critically to anticipated careers, the previously detailed nonmusical skills of career management are underemphasized or worse, perceived as taking time away from the practice room (Johnson, 2014). This narrative becomes critical when discussing implications for higher education reform, with the identity of students well established, yet conflicting directly with these auxiliary skills currently prized by the field. Bridging this gap between what is needed from professionals and what is instilled in students can form justification for creating courses that more effectively prepare students for success in the diverse set of careers that modern musicians experience.

An additional point less discussed comes from the accountability required of administrators in modern higher education. The importance of this study stems from administrators executing their job effectively, an important consideration. But the rise of
rigor in analysis, accountability, and demonstration of worth in the public sector has created a new level of consideration for administrators. Accountability, added to the end of measurement and measured as a secondary priority in the past, is currently woven into the daily execution of departmental missions and, in some cases, changed or tailored contingent on achieving the ultimate goals of accountability. This latter example is an extreme case, but illustrates the various pressures administrators face in their responsibilities to higher parties of accountability. A critical consideration: this stem of accountability comes not solely from external demands placed on a department by funders, but rather a demonstration that funds and resources are being used effectively. Interestingly, scholars have argued that, even with public funds being cut for public institutions of higher education, accountability still forms an increasingly critical component of strategic plans (Achtemeier & Simpson, 2005; Toma, 2007, pp. 63-64). This trend suggests that accountability, once tied to public funds as the dominant stewardess of public education, is simply a manifestation of effective action credited to any funder.

Accountability has demonstrated the value of effectiveness to various participants, but even without this new level of provision, the mission of departments was well established. Historically, the goal of a university education was not always to train directly for the workforce, but instead to create a well-rounded thinker in the liberal arts tradition. Starting in the 1900s, this was often enough for employment for those who graduated (U.S. Department of Education, Office of Educational Research and Improvement, 1993), but, paired with the rise of the higher education complex (Jozsa,
2013), more graduates are putting off entering the workforce to obtain a higher education degree, understanding that a degree helps employment prospects\(^4\). This applied to students across discipline and administrators currently under a new set of accountability concerns have adjusted to train students in an employable discipline while still maintaining well roundedness through general education courses or their institutional equivalents. These student and administrator developments, however, form only part of the picture. In addition to these changes happening in the landscape of higher education, the creative careers were shifting in a similar, fundamental level. Literature is limited discussing the role of the Protean career in the lives of music professionals. But starting in the late 1980s (and even as early as the 60s, with Baumol and Bowen’s landmark analysis of the economic difficulties presented by careers in the arts (Baumol & Bowen, 1968)), documentation of creatives holding multiple careers began to emerge as a dominant theme. Musicians reported having to not just perform as a means of supporting themselves, but also take on additional means of employment utilizing music, primarily positions as an educator. Over time, musicians reported more and more applications of various music skills, with one study identifying between three or four job responsibilities as the primary career model (Thomson, 2013). This term is a fundamental component of this research, and will be explored much more later in this chapter.

*Synthesis, or a Final Aim*

Considering this, two points must first be synthesized. First, if the dominant career model of musicians is not to solely perform on a primary instrument, but to utilize

\(^4\) This point will be developed much more in the first section of the literature review.
multiple applications of their career, then a vocational curriculum effectively instructing these skills would assist in equipping students with professional experiences. Second, if students aim to attend college mostly to improve their employment prospects, then the conditions of the previous points apply, within the specific framework of a professional musician. Therefore, musicians training for this career would have coursework and relevant experiences in the course of their four-year degree, ready to earn a steady wage from various music-related activities in a career. This point is critical and, indeed, is the primary assumption for this entire research: that a four-year degree, in both function and ideal, prepares students for future careers as music professionals, to reflect the changing nature of the workforce.

In terms of investigating how musicians are prepared, NASM forms the preeminent model of curricula for schools of all types across the country. The three most popular degrees are what define an institution as degree-granting musicians, and serve as a measuring stick for an institution graduating a diverse range of impactful musicians. Building on these degree plans, this research operates on the assumption that there are three primary music programs that train the majority of students for a career in music: performance, music education, and liberal arts, with the former two preparing students explicitly and definitively for a career as a music performer or educator respectively. From here, a complete analysis of preparation and reaction can be analyzed as an improvement loop.

Analyzing the requirements of a NASM-accredited degree, in conjunction with the requirements of the workforce specifically, reveals an emphasis on performance and
various applications (theory, history, ear training, etc.). Internships and music business experience are recommendations, if mentioned at all. The similarities between performance and education degrees largely stem from this expertise, with education majors surrendering some music electives to fit in the required certification to teach in a public school setting. As such, musicians graduating holding a four-year degree from a public institution, bolstered by the extrinsic soft requirements of accreditation, are being trained for a career that represents a negligible minority of musicians working today. Paired with the strong musical identity fostered in students from an early age and the competition found in today’s academy, students are encouraged and work towards excelling in performance exclusively.

There exist differences in aims for students largely desiring a career from their education, administrators fulfilling their departmental mission, and a workforce that requires a uniquely skilled musician. It is this gap that is the specific aim of this investigation. This research relies on two tools to reach this goal, and investigates the administration and student body concurrently. The student body is asked which skills they are currently learning, what their career aims are, and what skills they anticipate using within their future professional careers. From here, an early identity can be drawn of students enrolled in the academy (already investigated extensively in a multitude of studies), to be paired with future identities as a musician and (the most important part) which skillset comprises the one most used by the contemporary musician. If musicians

5 Additional coursework, in the form of K12 certification, often comes at the cost of students. Some institutions selected for research simply added on the external School of Education requirements. The interviewed administrator Bobby especially highlights the difficulties of accreditation and managing student course loads in his interview regarding accreditation.
are identifying the skills presented by the literature as necessary for their respective careers, then the findings can be paired with the training provided in the curricula and tweaked to more effectively meet the aims of students. To build, if the identified skills and careers do not match up either with each other or with the department aims and coursework, then it becomes a matter of advising, to ensure that the students (motivated to obtain a four-year degree to earn a living employment on the other side). Studies providing connections between aims as students versus professional aspirations have been undertaken in small settings (usually a studio or through biographical methodologies). But, to the knowledge of the researcher, more substantial studies have not been conducted in multiple institutions with entire student bodies.

Studies have also neglected the role of administrators in preparing students, the second focus of this research in addition to the students. As executors of the mission statement of the department and (at the very least) ensuring that the institution meets the curricular and resource requirements for accreditation, department administrators ensure the faculty are instructing students to the end aims of the various accountability mechanisms. Even in the cases where the department chair is a less than authoritative position, in which the position is rotated among faculty and with limited hard power, the department chair represents the combined viewpoints of senior faculty members. As this department representative and point of contact for prospective students and department outsiders, interviews with administrators can shed insight into how musicians are prepared.

NASM’s curricula, of course, are only templates, and it may be insightful to understand the skillset of the contemporary musician as administrators perceive it. Administrators
will be asked the aims of their department, which careers students are being prepared for, which skillset is required of the career identified, and NASM-accreditation specific questions (to determine the effectiveness of the Association in training students and whether that has helped or hindered administrators in their curricula development). The specifics of the questions and their construction will be discussed in much greater detail in chapter 3.

**Final Considerations and Structure**

At the very least, these two sources of information present a berth of helpful information in analysis of respective music departments. With strong connections made, several possibilities exist for application of the results. Caveats must be made for the validity of conclusions (especially with the quantitative set of findings), but findings have the potential to inform curricula and administrator action both immediate and over larger time scales, within the context of a robust literature review. If the surveys and interviews can be generalized as a representative portrayal of the music departments of New England, it can be considered alongside the literature for curricular considerations. Of special interest to this research are the case studies that have addressed these concerns, functioning as direct points of comparison with the findings of this investigation. The limitations of this research are discussed in the methods chapter, but the strength of these conclusions rests directly on the quality of the data collected and could be minimized depending on response rate, development of themes, or any other unforeseen issue that

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6 Australia in particular has an extremely productive professoriate in addressing the workforce concerns posed by alumni.
may arise in the data distribution, collection, and analysis process. As will be discussed in the methodology section, qualitative and quantitative methods mixed together, rather than providing disjunct findings, can more effectively triangulate trends through the benefits of each process (Jick, 1979).

Fitting with traditional dissertation structure to investigate the ideas presented thus far, this research will be divided into four sections in addition to the introduction. The literature review will provide a discussion of trends past and future, and an analysis of the material related to the study. Of particular interest are the various types of employment undertaken by musicians, and the related skillsets instructed within the academy. The methods section discusses the gaps within the literature related to workforce development from four-year degrees, and how this study was constructed to address the limitations of discovered investigations. The results will discuss the process of distribution, collection, and analysis of the instruments used. Finally, the conclusions will bridge the gap between the findings, the literature, and practice. This section will come with several considerations, mostly contingent on the methodological limitations of the findings and their effectiveness in translating to case studies that have developed similar findings. The framing of the findings for the various audiences within the higher education policymaking model will be presented as examples, and specific areas will be identified for further research action.

Clarifying Notes

Before continuing, some identification of shorthand and reader background can be helpful to orient readers with various levels of familiarity of the following material. First,
the process of obtaining a degree in music is fairly similar to most degree programs with some minor considerations. Music students typically audition for a program and take lessons from a faculty member in their primary instrument. Usually, more advanced study comes in additional instruments, and students typically join ensembles or seek out similar performance opportunities. Most universities will have an affiliated concert series in which students perform. Students will also look for independent performance opportunities in their local communities. In addition to these applied lessons, students are introduced to formal study of music through music theory and ear training courses, which create the core of the music curricula. Students earning a professional degree in music usually take more advanced courses in the field of music, with the divisions espoused by most departments presented in Appendix A. In addition, there are three primary degrees in music which students usually earn: a B.A. in General Music, a B.M. in Music Performance, and a B.M. in Music Education. These degrees are referred to as the Big 3 throughout this research, with specific insights into the course requirements and terminology found in the next chapter. When referring to NASM curricula in this sense among others, I refer to the most recent publication of NASM in documenting their curriculum requirements (National Association of Schools of Music, 2015). A diagram illustrating the requirements of the three major degree typologies, along with analysis of key sections of the accreditation requirements can be found in Appendix A. Further definitions are explored in the literature review, but musicianship is the primary characteristic of professionals to be explored and encompasses the creation of music in some capacity, paired with the management of duties necessary to provide a living wage.
This is by no means a comprehensive definition and, to some extent, this document relies on analysis of how administrators define the term directly compared to how in-career music professionals are categorized by the leading research. In addition, this document refers to the contrast between students studying music education and those students receiving a music education somewhat confusingly. The difference between the two comes from the specialized degree of music education (those students studying music education) and students studying music in higher education settings (those receiving a music education). Finally, music departments, colleges, and institutions are all used interchangeably throughout this paper unless specifically identified otherwise.
Chapter 2: Background and Review of Literature

Structure

Identifying a unified strand of research for the purposes of this literature review required navigating the motivations and underlying factors associated within two distinct fields: higher education and its policy paradigms, and the various job duties associated with musicians. Indeed, improving the various interactions between these two fields and addressing the necessary questions towards this aim are the twin outputs of this research. Higher education can utilize its resources in training musicians more capably to enter the workforce through alumni surveys and monitoring the trends of the workforce while adjusting curriculum accordingly. These adjustments to curriculas enhance the various benefits offered by the increased presence of higher quality music in communities at large. This section will provide an overview of the existing literature befitting these aims and its steps in that process.

- First, I will review the creative and economic benefits provided by well-trained musicians to the community, to underscore the importance and tangible impacts created by a strong artistic presence.
- Second, the role that higher education plays in graduating talented, capable musicians will be analyzed. Given the noticeable rise in college degree attainment, higher education institutions can play a key role in fostering the benefits outlined in the first point. These are put into the context of the music department present in communities small and large across the country.

- The accreditation process for these institutions is presented in the third section. Music has an unusual accreditation situation compared to other disciplines, and the benefits and drawbacks associated with the primary accreditation board form an intriguing foundation for study.

- Finally, these three sections are synthesized, and considerations for the research of this dissertation in terms of research methodologies are formulated. Of special interest is the thesis conducted by the author, and how its early findings inform the aims of this new set of questions.

*I: Creative Economy Applications: A General Overview*

*Larger Creative Economy and Roles Played by Artists*

In this section, I aim to present some literature analyzing the impacts of the creative economy. The term is nebulous and definition forms the basis of considerable work in the field today, but features artists and musicians in a prominent role. I stray away from defining the creative economy in this research because the term itself could be the focus of an entire dissertation by itself. Instead, these various models discussed and all their nuances serve to illustrate the universal appeal and importance of musicians in the community. In all the models presented, musicians can impact and are impacted by
the local community in net positive benefits. As a result, the generalizable benefits of higher quality musicians become readily apparent.

In the creative economy, a well-educated artist capable of making an immediate impact in the workforce forms the crux of various models of creative cities (White A., 2009; White, Gunasekaran, & Roy, 2012). The creative economy, in some models, is only tangentially related to the level of expertise and education utilized by musicians in daily activities. However, for the point of this research, this serves as a point of emphasis for the importance of artists, and more specifically musicians to city developers. Even cities not directly focused around the traditional paradigm of creative cities still value creativity and the ever-increasing importance artists and core creatives provide for the city (Markusen, Wassall, DeNatale, & Cohen, 2008). The differences between the creative economy and an economy in which culture plays a prominent part are often blurry, but the diverse findings from existing research agree that, to the extent that the creative economy relies on the arts, net benefits can be realized.

But some differences in terminology across various studies provide clarity to what investigators are looking to discover. While an economy that utilizes creative activity is simply one that subsidizes creative activities, a creative economy relies on innovative minds to a different end. A creative economy is one in which intellectual property and the development of new, increasingly efficient ideas present a more prosperous future and function as the ultimate goal of city development. "It is no longer sufficient for highly developed countries…to compete on the basis of cost; instead they have to draw their competitive advantage from knowledge-intensive and high-quality innovations" (Hospers & Pen, 2008, p. 260).
planners and municipal powers (Lin, 2007). The appeal of this approach is obvious, but this approach depends on the alignment of preexisting resources, the cooperation of the citizens and a certain amount of luck, to say nothing of the difficulties connecting investment in the creative industries to economic prosperity. From this, some scholars have presented findings against the direct funding of the creative economy in certain settings (Bae & Yoo, 2015; Batabyal & Nijikamp, 2010; Klamer & Petrova, 2007)\(^7\), but the benefits stemming from a societal prioritization on creativity (and its prominent presence within the arts) has been relatively established (Waitt & Gibson, 2009), in all settings of society. Leadership (Adler, 2011), everyday citizens (Communian, 2011; Hopers & Pen, 2008), and, of course, artists (Scott A. J., 2010) stand to benefit from increased development of creative habits and innovation (Frey, 1999), especially when funded by the state in various capacities (Klamer & Petrova, 2007). The most explicit investment in creative development of a company (investments in Research and Development) has been shown to provide definitive results in settings generalizable outside of privately owned companies (Jones & Williams, 2000) and, more directly applied to the definitively creative economy, provides benefits for artists that create cities where people are attracted and an economy focused on the benefits on innovation can be fostered (Bell & Jayne, 2010; Lobato, 2010).

Despite some situations where investments into creative cities have underperformed (Hoyman & Faricy, 2009; Long, 2009), a literature review found that

\(^7\) The Klamer & Petrova article provides a particularly strong perspective on how to fund the arts from the perspective of the state, and includes a discussion of the pros and cons of the various models utilized internationally.
investment in the creative sector can be connected somewhat directly to increased quality of living (Useem, 1991). This evidence for successful utilization of the arts even overcomes heterogeneity bias, a longstanding problem with studies evaluating the effectiveness of the arts (as an example of this bias, please consult these studies analyzing interest rates of banks in loans given to creative organizations (Bae & Yoo, 2015), as well as various quality of life metrics (Batabyal & Nijkamp, 2010; Jones & Williams, 2000)). Even with literature reaching mixed conclusions regarding finer points of the highest impact of the arts, arts organizations have been identified as having net positive return on the grant or funding investment (Throsby C. D., 1982). These findings rely on snowballing ideas of donation, where the program that not only has the most impactful programming but the most effective ways of communicating this impact, receives donations and funding from more diverse sources (Hume, Mort, & Winzar, 2007; Ko, Gibson, & Kim, 2011).

These studies are only those that have identified the quantitative impact of the arts on a community; in traditional evaluation programs, the arts have posed a traditionally prickly pear for evaluators (Clements, 2007). The use of qualitative evidence, over a large swath of programs, has demonstrated the effectiveness of the arts (and by proxy, music) in creating a higher standard of living (Berman, 2008; Kelaher, et al., 2014). In addition, a cost-benefit analysis of a music-training program showed social and fiscal benefits to local culture (Cuesta, 2008).

It’s the measurement of arts specifically in the context of these studies. Quantitative studies, the primary method of obtaining information on an institutions
effectiveness, hold special scrutiny when the arts are the variable being measured. A national study of U.K. arts organizations called for some level of standardization for arts studies (Reeves, 2002). Another American study discussed similar questions regarding the search for new ideologies and standardizations on at least a regional scale (Rife, King, Thomas, & Li, 2014). This call for increased study rigor applies to arts agencies responsible for developing impactful art within communities, but similar issues exist for state funding. How can a state policy investment in creativity be measured, as specifically connected to the benefits of the policy? The previous studies cited used interest rates of banks in loans given to creative organizations (Bae & Yoo, 2015), as well as various quality of life metrics (Batabyal & Nijkamp, 2010; Jones & Williams, 2000). This direct lack of connection between the policy and payoff is troublesome for administrators, but can be overcome through generalization of benefits, or through investigations presenting the benefits in a variety of circumstances.

This discussion of the creative economy relies on definitions fiercely debated by scholars, but specific studies investigating the benefits of music have been commissioned by states as economic impact studies have yielded specifically positive benefits. Across the board, the industry behind and encompassing musical performances create jobs and enhance the well-being of residents in urban and rural areas. Economic impact studies showing secondary levels of income are difficult to analyze, due to somewhat shaky methodologies (Americans for the Arts, 2013), but if tax codes and classifications are used for explicitly stated music businesses, a standardized measurement can be established across the studies. Tax revenues especially provide a strong indicator of
success, as a display of the state recognizing and supporting favorable activities, and is the primary metric of success used here. A study commissioned by the state of Georgia showed roughly $313 million in tax revenues for local and state governments (Riall, 2011). Similarly, a study in Seattle revealed collaborations between the music and film industry to increase employment and revenues, to the tune of $148 million in tax revenues (Beyers, Fowler, & Andreoli, 2008). Economic presence was on a similar scale in Chicago (The Cultural Policy Center at the University of Chicago, 2006), with micro-organizations favorably represented in a separate, Chicago-focused study (Slover Linett Strategies, 2012). In perhaps the largest study conducted on the impact of the arts, over $4.6 billion in revenue was generated in Los Angeles and Orange Counties on behalf of the creative economy of entertainment and the arts (Los Angeles County Economic Development Corporation, 2010).

Reiterating the point made in the previous section, this is one of the key assumptions made in this research. A more effective musician workforce benefits society, through increased standards of creativity and innovation that serve the auspices of the creative economy especially well. From the articles discussed previously, this research assumes that increased effectiveness in training the musicians of the future is a noble goal.

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8 A note of caution: tax revenues primarily come from established organizations, of which micro-industries, although playing a historically large role, are excluded. However, economic impact is a primary metric of consideration for policymakers and, in any event, we can assume the positive impacts of unincorporated musicians to be positive, and the measured tax revenues to be understand from not including music organization on a smaller scale.

9 These results should be taken with consideration for their methodological constraints, as the authors of this study used an encompassing creative economy model similar to Florida (2002), in which toys, food and fashion are incorporated into the definition of the creative economy. When the revenues are reflected in proportion to the percentage of entertainment industry to the total industries defined, one studied concluded with a total of approximately $64.19 billion (Los Angeles County Economic Development Corporation, 2010, p. 8).
by itself in reaching various state aims (most prominently including increased revenues), and the costs assumed are presented to music departments in question, through the development of additional resources to better prepare students for their lives as music professionals. This requires one more logical leap: if musicians require increased senses of creativity and innovation to better society in the described direct and indirect ways, they stand to benefit from the most up-to-date, comprehensive training (with society yielding the secondary benefits). In this research, there exists a connection between the training of musicians (in the form of a four year degree) and the benefits offered to society when these students enter the workforce. For now, it is assumed that a considerable number of musicians enter the workforce each year holding a brand new degree, and that this influx of workers is considerable enough to be described as a primary pipeline of musicians. The importance of graduating these capable musicians comes from the various impacts musicians can have on the various quality of life studies analyzed within this section. 

**Accountability and Its Role in Ensuring Effective Education**

This section will provide a brief history of the major developments of university accountability, setting the stage for later sections focusing on the problems facing administrators of music departments specifically. Measuring the effectiveness of a college education has become more and more of an emphasis for administrators to follow. As recipients of funding both public (through state funding and resources) and private (through student tuition), institutions of higher education face a unique burden in proving results to the public as a method of recruiting and a display of responsible use of
funds. Previous state policies throughout the 1980s and leading into the early 1990s placed the onus on the state to provide sound structures for institutions to follow, but a shift in state priorities resulted in state legislators adapting a “show me” approach to funding and accountability, in addition to incorporating universities into various plans of statewide development (Ewell & Jones, 2006). Simultaneously, the shrinking of state budgets, paired with the inability of colleges to maintain pace with recession-aggravated inflation, forced the hand of legislators to call upon colleges to demonstrate their relative worth (Dougherty, Natow, Bork, Jones, & Vega, 2013).

States instructed their public institutions to provide measures of achievement as a means of increasing funding, resulting in a twofold shift in institutional priorities. First, demonstrating institutional effectiveness in educating students became much more of a priority, after a suitable number of resources were allocated by the state. Second, rather than an evaluation mechanism developed after the fact, accountability became an integral part of how institutions operated and demonstrated their effectiveness. Specifically, the five-dimensioned model advocated by Ewell and Jones and reproduced in this section show higher education as a pragmatic, results-oriented component of larger state policies.

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<tr>
<th>Substance of accountability</th>
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<tr>
<td>Unit of analysis</td>
<td>Resource use, institutional processes</td>
<td>Results</td>
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<tr>
<td>Accountability as a policy tool</td>
<td>Public institutions</td>
<td>Society, polity</td>
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<td>Treatment of institutions</td>
<td>Stand-alone</td>
<td>Integrated</td>
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<td>Institutional responsibility</td>
<td>Uniform</td>
<td>Differentiated</td>
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<td></td>
<td>Compliance, reporting</td>
<td>Transparency, responsiveness</td>
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*Table 1: Five dimensions of transformation in higher education accountability, reproduced from Ewell and Jones, 2006, p. 11*
Other levels of institutional accountability stem from the university as an extension of the state in training a workforce (King R., 2007) and similarly pragmatic measures, such as level of employment and satisfaction with the current job (McLendon, Hearn, & Deaton, 2006). Measuring the effectiveness of a music department from this perspective allows administrators to obtain a clear concept of how the department is preparing musicians. In regards to careers with the arts, this becomes quite a difficulty in terms of translating to generalizable measurements of effectiveness.

This accountability shift isn’t necessarily a detraction from the policy process; on the contrary, fairly implemented accountability mechanisms have been shown to increase quality of instruction and student satisfaction (Rezende, 2010). In some cases, scholars have projected a dichotomous relationship between accountability and autonomy, where the needs of those accounting outweigh the institutional mission of a given department (King A. F., 2000), but a discussion of accountability within the context of higher education is out of the scope of this paper. The point that holds across these responses is as follows: institutions are being pressed to provide a return on results, a difficult task for the trainers of musicians.

Although these discussions of higher education institutions as training for customer demand in a purely capitalist model were happening around the 1980s (Allen, Ramaekers, & van der Velden, 2005), the issues become more clear in combination with the shift in accountability to the institution providing results. From this transition, various models of measuring results were constructed with different definitions of success: satisfaction with career and time from graduation to first employment (Schomburg,
2007), pairing of original degree with intended career (Berggren, 2010), to simply employment as the outcome of choice (Helyer & Lee, 2014). To some extent, employment has become the best way to measure this demonstrating effectiveness, partly because of its relative ease of measurement and direct connection to the practical skills instructed. This mission stands in respect to liberal arts skills, which espouse the goal of creating a more well-educated society, but face difficulties in measuring effectiveness.

Of course, difficulties in integrating qualitative measures of degree success for both liberal arts and more directly professional training alike would become more critical if students were demonstrating this as a primary aim of their higher education career. However, the aims of incoming freshmen tell a different story in what is desired from a four-year degree. The lauded report of incoming freshmen, conducted and distributed by the Higher Education Research Institute at UCLA, has shown this trend of earnings-focused students to be present and increasing since at least 2011. In a nationally representative sample, a full two-thirds of students outlined how “current economic conditions” played a major part in the eventual decision to attend college, with almost 90% attributing “being able to get a better job” as a “very important reason” (compared to approximately 69% of those surveyed in 1976) (Pryor, et al., 2012). Furthermore, the stratification between student loans and eventually ability to pay back has shrunk, with 72% of another survey having paid off their students debt entirely and almost 90% saying the experience has been worth it or expect it to be worth it in the future (Pew Research Center, 2014). Of note, in a survey of alumni, the primary regrets associated with college stem not from liberal arts experiences of having a diverse, rewarding college experience,
but rather not obtaining more relevant experience towards future employment (Pew Research Center, 2014, pp. 10-11). In addition, this focus on obtaining a better job holds up to a lesser extent in the cases of community colleges or two-year degrees (Belfield & Bailey, 2011).

The types of jobs sought by graduates face difficulty in becoming narrowed down into categories of entry level or sustainable employment (especially in the cases of the diversity of careers reported by musicians). However, a robust discussion of employability in addressing the various careers sought by graduates must be malleable to meet the needs of student, yet not too strict as to limit responses. In this sense, employability in this research comes from the “set of achievements, understanding and personal attributes that make individuals more likely to gain employment and be successful in their chosen occupations” (Gedye, Fender, & Chalkley, 2004, pp. 381-382). The authors further go on to identify how the development of transferable skills and training in techniques that allow students to research and find the tools necessary for specific field problems, and it is this administrator-side definition of employability that I rely on. From the student perspective, it is assumed that students will seek employment personally important to them (as the study conducted within this dissertation will investigate), and ultimately end up practicing some version of the portfolio career, discussed within this section. These students employment goals post-graduation are assumed to meet these ends, whether through immediate obtainment of entry-level employment or through longer term advancement plans. Students are responsibly for, if not realizing their post-college aims, developing them over the course of obtaining their
degree. Paired with this, administrators, in the fulfillment of their larger curricula aims of graduating high quality musicians, must advise students to utilize the resources most pertinent towards their development as professionals, musicians, or similarly attainable goal.

One primary point to iterate before continuing: effectiveness in education is not directly connected with the satisfaction from holding a particular degree. Education is meeting the prescribed goals of enriching the mind for a larger aim, to either prepare students to make more informed decisions from a traditionally well-rounded education (in the case of a liberal arts setting) or to enter the workforce well-prepared to contribute towards a career of their choosing (for more vocational tracks). Satisfaction is difficult to measure, due to its connection with happiness with a degree. In measuring satisfaction, are surveys investigating how happy students were in obtaining their degree, how happy they are having graduated, or whether their skills studied were indeed helpful in helping them reach their goals? Later chapters will investigate the considerations associated with presenting a neutrally worded set of questions to determine an overarching level of satisfaction overcoming the various associations with satisfaction as a metric.

Administrators and students alike would like to assume that the investment associated with a four-year degree would prioritize the ability to be employed immediately, rather than the amount of happiness obtained from the increased opportunities stemming from the credentials of the degree in question.

These twin discussions of the benefits of the creative economy and the high level of accountability higher education holds are critical to establish, but ultimately only
useful within the context of abstract benefits provided to society. When considering that well-educated musicians that hold a college degree graduate in record numbers today, it follows that college can be a pipeline to improve society in the creative economy theories espoused previously. In reality, a multitude of factors must be considered when improving higher education for any aim to improve the quality of musicians. These discussions will become especially pertinent, when the role of departments in providing an education or satisfaction as somewhat exclusive goals becomes the focus of how departments provide their training for graduates. The next section will provide a general analysis of higher education purposes, and delve more specifically into music curricula and training.

II: Education: General Aims, and Specific Considerations for Music

The benefits of higher education to both individuals and society (classified as social and individual benefits, as discussed by Murray (2009)) are a discussion far outside the scope of this paper and indeed form the foundation for many successful careers in academia. Among other things, direct public investments into higher education has been linked to a higher quality of life (McMahon, 2009), on national (Baum, Ma, & Payea, 2013) and local levels (Center for Higher Education Enterprise, 2014; Hill, Hoffman, & Rex, 2005; Zaback, Carlson, & Crellin, 2012). These tangible findings mostly focus on the economic benefits of higher education and the fiscal impact of a university on the local community, as the most demonstrable metric of success (Strohush & Wanner, 2015), but the social and personal benefits, if undersold, have historically provided the
primary impetus for students to attend college and still maintain some presence in reports (Jenkins, Jones, & Ward, 2001).

Musicians are highly educated, with the majority of practicing music professionals possessing a college degree. Two different longitudinal surveys of musicians in the United Kingdom and the United States have revealed the majority of sampled respondents to hold a college degree. The United Kingdom study, conducted by the Department of Culture, Media, and Sport, emphasized part-time musicians and categorized a creative economy of approximately 2.6 million, approximately 4 percent of the total U.K. population of 64 million (Markusen, 2014). Of those 2.6 million creative workers, 300,000 were classified as part-time musicians, of which 53% hold a college degree of some sort. On the opposite side of the Atlantic, the National Endowment for the Arts concluded that the American creative economy, using the Department of Labor Statistics’ classifications of full-time workers, was comprised of 2 million workers (less than one percent of the U.S. total population) (Gifford, 2013). From this 2 million, 180,000 held a college degree of some sort. Compared to the U.K., the U.S. economy is much smaller due to its research framework, but reached similar findings: in the U.S. study, the exact same percent of U.S.’s musicians within this creative economy (53%) held a college degree. These different methodologies, far from being an investigatory deficit, become a boon when the results become generalizable across different populations (Menger, 1999). Critically, the U.K. survey incorporated much more freelance, part-time and similar career paths not on the full-time track, showing a more diverse career paths. Paired with this, the U.S. study shows those on a more traditional,
full-time career path with those earning a living wage from the various careers as a musician.

With the role that the creative economy plays in society and the college training demonstrated by a considerable majority of respondents, it seems beneficial for institutions of higher education to play a role in providing a more educated creative worker. Considering the prevalence of four-year degrees among current musicians, it seems that institutions of higher education have a tremendous role to play in preparing their students to enter the workforce. But this is where the goals of college do not concisely overlap with that of the workforce; two of the Big 3 are vocational, aiming to train students in the requirements of a music educator or performer, while liberal arts students are graduating with an ability to reason more effectively (in the vein of a traditional liberal arts education). To this end, it helps to understand the stated aims of students entering college, the goals of departments, the coursework and resources aimed to accomplish these goals, and possible gaps between the aims of students and departments. The next component of this chapter will investigate how higher education holds itself accountable to meet these aims in a proactive, responsive manner that operates as a pipeline of workers for future economies.

*Music Department Considerations, and Connections to the Liberal Arts Foundation*

To draw an early connection to the intrinsic difficulties of measuring the effectiveness of a music degree, liberal arts degrees in the style of NASM’s liberal arts music degree train students in a variety of disciplines in an effort to create an intelligent member of society. But, because specific training for a career is not the emphasis of a
liberal arts education, generalization of results in terms of ability to gain employment becomes problematic to examine on a large scale (Association for the Study of Higher Education, 2005). Administrators of liberal arts curricula have no desire nor aim to train students for a career because the liberal arts education and resulting expansion of the mind becomes its own reward, rather than semi-vocational training for a career. In addition, measuring general attributes statistically results in problems of exogeneity, where one student’s development of the skills representative of a liberal arts education is statistically difficult to trace back to one cause (Woolridge, 2009). In these cases, it is not the failure of the institution, but the power of measurement that is insufficient at portraying the “true” value of liberal arts education (Knotts, 2002). But, in tandem with the accountability-focused historical development detailed earlier in this paper, institutions must either develop more effective methods of measuring the more intangible components of an education, or rely on the more objective techniques of portraying institutional success, which is to say the objective measures espoused by Helyer and Lee (2014). This holds relatively true assuming that employment is a key measurement in the choices of an administrator, which mirrors the current trends of accountability and demonstrating return on value (King R., 2007; McLendon, Hearn, & Deaton, 2006).

The evidence associated with these two primary stakeholders in a transaction of education (students and administrators\(^\text{10}\)) and the alignment of their respective aims in

\(^{10}\) Of course, professors are the primary facilitators of this education. But, given that administrators ultimately have the final call in how curriculum is developed and the respective resources allocated, instructors serve as the delivery of material and curriculum as deemed by the departmental philosophy and capabilities. This structure is the one espoused by the information provided in this research, and is only one model of educational delivery.
respect to future employment form a trend to be considered for future development of instruction. Connecting to this, students leave their institution expecting to have the qualifications and necessary training to obtain a job of their choosing, with administrators identifying employment as the most effective demonstration of instruction (Rajecki & Borden, 2010). Ultimately, accountability is forcing the hands of administrators to provide training for a career, with students attending college to increase their future earning potential. To further emphasize this consideration within the context of music students, Carey and Lebler, in their study of their revamping of a B.M. degree, highlighted how “today’s challenging economic situation means it is no longer sufficient for a new graduate to have knowledge of an academic field; increasingly, it is necessary for students to gain skills which will enhance their prospects of employment.” (Carey & Lebler, 2012, pp. 2-3). A more detailed analysis of their reform comes later within this response, but their involvement of administrators and students, and resulting aims of employment from both sides, provide further evidence for college best serving students by providing the necessary training for a career instead of the mind expansion associated with a liberal arts education. Their conceptual framework frames similar ideas presented above within the context department accountability, enhanced student employment, and the alignment of the numerous interests in higher education settings.

Musician Preparedness and Related Identity Development

Musicians establish this identity early in their training as a musician found in experiences predisposing middle and high school, but this sense of development as a musician come partially as an inherent process from practicing and competing within a
university department setting. Roberts (1999) surveyed music education students expressing dissonances at their roles as educators, instead adapting twin roles of “musician educator” (this distance is furthered by department in question advocating for its role in “creating musicians first, teachers second” (Roberts, 1999, p. 30)). Ignoring the problems associated with this separate education, there are two factors contributing to the development of performance as the ultimate priority of a college education. First, the participants are identified as music education students through a series of interviews and surveys, but repeatedly emphasize their training and goals as singers/pianists/performers of their primary instrument (Roberts, 1999, pp. 34-37). Second, the authors highlight the personal conflict felt by instructors within the department and their fostering of a strong performance mentality (30). The professors surveyed provide insight into discomfort felt between the juggling of musician and instructor identities. From here, the authors identify a vicious cycle, with music educators receiving training as primarily musicians (with education as a secondary, perhaps subservient identity) and then going on to instruct university students in a similar paradigm later in life. Recommendations for policy changes at this level mostly impact students at the high school level. Educators at this level understand the difficulties associated with recommending that high schoolers enhance their future plans and how college can assist in reaching them; this is why action at the college level is recommended, but research at the K12 level might be able to have a greater impact in the right settings.

To shift gears and discuss other degree programs and their aspirations, we now turn to the liberal arts curricula. Given their training and passion for music as a
profession, students holding these degrees would be assumed to hold the same level of in-career quandaries as their more music-focused cohorts. But it is readily apparent that liberal arts graduates are at a disadvantage when compared to their more music performance-focused cohorts. Liberal arts students do not have an education nor performance specialization to hang their hat on, in the style that Conway et al. (2010) identified for various professional degrees. Liberal arts students still spend a considerable amount of time within the music department and are still classified as music students, yet face more of an uphill battle than education majors battling for recognition among performance students. Literature is limited on liberal arts music students and their respective identity; however, liberal arts students identify their roles as students based on the subjects grounded in passion (Stets & Carter, 2011), in the manner that professional degree students establish a persona between performer and educator. It would seem that these liberal arts students, if they define themselves as musicians, would face some levels of dissonance included in their diverse coursework. Building on this point, in addition to potentially establishing identities as a music professional, liberal arts students face another set of job circumstances and identity building unique to those having studied a breadth of subject matter in college. Critical thinking and a general knowledge of power structures and dynamics has been identified as a key tenet of both music and more general liberal arts programs (Colwell, 2011). Furthermore, as shown in Appendix A, these students receive the least music-specific training, instead opting for a more liberal arts focus (and even the music courses are expected to be unspecialized, as per the accreditation handbook). It becomes critical to note the goals of administrators here;
some departments are upfront about their aims of educating students in a liberal arts mindset that might not necessarily pose as the most effective job training. But this would run counter to what students desire from their education, a point discussed in greater detail in the conclusions chapter.

In addition, the stakes are high for administrators and heads of music department to get their programs right on the first try. Momentarily putting aside the considerable time and resources students invest in their education, there exist other, more personal issues regarding how students define themselves relative to their music. Music students enrolled in a university have established their identity as music educators extremely early in life, with the majority in a national survey seeking training for a career starting from high school (Burrack, 2009). In addition to the dissonances reported by Conway et al (2010), mental health concerns with music students are on par with other university students. In a national survey, approximately 65% of students who had dropped out of college had done so because of some kind of mental health concern, and approximately a quarter currently suffering from depression, anxiety, or similar disorders (Gruttadaro & Crudo, 2012). These stress-based concerns can be aggravated by a lack of clear purpose with a music program, and administrators can cause their students additional stress if curricula is poorly defined or support for identity development is short on resources.

Satisfaction with a career and fulfillment from professional practice can pose as a reward for the mental stress undertaken by students obtaining their degree. Graduates holding a music degree report high levels of satisfaction with the artistic training in their career, but report less learnings regarding research skills, financial management, and
career networking (Ball, Pollard, & Stanley, 2010; Helyer & Lee, 2014). These findings applied to graduates encompassing the three various classifications detailed in this paper, but with performers, another level exists entirely. In another study analyzing the successful habits of entrepreneurs, self-employed musicians in the UK prioritized networking as the most critical component of their job (Coulson, 2012). As music educators are trained for a more straightforward job working in a K12 or higher education capacity, music performers report having to utilize a wider breadth of skills both musical and nonmusical. A survey of freelance musicians drew intriguing parallels between the collaboration between ensembles and coworkers in the larger community, with the musicians interviewed struggling with a musical identity while simultaneously determining their level of professional aptitude as a session musician/accompanist (Williams, 2010). Musicians practicing across genre and a variety of musical duties (among others: teaching, performing, conducting, and arranging) recognized the need to have a professional attitude towards the administration of their career. Within this paper, the subjects surveyed were adamant about their music identity not being a business, but rather a necessary component of their career. Another study corroborated these findings, with musicians being uncomfortable with the financial management required to self-manage a career and one even voicing how “somebody brilliant can be noticed, but on the other hand it's sad that somebody who is useless at singing is making the same amount of money.” (Kubacki & Croft, 2005, p. 233). These results will be corroborated by the view of Lisa, a music department administrator, in the results chapter.
One possible outcome for the integration into university curricula would be the framing of these administration skills within a music context rather than a separate business-related part distant from the working life of a musician. Furthermore, it seems that the competitiveness associated with the undergraduate career does not diminish, but rather is reaffirmed in the workforce, especially among the famously competitive symphony orchestras. In a survey of a major symphony orchestra, second chair violinists reported difficulties with “work pace [and] work organization”, and first chairs detailing a high level of emotional stress from the competition put on by second chairs (Holst, Paarup, & Baelum, 2012). The report further developed themes of high job pressure and employment related stress directly related to the types of music careers thousands of graduates aspire to every year.

A glut of literature presents music educators as well-educated, identity-grounded instructors who are able to balance and tailor their pedagogical goals to unique settings (Kelly-McHale, 2013; Reese, 2007; Russell J. , 2011). More recent studies have placed significant value on music educator programs in creating music educators able to immediately and effectively educate students, specifically identified as effective “apprenticeship programs” (Haston & Russell, 2012, pp. 381-382). Continuing on this spectrum, other authors have come from more extreme perspectives; a completely independent, “savior-faire” point of view (Bladh, 2004, p. 15), in which a music educator’s coursework instruction is of limited use and experience in the classroom, compared to “real world” teaching best emulated by student teaching. A balance between these approaches is most likely the most effective method of preparing students to enter
the classroom ready to teach, but the high value placed on real-world experience cannot be understated, in terms of creating opportunities for students to develop their identity as music educators away from the competitive, performance-focused halls of the Ivory Tower (Nettl, 1995, pp. 62-64). This becomes significant praise for the role of practical experience, considering the value placed on preservice, student teaching work, and provides evidence for experience in the field over increased coursework. The students interviewed show a definitive trace from student to professional, in terms of teaching habits and musical priorities. The ramifications from this increased value will be discussed as part of the conclusions chapter, when course recommendations are presented to mitigate some of the concerns identified in the research.

The role a strong musical identity plays specifically in the work life of music educators shows that employed teachers (previously identified to have established a strong identity as a musician from an early age) continue to develop this identity as a music educator throughout their professional career. Critically, this identity (again, developed at a young age) comprises most strongly of self-identification as a music educator or teacher (Russell J. A., 2012, pp. 151-152). Interestingly, those music educators surveyed self-identify as a conductor or ensemble director before identifying as a musician or, even lower down the scale, as an entrepreneur. In addition, internal and external identities found themselves in contrast; respondents self-perceived as educator, ensemble leader, musician, creative businessperson, and entertainer, while others saw them as a performer, artist, and scholar. A degree educating concepts to be found in the workforce, with a well-established musical identity in the department, would assist in
mitigating some of these dissonances between self-identity as a musician and follow up training in the chosen major of a student. The author illustrates the many identities to be found within a music department and balancing the most effective education between the rich diversity of musical selves. Given that a department is constrained by scarcity or resources, and that departments have a plethora of musicians aspiring for vastly different aims upon graduation, two primary points come to mind:

- A department must clearly and specifically illustrate the ultimate aims of a degree from the respective department. Strong advising, as well as an established department culture. Studies have at once shown that musicians attend institutions of higher education for personal, commercial, and/or moral reasons among many others (Pryor, et al., 2012).

- Well-grounded advising from a department can help steer students in the right direction, given that these faculty have the most individual access to students in helping them choose the appropriate coursework for their ultimate aims.

To reiterate, this study focused on more career-focused music education majors, but also accounted for life beyond and after education. The musical training provided by a department, as a four-year investment of time, energy, and forfeited wages undertaken by a student, should provide the maximum value—and that includes education in musical application outside the classroom. A pilot program in Australia aimed to ease the transition from academy to classroom involving a community of first-year music

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11 A difficult thing to identify, but easily illustrated by studies highlighting departmental emphasis on performance and the resulting competition.
educators was viewed positively by administrator and student, and represented little cost to the department in the question (Harrison, Ballantyne, Barrett, & Temmerman, 2007). It is curious to view the differences between in-service music educators and undergraduate music majors, with the former identifying various nonmusical components of a career (including creative business and entertainment) and the latter fusing the components of music business into the entertainer/entrepreneur category.

Further research exploring the identity of undergraduate music majors and the contrast between in-career professional should provide more insight into those students not enrolled in a music education track. These assumptions hold especially true considering the glut of literature showing the strong musical identity professed by those within as well as outside the Ivory Tower (Hellman, 2008). Furthermore, this identity providing motivation and personal satisfaction far beyond wages holds true in more traditional careers in music, including performers (Strategic National Arts Alumni Project, 2015) and conductors (Makris & Mullett, 2009). Other studies throughout the literature identify this personal motivation across students who choose a major in music, with even liberal arts majors (specifically trained for a career across a variety of employment) choosing their music-focused liberal arts major relying on intrinsic motivation. This is demonstrated in various studies showing anticipated music education as the primary career for the majority, if not all students in limited studies investigating music education students (Welch, Purces, Hargreaves, & Marshall, 2011). In other studies, however, these music education students driven to teach at the secondary level do
not comprise the entire department, with a majority of musicians preferring careers in performance (Mills, 2005).

These various studies explored, however, have university instruction or teaching at the top of the preference list for music students, suggesting that education at higher levels might be the preferred method across the board for music majors. One final point: one survey of music students described the creation of musicians as a process rather than a singular event (Creech, et al., 2008). Viewing music students not as a step away from professional musicians, but in a transitory process undergoing key influences on the path to a rewarding career could define the philosophy of an institution in providing the comprehensive training required of music professionals today.

Degree Typologies and Various Levels of Preparation for the Workforce

With this discussion of how musicians can impact communities large and small, what are the options for those seeking university education in the field? Music professionals seeking a place in the workforce today have a few choices when seeking academic qualifications for future entry into the workforce. Exploring the nature of music degrees specifically is the primary focus of this subsection.

The primary choice for musicians is the B.M. degree, a program designed to provide future music professionals with the training of those currently practicing in the field. As a point of contrast, a liberal arts degree in music also presents itself as an option; a liberal arts degree normally equips students with a wide breadth of skills and knowledge, but a liberal arts degree in music supplements this education with at least some specialization in musicianship and performance opportunities, although even these
musical foci are still general in nature studying from a wide breadth of musical courses. These degree types form a helpful dichotomy, with the requirements of a professional degree focused on training students in the various duties required of a full-time creator of music. This stands as a difference between the liberal arts degree aimed to producing productive members of society who also have some experience with academic study of music and performance opportunities.

In an abstract sense, artists are defined by the creative voice and identity they choose throughout their development as musicians, including study at the college level. To reflect this distinction between other disciplines, curricula has been identified as following intertwining structures of aesthetic development, grounded in professional knowledge. Meeting these balances, scholars have outlined student study within the arts as twofold “professional and methodological competences, [with] personal attributes reflect[ing] social and personal competences.” (Mietzner & Kamprath, 2013) Even before musicians enter the academy to obtain their degree, more so than other disciplines, students usually have a clearly defined idea of their aims to become teachers or performers (Dolloff, 1999; Williams, 2010). The cause of this identity is somewhat clear to those having conducted long periods of study in music; students had clearly identified their course of study from strong musical influences in their lives (Rickels, et al., 2010). Specifically in the work conducted by Bouij (2004), students fluctuated between identifying as performer and teacher, depending on their experiences under the auspices of the department and their musical upbringing. Other theorists have expounded on this theory of nature versus nurture, with the students previous experiences undeniably
playing a defining role in the musician’s initial course of study (Randles, 2013). Taking this one step further, students in surveys have found a progression of career options even after the first year (Burt & Mills, 2006), with initially clear expectations of performing in various venues (and developing as a future professional musician) resolving into less detailed aspirations of performing within a professional setting. Far from being a hindrance to students, this probably reflects students being exposed to the various performance settings available to them and still not having a full idea of what specifically to do (especially true given the study’s emphasis on the first year students within a department).

**Definition and Analysis of the Big 3**

Once these students are in a university setting pursuing a degree in music, what careers are they being trained for? To this end, I will now provide some music-focused context to the more general discussion of employability and higher education aims. Two-year degrees, as accredited by NASM, do not train for a professional degree, and do not accomplish the aims of a liberal arts degree by training students in a wide breadth of studies (Council of Arts Accrediting Associations, 2009, pp. 90-92). As such, they are not included within this analysis. Similarly, advanced degrees are usually specialized in a given academic discipline and have a necessarily different focus than the B.A. or B.M. degrees aimed to train musicians on a national scale to enter the workforce for a variety of careers. Even obtaining numbers of four-year music degree graduates across the country was difficult, given the Census’ extremely broad interpretation of the arts. Census data lumped performing and visual arts together for a grand total of
approximately 100,000 graduates in 2009 (U.S. Census Bureau, 2012, p. 190), but this is problematic in that nonmusic performing arts and even visual arts are included. To obtain a snapshot of how many music degrees graduate per year, I turned to the much more thorough data published by the U.K.’s Higher Education Statistics Agency. The U.K. graduated approximately 6,000 students holding degrees in the various classifications of music degrees (performance, education, liberal arts, and a minority of specializations), over a total of 421,000 graduates for a total of a 1.4% of those holding music degrees (Higher Education Statistics Agency, 2015). Additionally, 1.4% of the anticipated 1,800,000 American graduates in 2015 reveal a total of 25,653 graduates, around a quarter of the original number of 100,000 for the various arts. Although the relative number of graduates might be small, impact across the country still affects tens of thousands alumni and degree holders.

The three degrees examined with this paper are: the liberal arts degree, and two types of professional degrees classified as Music Education, and Music Performance. As the only accreditation agency in the country\textsuperscript{12}, NASM has primarily provided accreditation services to over 600 institutions of higher education in the country (National Association of Schools of Music, 2014). The only comparable accreditation board located for this research were the various accreditations offered by the Music and Entertainment

\textsuperscript{12} One accreditation agency at the national level is fairly unusual, with most disciplines operating with a combination of national and regional accreditation (Gratch-Lindauer, 2002). Furthermore, national-level accreditation is less favorably received than regional, partly due to the articulation agreements present with clustered universities handling articulation agreements more effectively and the ability of regional accreditation agencies to adapt more quickly to regional, localized trends (Eaton, 2011). As a somewhat contemporary template for training music professionals, the accreditation manual poses as a sketch of requirements that have demonstrated grounding musicians with a professional sense for some time.
Industry Educators Association, which focuses more on the administrative and industry-focused components of employment and should be viewed as an administrative degree distinct from the performance opportunities offered by NASM-accredited degrees. The workforce functions as a reflection of the skills used by music professionals, and NASM updates various curricula to some extent every five years or so to reflect societal changes and the different jobs and duties undertaken by professionals (National Association of Schools of Music, 2014). Of course, there are institutions that operate without NASM’s accreditation of any kind, but unusually, the nonaccredited institutions are some of the most elite institutions in the world. The list includes Berklee College of Music, New England Conservatory, Boston Conservatory, The Juilliard School, and The Manhattan School of Music among the unaccredited institutions. Rochester University’s Eastman College of Music, The Peabody Institute of Johns Hopkins, and Rice University’s Shepherd School of Music among others, along with the public Jacobs School of Music at Indiana University number among the more prominent accredited public institutions (Blanchard & Acree, 2009, p. 373). The former schools adapt a conservatory model, which involves specialized training in a particular subset of music, and will be discussed in greater detail later in this subsection.

Liberal Arts

The liberal arts degree presented by NASM (technically titled “Liberal Arts Degree with a Major in Music”) fits the traditional mold of a liberal arts degree, without a specific career in mind or subsequent training required (Knotts, 2002; Rajecki & Borden,

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13 One administrator, who agreed to interviews for this research, oversees an institution accredited by MEIEA, and her institutional aims stand stark to the objectives of NASM-accredited institutions.
2010). The degree focuses on instructing students in a wide range of disciplines within the arts and sciences, backed up with a relatively considerable chunk of studies in the field of music. More than any other field, the liberal arts degree trains students in disciplines outside the sciences, and, as a liberal arts degree, should not be viewed as a degree for educating musicians in the purely professional sense. The recommendations from NASM request departments to train students in a wide variety of disciplines (National Association of Schools of Music, 2015, pp. 94-95) Enhancing this varied curriculum is NASM’s recommendation for the music studies, explaining how the music specialization coursework should be as diverse as the generalized courses of study (Ibid, p. 96). With the combination of performance opportunities and general musicianship courses, students obtain grounding in the performance component of a musician’s career, at least in the actual production of music. Defining what career future liberal arts degree holders are trained for is a Sisyphean task, in that NASM itself puts forth that these students should be able to develop ideas and backing evidence in the style of productive citizens of society (National Association of Schools of Music, 2015, p. 94). Indeed, liberal arts students in music (and other liberal arts degrees not within music) are explicitly being instructed in coursework stemming from a degree aiming to equip them to succeed in a variety of settings musical and nonmusical, contrasted to the curricular aims of the professional degrees (or even the stated mission aims of the more performance-focused institutions). Indeed, at least one scholar has identified the various ensembles within a university as primarily focused on the interpretation and shaping of
music exclusively, with administrators and normal concert setup dedicated to specialized administrators for this specific task (Nettl, 1995, pp. 112-113).

A liberal arts degree advocates for a wide breadth of study in a variety of subjects not designated as music, with encouragement for the student to go into other art forms. At the most, music courses are allocated 30% of the four-year program, reflecting the liberal arts curriculum. The parallels between this particular program and others can be traced to the wide swath of subjects studied, not tied to one particular career. Functionally, the liberal arts curriculum serves its purpose by training well-rounded citizens capable of strong rhetoric and a diverse set of studied skills and courses; a well-rounded education provides the very foundation for professional development, including the creation and defense of strong ideas, concepts of creativity (Altman, 2004), and the ability to seek out general resources of assistance (Council of Arts Accrediting Associations, 2009, p. 96). As such, a career as a musician is not a primary objective of a liberal arts degree, as much as any career. Ultimately, students aiming for increased employment opportunity should realize this before entering, but music departments can proactively mitigate this discrepancy by making even their liberal arts graduates more employable by adapting some of the recommended situations below.

Considering this set of requirements that an institution must make available to its students (the courses necessary for a comprehensive liberal arts education, in addition to a high quality of instruction within the field of music), some practical concerns exist especially for smaller colleges and programs, But for larger institutions, a music department as well as the college is housed within a larger university (or, in some cases,
possessing a set of articulation agreements with local universities (Carey & Lebler, 2012)). As such, a liberal arts degree can overlap with the same courses taken by those seeking a professional degree, to the benefit of students and the department. Given the scope of instruction that students are trained in, tying the success of a given institution in preparing its students can be difficult to tie back as a measure of accountability, but studies have shown the effectiveness in preparing students for extremely varied careers, within and outside the field of music (Coulson, 2012; Hannan, 2006; Lindemann & Tepper, 2010). This courseload reflects a pluralist rather than specialist approach to a college education, with a huge variety of subjects studied to prepare students for a variety of jobs not necessarily within the music field. Indeed, a lack of training for a professional career has been a hallmark of liberal arts degrees since the landmark study of liberal arts curricula conducted by Breneman (1990), with updates showing that liberal arts curricula have resisted a movement towards more professional training models (Baker, Baldwin, & Makker, 2012). Within the professional degrees, a general ability to contribute to society is present, albeit much less so than the 70% of coursework required for liberal arts students (ranging from 25% to 35%). NASM has a clear interest in developing musicians with basic rhetorical cogencies, but also recognizes the favored skills of musical performance over these secondary techniques. However, the B.M. and the various professional degrees\textsuperscript{14} accredited by NASM are that much more explicit in their aims of training a more educated workforce. All professional degrees accredited by NASM have

\textsuperscript{14} In fact, NASM accredits a remarkably diverse number of professional degrees, with Sacred Music, Electrical Engineering, and Creative Multidisciplinary Convergence and Technologies among the most colorful. These degrees are in the minority on a national scale, with the Big 3 of liberal arts, performance, and education the most common.
basic competencies associated, which read as a reduced set of requirements for the liberal arts baseline. Abilities to speak and write clearly and effectively, in the case of professional degrees, are much less of a course burden than being able to think, speak, and write “with rhetorical force” (National Association of Schools of Music, 2015, p. 95) (the requirement for liberal arts degrees), with similar distance between the different fields of study and differences between contrasting perspectives. In addition, for professional degrees exclusively, NASM permits some music courses, if properly aligned with these baseline requirements, to be included within the realm of these general studies. Of course, this relative lack of general skill development is contrasted by the musical requirements, with students required to show proficiencies in a wide variety of performance techniques. In addition to these music proficiencies (found in the contrasting diagram of liberal arts and performance degrees), separate necessities of analysis, composition and improvisation, history and required synthesis of these concepts must be met. These are the requirements for all professional degrees, with recommendations of professional work, teaching and improvisation, among others.

Professional Degrees: Performance and Education
Ultimately, the curricular goals include training students for the various responsibilities and duties of a music professional. As seen in Appendix A, the main difference lies in the “swing” 15% of professionalization for music education that would otherwise go to a subset of performance electives. A more in-depth investigation into the specific aims of the degree reveals some intriguing idiosyncrasies. The recommendations for training as a music teacher come with a long list of “desirable attributes” associated with being a strong teacher. These difficult to account characteristics come with a
detailed, accompanying list of the various musical specializations required of a music teacher (conducting, knowledge on various instruments, performance techniques and rehearsal administration, etc.). In addition, music education majors must be specialized in the field they aim to teach in, in respect to instrument, genre, ensemble type, or pertinent academic subject. This generalization allows music departments to accommodate instructors not necessarily aiming to teach in a K12 setting and within a private studio if need be\(^\text{15}\). These lists of various technical aptitudes stand in stark contrast to the requirements of the performance major, with starkly smaller recommendations of pedagogy, piano proficiencies, and requirements of a senior recital (with recommendations of a junior recital). From these contrasts, it would seem that performance majors depend on capabilities and unique resources of the department in question, while education majors must adapt to the attributes of a teacher (presumably stemming from a department with a productive culture). Perhaps this contrast is a result of the various external accreditations that must be met in terms of certification, or also a reflection of how different pedagogical attitudes can be realized by performance instructors across the country. At all institutions, these programs are preparing graduates holding a music performance degree to play music in a diverse array of settings, while education degrees trend specifically towards a career in a private or public workplace (with the training providing grounding in performance as well).

\(^{15}\) It should be noted that instruction in higher education typically requires a terminal degree of some sort, an MFA, PhD, DMA, or similar degree. Such advanced study is outside of the scope of this paper, given its more specialized end objective, but obtaining training and qualifications that form the basis for advanced study is certainly a consideration in a four-year degree education.
Music professionals, however, are being trained in all the competencies required of the field. Musicians will be trained for a specific career, to seek and obtain work as a musician with all the responsibilities of that particular job. In comparison to liberal arts, music professionals receive anywhere from 50-65% of music-related coursework. Given the previously outlined reports investigating the duties and responsibilities of current musicians, a well-prepared musician would be equipped to manage a career in the field, use basic tenets of networking, more likely than not teach at some level, and utilize elements of self-promotion and professional presence, all while possessing a basic understanding of the various elements of the music industry (copyright, licensing, publishing, contracting, among others). These examples of musician responsibilities come from the reports of current musicians and artists, but curiously enough, are also found in another four-year degree accredited by NASM. I utilize the degree requirements found in NASM’s accreditation sources, which are a list of competencies required of students. Appendix A shows examples of what is emphasized in each degree, with Performance requiring performance courses and applied lessons and Education utilizing pedagogical instruction. The “Studies in Music, Business, Music Industry,” particularly the professional degrees fitting this classification, require the following competencies from its degreeholders:

- Understanding of the overall function and structure of the music industry.
- Functional knowledge of the marketing, promotion, and merchandising of music products.
- Basic understanding of copyright law, publishing, contracts, and licensing.
• Functional knowledge of artist management, concert promotion, and production.

• Understanding of administrative structures and practices associated with music organizations.

• Functional knowledge of computer and technological applications in the music industry.

• Acquaintance with approaches and means to professional development, including job-seeking strategies, and interview techniques.

• Understanding of entrepreneurship and history of the music industry.” (National Association of Schools of Music, 2015, p. 184)

Discussion of how these skills incorporate into the proficiencies used by musicians currently in the field will form the discussion of later chapters, but for now, a general outline of the courses taken by music students in liberal arts as well as the professional degrees accredited by NASM will suffice as the primary points of this subsection.

Conservatory Concerns

NASM accreditation is handy for public institutions seeking a template in how to structure music programs, but numerous examples of conservatories flourishing independent of this accreditation abound. In the style of a B.M. degree, conservatories have historically inclined towards developing curricula honing on a specific subset of music, whether jazz performance (Berklee College of Music, n.d.), performance or

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16 Contemporary studies of conservatories and relative data is sparse and, as a result, primary sources are much more prominent in this analysis.
composition (New England Conservatory, 2014), or the comprehensive specialized training that forms the foundation for diplomas in niche performance techniques (Oberlin Conservatory of Music, 2015). These conservatories, unique within their arts in respects to their focus and high level of specialized training and with both public and private examples, enjoy an internationally renowned reputation, attracting the highest quality faculty and students (Blanchard & Acree, 2009). Admissions to these institutions is somewhat fierce, with the highest rate of the elite conservatories at 40% and the lowest, Curtis Institute of Music, at 4% (Zuckerman, 2015). These admission data, however, are somewhat misleading given the unique application process of musicians; an instrumentalist who plays a relatively uncommon instrument (such as the harp) enjoys a higher rate of success than a more common violinist or female vocalist (Blanchard & Acree, 2009). But this is a secondary consideration, with the primary point highlighting the exclusivity of these institutions and their low rates of acceptance. Once enrolled, the mission statements of conservatories reflect the aims of creating performers. These institutions are adamant in their stated goals of instructing students in various, specialized categories of performance and performance specifically (Kingsbury, 1988). In its outline of professional degrees, NASM highlights how its curricula aims to create a music professional capable of completing the professional requirements of a contemporary musician, and highlights how performance is far from the only activity undertaken by a modern musician.

The mission statements of these institutions show how their contrasting and more specialized aims can be achieved. Going outside a set of NASM curricular requirements
allows the institutions with appropriate resources to create professional degrees tailored to the specific sets of expertise of their faculty, but eliminates the prestige associated with a NASM-accredited curricula (a cost well-established music schools can certainly afford to pay). In addition, articulation agreements with other schools become more of a hindrance with institutions outside of the auspices of NASM and more abstract aspects of accreditation come into play. At its heart, accreditation is an independent review of resources and their use; it is one of the primary methods of displaying institutional accountability and can show institutions compliance with outside sources. However, this is inherently an issue of perception–if institutions can function effectively without these benefits of accreditation, then it would behoove administrators to provide positive and influential public perceptions outside of the benefits of accreditation. The unaccredited institutions listed (from the section providing the names of the conservatories), have no perception issues of the quality of education provided and can afford to embrace a unique institutional philosophy tailored specifically to their philosophical aims and corresponding capabilities.

A point of investigation outside this research: conservatories are not exclusively private, nor do they have a monopoly on the best teachers, nor do they enjoy dominance of the major music industry cities of the country (Boston, New York, Chicago, Los Angeles) (Strategic National Arts Alumni Project, 2015). The term conservatory is nebulous and, within this paper, is partially defined by a non-exhaustive review of the curricula outside NASM. The philosophies put forth by these conservatories reflect unique positions and historical standing, but there are many institutions spanning the
nation that can utilize this to their advantage. Although outside the scope of this paper, further insights into conservatories and their histories pertinent to the name could provide some insight into how their alumni are trained and how they impact the community at large. Currently, conservatories can be regarded as productive outliers, in strong positions to impact communities with talented individual performers (Hargreaves, Purves, Welch, & Marshall, 2007), but only account for a small minority of the 25,000 music graduates. The mission statements chosen for analysis within this paper and within my original proposal showed limited differences, with both types of institutions aiming to prepare students for their future life as a professional. The three primary types of degrees, or the Big 3, serve to achieve those aims in the different methods outlined within this paper, as well as preparing students to succeed with the skills needed of them in the future workforce.

Considerations Across Degree Type

Ultimately, it is at the behest of the student to attend the institution most advantageous to their personal and professional goals. Fortunately for aspiring music students, it has been shown that they have established an identity of performer or educator relatively early in relation to their classmates, but institutions of all types serve students in obtaining their education by preparing them for their future careers in music (with professional degrees) or as a productive citizen (in the case of liberal arts degrees). These career aims should be communicated clearly to students, through strong advising to ensure that students are obtaining the training for the career they aspire to achieve. The differences in curricula between professional and liberal arts degrees are stark, as
indicated between the call for professional degree training of U.K. creative industries (Baker, Baldwin, & Makker, 2012) and an analysis of the liberal arts curricula of various colleges (Breneman, 1990). The conceptual differences between these two degrees mirror the aims and philosophies of departments and their need to train students as citizens in addition to musicians, with recommendations for change functioning as an extension of evolving objectives. While liberal arts largely seek to cement their values of a widespread education, professional degrees are seeking to address the aims of students looking for a more vocational education, or one that provides immediately usable skills in the context of employment. In this method, the specialization versus generalization even serves as a subset of the foundation of effective preparation, rather than a reverse engineered end goal too often a product of high levels of accountability.

These administrative concerns were effectively summarized by an investigation of the various updates required for a B.M. in Music Education; the students, alumni, and administrators involved reached a common consensus regarding the underlying crucible for change: “Should university [degrees] solely cater to the current needs of industry or can and should these [degrees] develop and hopefully improve the quality of music education delivered in the classroom with each successive cohort of graduates?” (Collins, 2011, p. 64) It is this underlying set of assumptions that liberal arts and professional education manifest, with liberal arts seeking to educate students in a well-rounded set of coursework for its own purposes and professional degrees training students for a professional career. In this and similar alumni surveys, these students have voiced how their degree program prepared them in terms of fostering an artistic voice and seeking out
the musical skills required to further a career. But one key takeaway can be garnered from this quote: the think tank surveyed within that study were facing cost constraints. Providing an education that provides graduates ready to meet the needs of employers does not necessarily have to take away from the quality of a music education in the model of a zero sum equation. Indeed, recommendations from the field research displayed in later chapters will show the immense benefits created by a few small steps.

III: Accreditation Analysis

Pairing these considerations for the highest quality education in a variety of contexts in tandem with the stance taken by NASM (Council of Arts Accrediting Associations, 2009) provides additional levels of insight into how liberal arts students and professional degrees are theoretically trained for their future careers. A policy paper, authored by NASM representative Harold Best and presented as a guiding document for students considering a degree in music (as well as their parents), provides some level of insight into what a degree in music entails. The briefing concedes holding no weight in terms of formal accreditation (Best, 1992, p. 2), but instead serves as a helpful guide to students who might have questions about attending an institution to study a specific music degree program. Additionally, it seems to be the primary sets of premises underlying the motivations to structure the various music degrees as a well-rounded set of skills and techniques associated with a major on a particular instrument. Connections between professional experiences are left as an optional undertaking, to be strongly encouraged by the institution that can afford to offer these experiences. A primary goal of the Best document is to portray the benefits of a liberal arts education within the
academy; Best highlights how students will reap the rewards from intellectual stimulation
to become better and more well rounded as people, instead of utilizing college as training
for a specific career (Best, 1992, p. 4). Other similarities include open-ended language
accomplishing a primary goal of such policies: accounting for the incredible diversity
nationwide in various institutions granting a degree in music by including specific niche
programs that a blanket policy might exclude.

Furthermore, Best avoids specifics with salaries, competitiveness within the field
of music or even specific careers that might be an option for graduates (Best, 1992, p. 7).
Rather than connect to any specific trends or skills that graduates utilize in their career,
Best articulates that a degree in music can be directly connected to a variety of jobs all
aimed to utilize music (Best, 1992, p. 9). This assumption comes from the idea that
liberal arts enrich the mind and create effective citizens, with the major issue of career
earnings relegated one point, illustrating that a low salary is part of making a living in the
arts. These aims of improving citizenry, rhetorical force and the decision making of a
population at large is in itself one of the primary aims of a liberal arts degree, but the
previously detailed aims of students are to increase their prospects of employment by
attending college. In this sense, the goals of NASM’s various accreditation requirements
for the Big 3 are in line with the aims of Best, but simultaneously disconnected with the
vast literature showing the aims and aspirations of students.

Expanding on this, training liberal arts students for a specific career would
inherently defeat the purpose of a liberal arts degree, with professional degrees are left
specifically towards the job duties and responsibilities of an educator and/or performer.
Finally, the connections between Best and NASM are further solidified with Best discussing the structure of the working conditions of artists, outlining how there is no “big time” (Best, 1992, p. 9). This is assumed to come from the incredibly talented or equally lucky musicians who form the basis of hopes and dreams for aspiring musicians across the country. Equally interesting is the emphasis placed on performance exclusively for those holding a professional degree, considering the career patterns of musicians operating in a portfolio or freelance capacity. A university education, keeping in line with the curricular requirements of the various NASM-accredited degrees, educates well-rounded musicians based on the general education principles aimed at creating a graduate who can argue effectively and positively contribute. Historically, this has been a high-achieving aim of a college education (Breneman, 1990; Delbanco, 2012; Lagomarcino, 1990), but contemporarily, student awareness of how musicians earn money in a variety of ways should be a key piece of information presented in Best’s document.

Connections Between NASM Objectives, and Student Identity and Professional Aims

This, however, shouldn’t detract from the main points that NASM presents as a thorough education in the field of music. NASM posits a strong liberal education, intertwined with specific studies in a considerable variety of music-specific studies as well as literacy in the general arts and sciences. This philosophy holds true for professional and liberal arts majors alike, and NASM has created a barometer of achievement for music majors to meet and immediately function in the workforce. While liberal arts degrees in music aim at empowering students for a wide breadth of careers, professional degrees (or those degrees in performance and education emphasized in this
paper) should prepare students for the life of a working musician (with performance and education classified emphasized within the respective degree program). One of the primary disconnects between graduates in the workforce holding a music degree and the skillset derived from the degree stems largely from the identity professed by musicians compared to other professionals with a college degree. The additional professionalization coursework presented as an education creates two levels of dissonance identified by Conway et al (2010).

Further insight into the structure of the various accredited degrees show points of interest for the professional degrees, corroborated by studies analyzing the insights of various students enrolled. First, students enrolled in a music education degree program are typically required to enroll for an extra semester to complete various student teaching duties, and because of its length increases opportunities for students to drop the program or switch into another. But there are more critical factor affects students completing their degree and establishing an identity as a musician. Education students, despite having a program of study strikingly similar to performance majors (50-65% music focused classes, respectively) often feel marginalized with performance opportunities and on-campus recognition in comparison to their performance-focused cohorts. Curiously, although students reported having established an identity as, if not a musician than a music educator, the demands of a performance-intensive curricula paired with a lack of recognition from the student body resulted in disenchantment with the degree program. This point was emphasized with one student echoing Michael Corleones opinion: “by junior year, you’re too far in to get out” (Bouij, 2004, p. 6). Of course, positive benefits
of the mingling of performance and education can result in net positive benefits, as one study showed performance majors positively receiving the opportunity to teach while enrolled in school (Fredrickson, 2007).

To draw in additional connections, the burdens posed by students majoring in one musical discipline pose as enough of a consideration for administrators to make sure too much work isn’t assigned, but when students feel a compulsion to take both education and performance degrees, the dissonance between the two could prove troublesome in the uniquely burdensome double major setting (Sieger, 2014). Reconnecting with the requirements posed by NASM, perhaps the similarities between performance and education are too much, unfavorably towards education majors due to the lack of recognition. Continued monitoring of this trend, and even experimental studies investigating increased advisor involvement or departmental involvement in student life, could form the basis of findings aimed at improving the retention rate and well-being of students studying music education. Similar findings from Bouij (2004) show a development towards the two fields of performer and teacher, with teachers constructing meaning and identifying on a spectrum of performer and educator while enrolled in undergraduate.

From here, it becomes readily apparent that, if an enrolled music education student trends toward a musician role, she or he anticipates the role of appreciation that readily associates with performance—and experiences tension or lack of fulfillment when underappreciated, in the style of the subjects of Conway et al (2010). Similar models have affirmed the identity conflict between self, teacher, and musician (Isbell, 2008).
Furthermore, when these tensions are happening simultaneously, students could experience dissonance from not fulfilling one or the other, or increase stress levels from the workload placed on these overburdened students (Sieger, 2014). Elements of the two identities certainly blend together and, paired with the socialization and professionalization of students in a cohesive music department (Sieger, 2014, pp. 7-11), might be enough to fully develop a uniquely qualified teacher/performer. Perhaps reaffirming the fantastic work done by those enrolled in the music education program at schools on the level of appreciation relative to a performance or concert would provide the recognition sought by music education majors. An early program investigated by Burrack (2009) investigated the effects of an early apprenticeship programs, aimed at providing prospective music educators in high school with opportunities to teach. An alternative theory regarding teacher identity presents teachers as using the most rewarding components of their job to mitigate the less appealing aspects of stress, difficult working conditions and low pay (Roulston, 2004). If this account fits contemporary teaching attitudes, a strong self-identity becomes critical towards maintaining a strong teaching philosophy. Another study from the same author suggested opportunities to teach while still enrolled in school as one of the primary sources of teacher identity development (Roulston, Legette, & Womack, 2005). This level of early information, paired with an increased role of academic advisors and music departments in outlining the various duties and responsibilities of music educators recommended by various studies (Barbuto, Jr., Story, Fritz, & Schinstock, 2011).
Conversely, music performance majors face a converging set of concerns. In a survey of conservatory students entering their first year of study (Burt & Mills, 2006), students voice aspirations to be the best performer within their class in the first week, but build their aspirations much higher after the first semester. One student even sets his goals as being “the best performer alive” (p. 60)! It’s this example, and the transformation witnessed by the investigators, that leads to the second, cross-institutional concern associated with music study: the level of competition. These tensions are further explored in a study conducted by McClellan, where social identity development was ranked as a primary benefit of a university education and ranked highly among the various influences for successful teaching (McClellan, 2014). Given the already high rate of competition on campuses (Chamorro-Premuzic & Furnham, 2003), increased competition between students in an attempt to deliver the highest quality performance can lead to decreased degree satisfaction and a higher rate of dropout, to say nothing of the higher risk of mental illness. Socialization and resulting development of teacher/performer identity in a competitive environment can ease these tensions, especially in the competitive music setting (Sieger, 2014).

*Various Levels of Satisfaction from Degrees*

In an investigation of music education students, the recent graduates highlighted how they felt immediately ready to enter the field of music education (Roulston, 2004). The subjects identified the immediately hectic pace felt by first-year teachers: “I think it is fair to say that there was much in my first year of teaching for which I was not fully prepared, but I must follow that immediately by saying that I think it would have been
difficult, if not impossible, to have been very much better prepared.” (p. 63). The students outline how more professional opportunities might have assisted them in their immediate transition, but this speaks to a larger issue in graduating prepared students. Upon graduating from an institution, students have presumably taken the required courses associated with their degree with limited professional experience. To complement coursework with increased field experience might prepare graduates for immediate entry, but could create long-term problems by depriving students of the advanced knowledge needed to seize a performance opportunity (with this knowledge identified as critical by surveys of all professional musicians (Lindemann & Tepper, 2010; Roulston, 2004)). The philosophy of the department, whether training music professionals, core creatives, performers, and cultivators of jazz (with this latter example applying to the unique case of Berklee College of Music), well-rounded citizens, or any combination of outcomes, should ultimately align with the capabilities and faculty of the department in question. Matching these goals and objectives, specifically within the aims of ever-increasing numbers of students seeking to bolster their employment opportunities by attending college, forms quite the task for departments. To this extent, NASM presents itself as a relatively solid template, but to be balanced with the unique advantages of an individual department. However, as these case studies have shown, a four-year college education can only prepare students so much, with the professional career quickly proving to be the most effective instruction in both the education and performance subsets.

To revisit an additional source to connect with contemporary findings of musicians aims and aspirations (Best, 1992), Best repeatedly emphasizes how music will
be solely a combination of composition and performance, the two primary facets of music making, with nothing else to make up a performer's education. Best primarily argues for a path to “saturate the curriculum with writing and improvisation of music” (1992, p. 4), and ends his argument with an anecdotal example of a performer enjoying a successful life from his creative prowess. However, more successful programs have taken not a vocational approach, but instead design curricula aimed at comprehensively preparing students for a career in music with the primary skills cited by working professionals. In contemporary practice, musicians surveyed express goals to be an “opera singer” (Oakland, MacDonald, & Flowers, 2013, pp. 269-270), a loose term for the soloist roles so prized by musicians in training, but of which only a few open up each year. Furthermore, the full time performer axiom encapsulated by the study was further fostered upon musicians’ entry into a music department to pursue a full-time degree. If the music department identity posited by other research presented, then it is likely that competition and the value placed on performance opportunities built this goal up to a dominating identity and resulting mentality. This focus on performance as the primary point of instruction is echoed by an administrator’s perspective in an interview conducted for the research in the results chapter. To this extent, the validity of Best’s advice is grounded in a mindset that a liberal arts education is not only what students want, but what entry-level professionals require to maintain their career. These two findings, expanded upon in this chapter, are findings on fairly solid ground, but are minimized by the stated requirements and mission of NASM at large.
To further extrapolate into the skills required from musicians today, another scholar identified entrepreneurship and small business skills to be just as critical as performance and teaching for music majors. The survey involved music and dance artists working in Australia, gauging the most important skill towards the development of a professional career. For dancers, the role of small business was placed just below education in terms of importance, with the respondents reflecting on “the need to apply their management skills on personal, practice-based and community levels, and on the difficulties of learning new skills ‘on the run’” (Bennett, 2008, pp. 317-318). Bennett’s primary themes within this study are constructed around the management and professional development of musicians upon their entry into the workforce, and the resulting contrast between departmental philosophies she identifies. The philosophies discuss performance as a critical part of the mission statements of students, with a dominating number of departments emphasizing performance, choreography (in the case of dancers) and similar practical creative activities. This point of the department fulfilling the mission statement is foundational; the ability of any organization to fulfill its mission is literally the definition of its success. Traditional nonprofit evaluation focuses on the nuances of presenting metrics to best demonstrate effective use of resources (Carman, 2011), and if the preparation of a student to leave with either professional qualifications or a liberal arts education is the ultimate goal of a department, then the department owes
it to its various accountability providers to demonstrate its effectiveness in educating these students. Professional preparation, in the style of today’s musician (Throsby & Zednik, 2011), becomes the responsibility of the effective department, with the respective opportunities to connect with the workforce immediately. Rethinking accountability in this way puts much more responsibility to meet the aims of enrolled students and their level of preparation with a degree upon graduation. Connecting this point, the curricula of NASM becomes slightly out of date when contrasted with the duties of current music professionals, a special consideration when paired with the large number of institutions accredited by NASM and its status as the only accrediting body in the country. As discussed earlier, the majority of practicing musicians utilize a Protean or portfolio career of some sort, and the training presented by NASM underemphasizes the role that career management plays in the contemporary musician’s routine duties.

One article showed the impact on university programs of increased presence of specific coursework categories. In the implementation of NASM’s music education standards, institutions often have to adjust their curricula and course offerings to fulfill accreditation. Respondents were asked what changes had come about within their department in the various categories of musical study

“Survey respondents were asked: ‘Based upon your experience, what changes would you recommend to the education and training that you have undertaken?’ The three most common responses from musicians deserve special mention as they accounted for almost two-thirds of responses. The first was career development and industry-based experience (24.1% of responses)… Instrumental pedagogy attracted 18% of responses…Small business skills constituted 15.3% of responses: ‘It’s so important to train people with the attitude to be an entrepreneur right from the word go’’” (Bennett, 2008, p. 320).
(theory, history, liberal arts, etc.). Of the 87 respondents, eleven had changed their liberal arts requirements in some capacity and “[t]wo described fewer liberal arts requirements due to added world music courses; one described the addition of a jazz, rock, and pop course; one reported the addition of a required internship in an unspecified ‘music-related field’; and one stated that changes were pending but offered no details” (Fonder & Eckrich, 1999, p. 32). Throughout this study specifically, administrators voiced their affirmation towards change in music pedagogy and performance courses, but disinclination towards anything outside those degree courses. A consideration within this study comes from the focus on music education majors, which, of the three degrees in music, are the most tailored towards a specific career. The results are analyzed for potential impact and considerations for music education majors, but, critically, the questions in the instrument utilized by Fonder and Eckrich are not weighted towards a specific major. Instead, they request information on music curricula, perhaps inadvertently offering insights into music departments as a whole. The survey also showed a demonstration of organizational capability; the researchers hypothesized that smaller institutions would be able to adapt more effectively to national standards, but the opposite held true, in that larger institutions were more able to effectively mobilize faculty and resources to better and more effectively meet the standards (Fonder & Eckrich, 1999, p. 37).

As a template for evaluation of potential courses aimed to prepare students for nonmusical components of their career, Silvey (2011) presents a standard set of evaluation criteria in conducting. The artistic and creative components of a course or
degree plan are notoriously difficult to measure, but Silvey presents a set of ideas incorporating these more subjective aims with self-evaluation of class management and training directly connected to the skills instructed and their direct facilitation in a “real-world” setting of conducting. Conducting, as a musical and creative application, requires the balancing of composition, ear training, and performance. A course or addition to the curricula evaluating the success of career management or components of the music business would require similarly multifaceted evaluation, with no less significance attached in the holistic development of a modern musician. An additional template, in the form of a self-reflective journal, was used to mixed success in a case study of a department of students studying musical theatre (Brown, 2009), and provided ground for creative/critical thinking as a critical underpinning of all departments within a university, not just music. Furthermore, the artists responsible for the development of culture in rural areas require self-management skills out of necessity (Bennett, 2010). These artists enjoy a sense of mobility and adaptability to the cultural milieu of their location, but also must be able to develop their career in a rural area where the resources required to support a full creative community may be scarce (Bennett, 2010, p. 110).

IV: Linking the Academy and the Workforce

Overview of General Duties

As investigated by the studies previously cited, musicians utilize a wide breadth of activities to earn their living wage. First, and most critically, musicians create music in some capacity. Defining musicianship is a considerable task in itself, given that a musical performance requires some a wide breadth of supporting services. I define musicians as
someone who utilizes some form of music creation in public for at least some compensation. The definitions associated from this are purposefully vague, from their representation of a variety of different career tracks (how does one simultaneously account for a sound engineer, educator, jazz performer in one definition?), but usually, a musician relies on some level of income from education either at the public or private level. This secondary level of employment is simply the most common method that musicians use to supplement their income—musicians use nonmusical part-time jobs as a common occurrence. An additional, fundamental component of this career track comes from the dual management of these careers, in the style of any freelance, self-employed, or entrepreneurial employee (Lindemann & Tepper, 2010). Finally, the curricula of the major accrediting body leaves the definition similarly vague, but freely uses musician and music professional as its ultimate aims. Definitions of musicians can be assumed to come from the more vocational degree tracks, and in the case of general music, pairings with those in the workforce with their education can be connected to loosely classify a musician in retrograde.

The wide spread of duties encompasses what Bennett classifies as the Protean career, where the musician adapts training to fit the professional opportunity that may arise (Watson, 2010). The variety of skills needed include basic financial management, self-promotion, networking capabilities, and professionalism. Across the literature, a Protean career has included performance in various settings, and some form of education in public or private settings. In my terminology, I also include the nonmusical parts associated with an independent musician: stage setup and technical competency.
(recording and internet promotion) are but a few of the duties required of a musician outside of the performance itself. More specialized tasks (formal instruction in music at the K12 level, specialized academic work such as ethnomusicology, administration) where the employee in question does not perform is not classified as a musician, but rather an educator, professor or administrator respectively. Auxiliary positions, such as production and mixing, are classified as support for performing musicians. At the risk of over-simplification, this more traditional definition of musicianship comes down to a combination of various applications of performance habits (session musician, gigging, recording, etc.) and education with a minority of administrative duties (Thomson, 2013). Thomson further points out how utilizing one type of musical application constitutes the minority of practicing musicians, with larger studies across the U.K. showing the musicians practice a variety of part time gigs in various administrative settings (Ball, Pollard, & Stanley, 2010). The careful balancing of two (or more) jobs has been analyzed in various settings, as an entrepreneurial mindset (Coulson, 2012; Negus, 1995).

“Each musician behaves like his own employment agency, compiles an inventory of probable and possible jobs, gets information about the approximate ages, professional histories, and abilities of the current holders of the most desirable jobs, so as to be prepared for an opportunity that may appear only once in a lifetime” (Menger, 1999, p. 547).

Connecting to this point, artists and designers specifically are reporting a strong sense of entrepreneurship as a foundation for success, with the need to actively seek out various opportunities to perform or teach necessary for career survival (Bridgstock, 2013). At least one study has identified musicians “subsidizing” their music careers by undertaking more lucrative jobs (Watson, 2010).
However, this seems to classify musicians as hobbyists and, in any event, disregards the glut of literature presenting musicians making living wages off various applications of their craft. Given the similar career tracks of artists, designers and musicians, the lessons learned from more entrepreneurial creatives can hold some generalizable conclusions for musicians. Bridgstock interviewed successful designers in a case study approach and noted career patterns, reaching the conclusion that “most artists and designers will need to possess enterprise and entrepreneurship capabilities to some degree, although an expert level of knowledge in specialist business functions may not be required by the emerging artist or designer…As demonstrated by the participants in the present study, successful creative enterprise and entrepreneurship does not have to be about mindless commercialising” (Bridgstock, 2013, p. 182).

These conclusions specifically hold two levels of analysis for the multifaceted nature of artist careers. First, Bridgstock found that entrepreneurship and self-promotional skills as nothing short of critical towards a successful career. Second, business management skills still hold some stigma in the mind of artists as overly-commercializing art; by painting these skills as integral to the career and required for an artist to obtain greater exposure and ultimately a stronger community presence, Bridgstock (2013) portraits these skills as entry-level and part of the artistic career of today. In their paper, Watson and Forrest (2012) investigate the skills most valued by Australian musician. The skills of any professional performer requires a delicate balancing between venue operator, career manager, accountant, and self-promotion, with Bridgstock’s findings replicated to some degree in the music field. Watson and Forrest
found that some nonmusical skills related to finding increased job opportunities finding a
dichotomy between “the music-related activities directly associated with the music
industry and the professional expertise and services that are necessary support for the
music maker” (Watson & Forrest, 2012, p. 79). To some extent, a professional sense of
networking could provide musicians with the grounding necessary to seek out
nonmusical skills, which is considered the basis for arts entrepreneurship. But if
musicians consistently report nonmusical skills as being critical to a career, it stands to
reason that an education preparing students for a life as a music professional would, if not
directly train these skills, at least provide students with the subject matter and in the field
experiences necessary to find these services within the local and larger communities.
These nonmusical skills listed as critical by musicians and artists practicing within the
field include:

- Basic financial management and administration, especially relevant to smaller arts
  organizations (Eikhof & Haunschild, 2006);
- Knowledge of local and larger markets and tendencies (Meiseberg, 2012);
- Research, writing, speaking, project management, and leadership (Ball, Pollard, &
  Stanley, 2010; Strategic National Arts Alumni Project, 2015);
- Self-management, understanding employer/client needs, using IT software, and
  networking (Ball, Pollard, & Stanley, 2010, p. 70); and
• Industry experience, business practice, and tendencies of the music profession, especially in relationship to the administration of a private music studio (Watson, 2010).¹⁷

These studies create a hierarchy of skills deemed important, especially within the Strategic Arts Alumni Project as well as the Ball, Pollard, & Stanley (2010). Of course, scholars disagree on which skills are prioritized; research skills were more valued in the SNAAP study, while Ball, Pollard, & Stanley valued skills of adaptability and connecting with clients or managers. Establishing common ground of administration and career management becomes a matter of observing the overlaps between these studies, especially pertinent considering the diversity of careers and the arduous task of creating curricula aiming to train these musicians on a national scale.

Indeed, when these musicians enter the workforce, the development of a comprehensive skillset is required for their future career (performance, education, and the necessary skills related to administering a career) provides grounds for future research. Some studies suggest those training in performance are either aware that they will not spend their entire career performing exclusively or have a passion for teaching music as an extension of their musical training and preparation, among which examples abound. Fredrickson (2007) highlights how music performance majors experience a strong connection to pedagogy and applied teaching upon experiencing it within an extracurricular program, with the performance students even using lessons with advanced

¹⁷ Further information can be gleaned from the skills NASM deems befitting of a Music Industry major, presented later in this response.
students as building their own professional technique and performance habits. Another program received positive feedback from alumni for the breadth of skills instructed by a professional development program aimed at training comprehensive musicians (Gaunt, Creech, Long, & Hallam, 2012). In her fieldwork with practicing musicians, Coulson (2012) identified both performance and pedagogical knowledge as critical towards the diverse skillset required of music professionals. Bennett (2010) outlines a case study of a piano studio, in which a student doesn’t know how to fill out an invoice to receive payment for his lessons. Of particular note, the music professionals surveyed in this study represent the diverse skillset advocated by NASM and its accreditation process, and each of the musicians investigated within the research wore a combination of at least two of the following: musician, composer, teacher, arranger, and administrator. In terms of studio work, another study investigating “independent music teachers” (that is, those not employed full-time by a university or K12 school, but instead identifying as doing studio work) acknowledges the role of performance in maintaining a living wage as a musician (Uzler, 1996). This study featured interviews with these practicing musicians, and a key theme of lack of formal education in both performance and pedagogy emerged. From these studies, we can reasonably assume that, whether trained as an educator, performer or general practitioner of music (with the latter representing the liberal arts component of NASM’s curricula), musicians must be prepared to teach and perform to some degree, with a living wage solely from one or the other the exception rather than the norm.

Finally, there exists one key point regarding the relative permanence of the multifaceted career of a musician. In the previously cited study across creative sectors in
the U.K., artists (including musicians on a statistically representative scale) reported multiple streams of income across all ages, showing that the portfolio career is not a transitory stage, but rather a way of life for musicians (Ball, Pollard, & Stanley, 2010). Most of the portfolio career studies cited within these papers rely on research conducted with students or extremely young professionals, but small-scale biographical studies have shown that the ideas behind managing multiple careers holds up across years (Smilde, 2008). The participants in the study conducted by Smilde included musicians who enjoyed successful careers and, without exception, employed some combination of teaching and performing, usually in diverse settings. The two corroborating themes associated with the interviews came from the dual roles of lifetime learning paired with shortcomings in formal education experiences. These studies do not show the tracking of a musician as holding a particular job with one employer consistently over the course of an entire career or similarly substantial amount of time. Indeed, this is a resource-intensive approach, mitigated by the current studies, which show a snapshot of a practicing artist at any given time. If it is possible to generalize the careers of musicians across multiple longitudinal studies, then trends can be somewhat deduced—and in this case, a majority of musicians, across all genres and career stages, have shown the portfolio career to be a fundamental part of their professional career. This method of managing a career as a music professional is present throughout all stages of a career and, although not particularly useful for this specific research, holds up across various fields of performing, visual, and fine arts.
Identifying as a lifelong learner is a mindset that all musicians can stand to benefit from, with a more nuanced grounding in career management providing a stronger level of interaction with the various trends associated with the field. The author recommends “maintaining a strong relationship with the professional field and an effective network of relevant partners is fundamental, and the development of educational practice in the conceptual framework of lifelong learning should take place in association with such professional organizations,” within the degree program if possible (Smilde, 2008, p. 250). Far from being a small point, this shows the importance of a complete education in college; if a student can be fully prepared (or at least as prepared as can be within the research available) within the Ivory Tower, the skillset can be utilized across the course of the career.

A comparison between the careers of musicians and the focused coursework offered by NASM-accredited schools must be made here. Harkening back to the course requirements of Appendix A as well as the outline provided in the degree typologies contrast section, it is critical to note that functioning musicians, not specialized administrators or those directly trained for a degree in music business/industry, report these skills as being used as a fundamental part of their respective careers. The reports cite these skills being used in two different situations: first, direct application of the specialized knowledge (copyright, arts economics, technology), and second, more multifaceted techniques that come from running two different jobs that can present a set of full-time duties by themselves. Building on this point, a review of the literature suggested that the skills required by modern entrepreneurs across various, diverse
disciplines mirror the skills posited by the music industry degree (Knotts, 2002). Specifically, the general business skills and technology requirements put forth overlap in terms of the software and breadth of technology used (p. 28). This might suggest that departments, if they already train liberal arts musicians, would be able to incorporate fundamentals that overlap between the skills obtained in a music industry degree (which alumni and practicing musicians have identified as critical) and increased practical grounding of the B.M. and similar professional degrees. These skills of entrepreneurship, in addition to unique knowledge that every musician learns eventually in the workforce on the tendencies of the job, manifest as a critical component of any career.

*Further Connections to Musician Employment Today*

The employment responsibilities of a career musician fit the template of a Protean career precisely. This type of career, first termed by Douglas T. Hall in a 1970 article (Gubler, Arnold, & Coombs, 2014), identifies career in which an employee is fundamentally self-managed. The identity of the Protean employee is driven by self-fulfillment and is hampered by a relative lack of security, but the advantage of mobility and ability to connect job responsibilities more concretely to less traditional outcomes of personal fulfillment and success (Gubler, Arnold, & Coombs, 2014, pp. 24-25), with the lack of boundaries posing as a benefit rather than a disadvantage (Svejenova, 2005) and a paired identity with the cross-career mobility providing musicians for the strongest level of success (Lips-Wiersma & McMorland, 2006). The term was originally coined to categorize freelancers and entrepreneurs in the community, but became more utilized by researchers into cultural trends within a community (Bennett, 2008). As musicians utilize
their creative and professional identities as performers, educators and/or music professionals in a variety of settings\textsuperscript{18} gain accomplishment from their employment stemming from the success in fulfilling the artistic and creative selves developed over a considerable education. This identity and level of self-satisfaction is nothing short of critical to establish, given the high level of competition from musicians (Pinheiro & Dowd, 2009) and the low wages earned by musicians, even across a span of different careers (Throsby & Hollister, 2003).

There exist some problems with generalization, however, as nonmusical Protean careers enjoy some if not templates, then commonly accepted paths of employment. In a study analyzing the career paths of top-level arts managers (Inglis & Cray, 2012), only a few themes remain current among the sample studied. First, the managers all performed or created art in some capacity in at least a high school capacity, with 14 of the 23 studying art/music formally in college and only one of the respondents working at one organization for his entire career. Indeed, the primary conclusion looks somewhat perplexing for aspiring arts administrators: “This study suggests that career paths for managers in the arts are difficult to plan and currently require individuals to be responsible for their own career development. Arts organizations do not generally provide clear career paths, so the individual must plot a course moving from one organization to another to develop skills and reputation” (30). Critically, the authors highlight simultaneous “real world” experiences in a variety of settings (an educator taking on a role of admissions officer, a performer working in the box office, etc.) as

\textsuperscript{18} With similar situations for various careers in fine and performing arts.
paramount, in addition to inter-organizational mobility. An additional study discusses the interaction between creative and professional identities, with the lack of formal career paths in organizational administration allowing for innovative practice. In a study analyzing the business practices of a group of German theatres (Eikhof & Haunschild, 2007), the lack of administrative experience is highlighted by the authors, with the employees of the organization relying on the most experienced (not necessarily the most business-savvy) to resolve marketing, human resources, and administrative issues. Face value, this looks like an opportunity to save salary, but it is presumed that organizations that wish to grow will require a dedicated administrative staff to fully address future problems.

In another article summarizing the requirements of career musicians, an investigation took a look at what skills were identified by A & R executives as critical in signing and fostering talent at commercial organizations (Pettinger, 2015). These insights can safely be deduced to represent the top earners in music, actively marketed and utilized by commercial organizations to sell fairly large numbers of musical production, but the criteria for success have some intriguing parallels with the more “typical musician.” The executives investigated identified a strong professional network as the most critical component. The executives showed an inclination towards musical skills/quality as the highest numbers, with self-promotion and knowledge of the music industry playing just as critical a role. Interestingly, education played one of the lowest roles in the selection of musicians, at once showing the distance between this study and the majority of musicians with a full-time career in music. Nonetheless, the benefits of a
strong professional network and seek out the resources to maximize specific professional opportunities forms the pathos of various educational philosophies, some of which will become apparent through the student input.

Indeed, a parallel found in music can be drawn specifically in bandleaders and music leaders. The literature is rich in examples investigating the ability of conductors to obtain the highest level of performance from a personality-diverse collection of creatives. An additional study outlined the ability of a group of performing bands to obtain better, more, higher-paying gigs through the development of networking and research skills. The study picked apart the paradigm of gatekeepers within the music business and possessing the knowledge necessary to develop opportunities independent of a career manager (Pettinger, 2015, pp. 10-11) and more abstract analyses of careers based on multiple levels of employment identifying the ability to network the most useful ability over twelve features of career agency (Tams & Arthur, 2010, pp. 633-635). An additional point comes from having at least one band member able to manage personalities and careers alike, which can be conceptualized to a self-employed musician employed in the style of a Protean career employing the same set of capabilities. One study of conductor duties (Hunt, Stelluto, & Hooijberg, 2004) actively dispels the stylized notions associated with a conductor directing the production of an ensemble, and highlights the supervisory responsibilities associated with leading a group of musicians aiming towards a common goal. This article in particular held two primary takeaways: that perhaps qualities of leadership and management are being instructed through ensembles and large musical group, and that musicians holistically must manage multiple identities, even if a
leadership role is not the primary career of the musician in question. While leadership is a requirement for any aspiring conductor (Atik, 1994), it goes without saying that a conductor must have a strong creative vision, and the technical and pedagogical chops to be able to identify and shape the piece in his vision. The duties of conducting go far beyond the performance-focused skillset so prized by music graduates. In the framework presented by Hunt et al., creative organization is but one of four primary identities that a conductor must manage, with producer, facilitator, and coordinators rounding out the identities established by musicians (p. 150). Of course, if the review of literature established earlier in this research is to be trusted, students graduating into the workforce have the creative application developed with their emphasis on performance and related academic training/experiences.

Interestingly, the management skills identified as falling short in the literature can be found in musical applications. Management skills can be found within some creative applications of music, especially in case studies investigating the managerial duties executed by conductors (Mintzberg, 1998). The cited Atik (1994) article takes a look at the leadership habits of 100 conductors across the globe and finds some common trends, and an additional contemporary analysis draws out the importance of leadership in both creative and more traditional applications (Boerner & Gebert, 2012). The model presented by the authors show the various activities of the orchestra revolving around the transformational leadership posed by the conductor (Boerner & Gebert, 2012, p. 351), and, as such, only investigates the creative leadership needed for creative oversight. The authors consider the role “of executive leadership such as decisions on recruitment and
pay, concert tours, recordings, and marketing” (358) as a more traditional sort of management. In an oft-cited study of DiMaggio, administrators within arts organizations at the time of the survey are largely qualified with arts degrees (although DiMaggio correctly identifies this to be changing in the future towards commercial art management, especially for large arts organizations). Among the insights, “administrators in all fields responded that on-the-job training was the principal means by which they had tried to master each of the management functions about which they were questioned in the study” (DiMaggio, 1987, p. 5). The converse point in this case holds true as well: “administrators...perceive their preparation for executive positions to be inadequate” (6).

The common thread identified by DiMaggio includes two types of managers—those specifically trained for administration, and those entering straight from their career as a creative in the respective discipline. The latter illustrate one of the more administration-focused careers that NASM prepares students, and the former, on first glance the more business-focused graduates studying business specifically, are in reality experienced administrators the majority of which also hold B.A.s in a creative field (12). These various forms of leadership show that artists, through their class activities, are developing the ability to seek out their own career and develop the professional training necessary to most effectively function as a musician.

This kind of multidimensional career management has been quite a success, with musicians taking to education naturally and performance as a primary application of their training (Hannan, 2006). However, there exist several concerns associated with earning a living wage from such a career. The first stems from its sheer uniqueness; teaching,
performing, and balancing life outside of work becomes an issue of paramount importance when artists are inclined to take on more work than they can handle. Training for this type of work takes on critical importance when more artists than ever report utilizing a toolbox full of musical skills in their musical interactions (Ball, Pollard, & Stanley, 2010; Department for Culture, Media and Sport, 2014; Meiseberg, 2012). Of course, such portfolio careers are trending in non-artistic work as well and maintain a career of choice for any entrepreneurial professional. But the second concern comes from the stress associated with such a career. Similar to the identity issues faced by musicians in creating a performer/teacher identity while studying, musicians practicing in the workforce must develop a strong connection to their musical achievements to continue producing at a high level (Teague & Smith, 2015). In the Teague and Smith study, the authors identified two different sets of balances maintained by musicians: a dichotomy between work and life (with work frequently over weighted, measured through missed personal opportunities and strained relationships), and an intra-work balance of various applications of music. The subjects studied are not strictly performers, but managers, educators and administrators in addition to performers (Teague & Smith, 2015). Creating one definition of a portfolio career is probably about as productive as constructing a singular definition of a liberal arts graduates employment, in that musicians have a variety of job responsibilities associated with what they do to earn a full-time wage, but a few consistencies hold up across categories.

Because additional income from education is frequently required to maintain a living wage, and also because research suggests that musicians are inclined towards
teaching (Burt & Mills, 2006; Fredrickson, 2007), a career as a musician is strongly associated with some form of public (in a K12 or university setting) or private (studio work) setting. This is reflected in both practice (Suhr, 2011; VanWaeyenberghhe, 2015) and theory (how NASM prepares their graduates and acknowledges the roles of education in their various degrees). Facilitating these careers requires a level of discipline, time management, and specialized knowledge in self-promotion, networking, and localized music industries and work habits. The combinations of performance, education, and administration are innumerable and provide the grounds for an incredible amount of research, but managing one of those careers is a considerable set of responsibilities on its own merit. It is these skills of time management that are simultaneously underemphasized by NASM in the traditional Big 3 music degrees and reported as on-the-job learning by arts and music organizations across the country.

This point is critical, because it addresses non-musical skills and financial management devalued by artists in a college education in the previous section detailing what skills musicians cited as important. In increasing numbers, artists report on how they learn financial management and career administration skills while in the workforce or through professional development outside the academy. In certain cases, knowledge of music markets has represented the competitive edge, on the same level as the impact of musical talent on sales in a multivariate regression model (Meiseberg, 2012). The word entrepreneurship, with its myriad definitions, fits in well here to reflect the Protean career associated with the modern musician (Watson, 2010). A particularly interesting case study previously discussed illustrated how a performing arts institute relied on
management and administrative contributions from not just theatre managers in the role of administrators, but also from the unique perspectives afforded by the actors and musicians employed by the institution (Eikhof & Haunschild, 2006). While an argument can be made for the specialized knowledge afforded supervisors with traditional business degrees managing the arts, this position falls short for a few reasons. First, micro-organizations (those arts organizations employing less than five people, with this classification including the self-employed) are stretched by thin profit margins, by already operating in a nonprofit capacity and furthermore within an undervalued arts sector (Chang, 2010; Lee, Sarah, et al., 2012). Second, operational activities undertaken by the ground level actors within an institution provide the unparalleled perspective that frequently meshes more effectively with the artistic vision espoused by the creative directors (Eikhof & Haunschild, 2006). These two primary points illustrate the importance of training artists in every discipline in at least some sort of financial management or self-promotion within an arts setting. The literature and findings associated with NASM’s curricula show that these skills are integrated into degrees classified as specializations within the music field (in Music Industry Management as an example) and recommended as a supplementary subject of instruction for the three main degree classifications. But when musicians report that these skills are at least as critical as performance technique, they should be weighted with the burden of requirement within the curricula.

These courses can be found to some extent in the general education courses or equivalent offered by a given institution, but also in the musical or nonmusical electives
Musicians report these courses as fundamentally useful in the pilot study for this research (Johnson, 2014), as well as the grounds for input in curricular change in another study (Collins, 2011). As put forth by NASM, the general education courses offered by various universities across the country fulfill the responsibilities of a department to train students as well-rounded citizens. Specifically, the performance and education degrees accredited by NASM are more focused on vocational aims than the general music degree, but there still exists a component of liberal arts that must be fulfilled by all the degrees accredited.

How Institutions Currently Address the Gap

For those students that desire preparation upon entering the workforce, some studies exist showing actions taken by institutions to more effectively prepare students for a career. Bennett (2008) concludes her analysis of the contemporary music curriculum by recommending for stronger advising and its role in informing students of the expectations of their future career as a creative and where to find the experiences necessary to further appeal to employers (Watson, 2010, p. 200). An additional study prized the ability of Welsh musicians to navigate intellectual property laws and the resulting management associated (Carr, 2010), a considerable task for a group of musicians and even more of a burden for solo musicians engaging in self-management. To this extent, networking and research abilities became one of the primary educational goals of four-year institutions (Coulson, 2012). This stance takes an adaptability philosophy, on the understanding that the field is so rapidly developing and fast changing that the ability to seek out resources and career help might be a more prudent use of
resources than focused instruction in any specific category. Interestingly, at least one music school is taking a proactive stance towards preparing students for a portfolio career; the mission statement of the Royal Northern College of Music (Manchester, U.K.) incorporates the following:

“The career of a musician today is likely to be a portfolio one, combining several paths. RNCM adopts a flexible approach in preparing students for this aspect of their future. The innovative Supporting Professional Studies strand of the curriculum enables students to develop specialist, business and transferable skills necessary for survival in the profession” (Miller & Baker, 2007, p. 2).

In this biographical study, 16 music education students were interviewed over the four-year course of their degree and show some remarkable growth. The program began pedagogical focus after the second year, and the resulting growth from the students show an intriguing transformation. In the first year, some students advocate for first chair positions and similar full-time gigs in performance, while others voiced full-time preference towards a music education career (p. 9). After the second year, when pedagogical instruction became much more rigorous, students were much more inclined towards education, even recognizing it within the context of a portfolio or Protean career. In the (albeit small) sample investigated in the study, the career preparation for the musicians in training was successful in educating students about the requirements of the professional career. Implications will be discussed in the conclusions chapter.

As an aside, the stresses from managing multiple careers have been the basis for investigations into the mental health of musicians stemming from their frequent job changes (Daykin, 2005).
In another survey (Austin, Isbell, & Russell, 2012), the motivations to continue studying music for students enrolled in the Big 3 programs were investigated. It can be assumed relatively safely that these represent tremendous influences on students, but they can also be represented as a corollary set of trusted sources from the department (and beyond). The top 6 are presented in the chart reproduced below and, other than the influence of parents, represent primarily performer identity and resulting development. Students place a high value in the perspective of applied instructors in addition to performance opportunities on their primary instrument, at once reflecting where their primary sources of identity development and personal values of their college degree lie.

**Case Studies and Specific Examples of Institutions Addressing Gaps**

Critically, in incorporating new courses or work into a given curricula, no singular stakeholder should be kept in a bubble. Meaningful dialog happens when all parties are given input into the eventual product, and a combination of these three approaches could provide the impetus for impactful change. Similar change has been incorporated stateside; Virginia Commonwealth University created a new set of majors and minors aimed at training arts researchers, as well as enhancing music professionals in the

<table>
<thead>
<tr>
<th>Source</th>
<th>Mean</th>
<th>Standard Deviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Applied studio teacher(s)</td>
<td>4.5</td>
<td>0.9</td>
</tr>
<tr>
<td>Parents</td>
<td>4.46</td>
<td>0.81</td>
</tr>
<tr>
<td>Taking lessons</td>
<td>4.42</td>
<td>0.98</td>
</tr>
<tr>
<td>Performing in ensembles</td>
<td>4.4</td>
<td>0.81</td>
</tr>
<tr>
<td>Attending college university performances</td>
<td>4.32</td>
<td>0.79</td>
</tr>
<tr>
<td>Attending classical music concerts</td>
<td>4.25</td>
<td>0.86</td>
</tr>
</tbody>
</table>

*Table 2: Means and standard deviations for secondary socialization influence on the decision to continue studying music, reproduced from Austin, Isbell, and Russell, 2012*
administrative skills required (Strategic National Arts Alumni Project, 2015). These new courses were mobilized through the findings of the Strategic National Arts Alumni Project, which identified courses directly tied to the needs from alumni. These cases show, with carefully obtained input from students and administrators, the needs of students and mission of institutions can be reconciled, within the capabilities of the institution as well as the workload of students. Involving the three parties becomes the grounds for a sound foundation for change, by implementing curricula change both parties constrained by the resources available to the department in question. As an early assumption, with this sound survey construction, surveys with a representative population across diverse music departments have been shown to form the basis for impactful change (Suskie, 2009), as long as standard survey considerations are taken to provide strong internal and external validity (Hernández, 2012). To obtain other stakeholder perspectives, focus groups or interview opportunities for administrators create a more nuanced perspective of the learning and capabilities happening within the halls of higher education (Ling & Ling, 1994). In the style of performance evaluation and measurement, self-studies measuring satisfaction and learning of students in the process of meeting their professional and personal aims can help the department provide a more impactful education.

As a case study mirroring the recommendations posed by addressing the various needs of stakeholders and the resulting larger research trends, an Australian conservatory reviewed its Bachelor of Music program (Carey & Lebler, 2012)\textsuperscript{20}. Historically, this

\textsuperscript{20} The quotations in this analysis are all taken from the article published by Carey & Lebler.
program was offered as a method of training music professionals, in the style of a B.M. program accredited by NASM. The analysis team reflects on the fast-changing pace of the music industry and how frequent revisions were needed to evaluate how well students were being prepared based on the predetermined criteria. Indeed, the plurality of coursework (including the specifically outlined musical genres of study and technological skills required) provides some insight into the priorities of the accreditation committee.

The focus groups conducted by Conservatorium evaluators provided insights into how change can be effected. The administrators particularly highlighted praise from students regarding the creative and pedagogical education obtained throughout their course of study, mirroring similar evaluation from recent graduates who have also praised their creative and musical development within the academy. In a similar vein, students voiced a desire for “more focus on music as a business” and increased flexibility with electives. These concerns for dual improvements in autonomy and required instruction might be an excessive strain put on departments and various accreditation bodies (which is one of the primary reasons for the broad language utilized in both NASM and the Australian conservatory), but illustrates the ultimate aspirations of students.

Of course, the input provided by faculty showed another side of the interest, with repeating themes of “flexibility of choice as well as depth in curriculum” (italics in original), with “the strongest critique of the existing programme [being] its perceived limitations in terms of preparing students for a life in music after graduation.” From these two sources of feedback (as well as more limited sources in general education throughout Australia), eleven key points of concern for the curriculum were identified, including
increasing the free electives offered to students while acknowledging the dual roles played by the music professional in the context of performer and educator. Specifically, one course was created to address both these concerns; titled “My Life as a Musician,” the course was a four-year repeating course with the first in a sequence adapting a university orientation role and gradually increasing content aimed at preparing students for various musical and nonmusical skills. The final draft for recommended curricula reflected the increased presence of free electives as well as the incorporation of the new “My Life as a Musician.”

This article holds considerable implications for institutions seeking to provide proactive, well-informed change. First, the article identifies the critical need from future employers and current administrators of degree programs to adapt rapidly and effectively to developments in the field of music. The authors cite various demands from employers in requiring students to be able to manage a career, as well as the needs of current students and graduates in the utilization of various performance skills. Second, the article provided a course of action for implementing changes immediately responding to the needs of the workforce; by using focus groups, surveys and interviews with administrator and student alike, a comprehensive picture of aspirations and capabilities was able to be generated. Third, the authors considered the resources available to the Conservatorium and adapted a plan to best address the concerns of constituents without providing an overly excessive burden on administrators (in the form of stretched teachers or overused classrooms) and students (through another course on top of the quite considerable load already put on students).
In the study, some grounds for concern were identified preventing comprehensive generalization. In lieu of a template, the changes undertaken by Queensland Conservatorium pose as the initiative taken by one institution, and faces difficulty in creating a template of change for any of the 200+ institutions certified by NASM to award four-year degrees. The Conservatorium is housed with Griffith University, a large (43,000 students) public university (Griffith University, 2015), with the Conservatorium itself holding quite a reputation internationally for strong research from its Research Centre (Polifonia Working Group on Artistic Research in Higher Music Education, 2015). It is clear Conservatorium utilizes resources that may not be available on the scale many institutions of the United States or even other colleges and universities within Australia. But, with the proper considerations, an impactful set of changes might be able to be implemented. A follow-up email with the author revealed that the faculty and students initially had some apprehension about implementing this program, and the MLAAM course was revised to be required for all years except second-years (who take a preexisting professional training course in its place). The program is currently under evaluation for future publication, however, and early response is encouraging. The knowledge and skills provided by the courses were received “overwhelmingly positively,” with an e-portfolio created at the end of senior year particularly well received (Carey, 2015).

As another case study, a revision of a B.M. in Music Education was studied for best practices (Collins, 2011). The study followed a similar format to the revision above, with an emphasis on how outdated the music education degree was. A point of concern
involved the articulation agreements present with the department and the local university, arranged so the department could obtain its pedagogy and general education coursework at the local university. From collaboration with alumni, students, and administrators, a skill cloud was built (presented above), with all the skills ranked as important in current use (by alumni) and perceived use (students and administrators). A key note: all the skills listed were deemed as important by the various parties, with the bolding and shading providing insight as to which was less or more important. The dialog was hailed as helpful, with the level of communication not established for some time that had resulted in the relative “decay” of the program (Collins, 2011, p. 3). Of critical note was the primary philosophical question raised: “Should university [degrees] solely cater to the current needs of industry or can and should these [degrees] develop and hopefully improve the quality of music education delivered in the classroom with each successive cohort of graduates?” (p. 54). Those two studies show the importance of collaboration with all parties, and the simultaneous need to understand the motivations of students and the skill shortcomings of alumni.

Two things remain clear, that lend this case study to some elements of generalization, particularly within the context of this research:

- American students are entering college with the same concerns that provided the impetus for this research. Students are entering to better their employment prospects, expecting the higher education institutions over the course of a four-year degree to provide successful training in their respective fields.
• A strong penchant for musical performance or education exclusively is no longer a viable option for a career, if music programs are preparing students for a contemporary career as a music professional. The research cited within the study, as well as in various studies throughout this paper, show that a performer and educator hybrid of career management is the primary career of those practicing in the field of music, with a secondary set of knowledge grounded in the music business an underlying, yet critical concern.

Final Analysis

It is this discrepancy between the needs of the workforce and what is developed in current music students that form the crux of this research. Developing curricula that proactively responds to what the workforce needs from music professionals of today represents the ultimate fulfillment of department mission statements, to say nothing of the increased senses of accountability posed to administrators in meeting new aims in preparing students. Economies benefit from a higher presence of music, especially when the costs are absorbed by departments rather than public or private support. Specifically, these musicians require a slightly different skillset than those earning a full-time living in the past, modeled after the Protean career (on which extensive research has already been done, and some generalization has been made to creative careers). The template for these skills has been found in large- and small-scale studies of musicians, and show evidence for multiple revenue streams depicting performance in conjunction with education and usually some administration. Although administrative skills are not usually explicitly identified as a primary source of income, basic financial management was deemed
important to a musician’s career from musicians of all levels of experience. In the primary source for accredited curricula, these skills are traditionally underemphasized, and in departments across the country, performance and education are the primary sources of personal achievement for musicians in training. An additional point yet to be discussed in the literature review so far, however, stems from the sources of these studies. The audiences surveyed are either recent graduates or musicians that are already earning a living in the workforce. Limited studies investigate the aspirations of students specifically while they are earning their degree, nor the aims of administrators specifically in terms of preparing students for their careers as music professionals. The next section of this dissertation illustrates the considerations taken in preparing a study that investigates these two aims, and early insights into how they will coalesce in the final section of this paper.
Chapter 3: Methods

Introduction

The literature introduced in the previous chapter provide an amalgamation of findings, showing an incredible level of diversity portraying music students as determined workers comfortable in their pre-established identity as future music educators. But wide-spanning studies are missing, particularly those that investigate students and professors simultaneously. Choosing between qualitative and quantitative methodologies was the source of debate in creating the procedures for this study. After considering the literature and various investigative frameworks, I decided that utilizing both qualitative and quantitative methodologies would provide robust, valid findings. In this study, I chose to build a framework for an investigation that would fit this model of administrator-instructor-student model developed in my literature review. With the previous assumptions of a department instructing students on how to utilize skills in a full-time career, with the musicians then using those skills in their future careers as a Protean musician, the intentions and aims of administrators and students together become critical to crafting policy. Indeed, once these aims are matched up with measured outcomes and then analyzed compared to departmental capabilities, the kernel of policy
can be formed for each individual department and their respective resources and abilities. In this section analyzing the methods used for this research, I present a discussion of the advantages and disadvantages associated with each research type, and how incorporating the two mitigate some (but not all) of the concerns associated with each type. I explain why each question was chosen, points of analysis, and hypotheses. Comparing the instrument structure with the pilot survey conducted in my masters thesis research, I build on the effective investigative structures and address structural shortcomings. I conclude with some insights into what this research is not intended to do, and discuss how the conclusions chapter aims to utilize findings for practical administrator use and recommendations.

There are many considerations in the construction of a model to be utilized in the field and, after a careful review, I decided on a qualitative and quantitative, cross-sectional, observational study using surveys and interviews as the tools of investigation. Each of these terms carries a very specific set of concerns and require careful definition before research can be conducted, with these definitions making up the bulk of this chapter. However, these methods are not free of shortcomings and, even when executed in a best-case scenario, still suffer from anticipated problems within the population. Considering available resources and capabilities, an appropriate combination of methodological considerations accounts for the opportunities and resources available, while maximizing the external and internal validity of the findings in question. To provide a different perspective, the role of generalization for this research might reveal additional insights. This research recognizes two types of generalization, as
defined by Gobo (2004, p. 406): population generalization, in which statements about the
general trends of people are discussed, and process generalization, where the effects of a
certain policy are provided for policymakers to consider when creating future policies.
The two arms of the proposed research plan satisfy both types of generalization.
Interviewing administrators on how their policies affect the students portray a level of
policy generalization, while population generalization comes from large populations of
students and their general trends independent or dependent of the policies of
administrators. As such, the aims of these methods are tailored towards population
generalization and the relatively accurate depiction of ideas, values, and identity of
musicians and administrators. Indeed, the ultimate goal of this research is not to evaluate
the effectiveness of teaching in preparing for life after college, but rather to gauge the
distance (if any) between administrators and students in how respective aims are met. The
following sections discuss the primary goal of this study, how the institutions selected fit
this aim in the recruitment of a representative sample, and specific considerations
regarding the construction of the survey.

Selection of Institutions

First, a database of the music schools fit for selection will be constructed. The
index will consist of schools that:

1. Are within New England or the closely related states (New Jersey, Pennsylvania
   and New York);

2. Are classified as public institutions; and

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3. Offer four-year degrees in at least one of the Big 3 of music performance, music education, and liberal arts in music.

In the selection process, it was a requirement the schools were based in New England and neighboring states. New England, in this research, is slightly different than established definitions (typically consisting of Connecticut, Maine, Massachusetts, Rhode Island, Vermont, and New Hampshire), in that Pennsylvania, New York, and New Jersey were included. The reasoning for this inclusion is simple: these three states offered more institutions by themselves than the original six states combined. Of course, this is a prospect that can be readily extended as far as the researcher wants, but this expansion into these states provided enough schools without branching too far into the Mid-Atlantic or Midwest and still providing a generalizable sample for the region of New England. In any event, these geographical definitions largely boil down to somewhat arbitrary terms. The ultimate goal of this decision was to create a region small enough for findings to be related to the area, yet large enough to create a sample that provided for some level of external validity. Including New York, New Jersey, and Pennsylvania was a decision ultimately aimed to achieve that goal.

To address the second criteria, public schools are the focus of this research, from their accountability stemming from public funds and increased transparency resulting from status as a public figure. Private institutions enjoy their status as private, and conservatories typically enjoy a stronger reputation as specialized private institutions. In addition, four-year degrees are the primary credential in entering the workforce today and are the resulting primary focus of this research, with these points developed assumptions
from the review of literature. As a result, two-year degrees, certificates, and similar achievements were not selected for analysis.

Finally, I initially required all the institutions surveyed to offer all of the Big 3 degrees. But, as research unfolded, I learned that some institutions were very specialized in their offerings outside of these three degrees. For instance, a music production program very popular at one small college accounted for a considerable portion of “Other” responses in a major. These outsiders make for fertile grounds for research, considering the supporting positions within the field of music underemphasized by the literature. Degree offerings such as this are simply a component of the music degree-granting structure of my sample, and proved to only offer additional insight into how musicians are trained today. For this reason, schools offering programs not part of the Big 3 were included, as well as institutions not accredited by NASM for the same reason.

*Research Goals, and Gaps to be Filled*

As described in the review of literature, many studies exist on a small scale investigating the development of musician identity, and a similarly high number take a look at the workforce and the skills used in a professional setting (Austin, Isbell, & Russell, 2012; Carey & Lebler, 2012; Coulson, 2012). Few examine a combination of the professional and academic, in the vein of the development of a professional while students are still obtaining their degree. The few that do are intensely specific in nature and face limited application in development of future research, much less administrative use in tailoring curricula. In addition, policy models that view a music department as an entity executing a mission statement are few and far between. Nonprofit analysis
discussing the fulfillment of missions within the community and the subsequent rise of accountability for these organizations similarly populate reports and academic journals today, but departments of art or music are under accounted.

Examining these two perspectives fills three distinct gaps in the literature. First, the aims of students and development as future music professionals benefit from increased scrutiny. Second, the execution of department mission statement, in respect to the various administrators in a department, gains a different perspective than traditional studies fitting the vein of increased accountability. The third gap results from a combination of the two techniques: by incorporating student and administrator analysis, connections can be made directly stemming from the department culture and coursework offered. The ultimate purpose of this research is not to inform policy (a point further detailed later in this chapter), but rather to provide the groundwork for other researchers to craft more in-depth and rigorous studies by showing the career aims of students while currently enrolled in the university.

To some extent, select departments have begun evaluation of their departments and tailoring coursework to address the needs of specific employers (Carey & Lebler, 2012). Professional degrees in performance and education have employment connected to the primary philosophies of their education, with liberal arts degrees having less measurable metrics of success\(^\text{21}\). Considering the wave of accountability and the responsibility of administrators to provide evidence for a sound return on investment,  

\(^{21}\) It should be noted here that this is not an indictment of the liberal arts curricula, but simply a statement of the difficulty in measuring the ability of liberal arts colleges in preparing students to “develop informed, humane, and thoughtful judgments of social issues and to act appropriately on these judgments.” (Lang, 1999, p. 140)
these two typologies of degrees must be measured simultaneously, and presented to the proper stakeholders. This research, ultimately aimed at investigating the development of musicians as a professional utilizing their coursework and relevant experiences, will provide insights into how departments prepare students. When considered in the context of existing studies providing evidence for portfolio career trends, departments can have the opportunity to more proactively prepare their students for careers fitting large-scale trends and/or localized career opportunities. Befitting the aforementioned twin aims, the specific considerations associated with providing the most substantial findings are presented in the next sections.

Descriptive Study Characteristics

Qualitative and Quantitative

Scholars have debated whether mixed methods are a clearly differentiated solution of qualitative and quantitative methods, or whether the two should interact with each other. While mixed-methods have shown success in balancing the diverse aims of multiple areas of interest (Crump & Logan, 2008), scholars have identified cost and the success in one method alone as a primary call against the use of mixed methods. Additional scholars have traced the development of mixed methods as far back as the 1960s (Maxwell, 2015), but, for Maxwell’s somewhat long history, there currently exists strong debate as to the legitimacy of mixed methods stemming from positivist and post-positivist perspectives (Cameron, Sankaran, & Scales, 2015, pp. 90-92). The application

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22 The authors in this study, in addition to their philosophical discussion, also present the argument that scholars use the terms to increase chances at publication, but this point is not the focus of this research.
of mixed methods in this research stems from a simpler aim: that current policy is informed by administrative action and the results thereof, with contemporary applied research scholars positing that it is possible to avoid zero-sum mentalities of fundamentally imperfect studies (Woodside, 2010). Measurement of both sides, in conjunction with a review of literature forms the measure of effectiveness, both in terms of administrative action in the development of curricula and the resulting transition from student to professional. Considering these points, a study with qualitative and quantitative aspects will be constructed to provide findings to illustrate the phenomena in question most effectively. Qualitative studies function most effectively from their identification of themes through text or similar research material analysis, with this identification of developing themes being the primary benefit in contrast to quantitative studies. Similarly, qualitative methods enjoy solid ground for the researcher to rely on, which, in the presence of a soundly constructed set of methodologies can be a boon for valid results and resulting conclusions (Hesse-Biber, 2010; Howe, 2011). Some scholars have at least agreed that the differing methods should not be used for triangulation or cross-verification of findings, but rather in a complementary role to boost findings as contrasted against each other (Sale, Lohfeld, & Brazil, 2002; Woodside & Wilson, 2003, pp. 500-503). The strength of quantitative research lies not from its emerging themes, but dependence on a solid foundation and the researchers understanding of an investigative language (mathematics) to paint an analytical picture (Neuman, 1997). The history of mixed methods can be traced back to the rise of positivist (and resulting qualitative
research), and a natural swing towards including both types of methods when resources are available to the researcher (Morgan, 2007).

In addition, when the two methods are incorporated together, internal and external validity can suffer from concerns of balancing the two methods’ ultimate aims methodologically. The subjective nature of qualitative research can temper the most solid quantitative findings, while the lack of flexibility associated with quantitative methods can diminish unique findings and outliers pried by qualitative investigators. Like any methodological concept, the two types do not exist as a dichotomy but instead as branches on a spectrum, and it is from this point that this study enjoys some unique advantages. First, the input provided by large sections of students form the representation of the future workforce. This large number of students obtains its value from the diverse insights, in which the most frequently recurring themes represent a majority of the sample, to be generalized into the larger population of work students. As such, a qualitative study may gain a tremendous amount of insights, but examining more than 100 students in the style of a focus group or interview becomes time consuming at best and practically impossible at worst (Creswell, 2009, pp. 173-176). Furthermore, surveys distributed to a large group can be tailored to examine predicted themes based on a comprehensive literature review and the ability of the investigator to code and analyze major themes (Morse, 2010). Identifying these dominant motives forms the grounds for more in-depth qualitative interviews aimed at a more nuanced set of conclusions, but this does not happen without a thorough investigation on a large scale. This is why a
(carefully constructed) quantitative survey forms an effective instrument into determining student aims and insights.

Of course, a similar large-scale survey can be distributed to an equal number of administrators, and yield similar sets of thorough ideas within a small, focused theme. But a qualitative approach has the potential to yield several layers of information not presented in a traditional survey. Furthermore, in the case of administrators, there are only several in a department. This power structure provides them with the ability to affect the education of students, and from a policy model perspective (Peters, 2006), obtaining their insights provides the equivalent amount of information as an entire student body. Far from being a resource-intensive consideration, this becomes a practical set of ideas that minimizes the steps taken by the researcher while maximizing the amount of information obtained. By obtaining the perspectives of administrators in a qualitative interview setting, ideas initially left off the research process can be picked up and presented for more descriptive conclusions or form the grounds for further research (Creswell, 2009).

From these considerations, the choice of qualitative and quantitative insights to best fit the capabilities becomes not a question of mixing methods, but rather using both to address limitations present in the study to maximize the amount of information. Given that this study is primarily descriptive and not experimental, and that the previously discussed drawbacks primarily affect experimental validity, quantitative and qualitative information in this strategy serve primarily to complement. The power structures of a university department provide instructors and administrators with a berth of information,
as well as power and perspectives to be thoroughly explored within an exploratory interview. Conversely, the numbers of students within a department provide a diverse set of opinions to be hopefully boiled down into a few themes contingent on a thorough literature review.

But, considering these circumstances, should every study use a mixed methods approach? As Morgan (2007) argues, a pragmatic approach to a study would mean: if the researcher has the capabilities to incorporate qualitative and quantitative methodologies, richer information becomes available. Addressing these questions in an abstract sense provides some grounds into the unique setting of this study. The aforementioned department administrator power provides an example of how a smaller number of interview subjects can provide a similar number of insights, as well as the innovative ideas taken by administrators to address problems identified with music student aspirations in the literature. If a study was aimed at investigating the aims of administrators specifically, that survey might have a survey with mostly qualitative responses, and would exclusively deal with administrators. From another perspective, another study designed to take a closer look at students would survey those students in a representative sample. But this research imported a dual design because a gap implies that two sides are at an impasse and investigation of phenomena requires close examination of both sides.

Furthermore, literature exists investigating the aims of administrators, and aims of students separately (Bridgstock, 2013; Carey & Lebler, 2012; Collins, 2011; Hourigan & Sheib, 2009). Additionally, qualitative research has been identified as further exploring
unintended themes that quantitative research, by definition, crafts for the respondent. Interviews and focus groups on a large scale often form a prohibitive cost by themselves (Thyer, 2001), but if the need for information can be balanced by a cost-effective approach of obtaining individually unique results, a large population of unique responses can be used for analysis, tempered only by the analytical skill and resources available to the analyst.

However, a study specifically crafted to incorporate the aims of students and administrators alike under the auspices of one study for a specific set of recommendations are conspicuously absent from the literature. The advantages of both methods are utilized considering the availability of resources and opportunities, and this identified gap in the literature. Furthermore, scholars have argued that it is impossible to create a generalizable population from qualitative research, especially with Kelly’s assertion that “it is unlikely at the present point in time that qualitative methods would be used as the sole way of finding out whether a large-scale intervention works or not” (Kelly, 2004, p. 407). Of course, other have posited that qualitative research is not intended as demonstrating the large-scale trends of a population, but these points are slightly mitigated if both qualitative and quantitative methods are used in tandem to illustrate dominant ideas with the student body of a department and then the attitudes from the holders of power. Kelly furthers this point by showing how qualitative research by itself is rarely used as methods of informing policy, and how quantitative research is required to show some projections of how resources invested in a program will be used.
One possible consideration comes from the timing of the research; if one method is deployed before the other, it is possible to allow early findings to influence future paradigms. But, as previously iterated, this mitigation is at least reduced through a thorough literature review. As it stands, this research will stand on its own to the extent that extremely unexpected are not identified from the onset of the study. As such, this mixed methods approach is constructed within the framework of a Concurrent Transformative Strategy, advocated by Creswell (2009, pp. 215-216), in which the study is “guided by the researcher’s use of a specific theoretical perspective as well as the concurrent collection of both qualitative and quantitative data.” As an additional perspective, Creswell (2009, pp. 175-177) outlines how time-studies can provide additional information at considerable cost in other models, and mixed method models that serve to compare as unique function (as an exploratory difference between two different approaches).

It is this framework that this research will be grounded, but Creswell says nothing different from other researchers interested in the validity of both qualitative and quantitative findings. Creswell advocates for caution and rigor in research methods, and urges researchers to balance the drawbacks of both methods in their findings, to be judged accordingly. A related point of emphasis comes from the debate about whether to use a codebook, or a list of pre-established themes gleaned from a review of the literature. These themes are sought out to provide evidence for emerging themes. However, from my perspective as a researcher, a codebook is simply a written list of assumptions that identify bias and serve to limit the findings to a few, predetermined
trends that may or may not emerge. I will not utilize a codebook, and instead do my best to identify my biases through my hypotheses discussed later in this section. Considering these points, a mixed-methods study serves to most effectively dig into the theories and construction of the field. This exploratory framework differs from the evaluation-focused framework advocated by Kelly (2004), in which a traditional experimental mode is set up with considerations made for the qualitative findings. As the next section will detail, this is an observational study that paves the way for evaluation research to provide more effective findings for administrator concern. Its limitations in sample size and lack of experimental construction, however, prevent it from being used to inform policy.

*Cross-Section, Observational*

The selection of a cross-sectional model forms the largest consideration for this research, and is the grounding for its primary limitations. Cross-sectional data stand in contrast to longitudinal research, and confound the variable of time in a research study (Salkind, 2010). This study is not an experimental model where an independent variable (a policy, new course, more educated faculty) is measured through its effects on a dependent variable. In keeping with the aims of this research providing an analysis of current student and faculty aims, this is an observational study analyzing the attitudes of music majors enrolled within a university and the objectives of their administrators. As such, assuming that the attitudes are held relatively stable (assumed with a thorough analysis of the major studies in the field) and barring a truly influential event affecting the attitudes of all those surveyed, the difference between time series and cross-sectional analysis is moot (Toris, 2010). At most, the information would reflect the changes felt
over the course of a four-year degree—which can be readily approximated by measuring the attitudes between two different grades for students (with the development between freshman and senior year, or even the years between a professional development course offered by select institutions). To summarize these points, this is not an experiment, but instead a series of observations.

These assumptions hold true to a lesser degree for administrators, although time-series designs for qualitative research are much less common due to the amplified costs of qualitative investigations paired with time-series (Velicer, Hoeppner, & Goodwin, 2010, pp. 1519-1521). From limited perspectives, administrator rationale can be traced out through careful interview techniques, but this is not the particular aim of this research. As an exploratory study analyzing the gap between student and the combination of administrator and professor, interpreting how administrators reached their current positions is left to more focused investigations.

Select studies have investigated the development of musicians within the skills of interest at the qualitative (and somewhat quantitative) level (Burland & Pitts, 2007; Strategic National Arts Alumni Project, 2015), but truly representative experimental, time-series designs are costly and provide marginal information compared to a cross-section with an appropriate sample size and input from students at all stages of their degree. When the qualitative and quantitative findings from the two perspectives are combined, a study exists for other investigators to build upon for further and more specific insights, but caution should be exercised when using these findings to inform policy. As anyone who has spent any amount of time in higher education knows, a four-
year degree is a tumultuous time, full of growth and development that this study immediately and without any disclaimer fails to capture. Considering the importance of identity development and the required passion for a career in music upon entry into the professional world, this growth throughout a four-year degree is surely connected to the breadth of skills instructed by major university programs. Within the context of this study, however, thorough, descriptive information is analyzed through two parties in an educational process at one point in time and approximate development over time (through data analysis of time-spaced students or qualitative interviews of administrators). As such, the data presented should be considered within the inherent limitations, but still holds up rather well despite some initial considerations.

Survey Considerations

In a largely distributed survey such as this, considerations must be taken to ensure that a representative sample responds. The primary concerns include:

- A thorough review of literature to most effectively understand students;
- A relatively small number of concisely phrased questions, aimed to impose the least burden possible on students;
- Opportunities for respondents to identify positions outside of the survey; and
- Clear construction aimed to provide a logical flow for the reader, while maximizing the information obtained by the investigator (Gideon, 2012).

These are commonsense things to consider for any type of research. Conciseness tempered by respondent freedom and easily followed survey construction form the cornerstone of this and most findings, as investigated by multiple research methodology
scholars (Rosenwasser & Stephen, 2006). To this end, the instrument used for my masters thesis was extremely effective as a pilot study, albeit in a small number of institutions surveyed. To summarize the data collection process briefly, hard copies of the surveys were distributed in a large department class in which a considerable majority of the department was represented. The surveys were collected by a department professor and mailed back to me for analysis. In the next section, I will identify what went well and what was learned from the pilot survey.

*High Response Rate*

The surveys were distributed at a convocation event in two different departments. This method effectively ensured that the entire department was able to not only respond to the survey, but also given time to ensure thoughtful responses. These advantages allowed for self-reflection on the qualitative responses, and surveys without answers filled out comprised a negligible percentage of the total surveys investigated. It is unlikely that this can be repeated, but a huge part of these methods involves a two-step process: first, reviewing curricula at institutions to gauge if a similar class can provide an opportunity for hard copy distribution and second, if surveys can be distributed at this class or in a similar capacity. Whether or not the surveys can be distributed in hard form, the survey will also be made available online through the use of Qualtrics, OSU’s research management suite. Of course, an online, voluntary survey such as this traditionally suffers from low response rate. Countermeasures such as small rewards for survey completion and length reduction will be taken to mitigate an unrepresentative
sample, but the high response rate found in the pilot survey will most likely not be replicated.

**Thorough Responses**

To briefly dig into the responses from the pilot survey, the insights provided were not only representative of the department, but also resulted in intriguing findings from both the qualitative and quantitative sections. A minority of respondents understood that their career would involve a combination of more than one application of music, with less than one percent describing the administrative components of their career. Music education students were more inclined towards full-time careers in education in all settings, while performance majors desired chair positions or applied careers in various sects of music (composition, band leading, performing in a variety of bands). These career aims were exclusive and often in one position as a full-time level of employment, which the literature review states as an atypical career path for one holding a degree in music. The level of insight from the responses came partially from the method of distribution and partially from the construction of the survey, where closed-ended questions were presented on the first page and more open-ended inquiries were presented on the second page. The flow of the survey led students to contemplate which classes were the most useful, followed immediately by questions investigating their aims and aspirations, tied to identification of which classes and skills would be most useful in their future careers. Connecting these considerations to the instrument crafted for this research, this question structure will remain loosely the same, albeit anticipated to have a similar level of insight for those institutions that distributed hard copies of surveys. As
respondent rate drops, however, levels of insight will drop as students feel less committed. In this sense, quality of response is correlated with amount of response and, as the distribution becomes more focused towards online delivery, both quality and quantity of responses should be expected to drop.

Survey Questions
As previously discussed, and presented in an accompanying diagram, this survey is divided into three primary sections, with the question type provided in parentheses.

Appendix C shows what the survey looked like to students:

- **Demographics (closed ended)**
  - Year
  - Major

- **How do you view yourself as a future music professional? Check all that apply.**
  - Performer
  - Music Educator
  - Administrator
  - Manager
  - Other (please specify)

- **Specific Identity (open ended)**
  - Which skills (music- and/or nonmusic-related) do you anticipate using in your future career as a music professional?
  - Considering the skills in the previous question, which courses have most effectively instructed these skills?
In your future career as a music professional, which music- and/or nonmusic-skills developed in your four-year degree do you anticipate using the most?

This survey differs slightly from the original. Fundamentally, the goals of the pilot survey were to simultaneously determine the skills of musicianship and administrator aims simultaneously. The incorporation of interviews into the research process, as well as insights into which questions worked most effectively, has provided additional insights into which questions of the survey could be afforded to be trimmed out. As a slight modification, the skills used especially in terms of the eventual career are the target goal of this instrument and questions were tweaked accordingly. In terms of modifications, music professional is used instead of musician to reflect the diverse careers afforded a graduate holding a four-year degree, and to eliminate bias towards respondents leaning towards a career of performance (a term weighted with similarity towards musician).

Two questions were eliminated from the original: a question analyzing the value of general education courses towards the skillset of a future musician was overwhelmingly skewed negatively and did not provide any valuable information towards students preferences. In addition, a triangulation question accounting for future degree plans did not provide additional information already gained in the question asking current degree plans. An open-ended question was added for future professional skill use; bias towards the first three choices was evident in the pilot survey, and more valid responses weighting preferred skills comes from identifying the skills needed in an open-ended
question (when compared to a closed ended question). This reclassification as an open-ended will take additional analysis and require more coding, but should not pose too much of a difficulty once trends begin to manifest themselves. A question investigating the aims of the department was taken out, due to homogenous responses of musician preparedness. How the department prepares a career provided roughly the same ideas as which courses were the most useful.

Analysis of these questions begins with an initial check to ensure that complete and non-bogus responses are incorporated into the data analysis. Second, the qualitative responses will be coded into themes, depending on the emergence of ideas. Scholars have recommended different approaches towards qualitative survey research, largely dichotomized into whether a predetermined codebook is utilized towards the collection of primary emerging themes. I decided against having a predetermined codebook, in deference towards a literature review that should demonstrate where my personal inclinations towards these studies lie. Analyzing these responses free of predetermined ideas allows for more organic conclusions and my biases as a researcher towards the material is contained to my review of literature.

Third, the closed ended responses will be codified into SPSS, to first determine the reasonability of the sample size surveyed and its representation of the target population, per simple sampling procedures (Lohr, 2010). Fourth, analysis of major themes will begin across the major questions, including the newly codified. Fifth, variance of the open ended questions segmented by demographic details (especially identity) will be undertaken to gauge major trends. Once these analyses of the survey
responses are complete, a final check of the data will precede incorporation into analysis of interviews. A final step will involve the analysis of student body viewpoints paired with the mission statement and aims of the department, in the style that the following section will interpret student responses within the framework of administrator aims. These conclusions will be analyzed within not a policymaking framework, but within the paradigm of a nonprofit fulfilling its mission statement in a more pragmatic sense.

*Interview Structure*

On the other side of this research methodology are the qualitative research interviews. As previously discussed, the analysis of both sides of this policy interaction is the primary goal in creating this well-informed research. As such, I will attempt to interview administrators of music departments for a representative sample of administrator views towards department aims and objectives in musician education. In this next section, I will briefly touch on the research protocol, discuss the interview rationale and primary themes to be discussed, and conclude with how the interview themes will be reconciled with survey findings.

According to scholars of research methods, there are four types of research interviews:

- “Informal, conversational interview: no predetermined questions are asked, in order to remain as open and adaptable as possible to the interviewee’s nature and priorities; during the interview the interviewer ‘goes with the flow’;
- General interview guide approach -the guide approach is intended to ensure that the same general areas of information are collected from each interviewee; this
provides more focus than the conversational approach, but still allows a degree of freedom and adaptability in getting the information from the interviewee;

- Standardized, open-ended interview—the same open-ended questions are asked to all interviewees; this approach facilitates faster interviews that can be more easily analyzed and compared;

- Closed, fixed-response interview—where all interviewees are asked the same questions and asked to choose answers from among the same set of alternatives. This format is useful for those not practiced in interviewing” (Kvale, 1996).

The authors recommend fixed responses for those novice interviewers, at the risk the information would be naturally excluded as a result of predetermined answers. On the opposite end of the spectrum, the informal, conversational interview can be used to probe completely unexpected themes, but requires a mastery of research techniques and, if themes are unearthed (no small guarantee), coding becomes a difficult, inconsistent process. These two structures can be eliminated, leaving the general interview guide and open-ended approach. These two themes are less clear-cut than the others, with the main differences coming from whether questions or concepts will be posed to the interviewee. For the initial interviews, standardized open-ended interviews will be appropriate, with the initial ideas discovered phrased into the concepts of a general interview guide approach as interviews continue. If interviews proceed with relatively little new information discovered, closed-ended interviews can still provide high quality information, and maintaining open mindsets during the research process is critical to discovering unforeseen ideas and motives. Considering these points, the structure will be
chosen on interviewee availability. If the head of the department (or equivalent) is available for a face-to-face interview, a general interview guide approach will be selected to facilitate a conversation about the different themes associated with musician education. If the subject is available for an email correspondence or online interview, a more standardized approach will better facilitate. This last consideration is undertaken considering that subjects typically have a dislike or unfamiliarity with online interviews, in addition to the time constraints placed on department heads. As such, in-person interviews are anticipated to last no more than an hour, with flexibility contingent on the schedules of these busy administrators. Opportunities for follow up questions exploring ideas of interest posed by administrators in an email will be explored, depending on initial findings.

The questions posed to administrators will be as such:

- What courses, professors, or experiences in your four-year degree do alumni credit to your program for enriching their careers of a musician?

- Which courses do students of the respective degree find to be most useful or appreciated while still enrolled?
  - These two questions will be repeated or rephrased to account for the three major degree types.

- What does the career of a typical musician look like today? In broad terms, what did your professional career look like? How did your degree prepare you for your experiences as a music professional?
• What kind of careers do you prepare students for? Which musical skills are necessary for that career? Which nonmusical skills are necessary for that career? And how are these skills instructed within the auspices of your degree plan?

• (If institution is NASM-accredited) Has NASM helped your program as a blueprint for which courses to offer? Has accreditation served as an effective tool of program prominence?

• (If institution is not NASM accredited) Why has your institution gone unaccredited?

After transcribing (for in-person sessions) and coding the responses according to major emerging themes, the primary ideas across institutions will be compared with aggregate survey responses. This will be followed by analysis of institutional tendencies and prioritized skillset at each institution, based on surveys and interviews. This “macro to micro” analysis is undertaken to identify major themes to be conceptualized at the individual institution level. Throughout the research process, emerging themes will be identified based on new findings, but it is this last level that the defining images will begin to emerge. Finally, this research is aimed to inform future researchers of areas of focus for further study, specifically as the foundation to measure the effectiveness of a given course to address the limitations of music programs. A secondhand application serves to provide administrators a cursory image of the trends of their department, but, as discussed previously in this section, this research cannot be responsibly used to inform policy or serve as evidence for implementation of a certain course. The conclusions to be
written up must be written to serve the needs of the anticipated audiences, and will be further discussed in the conclusions section.

**Hypotheses and Limitations**

At this point, it is difficult to say what, if any, themes will emerge. Based on the pilot survey, students have a clear command of the technical aptitude required of a professional earning a full-time living performing in a creative capacity. In addition, students have some ideas of their future teaching aspirations, and little to nothing on career management and similar nonmusic skills. But this survey connects the skills instructed and workforce requirements much more explicitly in surveys, in addition to the intentions of administrators and their aims in educating the students in their departments. I anticipated similar findings with the career and skill mismatch, with similarly strong emphasis on a performer life paired with a minority of education. I expected liberal arts degree students to express similar inclinations as performance and education majors, in terms of performing or teaching exclusively.

From the interviews, I expected similar gaps. Administrators will voice how their programs provide a well-rounded education in the liberal arts tradition, and provide examples of classes mostly in musical performance. This attitude of musicians exclusively as performers so grounded within current students is believed to be partly from the identity development expounded upon in the literature review, but also fostered in a highly competitive atmosphere within the halls of a music department. I expect some outliers with professional development courses unique to an institutions capabilities and surrounding musical community. However, I anticipate that program renovation operates
in the minority of change, and these highlighted professional development courses will be exceptions rather than the norm. On a positive note, if administrators consistently highlight the success of their career management courses, it would become easier to craft generalizable reform and policy derived from emerged examples and case studies in the literature.

In both the qualitative and quantitative sections, the limitations of the respective method become a problem, but become balanced when paired with the advantages of the other method. Anticipated small sample size on the surveys can become tweaked with potential administrator homogeneity of responses. Lack of administrator response in interviews can be tempered by flexibility in the delivery of interview methods (allowing administrators to email responses, the use of video interviews, or similar considerations). Allowing for these shortcomings and responding accordingly is the responsibility of any trained researcher and, although these problems are not anticipated given the success of similar studies and the pilot study, research conclusions should be based solely on the results found in the process of the research and represented accordingly.

In terms of potential trends, I also expected administration and career management to be underemphasized, in the style of the pilot survey as well as literature at large. In addition, the division between the NASM and nonaffiliated institutions will provide interesting discussion. Whether the administrators cite NASM as the primary influence of their curricula construction or refer to other, underlying philosophies will provide intriguing grounds for analysis. Furthermore, the specific examples cited by the administrators in both typologies of schools as templates of preparedness will tie directly
into the conclusions section of this research, to be connected with the case studies presented in the literature review as templates for strong preparation. I also anticipated the culture of competition specifically towards the development of stronger musical technique to manifest, similar to the pilot study and repeated throughout the literature. This identified theme will reaffirm the role of musicians as exclusively performers, fostered by the department and the inherently competitive culture to be found at all settings of a higher education institution. The identified cases of coursework specifically developing musicians in traditionally underemphasized skills will be, unfortunately, present in a minority of institutions, partially due to the lack of emphasis placed on them by administrators but also partially out of necessity from resource constraints. There might be a limited number of courses, contingent on a unique skillset of a faculty member or fortuitous networking provided by a local musician, but these recommended professional development opportunities would be underemphasized and present a small number of surveyed institutions. However, I hypothesized that relatively complete development of a musician, with performance/education/administration will be identified, albeit with the development of administration coursework minimal compared to performance and education opportunities. This was a conclusion drawn from the pilot study and shows little evidence of changing in this new setting.

But the perceived lack of musician-shifting courses is a manifestation of the primary limitations of this research. Based on my review of the literature, and especially the curricula of the respective schools, I do not see how these courses can be identified as a relatively normal occurrence within the academy. This research investigates a very
specific sect of schools, in one region, and primarily within the context of three degree types. The aims of this research are to provide grounds for researchers to investigate into their own localized trends, as well as a rudimentary insight into department operation (provided policymakers consider the lack of experimental validity). Generalizing these results to a larger population can be done, upon further research into specific areas, but a one-size-fits-all approach is unlikely at best. An optimistic application of this research is not to inform policy, but to provide an impetus for investigation into this literature gap. For New England music program administrators, the results can be applied more effectively. A true foundation that strong policy relies on is more contingent on experimental designs, however, and should be considered in conjunction with alumni and practicing music professional insights when designing curriculum. An additional consideration: the research conducted is not “pure” observational research, but rather involves methods that become a natural imposition on daily business in a department. As such, the findings from both surveys and interviews must be considered within a research framework rather than natural action, but this is a small issue and fairly standard with any set of findings where the researcher is known. The final consideration stems from the difficulty in bridging between qualitative and quantitative themes. Because quantitative findings have a set of closed outcomes while qualitative research enjoys the benefits of exploration, the two sets of findings might have difficulties in matching up. Even though the questions are aimed toward the same outcomes, divergent themes might distance the qualitative results from the quantitative.
Furthermore, although the research has not been conducted yet, the findings should be considered with the various methodological limitations associated with any qualitative or qualitative research findings. I anticipate small response rate, unclear responses, administrator evasion in some cases, and the more prominent issue of generalization of investigatory studies to larger, dissimilar groups. The findings of this study should be considered as representative as these conditions will allow, and carefully considered to other groups within the context of the group in question and the considerations of contemporary literature. An interesting expansion of this researcher is examining how it might inform any tangible change to music departments, but those considerations will be undertaken once the investigation begins. The opportunity to collaborate with focus groups of students, administrators, and professors exists, but this is left to the administrator seeking to create proactively contemporary policy.

**Concluding Thoughts**

In this section, I outlined my methodological rationale for the chosen instruments, discussed limitations with the findings, and provided the primary goals of each method as well as their combined objective. The choice of the various characteristics of this study reflect anticipation for the most effective results befitting future exploration by researchers aiming to investigate specific trends of interest. As stated before, this research is not intended to inform policy, but rather create a detailed picture of career perceptions of students, framed by their provided input as well as the department’s input in providing coursework, music experiences, and the culture of higher education. Considering the success of the thesis research and its effective function as a pilot study, a template was
tweaked and utilized as the foundation for the survey instrument. Relying on case studies aimed to provide additional information through applied research, a framework for a research interview was integrated to best complement these findings. The limitations are not excessive, within the reasonable restraints put on observational research, and have some considerable applications for researchers, paired with more limited applications for policymakers and more practical considerations. The next section will discuss the observed distribution, collection, and analysis of both types of data.
Chapter 4: Results

The interviews conducted and returned surveys provided a wide array of insights into the student and administrator perspectives of various departments. The surveys were given to students over a month, with institutions making it available to their students at different times. In terms of surveys, the responses numbered 250 from students from 28 institutions. In addition, three administrators agreed to provide time for interviews to provide insight into their departments mission and respective course offerings. Two of these administrators came from institutions with NASM-accredited criteria, with the third offering MEAIA-accredited degree programs.

The first section of this chapter will discuss the findings from the student surveys, with four additional subdivisions. First, I will review the criteria for selection and why schools from this specific area were chosen for study. Then, I present an overview of the survey collection procedures and the general makeup of the sample, discussing the survey collection process and the ability of the sample to generalize to larger populations. Third, I discuss how I divided the surveys in my analysis. I found that segmentation by major as well as career aspirations (both identified from survey questions) served as effective
demarcates of trends. Finally, I present various patterns identified by these two major segmentations.

Selection, Distribution, and Collection Procedures

Appendix B shows the database of schools collected (with a discussion of the selection criteria found in the methods chapter). To review, these three criteria were:

- The granting of four-year degrees in music, accredited or non;
- Location in New England, New York, Pennsylvania, or New Jersey; and
- Status as a public institution.

School information was collected via a search engine at the homepage of NASM to seek accredited institutions, as well as the National Center for Education Statistics’ public institution listings to crosscheck for nonaccredited institutions (National Center for Education Statistics). To this end, 58 public institutions were selected (National Center for Education Statistics). To ensure privacy for the schools, the institutions included in this research are not provided. A copy of the survey is provided in Appendix C.

Contacting Procedures

Contact with the various departments and administrators began October 12th, with an email requesting research assistance to the schools listed. The research assistance was presented as an opportunity for survey distribution and/or interview with the department chair. A week from contact for the respective institutions, a phone call was made to either the chair or administrative assistant as a reminder. An additional week from this second request, a final follow up email was sent to the various institutions. Administrators and assistants provided responses from the first date, with the majority coming from the
second reminder. Administrators were very generous with their postings, with most emailing the survey to their student body, posting the survey to Facebook groups of students, and even one institution putting the survey on their department homepage for students to take directly. Adhering to respective institutional research board requirements of the Institution became a time-consuming step, but one that resulted in increased responses. Students began responding on October 16th, with the first institution making the survey available immediately, and the last response was recorded November 12th. Administrator interviews were scheduled and conducted in early October, and then conducted again in early November. Chart 1 below show the response rates from students. In early December, the gift card raffle was held for students in each institution and the cards were sent out shortly thereafter. Of the 58 schools selected, 28 sent their surveys out to the student body23. Administrators commented on the ease of access for the survey on mobile devices and, although numbers are unavailable, this factor may have contributed to the relatively high level of response.

Response Rate and Related Difficulties

Calculating the response rate for the surveys proved to be a considerable task, with some unorthodox methods being utilized to recreate numbers not available. The considerations given to projecting the response rate are discussed in this section.

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23 This figure was obtained two ways: whether the Institute affirmed directly via email that the surveys were being sent out, or through cross-checks of emails sent as part of the raffle. For example, if a reminder was emailed to Ohio State University and students responding for the raffle provided emails with osu.edu addresses without a formal response from the department, that school was counted as having distributed the survey.
Initially, response rate was determined to be a little less than 50% (28 institutions of the 58 emailed for a total of 48%). This appears to be a relatively solid number to build from, but the number of institutions surveyed as a response rate can be misleading in heterogeneous populations. As an example, the sample could draw exclusively 250 students from the largest institution and effectively represent the institutions views exclusively, instead of the wide array of views representing New England and the surrounding area. Music department enrollment figures aren’t always available for public viewing, with five most popular majors being the most common metric displayed on various college evaluation websites. Respective institutional assessment departments of institutions provided no response, but some department enrollment numbers were available. Data was obtained from the institutions websites or publicly available resources, specifically looking for undergraduate students enrolled in the music program. Repeated attempts to follow up with the institutions, which did not provide data, yielded some additional figures, but less than half of enrollment figures are entered. The data,
which included music department measurements available (usually found through
digging various yearly reports of enrollment in the colleges), were compiled and placed
in the spreadsheet found in Appendix D, along with total enrollment at respective
institutions (of which every institution has data).

As clearly shown, about half the institutions included enrollment data. From here,
there are several options to calculate the missing values:

- Projecting the percentage of music department students from the highest, median,
or lowest value of the provided institutions. This method overestimated the
 lowest, proved ineffective for institutions outside the quartiles, and
 underestimated the highest values. For example, in choosing the highest ratio of
 music students to university students, the highest populated institution on the list
 predicted approximately 6000 music students using the highest ratio, and the
 lowest value predicted 52 at the same institution, with the median predicting
 approximately 550 values. Similar discrepancies were reported for all predictions.
 These methods were immediately discarded, due to their wildly overstated and
 understated values.

- Taking the average of known departments and extrapolating department
 enrollment from there. This method still overestimated populations outside those
 institutions closest to the average values. This method was slightly closer and is
 presented, but still possesses fundamental flaws even from the eyeball test.

- Performing a linear regression series. This method proved to be the most
 advantageous, in provision of a 0 value and its intended purpose in minimizing
the residuals. The squared residuals in this method were the lowest, suggesting this as the best “fit” as a method for calculating department size.

- One aspect to exercise caution was in the identification of outliers. Given linear regressions characteristics in creating the line of best fit, outliers, reasonably detected by the investigator, can be eliminated to create a line with “truer” progressions. In this case, there was one outlier: a small research institution with a music department comprising almost 12% of total students. Testing for this as an outlier via Cooke’s Number showed it held a value of 80%, which is high enough for elimination from the data set in the creation of a better fit, with little data lost.

- Various other models, including logarithmic, cubic, quadratic and exponential, were experimented with, but ultimately came short of providing a higher $r^2$ than the linear regression model series.

Using linear regression, three different equations were created. The first is the model using the overall average of known department enrollment divided total institutional enrollment, and multiplying it by every institutions total enrollment to project department enrollment as a variable of total institutional enrollment. The second is an Ordinary Least Squares regression, with the outlier included in the values. Independent values are the total institutional enrollment, and dependent values are the known department enrollment. The third is the same OLS model, but with the outlier excluded. The calculations for these latter two methods are presented in Appendix E. These models were used to project an estimate for music departments that had not
provided numbers of their enrollment. Using these numbers as a baseline, the response rates for this survey could range from 3-8% using the projected model, low for social science research.

But this number might be misleading, for the following reasons:

- First, although the various regression models project the best fit, this is no indicator that it is particularly good. The $r^2$ values for the regressions hover around 11%, a fit below average.

- The second consideration elaborates on the idea of models as a function of data. When projection models aren’t particularly effective, the first option available to analysts is an eyeball test, and the second option is to modify the data to fit the data better (with the drawbacks of less or modified data posing as the tradeoff). Eliminating outliers, trying various linear and nonlinear methods, and adapting robust residuals were some of the steps taken, but when a regression is used, the model reflects the data provided (Woolridge, 2009, pp. 22-24). Using total institution size roughly reflects the size of a department, but only functions as a crude approximation of department size. This statement holds especially true when considering the remarkably incomplete data provided by institutions regarding the size of their music departments. Creating a comprehensive set of variables to determine institutional size for an effective regression equation will probably results in a marginally more effective model, but only after research, data availability and subsequent analysis.

- Third, this is at best a crude instrument for measuring department size. Linear regression equations measure the effects of a dependent on an independent variable.
Extrapolating, this equation would assume a direct relationship between total institution size and the size of its music department. The eyeball test shows a slight positive relationship, but the size of a department is contingent on a diverse number of metrics. The equation created is a sketch made to show the response rate per institution.

In any event, the total number of institutions responding is the metric of choice for this research. Calculating the overall sample size, without considerable cooperation from the institutions or a comprehensive review of literature to predict otherwise, proved to be one of the shortcomings of this study. The calculated number of around 8% is shaky at best, but is most likely the most effective demonstration of per-institution rates with the information provided.

Survey Discussion

Preliminary Overview of the Sample

First, I will discuss how I divided the students up for analysis. The 250 students were roughly divided into equal portions by class rank, with 6 graduate students responding excluded from this analysis. Analysis by rank revealed no major themes, with roughly equal responses per category in each of the major analytical questions. It was hypothesized that senior music majors would project different aims from freshmen, but this was mostly not the case (a point discussed in the next chapter). Two major segmentations are used in the bulk of this analysis. The first is sorting by major. As shown, the majority of students were music education, followed by performance, then
Chart 2: Class rank of respondents

Chart 3: Major of respondents
General music and finally, with Other\textsuperscript{24} majors providing an unanticipated strong minority. These majors are listed below, and provide a fascinating list of majors outside of traditional music programs. The usual unanticipated outliers come through (composition, double majors, specialized music programs), but the more technical programs (music production, management) give this sample a unique perspective of more vocational majors. A table of other responses regarding student majors can be found in Appendix F.

The other major division came from the anticipated career of students. In the survey, students were asked about their anticipated career upon graduation. The responses were coded according to professional aim, with more than one option available (a student desiring a career performing and teaching was codified as performance and education). As shown, students primarily chose education, with performance and other aspirations providing a close second. Reiterating previously discovered themes, administration, and management was identified as a career component for a minority of students. This was expected, given that half of the sample is music education majors and the proclivity of music education majors towards a career as an educator.

Based on the coding, only twenty students chose one career exclusively as their desired career after college. The majority of students identified two or three components of a career essential to a full-time career. From codifying these assorted combinations of

\textsuperscript{24} Students who checked off the “Other (please specify)” option as their major are referred to Other (capitalized) students.
careers, I determined an effective segmentation came from dividing the students into four groups:

- those mentioning performance (PerfGroup);
- those mentioning education (EdGroup);
- those mentioning both performance and education (BothGroup);
- and those mentioning neither performance nor education (NoneGroup).

The groups were created considering the themes of each selection, and balanced to create a relatively equal set of groups. The makeup of the group by majors is presented below.

These were the two major dividers forming the basis for analysis: class major, and anticipated career per the four major categories. As mentioned previously, class rank provided little sense of growth for students throughout their career. In other words, there were no notable differences between the views of freshman in comparison with seniors, in terms of any of the ideas discussed in this chapter. This suggests two things: students are very well established in their major and the responsibilities for it, and/or without a continuously tracking experiment (that is, one that evaluates a group of students directly over the course of four years), resemblances between first-year and fourth-year students are either too subtle or too stark for cross comparisons. The remainder of this chapter will consist of analysis of the remaining questions, through these two segmentations of major and career aspiration. Before beginning survey question analysis, a quick point about the coding utilized. For every question, several themes were identified in data analysis and the responses were eventually coded according to these emerged themes. The complete
Chart 4: Aspirations of respondent

Chart 5: Careers sought, sorted by major
list of themes, with sample answers from each code, is provided in Appendix G. The charts and subsequent analysis exclude themes that were identified by a negligible amount of students.

*Analysis of Skills Deemed Important by Anticipated Career and Current Major*

The first question to be analyzed: Which skills (music and/or nonmusic) do you anticipate using most in your future career as a professional? An interesting point in this section is the plurality of skills identified by students as critical. A chart shows that around half of students selected three or more skills identified as critical for a future career, with the other half picking one or two. These two viewpoints in contrast to each other show two different, established perspectives on the role of perceived skillset diversity of musicians.
Chart 7: Skills Deemed Important for future career response codes, sorted by major

Chart 8: Skills deemed important for future career response codes, sorted by career group
The first chart shows selection of each of the four major skills identified as percentage of the respective major. A second chart shows the same analysis of skills, as percentage of the careers identified. In lieu of aggregate totals, percentage was chosen to eliminate some of the overweight presented by the majority of music education majors.

In terms of similarities, performance and education skills across the boards are important for all majors, but diverge from the anticipated career grouping. With careers, performance majors value education as much as the other majors, but students anticipating a career in both music and education don’t value education skills as every other job category. Abstract skills were valued and deemed relatively important across the board for both major and anticipated career, with administration valued even higher across disciplines. Interestingly, administration was deemed most important by general music and performance majors, a trend repeated with considerations in the anticipated career divide with nonmajor category heavily emphasizing these skills. Divides across major were not noticeably differentiated. Common ground is apparent, found in the value placed on abstract and performance skills.

**Analysis of Courses Deemed Important by Anticipated Career and Current Major**

The next question provides an approximation of how musicians in training obtain this skillset by asking: Considering the skills in the previous question, which courses have most effectively instructed you in these skills? The attempt to connect the skills previously identified in the previous question bridged the gap between preparedness for a career or other ultimate goal of a degree, and resulted in additional intriguing connections
between the questions. Categories of answers were determined from reviewing the answers and are presented below with examples.

From this set of results, several themes become apparent. The first comes from the identified abstract courses from the previous question. Although universally identified as important across major and anticipated career, courses specifically assisting in this regard weren’t found. Of course, this doesn’t mean that music majors are not learning these things, but could be correlated with a department culture or courses that indirectly emphasize these abstract skills of leadership and work ethic. Abstract skills were defined in this question were defined as traits such as time management, leadership, and sound practice habits. These proficiencies come as a result of effective teaching regardless of course, as well as a department culture that indirectly rewards such habits. As will be discussed in interview analysis later in this chapter, this is one point of agreement between student and administrator, that these positive developments from students are critical towards the mission and fulfillment of larger objectives. Additionally, in contrast to the previous question, the highest identified skills reached over 50% positive response from select groups of students, indicating more definite connections between these skills relative to importance to music departments as a whole.

In terms of trends, those in performance overwhelmingly leaned towards theory and ear training as their preferred course of helping them reach their goals, to the same level that music electives were preferred by both majors. In addition, performance students valued performance opportunities in the form of lessons and various ensembles. Interestingly, education majors valued their education courses the least, and less than they
Chart 9: Courses deemed important for future career response codes, sorted by major

Chart 10: Courses deemed important for future career response codes, sorted by career group
valued their pedagogical coursework in the previous question, with this theme mirrored across the music education group. This was corroborated by average to above average reception of education-related skills and courses across the career groups. A possible explanation is twofold—students value teaching instructed outside of formal methods coursework, and students across understand they might teach at some point in their professional career. An additional source comes from the relatively low spread of value students place; the low value of pedagogical coursework might be an aberration. In any case, this was one of the more unusual findings.

Across major, students have a diverse range of skills required, with these top five recognized by 25% in all but one major (ensembles selected by those not in performance nor education career tracks). From this, coursework directly related to music made up the vast majority of responses, with administration, nonmusic electives, and (most critically) fieldwork and practical experiences undervalued to a minute level. This suggests that students, across discipline, entrust their teachers to prepare them for their ultimate goals and/or are satisfied with training in the classroom and through classwork directly related to performance activities. This could mean that university-sponsored ensembles posit as the direct training necessary for students and formal community performances simply didn’t come to mind as being incorporated under a degree. Looking ahead to administrator insights, performance opportunities within the community, sponsored by the institution as well as unaffiliated gigs, are identified as critical towards student development without differentiating between the two. The primary point underlying these findings is that students have an understanding of the diverse skillset they must possess.
upon graduation to fulfill larger goals, and that skillset primarily revolves around music-related coursework. Exact preferences vary per major, but performance opportunities and higher-end music electives received high ratings across major and professional aspiration.

Analysis of Student Perceptions of Music Department Mission Statements

One final question remains. At this point in the results, students have identified their anticipated career, the skills required of that potential career, and the resulting coursework instructing these skills. Now, a final question was posed to students inquiring how the department is helping them reach these goals: What do you feel are the aims of the Department of Music? Considering the mission statement of the department is the ultimate outcome of all departmental activities, student perception of a department mission statement can be viewed as a corollary as to why they are enrolled in a department of music, and how the student will be trained for life outside the academy.

As discussed in chapter 3, this question was deliberately left more open-ended to account for the multiple aims of students enrolled in a degree program (i.e., connected to the personal goals of the students, or how a mission statement was constructed). It was assumed that student goals would be open-ended enough to allow for similarly open-ended question accounting for the diverse range of students’ aims and goals. In categorizing these, the end goals of students were prioritized over more general aims. For
Chart 11: Mission analysis response codes, sorted by major

Chart 12: Mission analysis response codes, sorted by career group
instance, general success has its own category, but if a student identified general success within the context of performance or a specific career, it was relegated to the specific category. The drawbacks with open-ended survey questions can create problems with coding, with 250 different themes coming from 250 students. However, literature showed how music students specifically clearly define their career goals and objectives. Correlating with this, clear trends began to emerge, indeed more clear than the other question responses discussed within this chapter.

The results from this section were much more organized than the other, with results mostly divided into two themes: career preparation and general musicianship. The other categories are vast minorities, and are displayed to show the major dominance of the major themes. Music educators, both as major and as those aspiring professionally, are in school to learn how to teach, with Other major students similarly gauging for a future career in their craft. From this, musicianship appears to have a correlation, with no probable causation (these probably stem from a larger understanding of future aims). By and large, students are in school to obtain a career and/or become better musicians. Given the findings of the literature, with students aims of getting employment from their major, it seems that students seek a job where they can practice music-related professions as a job.

These findings become starker when viewed as members of the respective groups. Those aspiring to be educators view their respective department as overwhelmingly preparing them for a career. Performance majors have a different pattern, with higher
rates of majors affirming musicianship as department statements, and those aspiring to be
performers favoring musicianship closer to career preparation than other majors.
Abstract values were less prominent in this question in comparison with perceived skills
instructed, across both levels of segmentation. These skills received a slight bump for
non-career categories, but this is too minor to be included in analysis. Similarly, negative
values, generic success, and the rest of the categories only received a few responses each
(although most of the negative values came from one institution). A word cloud created
for student responses to the question regarding mission statements (Appendix H) showed
a clear point of comparison between workforce preparation and education. Preparing,
educating, teaching, and performing are the four most repeated words, particularly
interesting considering the overweight of music education majors.

Summary of Survey Analysis

From these charts, a few findings become clearer. Students report enrolling in
their four-year degree program primarily to become better musicians and obtain
employment in roughly equal percentages\(^{25}\). The skills they value focus primarily around
becoming better performers for every major, with idiosyncratic differences primarily
distinguished across major and anticipated career. Music education students are
especially aware of their training for a future career, with other students less certain in
their aspirations outside the academy. Abstract skills and attitudes formed a universal
minority across these two segmentations, but, paired with the valued classes and the lack

\(^{25}\) These ideas are not mutually exclusive, of course. This idea reflects the trend of department mission
statements.
of identified related coursework, this seems to be an appreciation of department culture rather than any connected course. Theory and ear training, as well as ensembles, were the identified courses across major and aspiring career, with music education coursework curiously absent in the case of music majors and future music educators. Additional quotes offering particularly insightful perspective were selected for discussion in the next chapter.

In addition, these courses obviously reflect the offerings presented by departments; internships, professional development, and similar field work/direct career preparation classes aren’t present in considerable amounts perhaps because the department isn’t offering them. This discrepancy forms points of analysis in the conclusions chapter. Stemming from this, music students across the board have a relatively clear understanding of their career, and the multiple skills required from it. The coursework prioritized and the skillset identified from a degree in higher education show that performance majors still prioritize education coursework as much as performance, education majors still value performance (although this can be viewed as a competence within the field more than anything else), and Other students identifying a vast array of competencies in addition to their more vocational requirements. General music students form a curious outlier, desiring careers in performance, but valuing a different set of skills and coursework than other majors. When categorized into one of the career aspirations, general music students were grouped roughly equally into three groups (educator being the exception). This research did not receive a particularly strong sample
of general music students, however, and further investigation is required to bolster these findings.

**Interview Analysis**

Three administrators agreed to interviews regarding their program in preparing students for life outside of the academy. All three were conducted over phone, and the interviews lasted approximately a half hour. The interviews were transcribed ad verbatim, and links were established between the three administrators, as well as between administrators and students. Connections between the students and administrators show a certain level of understanding administrators have for their students, with actions taken by administrators often addressing the educational and professional needs.

**Lisa**

Lisa is the chair of a small music department housed within a small liberal arts college (approximately 1300 total enrollment). Lisa’s department has no accredited programs with NASM, and instead relies on accreditation from the Music and Entertainment Industry Educators Association (MEIEA). Her program was repeatedly identified as more vocational than traditional music departments, with specific majors in audio engineering, production and arts management. She described how the Board of Trustees for the state system of colleges had desired her institution to function as a “magnet” school for specific majors and courses of study. As a result, the Board gutted her department, leaving only a “few music courses like music fundamentals which is beginning theory, music appreciation, class piano, and those kinds of very basic things.” From there, she held a think tank discussing how to best prepare students for professional
careers as musicians, and found that a less traditional program focused around business and artist management would be the best approach towards meeting these aims. She discussed how this think tank was comprised of management instead of traditional performers. From there, it was not NASM that formed the basis of their accreditation, but instead MEIEA that would form the basis of their accreditation, through collaboration with business faculty and working with the various accreditors of MEIEA to build programs in audio construction, artist management, and music and self-promotion. Lisa outlined how the accreditors of MEIEA gave her program high marks for meeting the various requirements of accreditation. Examination of department curricula shows a much stronger emphasis on music business, industry, and law courses as fundamentals for each student.

Lisa stressed the size of her department in meeting these aims, voicing how the College of Business was not overburdened from the relatively small number of music students, but also voiced proactive steps on her end to include these courses in various programs of study. She detailed her hiring of new faculty specifically with connections and industry experience, saying how the faculty provided students with the experience necessary to excel outside when they graduate. She cited the management experience and inability to fully prepare students for professional life, and the resulting experience brought to the table by these in-career professionals. She repeatedly emphasized the internships in the field and resulting job opportunities from current students and recent graduates, highlighting the connections made as a major reason for early professional success. In regards to the hiring of in-career faculty and the success of internships:
Because we have that connection to the reality of the music industry, these folks tour and they know how the industry works. They pass it on to the students. We get our students working in internships as soon as they are ready. They have to do six credits of internship, not all at once, but the internship is one of the most important things that students are required to do. And we prepare them for it. We don’t just say “OK now go, find an internship”. We try to get them matched to internships that will lead them into their career goals.

Another goal was the fostering of positive department culture. Lisa stressed how everyone in the department knew each other, and how working together was one of the primary themes emphasized throughout the degree:

Plus, we really stress, one of our learning outcomes is collaboration. We really stress collaboration with our students from the moment they walk in; we assign them unofficially mentors who are upper level students. So a freshman coming in has another point of contact in the major...we also have a course that they take twice in their sophomore year called Collaborative Creativity in Music. And they work on various projects in that course. Right now, one of their projects is creating a video introduction to the major. So that students coming in will have more of a preview of what they’re going to expect.

Lisa seemed to view current educational models as performance-heavy and not giving students the tools for success, with a perception that current degree programs are performance-intensive without guidance or preparation outside of musical training. She presented her own experience earning her doctorate at a top conservatory:

When you go through those kinds of programs, nobody ever says to you this is where you’re going to end up. Or this is where you’re directing yourself. Or your career goal might be... Looking back on it, I now see that program, and I don’t mean to be terribly negative, but the program exists for those really top few people who are going to make a life of themselves in a performance arena, either in opera or being the next world-famous cellist.
Lisa stressed how the students were to be prepared to enter the workforce upon departure from their program, and how that didn’t necessarily mean status as a competent performer. A strong sense of professionalism became a recurring theme:

_They have to be, they have to know various student-learning outcomes. They have three. They have to be prepared professionally, meaning they have to have resumes put together by the time they leave. They have to understand the professional requirements of the music industry, so that’s one of the reasons internships are so important. And they also have to know the processes and procedures associated with their concentration. For example, if they are in audio production, they have to understand how to use the board. They have to understand analog vs. digital, and how those two are similar. They have to understand as they go into the industry, and they have to be able to do the processes and procedures associated with their concentration. So those are the learning outcomes, sort of, in a nutshell... We need to make sure that we do our job for our students. We are the resources that they are paying for, so that when they leave here, they can do what they need to do._

In a similar vein, she connected her experiences getting her degrees with her strategies as department chair:

_When I finished my college education. I had no idea what I was going to do next. I could sing well, but so what? I guess that experience and that background has said to me I can’t do that to another living soul. I can’t put them through college and say Bye, while they have no clue where they’re going. To me, in my heart of hearts, that’s unethical. So we’re talking about the ethics of education. What is it that we’re supposed to be doing? We go back and forth between liberal arts and professional studies/professional worldview. Are we training them for a job or are we training them for life?_
While Lisa had the longest and most engaging interview, the other agreed administrators both provided engaging responses in respects to their own departments. Jake is the head of a small music department housed within a research university of about twelve thousand undergraduates. Jake described the campus as primarily commuter in our interviews. Jake showed some a level of proactivity by hiring a faculty member to design curricula more focused towards music and business. The faculty member is an in-career professional who had previous experience upgrading curricula in similar locations across the country. The degree ended up being a wildly popular music industry degree, with its lack of announcement not stopping students from switching their majors to immediately hop on board the updated courses of study.

Working with the faculty member, two primary degrees were designed. The programs under Jake’s supervision were all accredited by NASM, and he was very vocal about how NASM had provided an effective template to build courses of study around. In regards to the degrees:

*We have two tracks within the program. One is more the industry professional. That’s actually a pre MBA, so neither of these do we consider a performing track. We just got this approved by NASM. I think one of the things they’re still figuring out what the tech standards should be. One of the fun aspects of meeting the standards is how are we addressing the standards in a way for a program that’s not designed for a performing musician, but is still a professional degree. So we modeled it on their liberal arts degree, at least in terms of the curricular percentages and structure, but still really focusing on a professional track...We’re not envisioning this as a different path from the performing musician, but really a place for the demand what we would think as a nontraditional musician.*
A point of consideration: Jake’s definition of the nontraditional musician differs slightly from the context that I’ve been using it in throughout this research. I (and to a lesser extent, Lisa) define nontraditional students as those utilizing skills not emphasized in traditional music education tracks. Jake defined it as those students not enrolled in band throughout high school and middle school, and used students who had taken lessons in a private piano studio before undergraduate as a token example. Constructing courses that adapt to these musicians of diverse backgrounds was a primary point of focus that he emphasized throughout our conversation.

Jake’s primary concern in working with the faculty member in creating the curriculum was ensuring that students were prepared for whatever they wanted to do upon graduation. He worked carefully with the faculty member to make sure that the various requirements were met, and was recently given provisional approval by NASM to begin instructing in the awarded degrees. In lieu of a partnership in the vein of Lisa’s, he had to hire adjuncts and design coursework under the MUS label, with limited opportunities to partner with the College of Business. Partnerships required close scrutiny to make sure that too much of a load wasn’t placed on music instructors and business faculty, while simultaneously meeting the needs of accreditation:

*It was a very collaborative process and a positive process with the College of Business. And it was just looking at where and how our interests aligned and where the overlaps were. Beyond that, it made sense for us to keep it in the music dept.*
Jake highlighted how their students enjoyed opportunities to perform in various settings, and how that was a crux throughout their design process. Faculty mentorship and advising became a critical component:

As you expect, our studio faculty do a lot of professional mentoring, so there’s a lot of informal connection with gigs and the like. Of course we set up a fair amount of performing opportunities through university events and also we field lots of requests from the community to the college and through the department. We’re really working on kind of expanding this possibilities. We’re going to be working with some folks to establish hopefully some recital series in communities in town, and places well enough to not only highlight our students, but give them some additional performance venues.

Jake’s balance with NASM and harnessing the advantages of his specific music department illustrated some possibilities with how departments can utilize the opportunities.

Bobby

Bobby is the chair of a music department housed within a midsize university (around 5000 undergraduates). Like Jake, the various degree programs housed within his institution are NASM-accredited. Unlike Jake, Bobby’s department offered exclusively B.A. programs. In an arrangement typical of B.A. programs, students enrolled in the music education program were able to obtain licensure from the College of Education and graduate with the same licensures available to B.M. students in different universities. Bobby also noted that the department was working on obtaining a B.M. program within the department.

Bobby reflected on how NASM’s accreditation compelled the department to continually assess what was important to students and what would help them succeed:
(regarding accreditation) Well, I think its value is in the fact that it forces you to reflect and to self-evaluate, and to continually update and improve. I know I’m not saying that everything that we’re forced to do or to be accredited has transformed our program for the better. But what has transformed our program is the fact that we have to do a self-study. We have to be reflective. We have an agency to report to ensure we are being self-evaluative and reflective. And I think that’s important, and so for that reason, it has definitely transformed our program.

As a chair, I will routinely refer back to our self-study where we all, at the end of every section, we have areas for improvement. I’ll send out an email to my colleagues, where let’s address identified areas in need of improvement from the self-study. And we address it. Whereas, if I didn’t have that, it’s unlikely that I would do that.

When asked which courses were the most helpful to students, Bobby offered perspective illustrating the difficulties associated with measurement of music majors on a wide scale.

I’d say probably the most important is the applied lessons. I think that the relationship that the students have with their professor: that’s a strong mentoring relationship. Usually they work with a particular professor for four years and I think that it has the most influence. Now if you’re music education student, I might say probably music ed courses that deal with behavioral techniques and classroom management. If you’re composition, the applied composition lessons are most important to students. But to generalize, they’re not all saying theory three is just changing my life, or music history.

Mirroring this emphasis on performance, Bobby noted the importance of performance-related courses paired with more general instruction in communication. Specifically, difficulties in balancing these aims with the requirements of the degree were highlighted as a major obstacle and philosophical divide between successful preparations of musicians:
You know, I think I’ve always felt that the most successful people in our field are going to use two key components. One, I think first and foremost, they need to be good musicians. They need to be capable musicians. Secondly, they need to be good communicators. You can have a world-class cellist who can’t carry on a conversation or advocate for himself; that’s problematic. That’s one thing that always drives me crazy about the licensure program: so steeped in, and I understand why, in psychology and methods and all sorts of coursework. It comes at the expense of musicianship. But that’s a battle.

Bobby prioritized a few nonmusical courses and strong advising as one of the strengths of his department:

Yeah, we’re right on that. Our performers take principles of accounting, they take communication courses. Although we don’t have them as prescribed, we’re a liberal arts institution with a heavy general college core. So when you prescribe courses in the core, it sort of takes away from the liberal arts spirit. Through advising, these other courses in particular for performance majors, we make sure and encourage.

Bobby also discussed a network of local schools that provided opportunities to perform through shared spaces and performance opportunities. For its development of experience in the field, the program was favorably received by students and administrators, and Bobby expressed some concerns with getting everyone in the field opportunities to develop professionally as a musician. Specifically, he felt other schools in the network were taking advantage of the relative large size of his institution, and by offering the opportunities to perform exclusively, he could provide better and more opportunities for students housed under his department:

Right now what it ends up being, the best performers get to play the most. Those who aren’t in that group may not play at all in the community. So that’s what I mean by trying to find a way to
institutionalize it to ensure they get some performing experience off campus, rather than just constantly going to the top 25%.

In regards to NASM accreditation, Bobby had one final interesting point regarding his process of seeking accreditation:

I’ll share one negative thing that came of it. We are what you call a fat B.A., or what NASM calls a fat B.A. It’s really teetering on a B.M. in terms of the requirements of the students. The four semesters of theory, the four semesters of panels, sight singing, three semesters of history. So what we did in order to not change our program from what it was from the previous thirty years. We reduced the number of credits students earn for a number of courses. For instance, theory courses were all three credits. They still are three contact hours, but in order for us to come in under the percentage that is prescribed by NASM, we had to cut courses like that from three to two credits, or from two to one, or from one to a half. So consequently, we didn’t reduce the amount of work students do, just the amount of credits that they earned for the various classes. And in effect, that requires them to add courses outside of the discipline to complete the degree.

From here, Bobby identified how students typically obtain experience in other fields to fill the credit minimums of the degree. It’s critical to note that the students still need coursework outside the department to fulfill the requirements of graduation, and explore other coursework to obtain near-minors in other specializations or even additional study in music:

If there is a student who does a minor in business or a major in criminal justice or psychology is another popular one. If not, they just take a bunch more music classes. They just choose that. It’s not prescribed or a requirement. So when you have a free elective, it really can take anything, including music if they want.

Bobby provided some intriguing insights into the nuances behind accreditation and the multifaceted priorities administrators must balance in satisfying different parties.
Final Thoughts

The surveys and interviews together proved to provide a wealth of insights into the current state of music departments not previously seen in literature. For example, students’ proclivity towards applied lessons across the board meshed with Bobby’s perceptions, and Lisa’s values of preparing students for employment post-graduation was particularly insightful as translating to students across schools.

The next chapter will analyze the results more specifically as they complement each other. A discussion on the biases and methodological shortcomings will begin the chapter, followed by how these findings mesh with the literature found in the background review. An overview of the various policies associated with addressing concerns brought forth by these results will form the final thoughts.
Chapter 5: Conclusions

Initial Discussion

To meet the needs of the workforce, college can function as effective workforce training, recognizing and adapting contemporary worker trends and providing instruction to those who need it. In conjunction with this aim, which is the point of desire for college students across the country, departments have usually espoused a mission grounded in liberal arts principles, designed to educate across discipline with no specific vocational aims in mind. The literature presented in this dissertation provides evidence for these assumptions from both the student and educator side of the higher education equation, but, as always, qualifiers provide some conditions for this statement. As previously stated, liberal arts curricula neither desire nor aspire to provide vocational training, with the courses of study from NASM mostly following this rationale. A few specialized majors of study provide some limited vocational applications, but this section of NASM’s accreditation handbook comprises of intensely specialized majors not generalizable to the larger populations graduating with music degrees. The primary disjunction comes from students desiring employment after graduation, and administrators aiming to satisfy the missions of their department or accreditation agency, with both department and
accreditation aiming for liberal arts criteria. This discrepancy between what the major accreditation board specifies for an education, what the students want, and how administrators provide it provides a series of overlapping motivations. By and large, students want an education that provides professional-level credentials, and departments desire to educate their students as most effectively as possible. As in the case of any major policy decision, balancing these desired outcomes requires clear outlining and understanding of what the other stakeholders aspire to, constrained by the resources and contrasting aims available. Combining the field of music degree research and creating an investigation manifested shortcomings in contemporary studies, with my thesis and dissertation built from addressing these holes in the literature.

Specifically, the research conducted in this dissertation was constructed from the initial findings of my thesis by surveying additional schools, and examining the aims of faculty in regards to student preparation. The pairing of administrative perspectives adds some heft to the findings, with this viewpoint comprising the other part of the policy equation. Specifically, a distance between faculty and student with respect to professional aims could be at the heart of some recurring themes of personal goals and how the degree in question helps satisfy them. Viewing the thesis as a pilot survey for this research provided opportunities for improvement for the somewhat limited perspective provided by thesis findings. But these new insights provide the impetus for further, more honed research into the field of music pedagogy and subsequent administration. This chapter discusses various connections made with the literature, connections with the findings and related investigatory considerations. Early recommendations for policy are posed, but
realistically, further research is required before creating anything impacting large swaths of students. Stemming from this, the primary recommendation from this dissertation is to conduct additional specifically tailored investigations, which will include measuring the aspirations and hopes of students, paired with additional perspective from administration and special emphasis on various initiatives to put students in performance situations.

This particular research suffered from several methodological shortcomings making large-scale applications solely from these findings difficult. But fortunately, even preliminary policy recommendations require little additional investment for departments to make a difference in preparing students to meet various aims, with culture and strong advising the initial recommendation from these findings. Further impact in these areas is created by departmental attitude and improvement of faculty assistance respectively. Further studies can call for insights into specific majors, or anticipated classes as a whole, but each department varies considerably based on a variety of different factors. As said before, sound department policy comes from balancing these limitations with what students require from their education, and a brief analysis of the findings from this research tempered by problems posed by similar case studies will provide an initial foray. This chapter will review the points iterated in previous chapters, provide recommendations for policy action, explore grounds for further research and conclude with some final thoughts.

Revisiting of Major Themes
To pair with the review of literature, we must first re-examine the major ideas presented in the previous chapters. In chapter 2, music, and arts as a more abstract concept, were defined as benefitting the community with increased presence. Separately, musicians were determined to be highly educated, usually possessing a college degree. Connecting the two, direct improvements in the quality of higher education earned by graduates results in a higher quality of life for communities through direct and indirect means by reducing the amount of on the job training and more directly improving the skillset of musicians and their ability to gain employment immediately out of college and beyond. One of the largest points this research relies on comes from the demand of vocational training from a college degree, or at least the development of skills leading directly to a job. This is demonstrated from research compiled from freshman aims on national scale and poses concerns for administrators on a global scale as well. An effective summary of the career-focused aims of students comes from an Australian analysis of music degrees: “Only a minority of first year students…would prefer to take a general undergraduate degree prior to embarking on a specialist vocational education, and there is no sign of this changing without a major policy shift” (McInnis, 2002, p. 1). This employment mindset as a direct aim of a college degree is at the forefront in the minds of administrators and students alike, in terms of being held accountable by the state and other funders. The rise of accountability was presented as an underlying current shaping the compulsion of administrators to provide the most effective education for students. But systems of accountability only go so far without respondent action, and how to improve the overall level of preparedness of a degree in music through emulation of
musician career actions forms a considerable question unique to music as a discipline. The career of a musician has changed significantly from even twenty years ago, with scholars coining a multitude of different terms meant to encapsulate the nonmusical skills now required of musicians across the board. Today, musicians are expected to utilize elements of self-promotion, career management, and professional networking in addition to playing an instrument at a high level and/or possessing the necessary certificates required to teach. To this end, a liberal arts criteria (the traditional method of instruction for music students) instructing students who explicitly seek employment after graduation fails in not meeting these student aims. Students graduate without the necessary vocational skills required of them immediately, and with a liberal arts mindset that was neither the original aim nor particularly helpful (or at least as helpful as any other education) when obtaining a job as a musician. Furthermore, identifying the various models of creative economies in different settings allowed for generalization of the benefits of curricular improvement for music departments on a national scale.

The curriculum of the major accreditation body in the country was examined, and found to come up short in these key characteristics modeled after a music career, a significant finding given its leading status in certifying an overwhelming majority of the degree-granting institutions across the country. Select case studies were compiled in an effort to determine if institutions were actively preparing students for life after graduation in this new hands-on model, but less than a handful of studies were found, none of which were American. To this end, this study was created to take a look at what students want and what administrators were providing.
To provide a somewhat representative sample that examined the attitudes of departments and their students in this educational process, schools in the Northeast and surrounding area were selected. Surveys distributed hovered around 250, with 3 administrator interviews providing perspective from the faculty side. As expected, those aiming to become music educators had a very well defined career track, with music performers leaning towards a multifaceted career and general music aiming for careers more outside of music or at least trending towards administration in music. As discussed in a preliminary capacity in the methods chapter, the research suffers from a few minor methodological shortcomings.

One particular point came from Bobby, and addresses the problems in incorporating blanket policies impacting different populations. Even in presenting students with opportunities to perform, Bobby highlighted how even presenting opportunities to perform to his entire department resulted in the upper tier of technically sound performers performing the majority of the concerts. This raises questions as to whether Bobby’s job is to prepare the entirety of his student body to perform or empower the best and brightest by continuing to provide these students with the scarce options to improve as a performer.

When analyzed across career aim, students recognized that performance was going to be a fundamental skill to be used regardless of career, but differed on the other skills to be used in future employment. Abstract skills such as work ethic and discipline were cited in the same vein as administrative, pedagogical and others. At the very least, this shows that performance is not the primary concern for students enrolled in a music
degree plan, with students recognizing a plethora of skills required for future employment. However, this shouldn’t take away from the importance that performance holds across major, career aim, and (as a point of transition), the coursework most valued by students. Students placed a high level of importance on ensembles and applied lessons, with theory/ear training and music elective courses holding the second highest ranking in comparison with the performance majority.

Additional quotes from administrators and students, in light of these overarching identified themes, may bring to light some new points of emphasis. In particular, this opportunity for open-ended commentary provided fascinating perspective career aspiration from students and how administrators would meet these goals. Of course, a fraction of students voiced negative concerns with their department, but the overwhelming majority were positive and productive towards any policy to be created by an administrator. Select quotes provided show a mix of clearly determined career objectives, mixed with some ambiguity as to what the department would provide to help them reach that aim. Specifically, students assume the department will know how to mold them to reach their careers, reflecting a slight gap between departmental perceptions of students’ self-motivation, and the views of students of a department preparing them for success:

*I think they aim to prepare teachers and performers to be amazing at their main instrument instead of proficient on all of the instruments they will be teaching.*

*To help one discover his/her own potential as a musician and develop the proper skills needed for a professional career.*
To make students a well-rounded musician able to teach, perform and succeed in the future.

This last quote is particularly cognizant of the general trends of musicians surveyed as a whole, with well-roundedness was mentioned 25 different times throughout the surveys. But analyzing this discussion reveals a different understanding than what the literature identifies in the context of musicianship. Well-roundedness, from the perspective of students means the ability to perform and teach on a variety of instruments:

To make us well rounded musicians, and to give us the tools to succeed no matter what field we go into

Make you a strong, well-rounded musician with a deep and broad range of knowledge in almost all things musical.

To make sure you're a well-rounded music student. I honestly thought once I got into university, music will just be practicing my instrument. However, theory and sight-singing/dictation is very important. Even though I really hate dictation, I know it will somehow benefit my musical skills even though I'm a pianist.

As shown, well-roundedness comes from a musical sense, not necessarily the ability to apply music, with this trend repeated in the classes and skills identified as critical towards performance of music. Professional seminars were only identified as important in a minority of cases. Indeed, administrators and students found that the applied lessons were the most useful skills: students because of the opportunities to improve performance skills on one on one basis, and administrators because of the deep experience in the field held by the faculty member. Further amplifying this issue was the considerable voicing of the music elective skills or higher level foundational course importance, usually advanced music theory, history, or similar specialization. These are
electives, meaning that students choose these classes of their own accord, and the few students that specified which of these courses fit into their specialization showed their proclivity towards more abilities to perform.

Also of note were the anticipated career tracks of musicians across the sample. It was hypothesized that students would identify various career tracks as part of a portfolio career, with administration, education, and performance forming roughly equal components of work patterns. This was not the case for most of the students, with the primary pickups coming from combinations of performance and/or education. Administration and management were chosen by a very small fraction of students, both in primary and as part of several career tracks, so the results were divided according to the segmentation outlined above.

*Generalizations from Interviews and Policy*

The main point of summary comes from students viewing their career as strictly performers and the required coursework to inform this aim (ear training and theory as examples of these “support” courses). The primary selection of ensembles and primary lesson and secondary prioritizing of ear training and theory courses shows that the ability to perform as an educated, technically proficient musician takes priority over everything else in the curriculum. Music education students have a more pluralized understanding of their field by demonstrating some proclivity towards music education as critical for their future careers, in addition to skills in performance. Across major, the most striking similarity came from the administrative and career management components of a career in music. In a related sense, the idea of the department having students’ best interests was
repeated, and the various administrators were praised for their effectiveness in instruction. It seems that students trust the department to prepare them for a career in music, with heavy emphasis on performance, but with mixed aims as secondary desires from their degree. Ideas of well-roundedness are slightly vague. Do students desire to have a well-rounded performance toolbox with multiple styles and ensembles ready to meet the aims of varied gigs? Do they want a less traditional skillset focusing in musical training paired with more administrative and business components, in the style of Lisa? Do they desire the department to understand the professional requirements of a career and trust that training for a career? From this research and synthesized with findings across the literature, it seems that students expect departments to be able to prepare them for a career that they want, but not necessarily one that overlaps with how departments prepare students.

Administrators mirrored the initial aim that satisfying their departmental mission directly was their primary concern, whether it was or was not accreditation related. In the case of Lisa, who oversaw an unaccredited program, the primary goal of the department was to provide students with the necessary skills for employment, while administrators in other accredited departments highlighted the importance of remaining accredited or adjusting to recent accreditation. All departments interviewed seemed satisfied with the benefits of remaining unaccredited or becoming accredited, with minor issues being overshadowed by larger benefits. Finally, department culture was a fundamental component of steps towards success, with the administrators discussing the importance of a positive atmosphere for students and administrators providing the tools necessary for
musical achievement. Students tended to agree with this end, providing abstract skills as one of the ultimate goals of their education without skill-specific coursework to back this end.

Additional Connections Made Between Survey and Interview Research

Students prioritized the ability to gain performance opportunities across major and year, with administrators mirroring these aims in the emphasis placed on the various performance consortiums offered by their institution. Institution-sponsored events catered to the performance opportunities for students were fairly easy to come by, but professional instruction on how to obtain, run, and otherwise manage these gigs as a student duty require separate discussion. Bobby and Jake discussed how advisors held a critical role in their department by pointing students in the right direction through their course of study, but also using their professional experience to arm students with critical insights. In all three of the administrator perspectives, the hiring of faculty with experience in the field of music, either through performance opportunities or through a comprehensive background in curricula design, was a paramount concern of faculty. Lisa began constructing her specific set of curricula out of necessity, beginning with a conversation with the Board of Trustees and collaborating with business instructors in the faculty to create a program that harnessed resources available.

Critically, a major factor in the construction of the program involved a focus group of music professionals, consisting of students, managers and, of course, practicing visual and performing artists. It is far outside the scope of this research, but Lisa seemed to have leveraged the resources available to create a program uniquely suited for her
purposes, manifesting in the hire of a currently touring musician to instruct various courses not in performance, but in music industry experience. Faculty moves such as this, even on a scale more local to the institution, give students opportunities to network and obtain perspective into the field as it currently functions. Touring musicians on a national scale might prove to be difficult hires, which is why Bobby and Jake cited local musicians and arts administrators as possessing unique teachable insights into the local field. Full courses probably aren’t necessary, but an increased and (critically formal) connection into the local musical community can give students these skills identified as in need by musicians.

Of additional use is the physical capital that must be made available to students once the program takes off; Lisa highlighted the computer labs afforded to students specializing in more technical fields, such as audio production and design. It is curious how these resources, most utilized by students in the production fields, generalize to students in the Big 3 majors, in addition to the Other categories. Certainly, the various values placed on the development of students reflect the amount of resources invested in support structures and, if administrators decide to move away from degree plans, reinvestment in the respective capital could prove to be a point of intrigue. There was no identification of shortcomings in resources provided by the department in survey findings, and a high level of satisfaction with the opportunities provided by the department.

In particular, Lisa adapted a markedly different policy from her cohorts and NASM as a whole (as per her departments accreditation with MEAIA). Lisa emphasized
two things in her interviews: an emphasis on traditionally under prioritized subjects in the field of music such as management, production, and law, and a heavy emphasis on making sure their students obtained employment after graduation. Lisa’s interview provided me with a new level of information regarding supporting positions in the field of music, with specific insights into those making full careers from audio production, music management, and traditional degrees in music with a unique level of preparedness in these two categories. Lisa’s approach seemed to be working, within the context of her glowing reviews of student placement from their internships and various field opportunities from the degree program. Lisa raised a point that the contemporary performer might be moving away from the traditional performance field that she was raised in:

I was trained for the music of the previous century. We are still doing music, and there is good contemporary classical music being written, yes. But there’s this, like you mentioned in the beginning, multitude of people being trained for music that I believe is phasing out. And it will phase out over the next fifty to one hundred years. And we need to be in this century.

Lisa’s assertion that students in her program are not required to audition, nor are they the beneficiaries of particularly strong individual instruction, might suggest that students graduating from Lisa’s program are prepared to make a career in music, but probably not as performers (instead operating as supporting characters, in the traditional definition). Considering her emphasis on vocational training, a career such as this might be of higher interest to the student not aiming for a career in performance or education, or as a possible advantage to students with an aptitude for performance seeking a related
field with a higher rate of employment. Of course, these statements are not grounded in empirical evidence and further study analyzing the rate of job placement of her institution program could provide more empirical evidence for success in her institution in meeting goals of raising student employment.

In contrast to Lisa, Bobby had a different approach to his accreditation purposes. The indirect benefits of accreditation to the program came from the various levels of accountability required by keeping pace with NASM’s various programs. From there, NASM accreditation became a method of ensuring success more than the content, which he supplanted by offering his students performance opportunities in the school consortium his department claimed membership in. Established literature shows that layered levels of accountability might already be present (as in the case of Lisa crafting curricula in tandem with her Board of Trustees), mitigating some of the benefits of this regulation.

These findings contrast with established literature in both what students want from their higher education degree, and what the workforce traditionally requires from students. The primary point of the literature review was that students primarily want employment as a result of their education, and this point was somewhat confirmed in this study, with a majority of students perceiving the department as assisting them in their future careers (especially in the case of music education majors, the dominant major). Furthermore, students identified various career tracks as their primary point of emphasis, instead of attending college for the benefits of a liberal arts education. Even if students had been choosing to obtain a college degree for the purpose of building a well-rounded
mind in the liberal arts style, these inclinations would have manifested in the Other
option in at least some cases. This condition can hold true across the various questions,
with a minority of students voicing pro-liberal arts concerns if they saw it as their
primary impetus for attending college. But, simply put, this was not the case across the
board. The primary evidence for students attending for a liberal arts education harkens
back to the departmental aims question, in which students cited being able to perform
better, career preparation, and abstract skills as the three most commonly chosen options.
But this could simply be an extremely strong correlation between the perceived
importance of obtaining career in music and the equally strongly held perception of
possessing strong performance skills in the fulfillment of that career. Considering the
identified skillset of the future professional musician in this study, the focus of students
on future careers may have been slightly swayed by the questions and general tone of the
survey, but completely eliminated liberal arts focused students if this was indeed the case.

From this, another point of interest began to emerge: different majors largely want
the same career, even with their preparation contrasting accordingly. In particular,
general music majors aspire to the same performance jobs as their performance
counterparts, with these performance majors also wanting to teach at the same level as
those students with a music education degree. Given that the majority of students
identified at least two or three careers, it’s possible that these jobs are being sought on a
part-time basis in the style of a traditional portfolio career. But this point is a boon for
those who specialize in music-specific training and this is where the point of the literature
review and the students diverge. If music students believe that increased performance
skills and related coursework are the underlying causes of employment, then it stands to reason that these students would be perceived to have the worst chances of all the majors, including Other majors that still include elements of specialization. But if the literature review highlighting the need for nonmusic skills from recently graduated musicians and views of Lisa are truer, then it seems that general music students hold some advantage over their more performance-focused counterparts. But a key consideration: Bobby provides some evidence that the electives that define general music majors are nebulous connections to career preparedness by demonstrating how students enjoy a variety of minors and course specializations from their ability to generalize. This open-endedness is truly up to the students to determine where the initial coursework goes, and Bobby mentioned in his interview how some students, with the benefits afforded of free electives, even choose more performance-oriented coursework in their specialization (which would in reality place those students closer to traditional performance degrees). It’s these electives that can give general music students the liberal arts grounding that forms the underpinnings of the degree.

To build on the threads running between students and administrators, it seems that administrators have a clearer set of motivations underlying their job duties, which is to fulfill the mission of their department and their various accreditation requirements. Somewhat conversely, students enrolled in higher education programs are seeking to mesh advanced study with their identity as a musician in the hopes of discovering a career, an aim which may not overlap with Departmental aims and a discrepancy
definitively identified by student analyses in which students favor job placement over most traditional aims of departments.

From this analysis of results, it becomes a little easier to see how effective the degrees in question are at preparing students. In broad strokes:

- Performance majors anticipate a career in performance and the various skills associated with directly musical skills;
- Music education majors have the clearest path towards a career, if focus is on the clearly established K12 and independent music teaching career. This research is more vague when private studio practice is analyzed, but these music education students understand the pedagogical and performance aptitudes required of their profession;
- General music majors seem to be in the least focused category, career-wise, with more less defined careers emulating that of the performance major; and
- Students enrolled in Other programs had a very specific set of careers in mind. This trend came largely from a few schools that didn’t fit the traditional NASM characteristics and most likely doesn’t reflect larger music populations, but instead the values of a few vocationally focused departments.

Policy Implications

From these findings and their respective considerations, calls for research and early administrative action can be presented. Even the most concerning findings from this section stem from communication between administrators and students, correctable with reasonable action. This section will begin to explore some recommendations and provide

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some food for thought for administrators seeking to improve the level of education and satisfaction felt by graduates and students obtaining their degree. Of primary importance is analyzing these findings carefully within the context of the administrator seeking to take action, and how it could impact their department specifically. As with any policy change recommendation, these are not “one-size-fits-all” and must be carefully considered within the circumstances of the specific administrator before implementation. These considerations are the first point of discussion in this section, followed by additional ideas for further research and policy attention.

First, public institutions were chosen explicitly because of their increased accountability from the use of public funds. Private institutions face no such burden and, as a result, can utilize their resources to be as up to date with curricula as they desire. Second (and somewhat related), institutions accredited with NASM were primarily selected because of NASM’s unusual status as the sole accreditation agency for a degree discipline in the country. Public institutions typically rely on these major accrediting bodies as a way to demonstrate their ability to keep pace with private institutions. These two traits form the basis of generalization of this research: public institutions, seeking a template for their degree programs that can be generalized at least regionally, to be compared amongst each other and against those degree-granting programs that are unaccredited. The diverse makeup of the institutions surveyed provides some weight to the findings across the board: the similarities between flagship universities and small liberal arts institutions proved to be fascinating to observe and document. Three primary recommendations for departments proactively address the concerns of their students, and
include development of department culture, strong advising, and professional seminars that offer graduates an edge.

In addition, new frontiers undiscussed in this research could form the grounds for administrators to solve some early problems. This research specifically focused away from high school students and their aspirations, but investigators focusing on K12 and independent music teacher students can provide valuable insights into the identity established by early musicians and the steps taken to fulfill their professional aims. Indeed, while in high school, high school students are largely steered towards a traditional four-year degree, reflected in policy dynamics in high school advising and at least manifested by the unparalleled number of students enrolling and continuing to enroll in higher education. Whether or not these students have perfect access to a full body of information is a point of contention for scholars (Finnie, 2014), and at least one particular section in the article is important to this point. The authors highlight how students, more often than not, follow what is established in their life to the point of cultural homogenization, indicated by significant influences since childhood (pp. 59-62). A music teacher from childhood, a connection to a subject, an educator who held a significant impact—all these are experiences well cited in the literature review analyzing the strong identity development of music students, and all of them drive students to the most well-worn path in music: a four-year degree in Music Education, Performance or Liberal Arts, instructed in a liberal arts style, housed at a majority of degree-granting institutions across the country.
To speak further of the positive impact of administrator action, connections between departmental administrative action and community benefits can be drawn. Simply put, the benefits of more proactive action by administrators are directly connected to the benefits associated with the quality of musicians in the community. As discussed in the literature review regarding the creative economy, a higher quality of life is associated with increased presence of the arts within the community. Various models of the creative economy prioritizing the arts to various degrees are directly related to increased presence of musicians in the community. In this sense, policy further empowering musicians to create music in the community benefits not just the musician in question, but communities at large. Assuming that musicians will continue to graduate from institutions in high numbers, the actions of administrators within institutions of higher education will directly impact this channel of musicians ready to make an impact.

One final course of action for research comes from the benefits associated with accreditation. Accreditation was identified as critical for his department to operate by Jake and even Lisa of the nontraditional career track, who provided a different board as a primary focus of her various efforts associated with accreditation. But students made no mention of the accreditation or lack thereof from their institution at any point. Put another way, the goals of the department were identified as preparing students for success outside of the academy, not necessarily fulfilling the aims of any particular component outside of success. Additional study would provide insights into how accreditation factors into student decisions to attend a particular department. If K12 students were choosing higher education based on their perceived abilities of success preparation, why would a
department need the burden of accreditation to reach that aim? Furthermore, if departments ultimately aim to serve the student, the benefits to administrators (ease of having a template, self-evaluation, etc.) become secondary and it falls on the department to weigh how much accreditation serves in attracting students and preparing them for success. K12 students seeking a future in higher education might require additional study from researchers, but this is outside the scope of this research. For actions administrators can take, I now turn to the three earlier identified recommendations.

**Recommendations**

*Stronger Advising*

The first recommendation stems from the role of stronger advising and connection between faculty and students. It is clear that students trust and hold their instructors in relatively high regard, as identified by the high level of appreciation for individualized lessons and general positive and impactful feedback regarding the department in question. Even a renewed emphasis on career advising in various Department recommendations can steer students in the right direction through insightful and impactful guidance towards ultimate goals. Furthermore, if there does indeed exist a gap between why students are attending college versus the goals of their department, increased communication can inform students to make better decision for their future. Finally, a strong community was identified as foundational by the three administrators, showing a willingness to meet students halfway in assisting them throughout their degree plan.
The results from this research show that faculty connections and advising would reduce workforce differences by graduating students more immediately prepared, or helping students to tailor their major more directly towards their aims. Personalized faculty instruction isn’t necessarily needed, if a professional development seminar or more general advising duties informing students of their degree program and what it equips them to do exist. But, given the importance that students place on their individualized instructor and relative approval of the department, it stands that personal guidance towards a program of interest could be in the best interest of both parties in the equation. To reiterate, positive department culture facilitates communication and allows for increased exchange of information, but a personal point of contact in the form of a faculty advisor can foster a personal bond between student, department and required degree work. The priority placed by students on the individualized instruction of the department bolsters the potential effectiveness of this action.

In addition, departments have a pre-established mission that typically doesn’t involve the satisfaction of the student, and instead meets a larger educational aim. Every action taken by the department moves towards this aim, and makes students responsible for their own aims and meeting them. More effectively informing students of the aims of the department and how they can help students meet their respective goals obviously assists both administrator and student.

*Revising Curricula: Changes Large and Small*

The second suggestion comes from the revisiting of curricula to either fundamentally reshape the aims and outcomes of specific degree programs, or providing
courses that provide professional experience on a smaller, but still impactful scale. A liberal arts education has been shown to be a somewhat effective tool of student preparation, with its approach of equipping students with the tools to make more informed decisions. But it might be possible to educate students in this liberal arts frame, while preparing for the myriad careers required of the musician today. Minor revisions equipping students in a more cross-applicable style might still meet these standards of graduating well-rounded students. Building on this, instructing students in various research aims and the ability to network and find resources critical to career advancement certainly fulfills the requirements of a traditional liberal arts education. This presents a level of engagement with entrepreneurship and the ability of a musician to mobilize, adapt, and coalesce with various music professionals in the community (Scott M., 2012).

Indeed, some departments have begun providing their students with this level of instruction, with Lisa’s department rife with these courses from an examination of her curricula and her interview responses. She highlighted how specific professional development seminars were received very well by students, how students utilized their internships and more professionally oriented experiences to obtain employment after graduation. From the literature review conducted as well as combination of other faculty and student perspectives in this research, Lisa’s approach towards equipping graduates directly to enter the workforce seems to be the way of the future. Departments embracing the trends largely espoused by the UCLA study (Pryor, et al., 2012), in which students are identified as investing in their future for a job stemming from their degree, stand to have an edge over Departments looking to fulfill different, less vocation-focused
missions. To this end, knowledge of student trends can pose as an advantage for Departments, with those institutions having access to the most contemporary reports and trends favored. Full courses and curricular modifications adapting these changes are the primary source of change, with considerations for more resource-intensive realizations of these aims discussed later in this chapter.

But the question remains: what should departments enact to meet this aim? Based on this research, Bobby and Jake both provided ample evidence for this level of progress through emphasis on department culture and similar professional courses. Student survey responses showed some agreement with this; seminars named professional development or some other career-focused name were received highly enough by students to call for additional analysis. It’s these courses that faced some level of agreement between administrators, students, and the literature that are helpful at all levels, yet only recommended (not required) by NASM’s curricula in the various Big 3. Furthermore, Lisa highlighted how obtaining accreditation from MEAIA was a much better alternative in preparing students for their future careers. An explanation didn’t come from Lisa, but the comparisons between NASM and MEAIA in fitting her more vocational pedagogical aims was immediately apparent from the interview. Mandating fieldwork as a required component of curricula in a more multifaceted sense than current requirements would give students the practical experience so valued by educators and the current musician workforce. Through its capacities serving as a template for hundreds of institutions, revising curricular requirements in this manner can assist administrators such as Bobby in more effectively educating students. These courses specifically were directly identified as
being helpful by students and administrators throughout this research, but indirect opportunities such as department culture and encouragement of students to obtain professional experience can serve as similar pushes for students to obtain relevant experience. This second suggestion shows that courses that provide at least instruction in professional attitudes can make a tangible difference in the effectiveness of graduated musicians.

Revisiting an earlier point, Bobby discussed how the self-auditing features of NASM were one of the primary benefits associated with accreditation. NASM can assist these administrators relying on NASM as a source of information by utilizing the most current research to update their curricula in response to trends. But that does not necessarily preclude unaccredited institutions from providing courses of study effectively educating students. Administrators at unaccredited departments can regularly take account of their program to ensure that it is meeting the standards of past, current and future students to avoid the disconnect of student aims and curricular requirements identified in this research. Often, administrators face other sources of accountability that they must meet in order to continue department activities; Lisa specifically cited how her state board of regents required a full examination of the program every five years, with her various programs earning extremely positive reviews. The field of music updates relatively suddenly, with major developments regarding portfolio careers sparked from several developments in the 1980s. NASM reviews their curricula every five years, but, to reiterate, has shorted students in terms of what they seek from a degree in music (the training necessary and specifically related to a career).
The benefits of self-auditing pose as a costly trade-off if the curricula itself cannot provide students with immediately effective tools of success. Degrees with a liberal arts focus not only come up short in regards to the aims of student, and even the professional-focus degrees provide students with limited effective experience in the field and almost none unique to the degree (in other words, work that can’t be found in the other Big 3 degrees). Weighing the benefits of NASM accreditation and understanding the exact outcomes of the various degree programs relative to students is on the administration of a department, in their ultimate aims of fulfilling their pedagogical departmental mission. Utilizing the strengths of faculty to meet these aims independent of accreditation if necessary is nothing short of paramount, with various options available as means of preparing students. A more research oriented focus of liberal arts institutions as previously discussed forms a helpful first step, but obviously individual departments have their unique strengths in faculty and location in preparing students to make a national accreditation board less than helpful. It’s addressing this concern that training students in more effective research techniques might keep pace with changing fields and various trends, but not always updated by the various accreditation boards. An additional, subservient recommendation comes from departments clearly outlining their vision and preferred outcomes of the department, with special emphasis on how accreditation helps them achieve those goals.

Another point of concern came from the performance opportunities afforded students by the departments. As previously stated, Bobby highlighted how the top performers obtain the majority of performance opportunities from the concert consortium
his department was included in. If an institution is situated in a large enough community, then it follows that opportunities to perform can be found - but given the breadth of institutions surveyed for this research, it can follow that not every city will provide graduates with sufficient opportunities for professional development. It becomes the burden of the administrator of a department in a lesser populated area to provide additional concerts and performances for the student body to develop fully as musicians. As an additional level of preparation, the performers would plan their concerts completely to obtain a sense of the requirements of an in-career professional. All three administrators stressed this throughout their interview, isolating comprehensive performance opportunities and the required work as a tremendous training method for students to grow as music professionals. Marketing, obtaining, promoting, and setting up these gigs are all critical skills that were underemphasized in the department. Advising in getting performance opportunities such as this can satisfy liberal arts requirements, while simultaneously giving students the opportunities to gain professional experience.

And of course, removal of or different accreditation is always an available option. As previously mentioned, accreditation from the major body is something most public institutions seek as a method of demonstrating accountability to the public. But when the curricula no longer serves the needs of the students as effectively, when does it become time to give it up or make significant tweaks to best fit the needs of students? Bobby mentions how accreditation assists as a self-check to ensure that the department keeps the students in the forefront of departmental action, but strategic evaluation processes by the department could achieve the same end without the negative components of accreditation
if it becomes a burden. And Jake, although highlighting how accreditation was a net benefit to the departments and its students, expressed some disappointment with how students had to work more to meet the requirements of accredited degrees. For more vocational departments, there exists Lisa’s accreditation with MEAIA, with her program created from scratch and receiving glowing reviews from the various accreditors. Indeed, Lisa discussed how NASM hindered her results and had no immediate plans to seek accreditation. It is difficult to say how much accreditation means when there exists only one major body, but it seems that administrators have an onus to create their own coursework that best prepare students.

A point to the political ramifications of action in the curriculum: change is difficult, especially considering the various interests of the Department. The addition of a new course requires alignment of diverse stakeholders, the availability of resources, the correct political climate and two to five years for full realization of a course. Indeed, the major courses cited in this research were driven by major changes in respective Departments. My Life as a Musician required a think tank, several years, and the commitment of multiple faculty members. Lisa’s positive courses were spurred by her Department being de-funded. Even the recommendations by SNAAP in illustrating the problem were the result of years of funded, methodically rigorous research, with the input of hundreds of musicians. To summarize, the actions leading to a full course being implemented by a Department are resource-intensive, which is why this research primarily presents low-cost alternatives such as more prominent advising and reaffirmation of positive Department culture as steps for change. Of course, fully realized
courses can address student concerns at a level more effective advising cannot, but this consideration allows for the political climate of music Departments and the slow rate of change at any institution of higher education.

This is where private institutions enjoy more leeway and can be unaccredited if they choose without the informal requirements of a public institution. As the prime example, many of the elite institutions simply operate unaccredited, tailoring their specific courses and departmental aims to the needs of their mission. Largely, these institutions are typified by conservatory approaches, but serve as examples of providing an effective music education outside of a template. A single national accreditation board for students is unusual to be certain, but also allows for the freedom of Berklee to pursue more jazz-focused education as a specific tenet for their foundation, as an example of the conservatories fitting their courses to the larger mission. At all points in the degree earning process, advising maintains its aforementioned critical role, whether the department is accredited or not. The point to be taken away from this recommendation, of course, is to clearly establish a mission and its related objectives (with the related accreditation or lack thereof necessary to effectively fulfill that statement), and then communicate to students properly the aims and outcomes of the degree they’re seeking. Course tweaks in this sense must be made with the overall goals of the department in mind. Again, if the department seeks to instruct students in the liberal arts vein with no clearly identified vocational training, then NASM curricula serves as an extremely effective template. But, keeping in line with what students aspire to after college, more career-focused training could bridge the gap between what enrolled students want from
their degree and provided coursework by the department. As suggestions, students prioritized the ability to obtain professional perspective and expertise, so increased extracurricular opportunities with community musicians or administrators can provide students with some professional development. Building entire courses, per Lisa’s development, requires considerable resources in addition to the fortuitous lineup of resources, but, if properly developed in conjunction with strong advising, can equip students with the nonmusical skills needed for success as a contemporary musician. In addition, internships are unorthodox in the music field, due to performance being the primary manifestation of the degree skillset. But the networking of opportunities to play in front of people and the subsequent development of these opportunities by the student was directly identified by students as important in the survey responses. Not every school has the benefit of a thriving arts community that can engender these concerts, but Bobby’s outline of a consortium of local schools (and even two-year institutions) provides a template of shared services, to the benefit of students and the department.

*Additional Research Starting Points*

Third, further research is one of the clichéd outcomes of any study, and this one is no different. Other research taking a look at specific majors might be helpful, considering the heavy concentration of specific majors at schools. For example, including the Other categories of Lisa’s department helps for generalization across the region selected accounts for the diversity of various departments, but is probably not the most effective tool for the typical institution surveyed, which most likely was comprised of music education majors. Indeed, these other categories by themselves could call for
investigations taking a look at their manifestations throughout the region. Lisa’s department provided intriguing new ground for those musicians that won’t work in performance or education full-time, but rather in more auxiliary positions no less critical to the creation of music than any of the Big 3 categories. Audio engineering, artist management, songwriting and technology - none of these immediately come to mind when students think of a musician, but all are required by musicians at all levels nationally. Of course, the responsibility of a department is contingent on its mission statement; perhaps a department desires to focus on training high quality teachers or performers in a certain style, befitting of faculty specialization, historical trends and/or location, among a myriad of factors. But a department aiming to at least contribute musicians able to utilize a traditional liberal arts education can equip students with information pertaining to the broad spectrum of nontraditional music careers. Departments focused on more vocational preparation have a helpful model in the form of Lisa’s department to follow.

One of the earlier difficulties discussed in the conclusion was generalizing across class rank to show development. Student identity is well established as musician and educator in the case of musicians, and it was assumed that students would develop strongly enough that conclusions would be able to be made between freshmen and seniors. This, however, was not the case in this sample. Students were largely homogenous in their views on their future careers. The only difference noticeable was the influence of ear training and theory on freshmen and sophomores, but this could be attributed to the introduction of formal theory concepts into defined musicians. Students
trended towards having well-defined careers throughout their entire degree progression, and a theme of development was not found outside of weighting of core degree courses (exemplified by the emphasis on theory and ear training previously discussed). Considering the literature and these findings, it is unlikely that students will develop noticeably, short of some truly impactful faculty, coursework, or similar life-changing event. The progression from student to musician (musician, in this sense, as determined by the student) follows a simple, repeatable progression showcasing the success of the program in preparing students as performers. Tangible progress showing vocational training and development might come from a study similar to SNAAP, tracing students from their schooling into at least the beginning of their career. From here, levels of preparedness can be more effectively engaged, with special emphasis on those musicians obtaining local jobs and using connections made throughout the course of their degree. A study in this vein, of course, is cost-intensive and has no guarantee of tangible results, but forms the foundation of formal inquiry into the true effectiveness of a program. Measuring workforce preparedness of programs explicitly focusing on a liberal arts mindset poses truly considerable difficulties, and would be a challenge for even the savviest researcher in defining success outcomes, measurement tools, and methods of conveying results.

Analyzing the administrator side forms another set of inquiries. How will the hiring of currently performing faculty impact the quality of teaching in a department? Are faculty taxed enough that more involved advising might be out of the question? How does the influx of students aiming for a vocational literature impact departments
traditionally focused on providing an education grounded in the liberal arts? One of the primary themes discussed in this chapter was not revamping curricula holistically, but instead tweaking to at least provide students options for further professional development. In our interview, Bobby highlighted how preparing students for a specific career and updating each year is counterproductive to the ethos of education. Indeed, providing students with the tools necessary to seek out their own success empowers students for success for a variety of skills, because research skills and utilization of entrepreneurship to obtain capital for operation within the community forms the basis of how modern performers do business nowadays. A purely vocational education would defeat the purpose of modern educational systems (effectively becoming a long internship with skilled bosses), and it was encouraging to see administrators take a proactive view with this personal interest in their students. But internships and professional experience, particularly in the style of seeking, promoting preparing for, and completely executing performances, are experiences in high demand by current professionals and are valued by professionals across the nation.

Administrators prioritizing these experiences in the field and formally incentivizing them in the curricula might address the credit shorts brought about by NASM accreditation, in addition to creating more prepared students. Community partnerships such as this help increase the quality of music locally, and provide students with networking opportunities, plus a manifestation of their classwork in an environment in which they’ll immediately perform. To some extent, the apprenticeship of a student teacher fulfills the task to the letter, leaving open the question of how performance
opportunities could be instructed accordingly. Ensembles and some manifestations of applied lessons provide performers with these to some extent, but these performances are facilitated by the department with the student taking care of most of the performance work, but little else. Developing connections, seeking gigs, promoting, developing an artist portfolio - these are the underemphasized components of the music performance process that face underinstruction in the curricula. Connecting coursework to its utilization in various work settings should be well-established, even in the case of liberal arts criteria.

Considerations Regarding Cross-Disciplinary Generalization

The final recommendation is perhaps the farthest sweeping of the ideas posed within this study, but one with tremendous implications if realized properly. There exists a minority of research showing that performing artists especially mirror the portfolio career trek discussed in the literature review. Specifically, dance and theatre employers are the prime candidates for emulating the musician portfolio career, given their resemblance to musicians as community entertainers and educators. To create research that can apply reasonably well to the various performing artists across discipline first requires a stronger understanding of the field of both university instruction and workforce application. Research outlining the career paths of dancers and actors exists, but to a very limited degree and usually focused in major areas, against the aims of the major accrediting bodies and their vision of equipping graduates on a national scale to immediately impact their communities. Two primary components that unify are themes of being underpaid, as well as utilizing more administrative concepts in day to day work
such as venue management, grantseeking and the ability to adapt to different components of a career and be mobile (Anderson & Risner, 2012; Njaradi, 2014, pp. 261-264). To draw from a previously analyzed source, the findings from SNAAP include those holding a degree in theatre and related disciplines similarly weighted as music degrees, so those skills held dear by musicians (administration, research skills, entrepreneurship) can be generalized with the same level of caution that is normally undertaken when cross-referencing samples. Interestingly, NASM operates under the same auspices as the accreditation boards as theatre and dance, with the respective boards of NAST and NASD respectively. It is likely that properly generalized research in one field impacts the other, with the benefits having the potential to impact the entire field.

In this vein, I also found how musicians and other artists usually share capital throughout their education, usually in a fine arts building on campus, through a College of Performing Arts or similar level of shared services. Sharing an entertainment industry professor, if the differences between the industries can be properly identified and the faculty member in question is a sufficient authority in the field, can represent a beneficial and cost-saving measure for administrators overseeing entire colleges. But in the style that Lisa identified current performers as critical towards the most effective education of students, savvy departments can look to their local communities, rich with performers with practical experience, to deliver at least one-time professional seminars. To restate, these seminars were highly touted by the various administrators and recognized to hold

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26 In the sample analyzed by SNAAP, dance plays a much smaller role than either theatre or music, and, as a result, is not reliably generalizable.
some value by students. Full courses offer chances for administrators to provide a complete education, but the primary goal of this research is to demonstrate to administrators cost-effective methods of providing a complete education. Utilizing existing resources to the benefit of students represent the most practical of the options presented, with the aforementioned consortium of schools for increased performance opportunities a tremendous template. Whether this happens in the form of more effective advising, fostering a positive department culture, or through more participation in the community, students stand to reap the various benefits, with administrators graduating more prepared and satisfied students.

**Final Thoughts**

It’s from this research that musicians can graduate with more effective and immediately applicable skillsets to be utilized in the workforce. Departments have different approaches to preparing students befitting their educational outcomes and how they utilize resources. Executing these aims to educate students require not just talented faculty and effective coursework, but a well-developed vision and resulting goals to see it play out. In the survey research, student ideals of education were examined and determined to be largely cognizant of becoming the best performers possible for a job immediately outside of college. Administrators viewed their departments as giving these students ample opportunity to perform and realize these aims to the best of their ability. Combining the two, the administrators and students seem to have mutual interests, with some slight divides on the issues of education preparing directly for a career. Going one step further, the accreditation requirements for administrators seem to be at the root of
these issues, with Lisa serving as a strong example of creating student-centered programs that effectively bridge the gap between the academy and workplace. Programs may continue to offer degrees that are in a liberal arts grounding, but need to inform their students effectively of what that degree entails post-graduation, independent of accreditation if necessary. Research is still required to specifically demonstrate where the field is going, how students perceive their degree, and how recent graduates fare upon entering the field, but the benefits of more prepared students and better quality of music in the community make this a beneficial research endeavor.
Bibliography


Appendix A: Comparison of degree programs and respective requirements
Music Proficiencies for Professional Degrees (98)
(All requirements from (National Association of Schools of Music, 2015))
a. Technical skills requisite for artistic self-expression in at least one major performance area at a level appropriate for the particular music concentration.
b. An overview understanding of the repertory in their major performance area and the ability to perform from a cross-section of that repertory.
c. The ability to read at sight with fluency demonstrating both general musicianship and, in the major performance area, a level of skill relevant to professional standards appropriate for the particular music concentration.
d. Knowledge and skills sufficient to work as a leader and in collaboration on matters of musical interpretation. Rehearsal and conducting skills are required as appropriate to the particular music concentration.
e. Keyboard competency.
f. Growth in artistry, technical skills, collaborative competence and knowledge of repertory through regular ensemble experiences. Ensembles should be varied both in size and nature.

Music Proficiencies for Liberal Arts Degrees (95)
(1) The ability to hear, identify, and work conceptually with the elements of music such as rhythm, melody, harmony, structure, timbre, texture.
(2) An understanding of and the ability to read and realize musical notation.
(3) An understanding of compositional processes, aesthetic properties of style, and the ways these shape and are shaped by artistic and cultural forces.
(4) An acquaintance with a wide selection of musical literature, the principal eras, genres, and cultural sources.
(5) The ability to develop and defend musical judgments.
General Education Proficiencies for Professional Degrees (96-97)

(1) The ability to think, speak, and write clearly and effectively.

(2) An informed acquaintance with fields of study beyond music such as those in the arts and humanities, the natural and physical sciences, and the social sciences.

(3) A functional awareness of the differences and commonalities regarding work in artistic, scientific, and humanistic domains.

(4) Awareness that multiple disciplinary perspectives and techniques are available to consider all issues and responsibilities including, but not limited to, history, culture, moral and ethical issues, and decision-making.

(5) The ability to identify possibilities and locate information in other fields that have bearing on musical questions and endeavors.

General Education Competencies for Liberal Arts Degrees (94-95)

(1) The ability to think, speak, and write clearly and effectively, and to communicate with precision, cogency, and rhetorical force.

(2) An informed acquaintance with the mathematical and experimental methods of the physical and biological sciences; with the main forms of analysis and the historical and quantitative techniques needed for investigating the workings and developments of modern society.

(3) An ability to address culture and history from a variety of perspectives.

(4) Understanding of, and experience in thinking about, moral and ethical problems.

(5) The ability to respect, understand, and evaluate work in a variety of disciplines.

(6) The capacity to explain and defend views effectively and rationally.

(7) Understanding of and experience in one or more art forms other than music.
• "The degree focus is breadth of general studies combined with studies in musicianship and an area of emphasis in music such as performance, theory, music history and literature, music industry, and so forth."
  • Student should maintain emphasis on general studies.
    • In this vein, study of music should be general as liberal arts.
  • Competencies from general education much more stringent, in the style of music requirements from professional degrees.
  • Musicianship tied to performing within the field of liberal arts chosen by the student.
    • Connected to basic musician knowledge delivered to professional degree, but at a lower level.
  • Performance and music electives include performance settings for musicianship concepts, as well as opportunities to study music in fields chosen by the student.

• Professional education: courses normally offered by the education unit that deal with pedagogic-specific issues and subject matter
  • Music education courses can fall under either musicianship or professional education.
  • General studies recommended in development related to individual communities.
  • More abstract notions associated with education than any of the other degrees types, even with professional requirements respective to the other degrees.
  • Musicianship much more direct in the various music-focused competencies associated with teaching.
  • Much more rigorous than the other degree types, in terms of breadth and depth of skills required.

• For professional degrees: "Students enrolled in professional undergraduate degrees in music are expected to develop the knowledge, skills, concepts, and sensitivities essential to the professional life of the musician. To fulfill various professional responsibilities, the musician must exhibit not only technical competence, but also broad knowledge of music and music literature, the ability to integrate musical knowledge and skills, sensitivity to musical styles, and an insight into the role of music in intellectual and cultural life."
  • Specialized coursework within the three categories of music coursework
  • General studies recommended to be connected to performance-related areas of focus.
Appendix B: Database of schools selected
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<td>No</td>
<td>Yes</td>
</tr>
<tr>
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<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
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<td>New York</td>
<td>No</td>
<td>Yes</td>
<td>No</td>
<td>Yes</td>
</tr>
<tr>
<td>University of Connecticut</td>
<td>Connecticut</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
<td>University of Maine</td>
<td>Maine</td>
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<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
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<td>Yes</td>
<td>Yes</td>
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<tr>
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<td>No</td>
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<tr>
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<td>Yes</td>
<td>Yes</td>
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<td>No</td>
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<tr>
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<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
<tr>
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<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
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<tr>
<td>University of Vermont</td>
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<td>No</td>
<td>No</td>
<td>No</td>
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<td>Yes</td>
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</tr>
<tr>
<td>Pennsylvania</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Western Connecticut State University</td>
<td>Connecticut</td>
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<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
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<tr>
<td>Westfield State University</td>
<td>Massachusetts</td>
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<td>Yes</td>
<td>Yes</td>
<td>No</td>
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<tr>
<td>William Paterson College</td>
<td>New Jersey</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
</tr>
</tbody>
</table>
Appendix C: Survey instrument
Student Survey

Hello! My name is William Johnson, and I'm completing my dissertation research investigating music students in undergraduate programs. You are being asked to participate because, as a music student, your input is critical to research findings. Provided is a survey intended to find out how well your coursework prepares you for employment after graduation. The survey consists of one section of circled and bubbled answers, and a second short answer section. This survey involves research, and your participation is voluntary. You may answer as many or as few of the questions as you wish, and you may stop taking it at any point without any penalties. This survey is estimated to take 5-10 minutes for completion.

At the end of the survey, you'll have the chance to enter your email for a chance to win a Starbucks gift card!

For questions or concerns regarding this survey, please contact William Johnson at johnson.5187@osu.edu, or at (401) 741-6054. For questions about your rights as a participant in this study or to discuss other study-related concerns or complaints with someone who is not part of the research team, please contact Ms. Sandra Meadows in The Ohio State University Office of Responsible Research Practices at 1-800-678-6201.

Thank you for your participation!

What is your current class rank?
Freshman
Sophomore
Junior
Senior
Graduate

What is your current major?
Music Performance
Music Education
General Music
Other (please specify)

With your degree, what musical or nonmusical positions will you seek upon graduation? Check all that apply.
Music Performer
Music Educator
Administrator
Which skills (music and/or nonmusic) do you anticipate using most in your future career as a professional?

Considering the skills in the previous question, which courses have most effectively instructed you in these skills?

What do you feel are the aims of the Department of Music?

To enter for a drawing of a $10.00 Starbucks gift card, please provide your email. You will be only contacted if selected in the drawing.
Appendix D: Institutions surveyed with total enrollment, with projected sample sizes
<table>
<thead>
<tr>
<th>Institution Number</th>
<th>Institution Total Enrollment</th>
<th>Institution Department Enrollment</th>
<th>Projected enrollment, based off average enrollment of known institutions</th>
<th>Using OLS equation, with outlier included</th>
<th>Using OLS equation, with outlier excluded</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1300</td>
<td>129</td>
<td>37.82662</td>
<td>173.893</td>
<td>123.226</td>
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<tr>
<td>2</td>
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<td>64.45074</td>
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<td>5</td>
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<td>8</td>
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<td>119</td>
<td>163.12</td>
<td>160.975</td>
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<td>9</td>
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<td>13</td>
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Sample Size: 250/(Total of Column)

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Appendix E: Outputs for OLS models, with and without outlier included
## Model Summary

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<thead>
<tr>
<th>Model</th>
<th>$R$</th>
<th>$R^2$</th>
<th>Adjusted $R^2$</th>
<th>Std. Error of the Estimate</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>332</td>
<td>.110</td>
<td>.042</td>
<td>111.950</td>
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</table>

a. Predictors: (Constant), Total College

### Coefficients

<table>
<thead>
<tr>
<th>Model</th>
<th>Unstandardized Coefficients</th>
<th>Standardized Coefficients</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$B$</td>
<td>Std. Error</td>
</tr>
</tbody>
</table>

#### Model 1

<table>
<thead>
<tr>
<th>Model</th>
<th>Unstandardized Coefficients</th>
<th>Standardized Coefficients</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$B$</td>
<td>Std. Error</td>
</tr>
</tbody>
</table>

| (Constant) | 177.793 | 45.545 | -0.003 | 0.003 | -0.332 | -1.269 | 0.227 |
| Total College | -0.001 | 0.001 | -0.337 | 0.236 |

a. Dependent Variable: Actual

## Model Summary

<table>
<thead>
<tr>
<th>Model</th>
<th>$R$</th>
<th>$R^2$</th>
<th>Adjusted $R^2$</th>
<th>Std. Error of the Estimate</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>332</td>
<td>.113</td>
<td>.039</td>
<td>44.555</td>
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a. Predictors: (Constant), Total College

### Coefficients

<table>
<thead>
<tr>
<th>Model</th>
<th>Unstandardized Coefficients</th>
<th>Standardized Coefficients</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$B$</td>
<td>Std. Error</td>
</tr>
</tbody>
</table>

#### Model 1

<table>
<thead>
<tr>
<th>Model</th>
<th>Unstandardized Coefficients</th>
<th>Standardized Coefficients</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$B$</td>
<td>Std. Error</td>
</tr>
</tbody>
</table>

| (Constant) | 124.528 | 19.211 | -0.001 | 0.001 | -0.337 | -1.236 | 0.239 |
| Total College | -0.001 | 0.001 |

a. Dependent Variable: Actual
Appendix F: List of other responses, for student major
<table>
<thead>
<tr>
<th>Option</th>
<th>Field</th>
</tr>
</thead>
<tbody>
<tr>
<td>Double: Ed and Vocal Performance w/ Secondary in Violin</td>
<td>Applid Voice and Business Administration</td>
</tr>
<tr>
<td>Both music Ed and performance</td>
<td>Music Business</td>
</tr>
<tr>
<td>General Music (Music Theory after sophomore year)</td>
<td>Music Business and Industry</td>
</tr>
<tr>
<td>Sound Recording Technology</td>
<td>Music education and music performance</td>
</tr>
<tr>
<td>Management</td>
<td>Double Major in Music Education and Performance</td>
</tr>
<tr>
<td>Music Composition</td>
<td>Music Therapy</td>
</tr>
<tr>
<td>Music Education &amp; Performance - double major</td>
<td>Cms recording emphasis</td>
</tr>
<tr>
<td>SRT</td>
<td>Composition</td>
</tr>
<tr>
<td>Pre-Music Therapy, Contemporary Music Studies</td>
<td>Music Therapy</td>
</tr>
<tr>
<td>Composition</td>
<td>Music Business/Management</td>
</tr>
<tr>
<td>Composition</td>
<td>Music Business/Audio Production</td>
</tr>
<tr>
<td>Geology w/ music minor, formerly BA in music</td>
<td>B.A. biology</td>
</tr>
<tr>
<td>Music Therapy</td>
<td>Dual Major in Music Education and Performance (it wouldn't let me click both)</td>
</tr>
<tr>
<td>Music Composition</td>
<td>Music Therapy</td>
</tr>
<tr>
<td>Music Composition</td>
<td>Musical Theatre</td>
</tr>
<tr>
<td>Composition</td>
<td>Music Business &amp; Industry</td>
</tr>
<tr>
<td>Music Business and Industry</td>
<td>Double major: Music Education &amp; Music Performance</td>
</tr>
<tr>
<td>Music Technology</td>
<td>Music Business</td>
</tr>
<tr>
<td>Music Ed and Music Performance</td>
<td>Music Business and Industry</td>
</tr>
<tr>
<td>Pre music therapy</td>
<td>Audio Production</td>
</tr>
<tr>
<td>Double major in Music Ed and Performance</td>
<td>Production</td>
</tr>
<tr>
<td>Music Education and Performance</td>
<td>Music Composition</td>
</tr>
<tr>
<td>Social Work, Music Minor</td>
<td>Music therapy</td>
</tr>
<tr>
<td>Music Therapy</td>
<td></td>
</tr>
</tbody>
</table>
Appendix G: Sample responses for each question coding
<table>
<thead>
<tr>
<th>Coding Category (skills)</th>
<th>Example Responses (copied exactly)</th>
</tr>
</thead>
<tbody>
<tr>
<td>0: No response</td>
<td></td>
</tr>
<tr>
<td>1: Performance, including related skills and opportunities.</td>
<td>“French Horn/Bass Guitar” “Prefoming, recall, soloing and reading skills” “Voice and possibly a bit of piano“</td>
</tr>
<tr>
<td>2: Education skills and techniques (methods, classroom management, other skills framed as teaching essentials)</td>
<td>“Organization and classroom management” “To teach other kids if they have a passion to go for it whether it is musical or not /“ “I believe I will mostly use the skills I have been taught in my music education classes. Specifically how to teach the basics of music, starting students on instruments in 4th grade, teaching general music, etc.”</td>
</tr>
<tr>
<td>3: Abstract skills (leadership, time management, professionalism)</td>
<td>“My abilities and skills in piecing together large puzzles and coordinate difficult logistics. I've developed professional communicative skills, and I understand that working for a professional artist requires the ability to balance expectations with reality and deliver a satisfying result. “ “Being able to work with others in a small group settings.” “Responsibility, drive, motivation”</td>
</tr>
<tr>
<td>4: Academic music skills (music history, advanced theory, specialized production/methods)</td>
<td>“Composition, Analysis, Orchestration” “Ear training, piano skills, sight singing, some theory“ “Conducting, Aural, Theory, Instrumental Methods”</td>
</tr>
<tr>
<td>5: Academic nonmusic skills (biology, nonmusic business, disciplines outside of music)</td>
<td>Minority</td>
</tr>
<tr>
<td>6: Music Administration and Management</td>
<td>“Tour routing, music copyright laws, booking, music production” “Music, leadership, networking, my skills as a student for continuing education” “Selling my name and performing”</td>
</tr>
<tr>
<td>Coding Category (skills)</td>
<td>Example Responses (copied exactly)</td>
</tr>
<tr>
<td>-------------------------</td>
<td>-----------------------------------</td>
</tr>
<tr>
<td>0: No response</td>
<td></td>
</tr>
</tbody>
</table>
| 1: Ensembles, small and large. | “Chamber Music”  
“Playing in ensembles and quartet rehearsals. “  
“ensembles by watching the conductor“ |
| 2: Lessons, convocation, recital hour, similar school-related performance opportunities. | “Recital Seminar”  
“No specific courses, mainly the private teachers Ive had throughout the years”  
“Applied lessons and keyboard class“ |
| 3: Base music theory, musicianship, and ear training courses. | “Any theory class”  
“So far Aural Skills.”  
“Theory sequence and all classes with exposure to ear training” |
| 4: Education courses (music methods, specialized education classes, student teaching). | “TLC 1 and TNLA”  
“My courses specifically geared toward how to teach”  
“General Music Methods” |
| 5: Administration and business-related skills. | “Intro to Digital Recording, Intro to Music Business & Industry“  
“Artist management, Music Publishing and Copyright Law. Touring 360.”  
“Introduction to Music Careers, Aural Training” |
| 6: Higher level music discipline (advanced theory, specialized history) | “My Composition lessons have been aiding me in being more active and assertive, which is really necessary for this field.”  
“Music therapy classes”  
“As of right now I feel that my conducting, accompanying, and choral literature classes have most effectively instructed me in these skills.” |
| 7: Nonmusic courses, excluding business and administration. | “Rudiments, discrete math, piano from my private teacher and computer classes in high school”  
“Peer counseling program at my college, counseling and psychology classes offered, music education 101, practicing” |
“Studio recital seminar, private lessons, music history, ensembles, non-musical coursework in general”

8: Being a music major, or all of the courses listed. This would have to be specifically identified as “All of the courses” or similar terminologies.

“All the classes required for completion of graduation
“Private Cello Lessons / Music Theory / And the heavy work load of all class together”
“A bit of all of them, everything is relevant”

9: Practical experience performing or field work in the related major.

“These are skills I have mostly acquired on my own in the real world of music, not through music school.”
“Our school of music has a course called Porfessional Seminar, where we go through ideas to better aid us while we are out in the schools teaching. We've also had a number of symposiums and conferences that furthered help us. “

<table>
<thead>
<tr>
<th>Coding Category (skills)</th>
<th>Example Responses (copied exactly)</th>
</tr>
</thead>
<tbody>
<tr>
<td>0: No response</td>
<td></td>
</tr>
</tbody>
</table>
| 1: Musicianship: loosely defined as becoming the most technically sound musician on an instrument as possible | “To make each student the best musician they can be.”
“I feel that the aims of the department of music are to help me be the best musician I can be.”
“Creating competent musicians” |
| 2: Career preparation. | “I feel that the music department aims to prepare their students for teaching in a public school setting (for music education majors). Overall, it seems that the Department of Music's main goals are to |

What do you feel are the aims of the Department of Music?
try to prepare their students for life after college, or entering the "real world." I think this would be more successful if there was a higher standard for quality of performance (in instrumental/vocal solo AND ensemble settings, as well as on secondary instruments for education majors) across the entire school of music. It feels to me that the school overall could focus more on students' learning and performance rather than on the teachers' roles in those processes.”

“To prepare us to be a well rounded employable musician “

“To provide students with knowledge they need to teach”

<table>
<thead>
<tr>
<th>3: Education without an endgoal (usually, students specified how this framed the Department assisting them in finding a goal)</th>
</tr>
</thead>
</table>
| “To promote positive musical experiences to students “

“to educate people on music”

“Educate students in the classical music genre and history of music. Create more sensitive civilians.” |

<table>
<thead>
<tr>
<th>4: Abstract skills (helping students become a better person, developing skills such as work ethic, discipline, ability to make sound decisions)</th>
</tr>
</thead>
</table>
| “Learning objectives in our department are focused around collaboration in the music industry. I believe that working together and having respect for the people around you is an important part of completing a college education.“

“Survive”

“To create a better outcome of students lives with music.” |

<table>
<thead>
<tr>
<th>5: Undefined versions of success</th>
</tr>
</thead>
</table>
| “To prepare us for the musical world, no matter what concentration we go on to.“

“To be certain that we are prepared for any facet of the music world.”

“Create successful musicians” |

<table>
<thead>
<tr>
<th>6: Negative views of the Department (minority of responses)</th>
</tr>
</thead>
</table>
| “To become its own conversatory, to get people with status into the music school, to grow its instrumental performance and music education program, to keep certain faculty for whatever reason that obviously shouldn't be teaching anymore“

“Survival is the department's number one aim.“ |
| 7: Miscellaneous and uncategorized | “Increase amount of music education majors that play band instruments”
| | “The department aims to serve the opera studios and instrumental programs, music education is dealt with in a different department”
| | “I would love to be involved, I hope to be president of NAFME One day”

“Prevent graduation”
Appendix H: Wordcloud of student responses to perceived mission statements