Understanding Career & Degree Expectations of Undergraduate Music Majors

DISSERTATION

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Each year thousands of students graduate with music degrees. Many of these students will go on to engage in project-based work and maintain a portfolio career as opposed to having one full-time job within the field of music. Maintaining a portfolio career requires many skills outside of playing an instrument such as financial management, marketing, networking and fundraising. The goal of the study was to gain a better understanding into the career goals and degree expectations of undergraduate music majors, so that the data can be used to inform career development and career preparation programming within music schools. For this mixed-method study, online surveys were distributed to undergraduate music majors at seven higher education institutions. The findings revealed that there is a distinction between the jobs undergraduate music majors associate with success, the jobs they would ideally like to hold and the jobs they actually expect to hold. Many of the students surveyed are aware that they will likely hold multiple jobs and be self-employed as opposed to having one full-time job. The study also revealed that music majors desire that their undergraduate degree provide them with the skills necessary to be an employable musician in the 21st century in addition to providing artistic and technical skills on their instrument.
Dedication

This dissertation is dedicated to my parents who have always supported my journey in the arts.
Acknowledgments

Many people in my life supported and guided me through this journey. I’d like to thank my advisor, Dr. Wayne Lawson and my committee members, Dr. Karen Hutzel, Dr. Candace Stout and Dr. Margaret Wyszomirski. This dissertation would not have been possible without their support, advice and encouragement. It also would not have been possible without the support of my family and friends, who encouraged me to pursue this goal. Finally, I’d like to thank the wonderful musicians I have had the privilege of working with throughout my career. This dissertation was inspired by your passion and creativity.
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Fields of Study

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

“How do you get to Carnegie Hall?”

“How, Practice, Practice, Practice.”

It’s a joke that many of us have heard over and over again, but for music majors across the United States the endless hours spent locked in a practice room in preparation for the competition they will face is far from a laughing matter. And it is far from a guarantee of a performance career. Each year thousands of students graduate with music degrees. This number continues to increase while the number of orchestral job openings decrease (VanWaeyenberghe, 2014). One study revealed that during the 2009-2010 academic year there were 126 total job openings in the 61 orchestras that were studied (VanWaeyenberghe, 2014). Hundreds of candidates compete for each orchestral position.

The situation with fulltime college teaching jobs is not much brighter. In 2008 the New England Conservatory compared the number of fulltime cello and clarinet faculty positions with the number of students enrolled in cello and clarinet doctoral programs using enrollment numbers from the National Association of Schools of Music (NASM) (Beeching, 2012). In 2008 there were 155 cellists enrolled in NASM accredited doctoral programs and just 13 cello faculty openings (Beeching, 2012). That same year there were 138 clarinetists enrolled in NASM accredited doctoral programs and only 11 clarinet
faculty positions (Beeching, 2012). With statistics like these it is not surprising that many music majors feel that any free time is best spent practicing (Bennett, 2007). While technical ability is essential for a career in music, it is no longer enough to succeed in such a competitive market.

While these statistics are bleak, we are also living in a time when musicians have the ability to create their own careers outside of the traditional mediums of playing fulltime in an orchestra or chamber ensemble. Technological advances have allowed musicians to create, record and distribute their music to people all over the world without the assistance of a label. Composer and DJ, Mason Bates has a career that might put him spinning at one of San Francisco’s hottest clubs one week and premiering a symphonic work at the Kennedy Center, where he is composer-in-residence, the following week. Zachary DePue, Concertmaster of the Indianapolis Symphony is also a founding member of the string trio, Time for Three. Time for Three performs as a solo act and with orchestras around the country. Their performances range from standard classical pieces to Katy Perry. Both Mason Bates and Time for Three deliver something unexpected to audiences. They have found ways to stay relative, including Bates’ use of electronics in orchestral pieces or Time for Three’s reimagining of the Bach Double Violin Concerto into an exciting jam session.
Background

The surplus of musicians compared to the small amount of available performing positions is not a new phenomenon. There have always been more aspiring musicians in the U.S. than there are jobs (Baskerville, 1982; Harrison, 2011). If this not a new issue, what has led to the increase of literature on portfolio careers and the development of entrepreneurship and career centers at conservatories and music schools around the country? Is it possible that the expectations of what a college degree should provide have changed? The literature on portfolio careers suggests that many individuals in music education agree that there are not enough full-time music performance jobs for all of the music graduates. What there doesn’t seem to be a consensus on is what the purpose of a music degree is: is it to produce the most artistically and technically skilled musicians, possibly at the expense of other desirable skills or is it to produce musicians who are employable? Can it be both? Recent literature on portfolio careers calls on higher education music programs to offer a more realistic depiction of what a career in music looks like. The literature criticizes the current educational model for being disconnected from the field of music and operating without regard to career prospects (Froehlich, 2000; Liertz, 2007). This framing of the problem may indicate that the portfolio literature views a college degree as a vocational education, which has a responsibility to prepare students for the music workforce.

Do students agree with the idea that a college degree is vocational? Based on my experience reviewing the literature on portfolio careers and music curriculum change, it
appears that little attention has been given to what students desire and expect out of an undergraduate degree. While one could argue that it is not the role of students to decide what an undergraduate degree should provide, it is important to consider that we are living in a time when student loan debt has reached an all-time high. According to The Institute for College Access & Success (2014), 71% of college seniors had student loan debt in 2012. The average student loan debt amount for the class of 2012 was $29,400 (The Institute for College Access & Success, 2014). This is a 25% increase from 2008 (The Institute for College Access & Success, 2014). Another study in 2012 reported that tuition has increased by 250% over the past three decades (Walsemann, Gee, & Gentile, 2015). Many public universities have also seen a decrease in their state appropriations.

Students often take on debt as a way of coping with continuously rising tuition costs. If schools are asking students to take on this type of financial burden it seems that a greater effort should be made to understand what the expectations of today’s music students are, especially at a time when so many are talking about the need for curricular change.

Several studies indicate that students from various subject areas want and expect their college education to prepare them for jobs (Higbee & Dwinell, 1997; Schultz & Higbee, 2007; Schultz, 2008). Given that many students are paying for their education in some way, it is not surprising that many want a return on this investment in the form of employment in their field. Music students are likely not an exception, but we don’t know what skills they associate with being most important to becoming employable. Music
majors might be willing to sacrifice the business and career management skills that the literature calls for if it means more time to develop their technical and artistic skills. Music students have many options for creative careers today, but literature suggests that students still position soloist and orchestral musician at the top of the pyramid of success (Solbu, 2007). This could be due to the role large ensembles play in K-12 and higher education. Many K-12 music programs revolve around the large ensemble model (Tollefson, 2000). Students participate in orchestra, band or chorus. This continues at the college level. Music majors are typically required to participate in an ensemble each semester (College Music Society, 2014). In most instances these ensembles are large groups led by a conductor such as a band or orchestra (College Music Society, 2014). By the time a music student graduates from college, many have spent at least 11 years playing in a large ensemble between middle school, high school and college. Large ensembles become a significant part of the performer identity. As a student, the ensembles are readily available and an important part of a student’s education. After leaving the bubble of the music school, students must find their own opportunities. As shown in the statistics at the beginning of this chapter, paid positions with fulltime orchestras are not readily available. Deciding to pursue other types of performance may involve discovering a new performer identity. While it is important for music students to develop as performers outside of the large ensemble setting, these types of ensembles are the most feasible way to obtain performance experience in the school setting. Logistically, it is much easier to put 80 musicians in an orchestra rehearsing in one space
at the same time than to divide those same 80 musicians into 15 chamber ensembles and find space and times for each group to rehearse.

When I began this research my intention was to make a case that change is needed in the undergraduate curriculum. After reviewing a large amount of relevant literature, I have come to the conclusion that that case has been made time and time over and does not need to be made again. The abundance of literature, formation of curriculum and career preparation committees within the College Music Society and the International Society for Music Education and the increase in entrepreneurship and career centers within conservatories and schools of music is evidence that the field sees a need for change. How to accomplish this change has not yet been determined. Is there a need for new required courses, supplemental courses, extracurricular workshops, career advising or a revamp of the entire curriculum? Before changes can be decided and agreed on, it is essential to understand the desires and expectations of the students attending these schools. There appears to be little research on what students’ career expectations are when they arrive at college, how those expectations change throughout college, what their perception of a successful career is, or what skills they deem necessary for their careers.

As a society, we have seen an explosive increase in the accessibility and dependence on technology in the 21st century, yet the curriculum has remained largely unchanged. Students are making movies and recording albums on their phones and computers before
entering college. These students have exposure to a huge variety of music through music streaming services, YouTube, social media, etc. We cannot assume that their expectations in relation to education and careers are the same as students 20 years ago. Do the majority of these students really want to be soloists, orchestral players and chamber musicians as the literature implies or is that an ideal that has changed?

Reflexivity

Before going further, I feel that it is necessary to disclose my journey in this research process and my history working with music students. Early on in my research construction it became clear that the emotions and personal experiences I had relating to my research topic were interfering with my ability to design and produce an unbiased dissertation. I initially approached this research with many preconceived notions and felt that I was on a mission to prove that I was right. As a result, I began keeping a reflexive journal that allowed me to examine my motivations and biases. Writing in a personal and reflexive way also allowed me to ask myself why I made certain choices within my research. Understanding “why” has led to many pivotal points of re-conception in my research. Even when it hasn’t led to a change, understanding “why” I have made that choices that I have, has given me a better understanding of my biases, assumptions and research goals.

The issue of the researcher biases in qualitative research is not a new one. In the 1980’s qualitative research, particularly in the social sciences was criticized for diminishing the
researcher’s role in interpreting and constructing knowledge (Bloor & Wood, 2006; O’Reilly, 2009). Critics began to question how the researcher’s past experiences might affect the research process and product (O’Reilly, 2009). Qualitative researchers had tried to mimic scientific research in their procedures in order to position themselves as objective and detached from the research topic (Bingham, 2003; Koch & Harrington, 1998). This resulted in “a way of writing which was seen to be objective, precise, unambiguous, noncontextual, and nonmetaphoric” (Bingham, 2003, p. 148). This style of research portrayed the researcher as all-knowing and failed to consider that the researcher brings his/her own background, values, experiences and biases to the research process and that research is socially constructed (Bloor & Wood, 2006). As a result, qualitative research has been criticized for being “anecdotal, impressionistic, and strongly subject to researcher bias” (Koch & Harrington, 1998, p. 883-884). In response to these criticisms, researchers were encouraged to engage in reflexive practices and position themselves within their research. Reflexivity involves examining and being aware of how our experiences, backgrounds, values and biases affect our research and conveying this to the reader (Creswell, 2013).

According to Creswell (2013), the process of reflexivity has two parts. The first part entails the researcher disclosing his/her prior experience with the research topic and the second part centers around discussing how these past experiences may impact the construction and interpretation of findings. It is important for readers to understand the experiences and perspectives that the researcher brings to a study. This may include
information regarding age, education, gender, race, ethnicity, work experience, religion, etc.

The process of reflexivity creates a circular relationship between the researcher and the research (Probst, 2015). The researcher must continuously question every choice he/she makes including research topic, questions, methods selection, interpretation, format, etc. “Experts contend that through reflection researchers may become aware of what allows them to see, as well as what might inhibit their seeing” (Watt, 2007, p. 82). This awareness is ongoing and with each new discovery, the researcher may be required to adjust his/her plan to account for these biases. Thus, part of the reflexive process is adapting research plans when a problem is discovered. Through continuous reflection individuals develop self-awareness and a better understanding of the research topic, which results in becoming a better researcher (Watt, 2007).

Reflexivity is not an exact science. There are not measures to evaluate whether or not a researcher has disclosed enough information or become aware of all of their biases. According to Probst (2015), “the measure of rigor is the clarity with which both personal and relational subjectivity have been identified and revealed, not how thoroughly they have been controlled for” (p. 38). Engaging in reflexive practice has numerous benefits including “accountability, trustworthiness, richness, clarity, ethics, support, and personal growth” (Probst, 2015, p. 42). While reflexivity has many benefits, it has also been criticized for being narcissistic and focusing on the researcher instead of the work
(Bourdieu & Wacquant, 1992; Probst, 2015). When not done effectively, reflexivity can result in an over analysis of self and loss of focus on the research topic (Probst, 2015). When done correctly, reflexivity can provide important and meaningful information regarding both the researcher’s background and journey in navigating the research process.

While reflexivity can add validity measures to a study, it is impossible to separate the researcher from the research produced (Bloor & Wood, 2006; Creswell, 2013). “How we write is a reflection of our own interpretation based on the cultural, social, gender, class, and personal politics that we bring to research” (Creswell, 2013, p. 215). In the past, qualitative research has been criticized for being unable to be reproduced because “there is no guarantee that another researcher would not give an entirely different account” (Koch & Harrington, 1998). If we consider the role of the researcher and his/her interpretation in qualitative research, the fact that two researchers may come away with different accounts is not shocking. This does not have to be a negative characteristic. As previously mentioned, all researchers bring different experiences and perspectives to their studies. Having research that comes from a wide variety of experiences and perspectives is valuable, but it is critical that the reader is aware of the experiences and perspectives that the researcher brings.

One method that is frequently recommended in the literature for engaging in reflexive thought is keeping a journal (Berger, 2015; Koch & Harrington, 1998; Probst, 2015;
According to Richardson (1994) writing is one way of knowing. She states, “I write because I want to find something out. I write in order to learn something that I didn’t know before I wrote it” (p. 517). “Writing notes to one’s self permits researchers to discover things in their heads that they did not know were there” (Watt, 2007, p. 83). While writing can be a method for knowing and discovery, many researchers are trained not to write until they have organized their thoughts (Richardson, 1994). This view that one should not write until they know what they have to say, ignores the role writing can play in the research process. It fails to consider that writing can be a method of discovery and analysis (Richardson, 1994). Writing and inquiry cannot be separated (van Manen, 2006).

In her 2007 article, On Becoming a Qualitative Researcher: The Value of Reflexivity, Diane Watt recounts the role of a reflexive journal in her dissertation process. She states “reflective writing allowed me to meaningfully construct my own sense of what it means to become a qualitative researcher” (p. 83). She believes getting ideas down as they occur is an important part of the research process and a journal can be a method of doing this. She also believes that keeping a journal allows her to better understand her biases and thoughts and what role they play in her research. “By engaging in ongoing dialogue with themselves through journal writing, researchers may be able to better determine what they know and how they think they came to know it” (p. 84). We all hold specific knowledge based on our past experiences, but may only broadly understand where this knowledge came from. I know that my past work experience has influenced my research,
but I generally think about this in a broad sense as opposed to considering specific incidents and events that have shaped my knowledge and led me to certain assumptions. By reflecting on specific incidents and events, I can understand that some of what I believe I know is based on biases from my past experiences.

Reflexive journals are often discussed as being a tool to the researcher, but part of reflexivity is being open with the reader, so that he/she can follow the research journey. In addition to being a tool of discovery for the researcher, reflexive journals can also offer historical accounts of how the research has developed over time (Richardson, 1994; Watt, 2007). This can provide valuable insights to the reader. “Audiences should have the opportunity to see how the researcher goes about the process of knowledge construction during a particular study” (Watt, 2007, p. 84). Allowing the audience into this process creates an openness between the reader and researcher. Watt (2007) includes excerpts from her reflexive journal in her article On Becoming a Qualitative Researcher: The Value of Reflexivity (2007). Some of the excerpts pertain to her biases, while others concern her frustrations with the research. These excerpts give the reader an insight into her state of mind during the research and allow the reader to follow along in the process.

Engaging in reflexivity and keeping a research journal can be a valuable tool in the research process. In addition to exposing the researcher to his/her own biases, a journal can also serve as a historical account of the research process, which can be insightful to both the researcher and audience. A journal can also assist the researcher in determining
what to share with the reader. The activity of keeping a journal as a method of self-supervision and analysis is recommended throughout the literature on reflexivity (Berger, 2015; Koch & Harrington, 1998; Probst, 2015; Richardson, 1994; Watt, 2007).

*My Use of a Reflexive Journal*

I have been interested in the undergraduate music performance curriculum for more than a decade and have always known that this interest stemmed from my work experience at the National Repertory Orchestra (NRO). The specific moment I recall that spurred my interest in this topic occurred when I was an intern at the NRO in 2004. I was a graduate student at Florida State University and close in age to many of the music students at the NRO. One day, my friend and I were talking to a musician who was complaining about the NRO and how it was run. He told us that organizations like the NRO were the reason he didn’t want to play in a non-profit orchestra. I was shocked that this musician, who studied at a top conservatory, seemed to have no idea that virtually every orchestra in the United States is a non-profit, even the ones with $30 million budgets. I didn’t understand how someone who wanted to make his livelihood playing in an orchestra could be so clueless as to how they were run. This was the moment when I began to think about the music curriculum and how undergraduate musicians are trained.

I have always pinpointed this moment as the event that triggered my interest in the undergraduate music performance curriculum, but I only thought about it on a surface level. During the early stages of my research I began keeping a reflexive journal where I
have tried to question my assumptions and reveal my biases. Part of this process has been examining moments I identified as justifications for my research topic. What I have realized is that while this moment at the NRO was pivotal to my research interest, my interest wasn’t initially born out of concern. It was born out of annoyance. After my summer as an intern with the NRO, I was hired to be the Artistic & Operations Director and spent five years in this position. I encountered other music students who were similarly unaware of how non-profits were structured and run. This often made my job more difficult and created tension between the staff and musicians. While I do think it is important for musicians to have a basic understanding of how the organizations that employ them are structured, I realized that I was approaching my research as a frustrated arts administrator who had something to prove, instead of approaching it as a researcher who wanted to understand an issue. I came to my research with the view that musicians who studied at elite schools were ignorant of how the music world ran and I blamed the schools for only focusing on performance skills. These biases were affecting how I framed the problem and the development of my research questions. My questions were initially designed to prove a point.

To understand and counteract these biases I forced myself to think and write about the incidents and experiences I have had that contradicted my initial views on my research topic. I have had the opportunity to work with hundreds of music students who are considered among the best in the country. The vast majority of these students were intelligent, creative and thoughtful individuals, yet I was focusing on a handful of
negative experiences instead of on the positive ones. By reflecting on the various students I have worked with over the past decade, I was able to see many more examples of success than of failure. A number of these students have gone on to win coveted orchestra positions, while others have gone on to create careers for themselves. In my journal, I have forced myself to try to find examples of individuals, programs or events that contradict my assumptions. This has been a very valuable exercise for me. I have also applied this to the literature I read. In the past, I have looked for statements in the literature that supported my assumptions. I now try to find something surprising in every article I read and reflect upon that in my journal.

In my journal, I have also examined my relationship with and role in each of the constituencies my research focuses on. As I mentioned previously, I was approaching my research as an arts administrator. While I worked in the field of classical music, I was viewing myself as an outsider to the music students and music schools. It is interesting that I failed to consider my relationship with these parties because in some ways I am a member of both of these constituencies. I am a former undergraduate music performance major, I have been on faculty with a college of fine arts and now find myself running a career services center and overseeing professional development for a college of fine arts. I have a vested interest in both of these parties. While my work experience did affect how I conceptualized the problem and my research approach, I had not really considered my own music education background. I received a Bachelor of Music in Flute Performance from the University of South Florida, a large state university that is more known for
music education than performance. The curriculum of my degree was the traditional emphasis of performance, theory and history. While I would have loved to have less music theory, I don’t feel that the curriculum of my degree limited my career options in any way. I had been letting certain past experiences influence how I perceived the problem, but not considering other experiences.

I am a product of the music curriculum that I have criticized. I decided to study music in college because I couldn’t imagine not studying music even though I knew I didn’t have the talent to have any type of career as a performer. While reflecting and writing about this I realized that I was trying to exclude my own educational experience because I didn’t want it to bias my research. But by considering my own educational background I have to acknowledge that there are likely many more students out there who are getting a music degree because they love music and not because they anticipate having a performance career. Writing about my experience as a music student and my transition to a career in arts administration has allowed me to realize that for me this transition was fairly seamless. My undergraduate music degree did not provide me with any business skills because I chose to spend all of my elective hours in music courses. This did not prevent me from having a successful career. I realize that this is my own personal experience and it cannot be applied to all music majors, but it has been important for me to realize that while I criticized music programs for not providing a realistic depiction of career options, I had no issues finding a career and developing the necessary skills on my own.
My journal has allowed me to re-conceptualize my research. I initially felt that I had something to prove. I saw a disconnect between how musicians are trained and what they actually do for work and wanted to prove that. I still do see that disconnect, but I now also realize that this disconnect exists in many fields and is not specific to music. I think it’s part of the nature of higher education. Learning in a classroom will always be different from working in the field. I do still personally believe that more career preparation and various models of successful careers within the field of music should be present in the curriculum, but I am no longer on a mission to convince anyone of this. Instead, I now seek to understand what music majors expect and want out of their degrees, so I can develop programs that match their needs. One of my research questions does still inquire about what music students wish to do for work. When I first proposed this question, it was because I assumed that most wanted to be orchestral performers and that students would likely estimate many more jobs than there actually are. After journaling about the former NRO students who now engage in interesting and meaningful careers, I am no longer expecting the responses to be so predictable. I am actually hoping to be surprised by what music students want to do for work. My research now seeks to understand how others perceive an issue instead of trying to prove that my perception of the issue is correct.
Conceptual Framework

I initially approached my research as a policy discussion about the curriculum, but after my reflexive journey, I have moved away from both the policy and the curriculum focus. Instead, I have chosen to view my research through a programming framework and focus on how the student data collected in this research can inform programming decisions of music schools, particularly the program offerings in career and entrepreneurship centers. My decision to use a programming framework was influenced by my experience teaching an arts administration programming and event planning course at the University of Kentucky while I was constructing my survey.

In his book chapter Programming Approaches in Arts and Cultural Programming: A Leisure Perspective (2008), J. Robert Rossman discusses several programming approaches including the prescriptive approach, investigative approach and the cafeteria approach. The prescriptive approach comes from high culture and assumes that the programmer is an expert and knows what offerings are best for the participants (Rossman, 2008). “The approach arose from early professional models of practice that assumed that a knowledgeable professional would prescribe programs for a given community. Program ideas came from the broad expertise of the arts programmer or were prescribed from a generally accepted portfolio of community arts programs” (Rossman, 2008, p. 28). This model can be seen in many high culture organizations, including orchestras where it is common to have a staff person titled Director of Artistic Planning who works with the Music Director to plan the season. In this model, there is no need to
collect data from participants (Edginton, Compton & Hanson, 1980; Rossman, 2008).

“The role of the practitioner is to diagnose the needs of the participant and then provide services accordingly” (Edginton et al., 1980, p. 45-46)

The investigative approach “involves the use of fact-finding methods to more accurately determine the behavior and needs of participants” (Edginton et al., 1980, p. 45). This approach seeks to understand the needs of participants and develop programming to meet those needs (Tillman, 1973). Information from participants may be collected via survey, suggestion boxes, focus groups or interviews (Edginton et al., 1980; Rossman, 2008). One weakness of this method is that it is dependent upon the programmer’s ability to accurately interpret the data (Edginton et al., 1980). “As social scientists perfected surveying techniques, the methods for obtaining participant input became more sophisticated” (Rossman, 2008, p. 29). Because this approach revolves around developing programs to meet the interests of the participants, it has been referred to as “give them what they want” (Rossman, 2008, p. 29).

The cafeteria approach provides a wide array of differing program offerings that participants can choose from (Rossman, 2008; Farrell & Lundegren, 1991). “Participant interests are constantly changing, and the least expensive way to satisfy these interests is to offer a wide variety of programs and let individuals indicate their preferences by their own selections” (Farrell & Lundegren, 1991, p. 21). In this approach “the programmer promotes and expands the programs that succeed and eliminates those that fail, replacing
them with new experimental courses” (Rossman, 2008, p. 30). One danger to this approach is that success might be measured by popularity without considering “how the program affects patrons” (Rossman, 2008, p. 31). Programmers may also eliminate a program without considering why it was not successful. Another drawback is that the programmer might spend a lot of time developing a program that in the end might not be popular (Farrell & Lundegren, 1991).

One recommendation for best practice in programming is to engage in a combination of the above approaches instead of utilizing any single approach (Rossman, 2008). When combined, the approaches might lead to more effective programming for career and entrepreneurship centers within music schools. Higher education institutions do need to take a prescriptive approach to certain programs. It is assumed that administrators and faculty are experts and should use their knowledge to develop programming and curriculum for students. However, collecting student input to inform programming is also essential for career and entrepreneurship centers. Programming will only succeed if there is student buy-in. In addition to providing valuable data, surveying participants also sends “an important message about the openness and responsiveness of the arts organization to its patron base” (Rossman, 2008, p. 32). Literature on qualitative research methods also emphasizes the importance of including the researched community. Yvonna Lincoln (1995) refers to a research standard called “communitarian” (p. 280). Lincoln explains that she labeled it “communitarian because it recognizes that research takes place in, and is addressed to, a community” (p. 280). Those who engage in communitarian research
desire that “it serve the purposes of the community in which it was carried out, rather than simply serving the community of knowledge producers and policymakers” (Lincoln, 1995, p. 280). If students feel more involved in the decision-making, they may be more likely to attend programs. Students also come from a wide variety of backgrounds and have a wide variety of career interests. Involving them in the programming process could yield programs that better reflect the diverse interests of music students. In addition to student feedback, alumni feedback would also be valuable to programmers since being out of school and in the workforce, will provide a different perspective. Their real-world experience might allow them to share what skills they utilize in their careers compared to what skills they obtained during their undergraduate study. Utilizing the cafeteria approach in regards to topics, formats and times might not only allow programmers to offer programs matching a wide variety of student interests, but also allow programmers to speak to various learning styles of students. When the prescriptive, investigative and cafeteria approaches are used in combination they can lead to more effective programs for music career and entrepreneurship centers.

Purpose & Research Questions
The overarching purpose of this research is to collect data from current music students concerning their career goals and degree expectations, so that data can be used to inform career development and preparation programming within music schools. Prior studies have focused on collecting data from alumni, but it doesn’t appear that many studies have focused on collecting data from current students, particularly students at elite music
A goal of this study is to bring the voices of current music students into the conversation regarding career preparation within the undergraduate music degree. I believe that collecting data from current students can lead to more effective career development program offerings.

My research seeks to understand how the career ideals and expectations of music majors align with the hierarchy of success reported in the literature and what music majors expect from their undergraduate music degree. I ask the following questions:

1. What jobs do music majors associate with being successful?

2. What do music majors expect to do for work after graduation and how does this compare to the jobs they desire to obtain and to the jobs they associate with being most successful?

3. What non-musical skills do music majors believe they will need in their careers and which of these skills do they expect to obtain as part of their undergraduate degree?

4. What do music majors believe to be the purpose of their music degree?

Research Design

Chapter two of this dissertation is a literature review and analysis, which is divided into four sections. The first section focuses on a 1974 study on the connection between the music curriculum and employment. A review of this report is offered in order to provide
historical background to the conversation regarding preparing music students for careers. The second section provides a review of the portfolio career literature from both a music and organizational behavior perspective. Following portfolio careers is a section on alumni, which utilizes data obtained from the Strategic National Arts Alumni Project. The final section centers on notions of success in music. These four separate, but related sections are offered to assist in framing and situating the research that was conducted for this dissertation.

Chapter three presents details of the methods used in this study, which is a mixed-methods design steeped in pragmatist frameworks. One of the reasons I chose to engage in mixed-methods research is that I believe the combination of quantitative and qualitative data can provide strong numerical evidence and personalized accounts that together offer more depth and breadth than either could on its own. I noticed that many previous studies did not include the voices of current undergraduate music majors. I wanted to capture quantitative data from this group, but also allow them an original voice. Because my goal was to collect data from a large number of undergraduate music majors around the country, I choose to use an online survey. Twelve schools were chosen for this study and seven opted to participate. These schools were chosen based on my experiences working at classical music festivals and orchestras. I saw alumni from each of the schools consistently represented in the festivals and orchestras. The different sections and reasoning behind the survey questions are explained in chapter three.
The findings and discussion are split into two chapters. Chapter four presents the findings from the first part of the survey, which investigated career ideals and expectations of undergraduate music majors. The chapter opens with an overview of demographic information on respondents including major, minor, year in school, instrument, gender and school attended. Chapter five offers data collected in the second part of the survey, which focused on what skills students expect their undergraduate music degree to provide and what they believe the purpose of an undergraduate music degree is. Both quantitative and qualitative data are provided in chapters four and five. Qualitative data are offered to allow respondents to put their thoughts into their own words in order to expand upon the quantitative data. Both chapters include figures and tables to visually represent the data. Open-ended responses from participants are also included in order to give the participants a voice. In addition to analyzing the aggregate data, numerous questions in both chapters were also analyzed considering gender, year in school and instrument category. The final chapter opens with a summary of the major findings. Then the implications for programming are discussed. Finally, recommendations for further research are presented.
Chapter 2: Literature Review & Analysis

The following literature review and analysis is divided into four sections. The first section focuses on a 1974 report on the connection between the music curriculum and employment. An extensive review of this report is provided because it offers a historical perspective into the conversation regarding preparing music students for careers. Many of the topics in this report are still being discussed today, more than forty years later. The second section centers around the portfolio career, utilizing both literature from music and organizational behavior. A segment on alumni is offered next and provides data obtained from the Strategic National Arts Alumni Project (SNAAP) regarding what arts alumni do for work and what skills they need in their professional lives. The literature review concludes with a section on notions of success within music. These four separate, but related sections are offered to assist in framing and situating the research that was conducted for this dissertation.

An Early Curriculum Report

Since the mid-1970’s there have been several published reports regarding the undergraduate music curriculum. The earliest entitled, *Music Career Curriculum Development Study: A Study of the Relationship of Curricula to Employment* was issued by the Wisconsin College-Conservatory in 1974 (Jay & Smith). The report was funded
by a $20,000 grant from the Office of Education, Department of Health, Education and Welfare and its purpose was “to investigate the curriculum available to students in the professional school of music with a view toward enriching their training so as to make their study more relevant to the actual of their performing art, and to look into the music career as a whole” (Jay & Smith, 1974, p. 1). The study focused solely on the curriculum of the independent conservatory, but it was hoped that the report would also be useful to colleges and universities with music departments. It is important to consider the wording of the title and the emphasis on the connection between conservatory training and its relevancy to the reality of music and the music career as a whole. The timing of this study indicates that questions regarding career preparation within the higher education music performance curriculum have been studied for over 40 years. This study focused on the connection between curriculum and careers and included the voices of professional musicians and students, a voice lacking in more recent reports.

As part of the study, questionnaires were administered to 67 students at the Wisconsin College-Conservatory, New England Conservatory of Music and the San Francisco Conservatory. Student participants were also invited to attend a rap session where they were given the opportunity to discuss their training. Forty-three professional musicians, mostly from the Milwaukee area also completed questionnaires. The consultative committee indicated that it was hard to reach the professional musician population either by personal interview or questionnaire. The study also included a symposium for exchange “among students, music teachers (private and school), music association
representatives, members of the Milwaukee Symphony Orchestra and other professionals” (Jay & Smith, 1974, p. 27). The symposium consisted of three workshops focused on pre-conservatory education, the conservatory curriculum and careers.

The timing of the report is significant. The 1970’s were a time of growth for arts funding. The National Endowment for the Arts (NEA) was created in 1965 (Saunders, 2005), nine years before this study was released. The NEA saw its greatest budget growth under Chairman Nancy Hanks in the 1970’s. In 1974, the year the study was released, the NEA’s budget was approximately $64 million, up from approximately $9 million in 1970 (National Endowment for the Arts Appropriations History, n.d.). The NEA was not the only funding agency to grow during the 1970’s. “Between 1970 and 1978, state appropriations for the arts rose by over 900%. Corporate contributions quintupled, from $40 million to $210 million, and foundation support doubled, from $114 million to $289 million” (Wyszomirski, 1987, p. 208). As Chairman, Nancy Hanks also began a granting program for orchestras. In 1966 the Ford Foundation pledged $82 million to U.S. orchestra over a five-year period (Wyszomirski, 1987). When the Ford Foundation program expired, the NEA launched its own orchestra funding initiative (Wyszomirski, 1987). Just three years later the program had funded 93 orchestras in 42 states (Saunders, 2005).

The study at the Wisconsin College-Conservatory was conducted during a time of growth for the arts, particularly classical music. Even in this time of growth, there were questions
concerning whether the music curriculum was accurately preparing students to work in the field of music. It is interesting that this study paid so much attention to the relationship between curricula and career preparation. One might expect a more intense examination of this relationship to come during a time when arts funding and arts jobs were decreasing instead of during a time of growth.

One of the first steps the consultative committee recommended was “to identify what careers in music existed and how far each conservatory should go in trying to train students for those careers” (Jay & Smith, 1974, p. 6). The possibility of a broader curriculum was raised. One geared toward the student who does not want to be a performer, but desires to work within the field of music and requires a strong background in music. This led to discussion over the purpose of a conservatory and if its function was to train students for a variety of careers or solely for a performance career. There was a concern “whether or not aiming strictly towards the symphony orchestra or the chamber ensemble or a high level jazz group was not limiting the possible job opportunities and perhaps being unrealistic” (p. 7). The report revealed that only 8% of musicians in the Milwaukee area make a living solely in music. Most held day jobs outside of music. The idea that performing musicians would need more than just artistic and technical skill, but also knowledge of administration, financial management and general business skills was discussed. Some members of the committee “suggested that professional music schools are in fact ‘vocational’ schools” (p. 7).
Students

Students at all three schools were given the opportunity to complete a questionnaire and participate in rap sessions regarding their training. The rap sessions revealed that students didn’t feel that they had enough time to accomplish all that they needed to do. “Students felt totally engrossed in the day-to-day business of music training and found it difficult to look either ahead or backward. Career objectives could not be focused upon” (Jay & Smith, 1974, p. 10). This concern regarding lack of time carried over into how students viewed academic studies within the conservatory. The majority felt “that academic studies not only did not belong, but that there is not enough time for them” (p. 11). One student stated “my instrument is my priority” (p. 11). Several students expressed interest in having the freedom to create their own schedules at the conservatory, so that they could focus on areas that needed additional development and create more time for practice. “Every student described a too crowded schedule which did not permit sufficient practice” (p. 12).

According to the questionnaire, 44 out of the 67 respondents “were satisfied with the school they were in” (Jay & Smith, 1974, p. 14). When asked whether “they were currently getting all the courses they felt necessary….twenty-five said they were not getting all they wanted” (p. 14). One student stated that “courses are not specific enough for individuals” (p. 14). This supports the idea mentioned in the rap sessions that students want more flexible and student-driven schedules. The questionnaire also revealed that
almost half of the students plan to continue studying at another school after graduation in either pursuit of a graduate degree or non-degree seeking.

Most respondents believed that they would have to teach at some point in their careers even though they may not wish to. Forty-four of the respondents “asked for some sort of teacher training. Of those, 29 felt they could fit this additional course into their current schedule” (Jay & Smith, 1974, p. 16). Even though all of the students at the rap sessions expressed concern that they did not have enough time in their schedules, respondents to the questionnaire were willing to make room for a teacher-training course. This could possibly be due to the fact that the majority of students believed they would teach in some capacity. This might indicate that students are willing to make room in their crowded schedules for subjects they see as being directly related to their careers.

When asked about the curriculum students had a variety of responses:

- “Less *$#% courses such as chorus for pianists who do not necessarily desire it, yet might be prevented from graduating because of not taking it” (p. 15).

This again, supports the idea that students want a more individual student-driven curriculum and schedule that speaks to their own needs as individual musicians.

- “The curriculum is adequate, but the performance requirements and opportunities do not realistically prepare a musician for a professional job” (p. 15).
Other students echoed this sentiment with the comments below:

- “I find very little correlation between the ‘performance exposure’ that a conservatory can or does give and the real world of performance” (p. 17).
- “I’ll graduate with virtually no place of employment other than a factory job” (p. 18).

Several students seemed to feel that their degree was not adequately preparing them for jobs within the field of music, but still continued to pursue their training.

**Professional Musicians**

The next portion of the report focused on professional musicians. Forty-three respondents, mostly from the Milwaukee area completed the questionnaire. The committee found this group of individuals the most difficult to reach. The responses from the professional musicians revealed that many engaged in portfolio careers, holding numerous jobs. “No respondent to the questionnaire performed simply one job” (Jay & Smith, 1974, p. 19). This implies that the notion of the portfolio career in music is not a new trend.

Thirty-four of the 43 respondents believed their training was appropriate to their career objectives, while seven disagreed (Jay & Smith, 1974). One respondent stated “Most schools prepare you to be a mediocre player in a hack orchestra” (p. 20). Another stated “one seeks to fulfill what one needs by getting those people capable of satisfying the needs – wherever!” (p. 20). Other respondents echoed this sentiment of needing to
supplement their degree training by seeking out additional sources or by experimentation. It appeared that some felt it was their personal responsibility to seek out needed knowledge, while others felt the schools should provide more. One respondent relied on experimentation and observation for pedagogy training. Another stated “much of real value was learned by studying or personal research after receiving a M. Mus. Degree” (p. 20). On this topic, the report stated “perhaps the most telling comments were those which implied that if one honestly wished to become a musician he would go to whatever lengths and places necessary to accomplish his goals” (p. 26). Many seemed willing and expected to need to seek out additional information on their own, outside of the degree.

Several of the respondents were dissatisfied with the lack of pedagogy training offered in their degree. One insinuated that teaching and accompanying were positioned as a back-up career for those who didn’t succeed. “Pedagogy training was totally neglected by the university. Expertise in accompanying as a career possibility should have been offered as a first-rate career not as the booby prize for not really succeeding” (Jay & Smith, 1974, p. 22). There was also concern over a lack of practical experience. One respondent suggested adding a careers course where practicing musicians are brought in to discuss their careers. Another stated “the schools generally are slanted toward concert band or solo performances which is largely irrelevant to a professional musician” (p. 26). This comment might indicate that even with the growth of the arts during the 1970’s, large ensemble and solo jobs were difficult to come by.
The Symposium

A symposium was held to create an “exchange among students, music teachers (private and school), music association representatives, members of the Milwaukee Symphony Orchestra and other music professionals (Jay & Smith, 1974, p. 27). The symposium featured three workshops: pre-conservatory education, curriculum and careers. Donald Harris, Executive Vice President of the New England Conservatory of Music led the curriculum workshop. “He summed up his working by saying that everybody was unhappy about the curricula and that all found in many ways it did not correspond to what was needed” (p. 29). The need for a flexible student-driven curriculum came up again at the symposium. “students would like to have a curriculum tailored to their individual needs…the students wished for a revision in the curriculum which would allow for great satisfaction, greater in-depth study” (p.30). Instead of focusing on a broad variety of areas, students wanted to focus on fewer areas in more meaningful ways. In another curriculum workshop, “the idea that study at the conservatory might really in practice be vocational training was raised….a need for a more direct relationship of the curriculum to careers in music was called for” (p. 31).

The careers workshop was led by David Simon, Dean of the Manhattan School of Music. “He observed that there should be no question that while there are any number of applicants over and above the available jobs in all teaching, performing and music-related positions, the best guarantee for readiness is a conservatory education” (p. 31). Simon also stated that there are many other non-performance jobs available to conservatory
graduates. A question regarding the ethics and responsibilities of continuing to train musicians when there is a lack of jobs was raised. The report asks conservatory administrators to consider “the justification for ongoing encouragement of the music student’s goal of a professional career” (p.32). Some felt that training should be limited to a more elite group of musicians, while others felt that all talented musicians should have the opportunity to develop their skills. The report then goes on to say “highly motivated and talented people should be allowed every opportunity to develop their craft, especially since the survival of our musical heritage is dependent upon informed audiences as well as performers” (p. 32-33). This statement could imply that the field of music relies upon students who don’t succeed as professional musicians to become the future audience, which goes back to the question of ethics and responsibility raised earlier in this section.

The report acknowledges that “playing the instrument alone will not, in most cases provide a living wage” (Jay & Smith, 1974, p. 39). Musicians will likely need to engage in multiple jobs, which will require a variety of skills. Students appeared to understand this reality. The report states:

Musicians in training should concentrate on developing many skills so as to be versatile rather than to play one kind of music on one instrument. Contemporary conditions require any number of skills from one person, such as performing, teaching, music writing, conducting, and other special skills needed for various music jobs (p. 35).
The report recommended that a new course be created that would feature guest speakers from a variety of music professions (Jay & Smith, 1974). “This course must not make the student feel inferior – or that he is considering a ‘secondary’ career – but must instead give him access to a broad range of related career opportunities (p. 37). Another recommendation was that “somewhere during the student’s time at the school, he should be offered the opportunity to re-examine and re-evaluate his goals and the probability of whether or not he will reach those goals” (p. 37). The report also considered whether the conservatory could run programs for both the performer and the non-performer. “As many professionals suggested, it is up to the individual to seek what he needs, not to expect that every school will be all things to all musicians” (p. 39).

This report, which was conducted over 40 years ago, provides evidence that the field of music education has been concerned about the connection of the music curriculum to careers in music for several decades. The study revealed that music students don’t all have the same needs and want many different things (Jay & Smith, 1974). The consultative committee believed that this study was a starting point and “strongly recommended that there be an extended study, broadened greatly to reach more students, more professionals, other conservatories, and music departments of universities and colleges” (p. 41). The committee also recommended that music alumni who went on to non-performance positions within the field should be included to understand what role their music training has played in their careers.
Portfolio Careers

Background

In today’s economy, fulltime positions in music performance are not the norm for the majority of musicians (Bartleet, Bennett, Bridgstock, Draper, Harrison, & Schippers, 2012; Bennett, 2007; Thomson, 2013). “Various statistics suggest that roughly half of employed musicians work part-time, and that nearly half are also self-employed” (Myers, 2007, p.1). Numerous studies have shown that many musicians hold more than one job and engage in portfolio careers (Bartleet, et al., 2012; Bennett, 2007; Carey & Lebler, 2012, Thomson, 2013). “Financial viability depends for many musicians not only on talent, but also on their own ‘portfolio’ skills such as advertising, social media, merchandising, venue management and ticketing arrangements” (Bartleet, et al., 2012, p. 35). Because of this, researchers have stated the need for music majors to also obtain entrepreneurship and business skills in addition to artistic and technical skills (Bennett & Bridgstock, 2015). Many music graduates “become enforced entrepreneurs as they shape their work to meet personal and professional needs” (Bennett & Bridgstock, 2015, p. 263).

Several definitions of portfolio career are offered in the literature:

- A combination of “diverse employment arrangements and activities” (Bartleet, Bennett, Bridgstock, Draper, Harrison, & Schippers, p. 32, 2012).

- “Self-managed, flexible combinations of activities such as performing, teaching, conducting, composing, arranging, administering, public engagement activities,
and other pursuits that keep them personally and professionally rooted in music” (Myers, 2007, p. 7-8).

- “A continually unfolding, self-managed patchwork of concurrent and overlapping employment arrangements” (Bennett & Bridgstock, 2015, p. 264).

Portfolio careers in music are not a new concept. Musicians throughout history have relied on portfolio careers. Musicologist, Mark Clague (2011) points out that the accurate representation of well-known musical figures is rarely included in the curriculum. “Rather, music history celebrates the exceptional moments of genius that have transcended time and place through revolutionary artistic breakthroughs, and not the more pedestrian activities that paid the bills” (Clague, 2011, p. 168). He goes on to use Mozart as an example. Students learn about Mozart’s most famous works in their music history classes, “but we rarely discuss his struggles to find a position at court or his need to take on private students to pay his rent and put food on the table” (p. 168). To some, the idea of the portfolio career in music may seem like a new idea, but it has been a norm within music for centuries.

Although the portfolio career has existed in practice for centuries, organizational behavioral researcher, Charles Handy is credited with formalizing the concept. In his 1989 book, The Age of Unreason, Charles Handy predicted that by the beginning of the 21st century “less than half the industrial world will be in ‘proper’ full-time jobs in organizations” (p.31). He believed that full-time positions with one organization or
company would no longer be the norm and that instead individuals would be self-employed with a variety of jobs and projects. Handy attributed this change to the growth of shamrock organizations, which are organizations “based around a core of essential executives and workers supported by outside contractors and part-time help” (p. 32). The number of shamrock organizations is increasing because it is less expensive to hire outside self-employed contractors when their work is needed than to employ individuals full-time (Handy, 1989). Each of the three leaves on the shamrock represents a different group of people. Handy (1989) defines the first leaf as the core workers, the second leaf as the freelance contractors and the third leaf as the flexible workers, both temporary and part-time employees. Those employees in the core group (Leaf 1) are essential to the survival of the organization and are usually highly compensated for the long hours they put in (Handy, 1989). Because core executives are expensive, there are less of them (Handy, 1989). Freelance contractors (Leaf 2) do work only when their specialty is needed. Because contractors are often specialists, they should be able to deliver higher quality work for a lesser cost (Handy, 1989). Flexible workers (Leaf 3) make up “the fastest growing part of the employment scene” (Handy, 1989, p. 93). Using flexible workers allows companies to bring in more workers when demand is high and less when it is low (Handy, 1989).

Orchestras could be considered a shamrock organization even though at the moment the majority of a major orchestras’ musicians are generally full-time employees. The majority of professional orchestras in the United States are governed by a collective
bargaining agreement (CBA). The CBA states how many full-time musicians the orchestra must employ. This is referred to as the musician complement. When a piece of music calls for more musicians than the complement the orchestra has, freelance substitutes are hired. The number of full-time musicians an orchestra employs is often a debated topic during the CBA negotiation process. In order to reduce costs, many orchestras propose cutting the complement. During the Detroit Symphony’s 2010-2011 strike, management called for reducing the complement from 96 to 85 musicians (Guerra, 2010). The new ratified contract specified a starting number of 81 full-time musicians, increasing to 85 during the 2013-2014 season (Wakin, 2011). Similarly, one of the proposals during the Minnesota Orchestra’s 2012-2014 lockout called for reducing the full-time complement from 95 to 84 (Espeland, 2013). While the majority of large full-time orchestras only hire a handful of their musicians as freelance contractors, there are numerous smaller orchestras that hire all of their musicians on a per-service basis. A per-service orchestra is an orchestra were musicians “are paid on a contract basis for the number of performances or rehearsals they play” (MacMillan, 2011a). During the Colorado Symphony’s 2011 budget crisis, turning the orchestra, consisting of 79 full-time musicians, into a per-service orchestras was a possibility feared by its musicians and the community (MacMillan, 2011b). This decision would have left the musicians needing to find additional work opportunities to compensate for their lost income. Per-service orchestras function as shamrock organizations since they only hire and pay musicians when they are needed.
Freelance contractors employed by shamrock organizations often have more than one job or project and these may be with different companies. Handy (1989) refers to the various types of work individuals take on and how this work fits together as a portfolio. He describes five categories of work that make up the portfolio: 1) Wage Work, 2) Fee Work, 3) Homework, 4) Gift Work and 5) Study Work. Wage and fee work are both types of paid work, while homework, gift work and study work are unpaid. There is an important distinction between wage and fee work. Wage or salary work refers to money that is paid for time given, while fee work is money paid in exchange for delivered results. According to Handy, fee work is increasing as more jobs go to freelance contractors instead of to full-time employees. “Homework includes the whole catalogue of tasks that go on in the home, from cooking and cleaning to children; from carpentry to chipping” (Handy, 1989, p. 184). Gift work is work that is done for free. It is often done for charity or community groups. Study work is the work needed to keep up one’s skills or acquire additional skills. Study work can lead to additional paid work opportunities.

In the past, the typical work portfolio consisted of one job (Handy, 1989). That job equalled a career. The portfolio career model consists of multiple jobs that make up a career “because much creative work is conducted on a by-project basis, with each project drawing upon the creative skills of different combinations of different people” (Bennett & Bridgstock, 2015, p. 264). A portfolio with only one job in it is riskier than a portfolio with multiple jobs. As Handy (1989) points out “few would these days put all their money into one asset, yet that is what a lot of us have been doing with our lives” (p. 185).
In their 1995 article, *The Portfolio Career as a Response to a Changing Job Market*, Cawsey, Deszca, & Mazerolle compare the portfolio career to a financial portfolio, both existing to minimize risks. “The financial portfolio handles risk by holding various stocks with differing risks for differing parts of the economic cycle. The career portfolio minimizes risks by accumulating skill sets that can produce a variety of value-adding activities. If one skills is not in demand, another might be” (Cawsey, Deszca, & Mazerolle, 1995, p. 43). “Like a share portfolio, the portfolio career allows the musician to balance higher and lower risk options” (Bartleet, et al., 2012, p. 35). Portfolio careers eliminate the dependence upon one employer, which results in job security because individuals have several employers (Cawsey, Deszca, & Mazerolle, 1995). If one job ends or is terminated, the individual will still have several sources of income in their portfolio. The more jobs there are in the portfolio, the less risk an individual has. “The risk of becoming obsolete is reduced by accruing proficiency in a variety of skills and continually developing new ones” (Cawsey, Deszca, & Mazerolle, 1995, p. 43). Cawsey, Deszca, & Mazerolle (1995) discuss three categories of skills: 1) a developing skill, 2) a mature skill and 3) a post-maturity skill. “A developing skill is a skill or skill set that the individual has decided is worth pursuing and developing” (Cawsey, Deszca, & Mazerolle, 1995, p. 43). While the skill is in the development stage, an individual will generally charge less or base the fee on results delivered instead of on time spent working (Cawsey, Deszca, & Mazerolle, 1995). A fully developed skill is called a mature skill and can be offered at a higher fee or wage (Cawsey, Deszca, & Mazerolle, 1995). When a skill is no longer in demand or when it is replaced by more complex and in demand skills
the individual has developed, it is referred to as a post-maturity skill (Cawsey, Deszca, & Mazerolle, 1995).

In addition to having various skills in a portfolio, Cawsey, Deszca, & Mazerolle (1995) recommend that an individual consider three types of clients for their portfolio: 1) money clients, 2) learning clients and 3) niche clients. “Money clients provide the money to pay the bills. The skills used for these clients are generally not particularly unique or valuable. Individuals have these clients out of necessity, not by choice” (Cawsey, Deszca, & Mazerolle, 1995, p. 44). Learning clients are opportunities that allow an individual to develop new skills and are often paid at a lower rate since the individual is still learning the skills and is not an expert (Cawsey, Deszca, & Mazerolle, 1995). An individual may take on learning clients in order to develop additional skills to expand their portfolio of offerings. “Niche clients result from the matching of developed skills with a significant need. Here, the individual can market or sell his/her skills for an appropriate price. Niche clients allow one to develop a reputation for skills proficiency and to network for future work” (Cawsey, Deszca, & Mazerolle, 1995, p. 44). Individuals should also consider the amount of learning that occurs on a job in relation to the amount the job pays. Cawsey, Deszca, & Mazerolle, (1995) recommend that individuals “strive to work in areas of low pay and high learning, or of high pay and low learning” (p. 44). Jobs that offer low pay and low learning do not have a significant return value, while jobs that offer high pay and high learning could be risky if the individual isn’t skilled enough to meet the client’s expectations (Cawsey, Deszca, & Mazerolle, 1995).
Individuals often look to a job for the fulfillment of a variety of needs including “interest or satisfaction in the work itself, for interesting people and good company, for security and money, for the chance of development and reality” (Handy, 1989, p. 185). It can be challenging for one job to fulfill such a variety of needs. Portfolio careers allow individuals to take on a variety of jobs or projects to fulfill these different needs. Niche clients might fulfill the need for interesting and satisfying work, while money clients provide security and learning clients offer the opportunity to continuously develop new skills. Musicians might “meet artistic needs through freelance performing work, while simultaneously engaging in more financially stable part-time work in music education or arts management” (Bartleet, et al., 2012, p. 35). Different clients also provide a variety of people to work with, which could increase interest levels. Handy (1989) believes that individuals have expected their one job portfolio career to fulfill too many needs, which often led to disappointment. While the notion of not having one stable job may be frightening, Handy suggests that it might increase job satisfaction. A portfolio career can allow musicians to be in control of their careers, deciding when they work, what artistic work they take on, the environment they choose to work in and the fees they choose to charge (Cutler, 2010).

Due to the changing nature of portfolio work, adaptability is one necessary skill often associated with career management (Bartleet, et al., 2012; Carey & Lebler, 2012). Part of the nature of a portfolio career is short-term and contract work that continuously changes (Bridgstock, 2011). Because of this it is important for musicians to be able to adapt to
various working styles, conditions and genres based on the needs of those hiring. Although the need for adaptability in music careers is commonly discussed as part of the necessary career management skills to be included in the music degree, it is not a new issue for musicians. In 1974 George Houle, a faculty member at Stanford University wrote:

> Despite the generally good condition of the arts, there are signs that some of the institutions serving performers and audiences are in financial trouble, and it is possible that changes in the concert life and careers of musicians may have to be extensive in the coming years to adjust to new conditions. (p. 5).

Upon completing their higher education, portfolio career musicians must often find or create their own opportunities. Being able to recognize and create opportunities is an essential skill for a musician (Beeching, 2010; Cutler, 2010; Ricker, 2011). This often involves just as much personal, social and business skills as it does musical skills (Ricker, 2011). The process of identifying opportunities has several different levels, including actively searching for opportunities, the ability to recognize opportunities as they present themselves and using prior knowledge of the market to recognize opportunities (Baron, 2006). The first and second level often blur over time. When first entering the market, active searching will be necessary, but overtime this often becomes instinctual and a way of operating and seeing the world (Baron, 2006). While recognizing opportunities is an important skill, it’s important to realize that opportunities are not always pre-existing; they are often created (Phillips & Tracey, 2007). In order to create new opportunities and
musical offerings, musicians must identify a target audience and think about the values of this group and what will entice them to purchase tickets (Cutler, 2010). Musicians sometimes only consider their own artistic needs when programming and fail to think of who their audiences are and what the benefits are to them (Cutler, 2010). It’s essential that musicians be relevant to their communities and add value to them (Bennett, 2007; Myers, 2007).

Portfolio Career Preparation & Higher Education

While the portfolio career in music is not a new concept, there is a growing amount of literature on portfolio careers that calls on higher education music programs to offer a more realistic depiction of what a career in music looks like. The literature criticizes the current educational model for being disconnected from the field of music and operating without regard to career prospects (Froehlich, 2000; Liertz, 2007). This framing of the problem indicates that the portfolio literature views a college degree as a vocational education that’s purpose is to prepare students for the workforce. This echoes the sentiments of several of the members of the consultative committee of the Wisconsin College-Conservatory Study, Music Career Curriculum Development Study: A Study of the Relationship of Curricula to Employment (Jay & Smith, 1974), which was examined in the first section of this literature review.

There is concern that what is happening inside higher education music programs does not represent what life as a working musician will be like. “A widening gap exists between
what is happening inside music institutions and what is happening in society” (Liertz, 2007, p. 2). While music performance degrees are acutely focused and aim to develop a very specific set of performing skills, the curriculum largely ignores employment opportunities and market needs (Froehlich, 2000; College Music Society, 2014). Students are taught to be specialists, but the market seeks musicians who are generalists (Froehlich, 2000). Since the 1980’s, the number of fulltime available orchestral positions has steadily declined (VanWaeyenberghe, 2014). A recent study that examined job openings in 61 orchestras across the U.S. between 1980 – 2010 reported that “the number of jobs available annually have declined by 50 percent” (VanWaeyenberghe, 2014, p. 8). While the number of paid positions for musicians in large ensembles such as the orchestra has decreased, higher education institutions have continued to educate students with large ensembles (orchestra and band) at the core of the performance experience.

Higher education music degrees often revolve around producing technical ability on an instrument (Bartleet, et al., 2012; Lebler & Carey, 2008), but this alone does not provide students with all of the necessary skills needed to sustain a career in music (Bennett, 2007). “Many teachers in conservatoires continue to invest in programmes that largely concentrate on developing performance skills required for a narrow career” (Lebler & Carey, 2008, p. 15). Because the portfolio career often involves self-employed work, musicians must possess entrepreneurial, business and career management skills in addition to performance skills (Bennett & Bridgstock, 2015). “Given the diverse range of skills needed to meet the many challenges of the music profession and related industries,
conservatory learning systems should ensure that students are equipped with a broad range of abilities” (Lebler, Burt-Perkins & Carey, 2009, p. 234).

One challenge with incorporating portfolio and career management skills into the curriculum is that there has not been enough research into the career patterns of portfolio musicians, so the details regarding the types of work, the balance of work and the periods of unemployment are not well documented (Bartleet, et al., 2012). There has also not been a clear identification of what skills are needed to sustain a career in music today beyond performance proficiency and business skills (Bennett, 2007). Even business skills are typically not defined in the literature. “There has previously been no formal identification of those essential skills, concepts, and sensitivities; consequently the task of designing and maintaining vocationally relevant curricula has been unenviable” (Bennett, 2007, p. 181). Another challenge is that “it is unclear what the balance between orthodox pedagogy and the broadened employability agenda should be” (Bridgstock, 2009, p. 39).

The technical and artistic ability of a musician will always be a crucial factor in obtaining work. Incorporating entrepreneurship, business and career management skills into the curriculum does not mean completely abandoning the traditional performance curriculum (Lebler & Carey, 2008). Deciding how to make room for career management and portfolio skills without sacrificing the traditional music curriculum is an area than needs to be further investigated. “Life as a musician is complex and diverse, requiring skills and knowledge far beyond those that could realistically be offered within even the most
informed, most applied formal music course” (Bartleet, et al., 2012). This indicates that musicians should expect to supplement their education throughout their careers.

While there are challenges with incorporating portfolio career skills into the curriculum, one solution offered by the literature is presenting more realistic depictions of careers in music. Some feel that there is a lack of emphasis on realistic career expectations within the music curriculum. Students often enter their music degrees with only a vague idea concerning what they will do upon graduation (Bridgstock, 2011). They are often “influenced by unrealistic or romantic ideas about the world of work in their fields” (Bridgstock, 2011, p. 21). Research suggests that most Australian students believe they will eventually have a fulltime performance career (Bartleet, et al., 2012). If their time in school doesn’t include depictions of various careers within music, students are unlikely to expand their thinking about employment after graduation. Music programs have an obligation to inform students about their career options (Baskerville, 1982; Froehlich, 2000; Houle, 1974). “The requirements for success as a performer are high, and aspirants should be made aware of them before devoting years of effort which may turn out in vain” (Houle, 1974, p. 9). Many music students’ performance aspirations begin at a young age (Bennett, 2008), so by the time they arrive at college these aspirations are already deeply ingrained in who they are even though many likely have not considered the reality of achieving them.
Students have also indicated the need for their degree programs to accurately depict their career options. In one Australian study “participants stressed that students should be made aware of the potential for them to achieve their goals, and should plan and study accordingly” (Bennett, 2007, p. 184). Students often underestimate the importance of non-performance skills and believe practicing and developing more performance skills is the best use of their time (Bennett, 2007). If students have a more realistic and fuller view of what jobs exist in music, the chances of obtaining those jobs and all of the necessary skills needed to achieve and maintain those positions, maybe they would be more likely to invest time in the necessary non-performance skills.

While music majors participate in ensembles throughout their education, much of their pedagogical training revolves around the one-to-one or master-apprentice model (Lebler & Carey, 2008; Lebler, Burt-Perkins & Carey, 2009; Liertz, 2007; Mills, 2007). In this model students rely “on one instructor for a limited amount of time, to attain high levels of technical and performance skills” (Liertz, 2007, p. 1). The applied teacher is often regarded as the most influential person in a student’s music education (Beeching, 2011; Timmons, 2013). Since students often look to their applied teacher as a role model, it can be assumed that students might also look at their teacher’s career trajectory as a model for possible careers. This could be misleading since applied faculty positions offer fulltime employment and numerous studies have shown that musicians often need to rely on multiple streams of income (Beeching, 2011; Bridgstock, 2011; Thomas, 2011). Higher education faculty positions are also very in demand and are not easy to obtain.
A career as a musician requires a variety of skills and it would likely be impossible for any degree to fully capture all of the necessary skills (Bartleet, et al., 2012; Bennett 2007). The portfolio literature seems to focus on providing a more realistic view of the professional life as a musician, instead of continuing to allow students to believe they can sustain a fulltime performance career. Providing students with a more realistic depiction of the music profession might give them an insight and understanding into what skills they will need throughout their careers. A better understanding of the music industry could possibly “inform musicians’ selection of continuing professional development opportunities based upon the knowledge and skills required for their professional practice” (Bennett, 2007, p.185). Bringing more realistic views of the music profession into the music degree could be done with minimal changes to the curriculum by inviting guest speakers to already existing courses or producing a guest speaker series. Career management training involves more specific changes to the curriculum with the addition of courses. While adding courses would likely be a challenge, it is possible that they could be offered as extracurricular offerings through career service and entrepreneurship centers. The Strategic National Arts Alumni Project (SNAAP) provides data from over 92,000 arts alumni at 286 institutions in the US. This data can be used to establish a picture of what music graduates are doing for work and what skills they need to utilize in their work lives.
Music Alumni Careers & SNAAP Data

Data from the Strategic National Arts Alumni Project (SNAAP) at Indiana University supports the notion that the majority of music graduates will not have full-time performance careers. SNAAP data supports the literature’s claims that many artists engage in portfolio careers as opposed to having one sole employer. All data presented in this section comes from the 2011, 2012, 2013 Aggregate Frequency Report, which was provided by SNAAP. This report indicates that 75% of respondents from undergraduate institutions have at some point in their careers been self-employed and 33% hold two or more jobs. SNAAP data also confirms that teaching is a common income stream for arts alumni. The report indicates that 50% of undergraduate respondents teach or have taught at some point in their career.

The majority of undergraduate alumni respondents did intend to work as an artist after graduation. Eighty-three percent indicated that this was their intention when they began their degree. According to the data, the majority of alumni achieved this goal. Seventy-three percent of respondents from undergraduate institutions indicated that they have worked as an artist or performer at some point in their career. The two most common reasons for leaving a career in the arts were that artistic work was not available and higher pay in other fields. Sixty-four percent of respondents from undergraduate institutions are currently employed full-time in either a job inside or outside of the arts. While that leaves 32% unemployed, only four percent responded that they are currently looking for work indicating that the majority is not working by choice.
The SNAAP data supports several of the reoccurring themes in the portfolio career literature. The data indicates that many artists are self-employed, hold multiple positions and teach as part of their careers. The portfolio literature does not delve into students’ levels of satisfaction with their education. Since the literature criticizes the current education model for not accurately preparing students for the jobs that are available, one might expect that students would be unsatisfied with their education. This is not the case according to SNAAP. When undergraduate alumni were asked to rate their overall experience at the institution where they obtained their degree, 91% selected excellent or good. Seventy-six percent indicated that if they had to make the decision over again, they would choose to attend the same institution.

While students overwhelmingly ranked their overall experience as positive, undergraduate alumni did express concern in several categories. When asked to rank their level of satisfaction regarding academic advising 34% selecting some level of dissatisfaction. Half of undergraduate respondents were dissatisfied with the advising they received regarding career and further education. Undergraduate respondents also voiced dissatisfaction over the opportunities for degree-related internships or work while attending their institution. Forty-six percent responded that they were dissatisfied with these opportunities.

The SNAAP questionnaire also asks alumni to rate how much their education helped them in acquiring certain skills. Respondents felt that their education did provide them
with artistic technique. Ninety-two percent stated that their institution helped them acquire artistic technique. While respondents agreed that their education provided the attainment and development of artistic technique, the same was not true of other skills. The portfolio literature discusses the need for musicians to have many of the business skills that a small business owner would need, but 78% of undergraduate respondents stated that financial and business management skills were either not obtained at all or only very little obtained as part of their education. Interestingly while the majority of respondents did not obtain these skills as part of their degree, 81% indicated that these skills were important to their current careers. This supports the portfolio career literature’s claim that many musicians will need business skills in their careers and that they do not appear to be attaining them while seeking their undergraduate degree. A similar trend was found regarding entrepreneurial skills. Seventy-four percent of respondents either did not obtain entrepreneurial skills or only obtained very little entrepreneurial skills, but 70% indicated that these skills are important to their careers. While SNAAP and other studies show that many artists will engage in teaching at some point in their degree, 47% of undergraduate respondents felt that their education did not provide or only provided a little bit of teaching skills. Seventy-five percent responded that teaching skills are somewhat or very important in their current careers. These statistics show that there is a gap between the skills needed by arts alumni in their careers and the skills they obtain as part of their degree.
The SNAAP data does support many of the claims made in the portfolio literature. The data indicates that many artists are self-employed, hold multiple positions and teach as part of their careers. This aligns with what the literature says musicians do for work. The SNAAP data also indicates that arts students are not obtaining sufficient business management, entrepreneurial or pedagogical skills as part of their degree. This aligns with the literature’s belief that music schools are not equipping students with the skills needed to sustain a career in the 21st century. The literature states that many musicians will engage in portfolio careers and have multiple employers and projects as opposed to one fulltime job. Portfolio careers require students to self-manage their careers and seek out opportunities. The literature states that this requires both business and entrepreneurial skills. While SNAAP did ask students whether they acquired business, entrepreneurial or pedagogical skills as part of their education and whether they use these skills in their current position, the questionnaire did not ask whether or not they desired them as part of their education. While it’s clear that arts alumni use these skills in their careers, it isn’t clear whether or not they believe they should have been part of their education. It is possible that arts students desire gaining artistic and technical technique above anything else and are willing to sacrifice other skills in order to further develop as artists. It’s also possible that arts alumni expect that they will need to acquire certain skills upon graduation. It is not clear whether not developing these skills as part of their degree had any effect on their careers.
While the SNAAP data does support that there is a disconnect between the skills arts students are equipped with as part of their undergraduate degree and the skills they utilize in their jobs, it does not establish whether alumni see this as a problem and whether it has had any effect on their careers. According to SNAAP, students are satisfied with their education. Even with dissatisfaction in categories such as career advising, arts alumni still overwhelmingly ranked their overall educational experience as positive and would attend the same institution if given the opportunity to do it over again.

Broadening Definitions of Musician and Success

A musician is often associated with someone who performs or creates music (Bennett, 2008). The idea of musician as performer pervades the narrative of what it means to be a musician even though many musicians engage in non-performance roles. Merriam-Webster’s dictionary (n.d.) defines a musician as “a person who writes, sings, or plays music.” While this is a common definition of musician, it also leaves out many other important facets of being a musician. Australian research suggests the need for a new definition of the term musician that “encompasses the whole profession rather than the very few who work in performance” (Bennett, 2008, p. 3). Many musicians engage in work outside of performing. Studies have shown that teaching is one of the most common income streams for musicians (Jay & Smith, 1974; Bennett, 2007). Australian researcher, Dawn Bennett (2007) found that most musicians in her study spent more time teaching than performing. Bennett (2007) also found that business management was among the top three tasks that musicians devoted time to, along with teaching and performing. The
common definition of musician does not consider either teaching or business management, but instead is performance centric. One danger of having a narrow definition of the term musician that focuses on performing is that it can lead to narrow definitions of success within the field of music.

While professional musicians often do more than perform, one of the most common definitions of success for a musician is having a full-time performance career (Beeching, 2010; Bennett, 2007; Bennett, 2008). In a 2007 study, Australian researcher, Dawn Bennett uses the term “musotopia” to describe “a place where performance ambitions are realized with an international performance career” (p.179). Bennett proposes that this “musotopia” is what many music students seek in a career. In school, students are encouraged and perhaps forced to take on an identity of a performer (Roberts, 2000) regardless of what their future career aspirations might be. For example, large ensembles in schools of music are often made up of music majors in various areas including education, composition and musicology in addition to performance majors. This can sometimes cause identities to be blurred and in some respect, everyone is seen as a performer, which can have an effect on self-identity.

The curriculum also tends to privilege performing over other aspects of being a musician (Bennett, 2008; Lebler, Burt-Perkins & Carey, 2009). Perhaps this is because the conservatory’s initial goal was to produce musicians for the symphony and the opera (Solbu, 2007). Solbu (2007) describes a hierarchy within music programs that places
soloists at the top with most students falling into the number two category of orchestra players. While Solbu’s pyramid places the orchestral performer near the top of the pyramid, it states that most students end up here. This may be true in the music school setting since most students are required to play in orchestra or wind ensemble as part of their degree, but in the real world obtaining an orchestra position is an extremely difficult feat and by no means guaranteed like it is in the higher education setting. During the 2009-2010 academic year, one study found that there were only 126 openings across 61 of the largest orchestra in the U.S. (VanWaeyenberghe, 2014). Students might often associate large ensemble player with being a musician because playing in an ensemble has been a large part of their educational experience. While students might associate the orchestral position with success, one study found that orchestral musicians rank below federal prison guards in career satisfaction (Allmendinger, Hackman & Lehman, 1996). “The pursuit of a professional music career is risky in terms of a low likelihood of objective success and may not even be rewarding to those who do obtain the position” (Dobrow, 2012, p. 265)

Bennett’s (2008) research also supports Solbu’s hierarchy of success with soloists at the top, followed by orchestral players and teachers. It appears that this notion of what constitutes both a musician and a successful musician is deeply ingrained into the music education culture. Solbu (2007) questions whether the hierarchy emphasis pervades music education so greatly that it influences the goals of young musicians to the extent that anything other than reaching the top of the pyramid is failure. This may affect a
student’s willingness to consider other career paths. Research suggests that individuals “might be unreceptive to career advice that threatens their self-concept” (Dobrow, 2012, p. 267). Even when students become successful in other areas of the pyramid, they may still see themselves as failures because the original dream is still there (Solbu, 2007). While there may not be room for every music student to become a soloist or orchestral player, there is also not room for those who did not achieve these positions to define themselves as failures (Maris, 2000).

A recent study that surveyed conservatory string alumni discovered that chamber musician was the most strongly preferred musical activity among respondents (Ondracek-Peterson, 2013). Chamber musician ranked ahead of both soloist and orchestral musician. Chamber musician was chosen by 53% of respondents, orchestral musician was selected by 30% and soloist was only chosen by 10% of respondents. Respondents were also asked which positions they found most successful. “The largest majority of participants (70%) perceive the career path of a chamber musician to be the most successful. Soloist (54%) and orchestral musician (50%) are considered by over half of the participants to also be most successful career paths” (Ondracek-Peterson, 2013, p. 78). While 70% of respondents viewed chamber musician as the most successful career path and 53% indicated it was their sole musical activity of choice, only 23% expected chamber music to be their primary musical activity. Freelancer was the most common option chosen for likely primary musical activity.
A narrow view of what it means to be a musician has an effect on students’ perception of careers and success. Research has shown that people’s individual definitions of success can influence goals and the actions taken to achieve these goals (Fan & Karnilowicz, 1997). What one may describe as a career calling can actually be the influence of other individuals’ or institutions’ definitions of success (Debrow as cited in Stark, 2007, p.51). The perception of what is a successful career in music can impact the choices music students make and the value they assign to specific careers. When students have a narrow view of success they are in danger of shutting out many other potential career options. Benjamin Kamins, an Associate Professor of Bassoon at Rice University and the creator of the Shepherd School of Music Careers Forum acknowledges this issue stating:

When students have a narrow view of the profession, they limit themselves in finding their own best career path. There is a misconception amongst music students that you get a job in an orchestra and you live happily ever after. It's incredible to get and keep that job, but it doesn't guarantee artistic satisfaction (Careers Forum, 2007).

Evaluating educational outcomes for music graduates also tends to privilege those who obtain fulltime work as performers. In 2000 the Music Educator’s National Conference (MENC) collected data on musicians gainfully employed in performance roles, but did not include data on musicians who were gainfully employed in non-performance music positions (Bennett, 2008). The Higher Education Funding Council for England (HEFCE)
similarly ranks performance over non-performance when measuring outcomes of music graduates (Bennett, 2008; Bridgstock, 2009; Mills, 2007). The HEFCE expects English conservatories to place 75% of graduates in music performance positions within five years of graduation (Bennett, 2008). They measure full-time permanent salaried posts with a single employer (Mills, 2007). This measurement system does not factor in the many musicians engaged in portfolio careers who do not have one primary employer (Bennett, 2008; Mills, 2007). Like the MENC evaluation of graduate outcomes, the HEFCE evaluation also leaves out musicians working in non-performance roles such as teaching, composing or arts administration. By leaving these individuals out of the system that supposedly measures success of graduates, both organizations continue to position performance over non-performance in the hierarchy of success.

There are two ways success is measured, objective and subjective success. Objective success is success that can be evaluated by measurable characteristics such as salary, position, or prestige of employer (Ng, Eby, Sorensen, & Feldman, 2005). Subjective success concerns a person’s own satisfaction level with their career (Ng, et al., 2005). It appears that many music students put a lot of emphasis on objective success rather than subjective success (Timmons, 2013). Musicians might evaluate success by the prestige of the orchestra they are in or by salary level (Shetler, 1978). The problem is that these factors rely on external qualities and ignore that individuals have different needs for contentment. One study found that conservatory string alumni had different benchmarks for what constitutes a successful income depending on whether the job was within or
outside the field of music. When asked to select the income that indicates financial success for a job in any field, half of the respondents selected $100,000 (Ondracek-Peterson, 2013). When asked the same question for musicians, 53% selected $50,000. Respondents were willing to consider a musician financially successful at a lower salary than someone not working as a musician. The themes that emerged from Ondracek-Peterson’s study regarding why respondents believed a musician is financially successful at a different level than the general public were:

- Few opportunities to earn a high income in music
- Unstable industry
- Underpaid for their skill level
- Artistically successful, but not financial successful
- Supply and demand for classical musicians is disproportionate (p. 85-86)

Ondracek-Peterson discovered that in her study the definition of success “appears to revolve around four key elements: financial stability and/or wealth, happiness, artistic satisfaction, and pride in one’s work as a leader in any particular field” (p. 78). This may indicate that as alumni advance in their careers they are more likely to look for subjective measures of success over objective measures of success.

Another problem with positioning a narrow number of careers as successful is that it can promote a winner-take-all market. Economists, Robert Frank & Philip Cook wrote about the winner-take-all phenomena in their 1995 book, The Winner-Take-All Society: Why the
Few at the Top Get So Much More Than the Rest of Us. Frank & Cook give several examples of winner-take-all markets including classical music. There are several distinguishing characteristics that differentiate a winner-take-all market from other markets. One characteristics according to Frank and Cook (1995) is that rewards are contingent upon performance in relation to others as opposed to absolute performance. “Reward by relative performance is the single most important distinguishing characteristic of winner-take-all markets” (Frank & Cook, 1995 p.24). In an orchestral audition candidates are being compared to one another. What matters in the end is who of the group is the best on that day compared to the others. Another distinguishing feature of winner-take-all markets is that there is often only a minuscule difference in talent between the winner and the runner-up (Frank & Cook, 1995). The average person likely could not distinguish the difference among the final 3 musicians in an audition. While the difference in talent between the winner and runner-up may be very small, there is usually a significant economic difference between first and second place. In 2012 the Berklee College of Music produced a report detailing the salaries of various jobs in music. The listed salary range for a fulltime orchestral musician is $28,000 - $143,000 (Berklee College of Music, 2012). This is a huge salary range and only considers those that “win” in the winner-take-all market.

Decisions in a winner-take-all market are often subjective (Frank & Cook, 1995). Consider the orchestral audition. In both the academic and professional setting, auditions are judged by people. Generally, the music director and several members of the orchestra
or faculty make up the audition committee. As stated earlier, the difference in performance is often tiny. The outcome of an audition could be different with different judges or on a different day. Where an oboe player chooses to take a breath could be the difference between winning and losing an orchestral job.

In a winner-take-all market, contestants often take on a significant financial burden in hopes of increasing their odds. The market encourages “competitors to take costly steps to enhance their prospects of winning” (Frank & Cook, 1995, p. 9). For a music student, this can include the school they go to, the teacher they study with, participating in festivals and of course the instrument they purchase. Music students often seek graduate degrees and certificates, which can add to their financial burden. Maris (2000) suggests that the pursuit and length of additional study can itself be a measure of success:

In the academic music world, we have constructed a rather strange set of criteria. Often we define educational success in terms of how long a student continues formal study in an institutional setting. Accomplishment then is defined by the duration of study rather than by what the student achieves during a given period of study. (p. 14).

It has also been shown that many people believe they are more talented than they actually are (Frank & Cook, 1995). “People with a strong calling might over focus on self-perceptions of their aptitude rather than on external or objective assessments” (Dobrow,
Many music students believe that with hard work they can succeed and overcome the odds (Tollefson, 2000; Beeching, 2010). While that is an admirable work ethic to have, the numbers don’t make that possible for every hardworking music student. Winner-take-all markets have too many contestants vying for too few opportunities (Frank & Cook, 1995). “What is perhaps less expected is that too many contestants tend to compete in winner-take-all markets even when people have completely accurate assessments of their odds of winning” (Frank & Cook, 1995, p. 8-9). This willingness to compete even knowing the daunting odds might be due to a calling that musicians feel to their art. Research has shown that calling may be linked to one’s receptivity to career advice. (Dobrow, 2012). “The intensity of a strong calling might prevent individuals from heeding useful external information, including the professional opinion of trusted mentors” (Dobrow, 2012, p. 267).

Adopting a wider definition of the term musician may lead to broader definitions of success. “The definition of a musician appears to be very individual and will, therefore, require individual tailoring when it comes to the development of a career in music, so that each individual instrumentalist can, potentially, become the musician they want to become” (Ondracek-Peterson, 2013, p. 75).
Chapter 3: Methods

As an arts administrator who works primarily in operations, I value practicality and efficiency. I approach problem solving by looking for solutions that are both practical and efficient. Remaining open to a variety of problem solving methods as opposed to being bound by one framework of methods has been crucial to my career in orchestral operations. These values also guide who I am as a researcher. I recognize that different questions and different problems warrant different research approaches and methods. I also recognize that there isn’t necessarily one correct method or approach, but that there are multiple methods and approaches that each offer different, but equally valuable knowledge. As a researcher, I am concerned with finding what works for each individual problem or question and understanding why it works. As both an arts administrator and a researcher, I strive to find a balance between practice and research. Because of my identity as both a practitioner and a researcher, pragmatist frameworks guide my research. Pragmatists often engage in mixed-methods research (Creswell, 2013; Creswell & Plano, 2007; Pansiri, 2005; Tashakkori & Teddlie, 1998). As a pragmatist, I am drawn to the use of mixed methods research because I believe that quantitative data can provide useful statistics and that qualitative data can add elements of human understanding. When qualitative and quantitative data are used together they can deliver powerful narrative that is supported by quantitative evidence (Creswell & Plano, 2007).
This research is a mixed-methods study steeped in pragmatist frameworks. In the next two sections, I offer background information on pragmatism and mixed-methods to demonstrate their connection. This study seeks to understand how the career ideals and expectations of music majors align with the hierarchy of success reported in the literature and what music majors expect from their undergraduate music degree. The study aims to answer the following research questions:

1. What jobs do music majors associate with being successful?

2. What do music majors expect to do for work after graduation and how does this compare to the jobs they desire to obtain and to the jobs they associate with being most successful?

3. What non-musical skills do music majors believe they will need in their careers and which of these skills do they expect to obtain as part of their undergraduate degree?

4. What do music majors believe to be the purpose of their music degree?

**Pragmatism**

Pragmatism was first introduced by Charles Peirce in 1878 when his article, *How to Make Our Ideas Clear* was published in Popular Science Monthly (Moore, 1961; Pansiri, 2005). Peirce’s work did not initially receive much attention, until William James, who Peirce inspired, championed both Peirce and pragmatism (Moore, 1961). James is often credited with bringing pragmatism to the public with his 1898 Berkeley lecture *Philosophical Conceptions and Practical Results* (Goodman, 1995; Moore, 1961). James
credited Peirce with formulating the principle of pragmatism or the pragmatic maxim (Goodman, 1995). Peirce’s 1878 article did not actually use the term ‘pragmatism’, but did identify several principles of clearness of apprehension. The principle James considered to be the pragmatic maxim states:

The rule for attaining the third grade of clearness of apprehension is as follows: consider what effects, which might conceivably have practical bearings, we conceive the object of our conception to have. Then, our conception of these effects is the whole of our conception of the object. (Peirce, 1878/1995, p. 44)

Peirce believed that we must understand the practical implications of our conceptions. Or as James interprets it, “to develop a thought’s meaning, we need only determine what conduct it is fitted to produce: the conduct is for us its sole significance” (James, 1907, p. 46). Like the pragmatists that followed him, Peirce also believed that there was not one correct method for approaching a problem. “There is no royal road to logic, and really valuable ideas can only be had at the price of close attention” (Peirce, 1878/1995, p. 48). The pragmatic maxim entails closely examining our ideas and considering the various practical implications each method can offer.

The term pragmatism “is derived from the Greek word pragma, meaning action, from which our words ‘practice’ and ‘practical’ come” (James, 1907, p. 46). According to James “the pragmatic method is primarily a method of settling metaphysical disputes that
otherwise might be interminable” (James, 1907, p. 45). James saw metaphysical disputes as unending and without practical consequences (James, 1907). Influenced by Peirce’s pragmatic maxim, he instead encouraged us to ask if one metaphysical concept were true over another, would it make a practical difference to anyone? If not, then the debate regarding which concept was correct was meaningless (James, 1907). This is one of the qualities of pragmatism that draws me to using it as a framework. I often find myself identifying with some aspects of various philosophical frameworks, but rarely aligning with any one philosophical framework as a whole. I worry that adhering to one philosophy can close doors and preference certain types of knowledge over others instead of recognizing that all knowledge carries different values. In his article, *Introductory Notes on Metaphilosophical Methodology*, Koopman (2011) supports this concern using the analogy of different camps of philosophers drawing lines in the sand to cordon themselves off from one another. He then goes on to say:

All of these divisions are obstacles to productive philosophical work on the critical problems we face in the present, as a culture and society, as a discipline and profession, and as ethical matters we all feel the force of in intensely personal ways. (p. 4)

Along with Peirce and James, John Dewey is also considered one of the founders of classical pragmatism (Goodman, 1995). “The central moral value that Dewey advocates for his version of pragmatism is freedom of inquiry, in which individuals and social
communities are able to define the issues that matter most to them and pursue those issues in the ways that are the most meaningful to them” (Morgan, 2014, p. 1050). This emphasis on freedom of methods choice appears throughout the pragmatist literature (Creswell, 2013; Feilzer, 2010; James, 1907) Dewey criticizes traditional philosophy for dismissing anything of a practical nature “as ‘merely’ personal, and the ‘merely’ has the force of denying legitimate standing in the court of cosmic jurisdiction” (Dewey, 1908/1995, p. 79-80). Dewey believed that if past philosophic traditions were erased and philosophy started over that it would be difficult to “imagine any philosophic view springing up and gaining credence, which did not give large place in its scheme of things, to the practical and personal” (Dewey, 1908/1995, p. 80). He saw the dismissal of the practical and personal from traditional philosophy as a way of clinging to tradition and ignoring the qualities that are valued in other aspects of life such as religion, art and politics (Dewey, 1908/1995). Dewey emphasized the human experience over abstract philosophy (Morgan, 2014). For Dewey, our beliefs are socially constructed and influenced by our prior experience (Morgan, 2014). “We construct our own sense of reality and our sense of reality is informed by our experience of the environment” (Hammond, 2013, p. 606). The process of interpreting and examining our beliefs is at the center of the pragmatist inquiry (Morgan, 2014).

As previously mentioned, a freedom of method choice and an emphasis on problem solving are commonly associated with pragmatism. James (1907) stated that pragmatism “has in fact no prejudices whatever, no obstructive dogmas, no rigid canons of what shall
count as proof. She is completely genial. She will entertain any hypothesis, she will consider any evidence” (p. 79). This theme is also echoed in the current methodology literature. According to Creswell (2013), pragmatists focus on what works and solutions instead of on methods. Feilzer (2010) states “pragmatists do not ‘care’ which methods they use as long as the methods chosen have the potential of answering what it is one wants to know” (p. 14). Pragmatists are problem and question driven (Creswell, 2003; Feilzer, 2010; Pansiri, 2005; Tashakkkori & Teddlie, 1998). “Instead of a focus on methods, the important aspect of research is the problem being studied and the questions being asked about this problem” (Creswell, 2013, p. 28). Instead of relying on abstract philosophical assumptions, “pragmatism seeks ways through the polarized quantitative-qualitative debate to find practical solutions to the problem of differing ideologies and methodologies” (Grbich, 2013, p. 27).

While problem solving is at the center of pragmatism, pragmatism is more than simply asking what works (Morgan, 2014). Pragmatists must understand why they choose one method over another and what their goals are. “A limited emphasis on ‘what works’ is never enough, because it ignores choices about the goals to be pursued and the means to meet those goals” (Morgan, 2014, p. 1046). While pragmatism allows the researcher to create his/her own path of inquiry, it is important that the researcher understand why he/she chooses one path over another and what information he/she hopes to obtain. “Pragmatism recognizes that all aspects of research inherently involve decisions about which goals are most meaningful and which methods are most appropriate” (Morgan,
In pragmatism, these decisions are driven by the researcher’s beliefs instead of by philosophical assumptions. Because of this, reflexive inquiry is an important aspect of pragmatism. Our beliefs influence the action we choose to take and our actions can speak to our beliefs (Morgan, 2014). It is important that that we are aware of those beliefs and how they influence our choice of action. Dewey advocated for pursuing research in ways that are meaningful to the researcher (Morgan, 2014).

Understanding our personal beliefs and what we want to know can lead us to meaningful research choices that reflect our individual values. As a paradigm, pragmatism can “replace an older way of thinking about the differences between approaches to research by treating those differences as social contexts for inquiry as a form of social action, rather than as abstract philosophical assumptions” (Morgan, 2014, p. 1049).

I am drawn to pragmatism because I see myself as both a researcher and a practitioner. One of the qualities of pragmatism that I identify with is its focus on joining research and practice (Schwandt, 2007). As someone who is involved in both of these areas, it is important to me that my research have practical implications and have the ability to be used in the field. I also see myself as a problem solver. As the director of operations for an organization that put on over 300 events in eight-weeks, my job involved solving one problem after another with whatever tools were available. This mentality carries over into my research. The various research approaches provide a variety of tools to pick from. I believe that each of these tools has value and can provide us with unique knowledge.
Mixed Methods

Since pragmatists are open to a variety of methods, they often engage in mixed methods research (Creswell, 2013; Creswell & Plano, 2007; Pansiri, 2005; Tashakkkori & Teddlie, 1998). Mixed methods research involves the combining of both qualitative and quantitative approaches. Several definitions of mixed methods research are offered in the literature. Three are presented below:

1. Creswell’s (2003) definition of mixed methods states:
   A mixed methods approach is one in which the researcher tends to base knowledge claims on pragmatic grounds (e.g., consequence-oriented, problem-centered, and pluralistic). It employs strategies of inquiry that involve collecting data either simultaneously or sequentially to best understand research problems. The data collection also involves gathering both numeric information (e.g., on instruments) as well as text information (e.g. on interviews) so that the final database represents both quantitative and qualitative information. (p.19-20)

2. Tashakkori and Teddlie’s (1998) definition of mixed methods also reflects the pragmatic paradigm. Their definition explains mixed methods as:
   Studies that are products of the pragmatist paradigm and that combine the qualitative and quantitative approaches with different phases of the research process. (p. 19)
3. Greene, Caracelli & Graham (1989) define mixed methods research as studies:

That include at least one quantitative method (designed to collect numbers) and one qualitative method (designed to collect words), where neither type of method is inherently linked to any particular inquiry paradigm. (p. 256)

While each of these definitions vary slightly and some are more specific than others, they all emphasize that at least one qualitative and one quantitative data collection method is used. They each also tie the pragmatist paradigm to mixed methods.

Pragmatists are often drawn to mixed methods research because this method allows them to position the research question(s) over methods and worldviews (Creswell, 2013; Creswell & Plano 2007; Tashakkori & Teddlie, 1998). “For most researchers committed to the thorough study of a research problem, method is secondary to the research question itself, and the underlying worldview hardly enters the picture, except in the most abstract sense” (Tashakkori & Teddlie, 1998, p. 21). Pragmatists consider their own values and meanings over metaphysics and worldviews when choosing research topics, questions and methods (Tashakkori & Teddlie, 1998). They are concerned with solving human problems and this influences their method selection (Pansiri, 2005).

Mixed methods can be attractive because it is similar to how we interact with the world on a daily basis. It speaks to multiple ways of seeing and hearing the world (Creswell & Plano, 2007; Greene, 2007). According to Creswell & Plano (2007) mixed methods
research “is an intuitive way of doing research that is constantly being displayed through our everyday lives” (p. 1). They use the example of news stories and documentaries, which often contain both quantitative and qualitative data. Quantitative data can provide statistical evidence, while qualitative data can speak to the human aspect of a story or research. Individuals also tend to tackle problems in their everyday lives using both numbers and words (Creswell & Plano, 2003). In our day-to-day lives, we tend to use all of the resources available to us in order to solve problems instead of being restricted to a specific approach. Mixed methods research allows us to use this same tactic with research. “Researchers are enabled to use all of the tools of data collection available rather than being restricted to the types of data collection typically associated with quantitative or qualitative research (Creswell & Plano, 2007, p. 12).

Mixed methods research can be used for a variety of reasons. In their 1989 article, *Mixed Methods in Social Inquiry* Green et al. Analyzed 57 mixed methods studies and identified five reasons for using mixed methods:

1. *Triangulation* – seeks convergence, corroboration, correspondence of results from different methods.

2. *Complementarity* – seeks elaboration, enhancement, illustration, clarification of the results from one method with the results from the other method.

3. *Development* – seeks to use the results from one method to help develop or inform the other method, where development is broadly constructed.
to include sampling and implementation, as well as measurement decisions.

4. *Initiation* – seeks the discovery of paradox and contradiction, new perspectives of frameworks, the recasting of questions or results from one method with questions or results from the other method.

5. *Expansion* – seeks to extend the breadth and range of inquiry by using different methods for difference inquiry components. (p. 259)

Both Creswell & Plano (2007) & Tashakkori & Teddlie (1998) cite Greene et al.’s five purposes for using mixed methods. Creswell & Plano (2007) also reference Bryman’s 16 reasons, which include the need to use different methods to answer different research questions (cited in Creswell & Plano, 2007, p. 62). My choice to engage in mixed methods research stems from the belief that a variety of methods are needed to answer my research questions and to provide depth and breadth. It is my belief that in order to best answer my research questions, different methods need to be employed depending on the question. I also believe that qualitative data can be used to expand upon the results of the quantitative data. In order to understand the student perspective on career expectations and career preparation within the undergraduate music degree, I conducted an online survey that collects both quantitative and qualitative data. I hope that this research has brought depth and breadth to understanding career expectations of undergraduate music majors and career preparation within the undergraduate music
degree. By including both qualitative and quantitative data I sought to bring a new breadth of understanding to the subject.

As in qualitative or quantitative research, there are multiple designs for mixed method research. My research uses a fixed method design, which means “the use of quantitative and qualitative methods is predetermined and planned at the start of the research process” (Creswell & Plano, 2007, p. 54). The quantitative and qualitative data strands are given equal importance. The level of interaction between the qualitative and quantitative strands was independent, meaning data analysis was kept separate and only combined in the final analysis and interpretation (Creswell & Plano, 2007). I used a convergent parallel design. Creswell & Plano (2007) explain the convergent parallel design as occurring “when the researcher uses concurrent timing to implement the quantitative and qualitative strands during the same phase of the research process, prioritizes the methods equally, and keeps the strands independent during the analysis and then mixes the results during the overall interpretation” (p. 70-71). The convergent parallel design is used when “synthesizing complimentary quantitative and qualitative results to develop a more complete understanding of a phenomenon” (Creswell & Plano, 2007, p. 77). Tashakkori & Teddlie (1998) refer to the convergent parallel design as parallel/simultaneous mixed methods. The purpose of collecting both quantitative and qualitative data is not to use one to confirm the results of the other, but instead to use each form of data to answer similar questions (Tashakkori & Teddlie, 1998).
I am drawn to mixed methods because I see myself as a problem solver. In my career and in my life in general, I have always approached problem solving by looking at all of the available options and evaluating which were the most effective and practical. This is the only way I know how to approach a problem and it carries over into my research. This makes both pragmatism and mixed methods appealing to me. Tashakkori & Teddlie (1998) explain the appeal of pragmatism and mixed methods as:

Pragmatism is appealing (a) because it gives us a paradigm that philosophically embraces the use of mixed method and mixed model designs, (b) because it eschews the use of metaphysical concepts (Truth, Reality) that have caused much endless (and often useless) discussion and debate, and (c) because it presents a very practical and applied research philosophy: study what interests and is of value to you, study it in the different ways that you deem appropriate, and use the results in ways that can bring about positive consequences within your value system. (p. 30)

This quote speaks to me on many different levels. I am a very practice oriented person. I find little value in metaphysical concepts. They do not speak to how I see the world. I value practicality and figuring out what works and why it works. I value action and I don’t see metaphysical or worldview debates as furthering action. I believe pragmatism as a methodological framework makes perfect sense for an arts administrator, as does the methodology of mixed methods. We are problem solvers and often have to solve
problems very creatively with scarce resources. We make use of the tools available to us. This is how I approach my research.

Research Design

Site & Sample

My research focuses on collecting data from undergraduate music majors at 12 music schools in order to gain a better understanding of their career expectations. The 12 schools (Table 1) were selected for several reasons. I wanted to focus on schools that have a reputation for placing students in performance jobs. There does not appear to be a consistent widely agreed upon ranking of music schools available to use for this study, so I used my own knowledge of music programs that was acquired while working for the National Symphony Orchestra, National Repertory Orchestra and the Aspen Music Festival & School. While working at these organizations, I was able to develop a sense of what schools consistently placed students and alumni in competitive festivals and orchestras. The available music school rankings from sources such as USA Today or U.S. College Rankings vary significantly by list and appear to rate schools based on inconsistent factors or factors that are not related to the music program. I have chosen to focus on what I perceive to be top music schools because it would be logical to assume that these students have a greater chance at acquiring positions in the music profession. These 12 schools provide a sample from three various types of higher education music programs. I have selected four schools in each of the following three categories: 1) music
program within a state university, 2) music program within a private university and 3) independent conservatory.

<table>
<thead>
<tr>
<th>School of music/conservatory within a state university</th>
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</thead>
<tbody>
<tr>
<td>Indiana University – Jacobs School of Music</td>
</tr>
<tr>
<td>University of Cincinnati – College Conservatory of Music</td>
</tr>
<tr>
<td>University of Michigan – School of Music</td>
</tr>
<tr>
<td>University of Southern California – Thornton School of Music</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>School of music/conservatory within a private university</th>
</tr>
</thead>
<tbody>
<tr>
<td>Johns Hopkins University – Peabody Institute</td>
</tr>
<tr>
<td>Oberlin College &amp; Conservatory – Conservatory of Music</td>
</tr>
<tr>
<td>Rice University - Shepherd School of Music</td>
</tr>
<tr>
<td>University of Rochester – Eastman School of Music</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Independent music and arts conservatories</th>
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</thead>
<tbody>
<tr>
<td>Cleveland Institute of Music</td>
</tr>
<tr>
<td>The Juilliard School – Music Division</td>
</tr>
<tr>
<td>Manhattan School of Music</td>
</tr>
<tr>
<td>New England Conservatory</td>
</tr>
</tbody>
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Table 1: Selected Schools

The schools chosen represent a purposeful sample. While there is no official ranking of music schools, these are schools that are considered prestigious within the field. My experiences working at the Aspen Music Festival & School and the National Repertory Orchestra, two of the country’s premiere music festivals, provided me with an insider’s view of music schools. These 12 schools consistently place students in festivals and festivals consistently recruit from these schools. They were chosen based on their
reputation and relevancy. According to Schwandt (2007) “relevance may be a matter of choosing a unit(s) because there may be good reason to believe that ‘what goes on there’ is critical to understanding some process or concept” (p. 267-268). These schools are relevant to understanding the career expectations of undergraduate music majors due to their reputation for producing performers. While this sample does not offer a representative sample of all undergraduate students studying music in the U.S., these schools can be considered critical cases, which can “provide specific information about a problem” (Creswell, 2013, p. 147). These schools can offer insights into undergraduate students studying music performance at elite institutions. The twelve schools are highly regarded within the field of music, but they do not represent the majority of music programs within the U.S. While students studying in these elite music programs are a minority of the total amount of undergraduate music majors, they provide a critical case sample. It is likely that many of the students studying music at an elite music program, do plan to have a career in music. I have purposely chosen to research students in elite music programs because they can provide a baseline of information for additional research to build off of.

Data Collection Methods

Data were collected utilizing an online survey built in Qualtrics with both closed-ended and open-ended questions. The complete survey can be found in Appendix A. Surveys as a research tool are a popular and credible data source commonly used in various research projects (Rea & Parker, 1992). “Surveys typically collect three types of
information….these informational categories are description, behavior and preference” (Rea & Parker, 1992, p. 4-5). The survey used in this study consisted of 36 questions, twenty-six closed-ended questions and ten open-ended questions. Building the survey tool is only part of the survey process (Sue & Ritter, 2007). According to Sue & Ritter (2007) the various steps in the survey process are:

- Define the objectives
- Define the population and choose a sample
- Design a data collection strategy
- Develop a questionnaire
- Collect data
- Manage the data
- Analyze the data (p. 2)

The objectives, population and data collection strategy were defined before the survey was constructed. When constructing a survey, it is critical to understand how each question relates to the overall objective (Sue & Ritter, 2007; Thomas, 1999). It is important to avoid asking questions that don’t clearly relate to the objective (Sue & Ritter, 2007). Instead, each question should provide an essential piece of information. Each question on the survey used in this study was formulated as a way to provide data that would answer the central research questions.
I opted to use a mix of closed-ended and open-ended questions for a variety of reasons. “Closed-ended questions provide respondents with a list of response options from which to choose” (Sue & Ritter, 2007, p. 47). Formats for closed-ended questions can be “checklists, rating scales, semantic differential scales, or ranking formats” (Thomas, 1999, p. 14). One reason I choose to use closed-ended questions is that they can make data analysis more clear and consistent as all respondents are choosing among the same set of answers (Rea & Parker, 1992; Sue & Ritter, 2007). This option can often be more appealing to the respondent as completing closed-ended questions does not take as much time or thought as open-ended questions (Rea & Parker, 1992; Sue & Ritter, 2007). The response numbers for each question demonstrate this as more respondents completed the open-ended questions than completed the closed-ended questions. While closed-ended questions provide ease in data analysis and convenience for the respondent, they may “prevent respondents from expressing their opinions to the fullest extent possible” (Rea & Parker, 1992, p. 44). To balance this, many researchers use a mix of closed and open-ended questions (Rea & Parker, 1992; Sue & Ritter, 2007), which is what I choose to do.

Open-ended questions “ask the respondent to create an answer” (Thomas, 1999, p. 14). Open-ended questions can present several challenges. First, they require more thought and time from the respondent (Rea & Parker, 1992). The analysis also requires more thought and time from the researcher. “Statistical analysis requires some degree of data standardization. This process entails the interpretive, subjective, and time-consuming categorization of open-ended responses by the researchers” (Rea & Parker, 1992, p. 44). While the process of analyzing open-ended questions can be time consuming, “they tend
to result in more valid responses than closed-ended questions because respondents are not forced to select from a list of response options created by the researcher” (Sue & Ritter, 2007, p. 44). It was important to me to allow the participants to express their thoughts in their own voices, so including open-ended questions was necessary. I choose to use a mix of both closed and open-ended questions since the open-ended questions can expand the breadth of the information captured by the closed-ended questions.

The survey had three sections, which I will expand upon in greater detail later in this chapter. I grouped related questions together because methodology experts recommend doing so because it allows the respondent to maintain focus on one topic (Rea & Parker, 1992). “A poorly organized questionnaire can confuse respondents, bias their responses, and jeopardize the quality of the entire research effort” (Rea & Parker, 1992, p. 47). It is also recommended that the format of questions and question type be distributed throughout the survey, so that all multiple choice or all check-list structured questions don’t appear right next to each other (Rea & Parker, 1992). I tried to make sure the question format or the response options differed throughout the survey to prevent respondents from falling into a routine of selecting the same option for each question.

The decision was made to use a web-based survey to contact the target student group because web-based surveys allow the researcher to reach a large number of individuals in the target population who are spread across a large geographic area (Sue & Ritter, 2007). My target population of students at the schools listed in Table 1 spans the United States.
It was not feasible for me to access all of these individuals by telephone or in-person interviews. Time constraints would also limit the number of participants I would be able to interview. Online surveys provided an efficient way to reach a large number of individuals within the target population. Surveys should be easy and convenient for the respondents. “The best survey questionnaires look professional and motivating, are easy to comprehend, and inviting and not intimidating, make answering the questions a clear and simple process, and are accessible to everyone in the target population” (Sue & Ritter, 2007, p. 59). Qualtrics allows a great deal of customization when building a survey. The resulting product is a clean and professionally formatted survey that is straightforward for the respondents.

In order to distribute the surveys, an individual was identified at each school who would potentially have the ability to reach the undergraduate music major population via email. Since the research deals with career expectations, the first choice was to contact directors of career and/or entrepreneurship centers within the school of music, if such a center existed. If that was not a possibility an individual in the Dean’s Office was contacted. The identified individual was sent an email that explained the research and inquired into their willingness to distribute the survey to all undergraduate music majors via email. If the individual agreed to participate then they were sent an invitation email to forward to students. This email gave a brief background of the study and included the link to the informed consent form and survey. Students were offered the incentive of entering a drawing to win one of four $50 Amazon gift cards.
The survey consisted of 36 questions, twenty-six closed-ended questions and ten open-ended questions. A copy of the survey can be found in Appendix A. The first nine questions collected demographic and background information on the participants. The first two questions inquired into the respondent’s eligibility to complete the survey. In order to be eligible for participation in the study, respondents needed to be 18 years old and an undergraduate music major. These were the only questions on the survey that required a response. Respondents could not move forward without answering these two questions. If they responded “no” to either question the survey ended. The first section of the survey also inquired into the respondents’ majors, minor, year in school, instrument, gender and school attended. These questions were asked to get a sense of who the respondents were and to see if there were trends among any of the demographic identifiers such as year in school, instrument or gender, etc.

The second section, questions 10-26 sought information on students’ perception of successful careers vs. career ideals vs. career expectations. I noticed that the literature often focused on the positions music students most associate with success and did not focus on what students actually desired to do for work or what they expected to do for work. It seemed as if an assumption was being made that if a student associated a specific job with success then they must desire and expect to do this job. I thought it was possible that the jobs students associate with success, the jobs they desire to hold and the jobs they expect to hold could all be different and I was seeking a way to investigate this. In this
section I asked respondents to select the position they most associate with success, to select the job they would ideally like to do if ability wasn’t a factor and to select the job(s) they expect to do after completing their degree. For the job most associated with success and the ideal job, respondents could only select one response. I decided to allow them to choose multiple options for expected job since the literature indicates that many musicians hold more than one job. I was curious as to how many would select more than one option. The career response options provided in questions 10, 11 and 14 were developed after reviewing literature on portfolio careers and musician careers. While in the survey development stage, I came across a dissertation by Emily Ondracek-Peterson (2013), which influenced the construction of the survey. Ondracek-Peterson inquired into the preferred and expected careers of conservatory string alumni and into what jobs they viewed as most successful. Ondracek-Peterson used alumni to compare these differences, which I found very interesting. I was also curious to see how desired, expected and perceptions of successful careers might differ between alumni and current students. Ondracek-Peterson’s survey inspired me to include similar questions in my survey. While my questions use different wording and offer different response choices, the questions were designed to capture similar information.

In the second section of the survey, I also asked respondents how likely is it that they will achieve their ideal job. This question was inspired by Frank & Cook’s (1995) book, *The Winner-Take-All Society: Why the Few at the Top Get So Much More Than the Rest of Us*. One of the characteristics of a winner-take-all market is that participants believe they
can overcome the odds and be the exception (Frank & Cook, 1995). I was curious to see if music students believed they could be the exception. Because I expected there to be significant differences between ideal and expected job, I also asked respondents to rate their satisfaction level with doing the expected job. I was curious if students’ job expectations change throughout college, so I asked if the job(s) they selected as their expected job was what they planned to do when they entered college and if not, what led to this change.

In this section, I also included several questions on portfolio careers. The literature indicates that many musicians will engage in portfolio careers, so I was curious to see if students expected to do this. To evaluate this I included questions asking if respondents anticipated holding multiple jobs within music at the same time and if they anticipated being self-employed at some point in their music career. While the term “portfolio career” is used quite frequently in the literature on working musicians, I wasn’t sure that students actually knew the term, so I asked if they had heard the term before. If they responded “yes,” I asked them to define it. I also asked students if they planned to attend graduate school upon graduation and if so, would their graduate degree be in music. This question was also inspired by Frank & Cook (1995). Another characteristic of a winner-take-all market is taking on significant financial burden in order to increase the odds of winning. Graduate school is often a costly endeavor for students. The final two questions in the second section give the respondents the opportunity to provide insights on career goals and definitions of success in their own words.
The last section of the survey is ten questions and focuses on what students believe the purpose of their degree is, what non-musical skills they perceive as necessary to their future career and which of these non-musical skills they expect their degree to provide them with. I wanted to investigate whether students saw artistic and technical skills as being the most important skills to obtain during their undergraduate degree or if they also saw a need for non-musical skills such as career management and business skills. The first question in this section asked students to select which is most important to develop as part of their undergraduate degree: artistic and technical skills or pedagogical skills, career management skills and business skills. Respondents also had the option of selecting “both” or “unsure.” The second question is similar and inquired into the role of an undergraduate degree. Respondents were asked if the role of undergraduate degree is to prepare students to be the most technically and artistically skilled musicians they can be or to be an employable musician in the 21st century. Like the previous question, respondents could select “both” or “unsure.” The goal of both of these questions was to understand what undergraduate music majors’ desire and expect from their undergraduate music degree. It is possible that they want to focus on solely developing artistic and technical skills and are willing to obtain career management and business skills on the job.

Next, respondents were given a list of non-musical skills such as audience development, entrepreneurship, financial management, marketing, etc. and asked to choose which of these skills they believe will be necessary in their career. The list of response options was
developed by reviewing the portfolio literature and guidebooks focused on career management for musicians. The thirteen skills offered as response options were the most commonly occurring skills. Respondents are next asked which of these same skills they anticipate obtaining as part of their undergraduate music degree. Asking these questions allowed me to compare the skills respondents anticipated needing in their careers with those they anticipated obtaining as part of their undergraduate degree. Respondents were also given the opportunity to name any other non-musical skills they believed would be necessary to their career that were not provided in the response options.

In keeping with the theme of trying to understand what music students want from their undergraduate degree, respondents were asked to rate their level of agreement with the following statement “undergraduate music institutions have a responsibility to prepare students for the 21st century economy by providing career management and business skills in addition to providing technical skills.” Next, an open-ended question asked respondents if they feel their degree is adequately preparing them to work as a musician in the 21st century and to explain why or why. Because the voice of undergraduate music majors has been left out of many of the conversations about the music curriculum, I asked respondents whether or not they were satisfied with music curriculum and degree requirements at their school. This is followed by an open-ended question that inquires into what changes, if any, they would like to see in the undergraduate music curriculum. The final question of the survey is also open-ended and asked students what they believe the purpose of their music degree is. These questions were designed to provide insights
into the priorities and expectations of undergraduate music majors concerning their undergraduate music degree.

Data Analysis

Data collected from the student surveys was primarily quantitative with some qualitative data. The qualitative data were used to expand upon the understanding of the student perspective as opposed to being used to triangulate the quantitative data. Quantitative data was collected using a variety of question formats including likert scale and multiple-choice answers to identify demographics such as gender, school and instrument. The quantitative data provided information regarding what jobs music majors associate with being successful, what jobs they expect do for work after graduation compared to the jobs they desire to obtain and the jobs they associate with being most successful, what non-musical skills they believe they will need in their careers and which of these skills they expect to obtain as part of their undergraduate degree and what they believe to be the purpose of their music degree. The quantitative data was reported using descriptive statistics. Descriptive statistics can be more user-friendly and it was important to me that my research be accessible to a large audience.

Qualitative data was collected using open-ended questions. Qualitative data was collected in order to give the students a voice, which has largely been missing from past research. Students were given the opportunity to respond to open-ended questions that seek to understand their career goals, how they define a successful career in music, whether they
feel their degree is adequately preparing them to work as a musician in the 21st century, what changes they would like to see in the music curriculum and what they believe the purpose of their degree to be. Responses were analyzed for reoccurring themes. The main goal of the qualitative aspect of this survey is to expand upon and give breadth to the quantitative answers. Because allowing students to have a voice in the conversation was an important part of the research a significant number of student responses are included in the results and discussion chapters. Together, the quantitative and qualitative data provided an understanding into how the career ideals and expectations of music majors align with the hierarchy of success reported in the literature and what music majors expect from their undergraduate music degree.
Chapter 4: Results & Discussion Part 1: Notions of Success, Ideal Jobs & Expected Jobs

The data presented in this chapter was collected via an online survey that was administered in March and April of 2016. The survey was conducted in order to gain an understanding into how the career ideals and expectations of music majors align with the hierarchy of success reported in the literature on musician careers and what music majors expect from their undergraduate music degree. Administrators at various institutions distributed the survey to students via email or social media. Because it is not known how many students each school sent the survey to, a response rate cannot be calculated. Two hundred and ten participants began the survey, but the number of responses varies by question because participants were not forced to answer any single question other than the eligibility questions and were able to skip questions. A full list of response numbers by question can be found in Appendix B.

The first section of this chapter provides an overview of demographic information on respondents including major, minor, year in school, instrument, gender and school attended. The next section presents information regarding career ideals and career expectations of participants. Data regarding what students expect their undergraduate degree to provide are presented in the next chapter. Both quantitative and qualitative data
are provided. Qualitative data are offered to allow respondents to put their thoughts into their own words in order to expand upon the quantitative data.

Demographics

The first nine questions captured data related to demographics and eligibility. There were two criteria to be eligible to participate in the study, that participants be at least 18 years old and that they be a current undergraduate music major. Questions 1 and 2 inquired into both of these areas in order to eliminate respondents who were not eligible. These were the only two questions on the survey that respondents were required to answer in order to move forward. One individual indicated that he/she was not at least 18 years of age and three indicated that they were not an undergraduate music major. Because these four individuals did not meet the basic criteria to participate in the study, the survey automatically terminated, not allowing them to continue to go any further.
Slightly over half of the respondents identified as female with 53% selecting Female, 45% selecting Male and 2% selecting Other. Information on gender was collected in order to detect if there were any trends relating to notions of successful careers, ideal careers or expected careers.

There was representation across all years of the undergraduate degree with participants in their first year of college being slightly higher than the other years. A small handful of students had exceeded the standard four-year timeline and were in their fifth year of undergraduate study. No respondent had gone beyond the fifth year. Data on year in school were collected in order to understand if notions of successful positions, ideal jobs and expected jobs differ depending on how far the student is in their studies.
As stated in the previous chapter, 12 schools were selected for this study. Out of the 12 schools that were contacted, seven opted to participate in the study (see Table 2). Three schools did not respond to the request to participate and two schools opted not to participate in the study. Participating schools were asked to distribute the survey to their undergraduate music major population. Schools utilized various methods to distribute the survey including email and social media.

<table>
<thead>
<tr>
<th>School</th>
<th>Number of Respondents</th>
<th>Percentage of Respondents</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cleveland Institute of Music</td>
<td>1</td>
<td>0.50%</td>
</tr>
<tr>
<td>Eastman School of Music</td>
<td>65</td>
<td>32.50%</td>
</tr>
<tr>
<td>Manhattan School of Music</td>
<td>1</td>
<td>0.50%</td>
</tr>
<tr>
<td>New England Conservatory</td>
<td>45</td>
<td>22.30%</td>
</tr>
<tr>
<td>Rice University</td>
<td>27</td>
<td>13.50%</td>
</tr>
<tr>
<td>University of Cincinnati</td>
<td>51</td>
<td>25.50%</td>
</tr>
<tr>
<td>University of Michigan</td>
<td>10</td>
<td>5.00%</td>
</tr>
</tbody>
</table>

Table 2: Schools attended
Students were asked to select one of seven music majors or to select Other and fill in their major. Figure 3 illustrates the breakdown of majors.

The majority of the respondents (68%) were music performance majors. Other was the second highest response at 11%. Because only a small sample of students responded from each institution, this breakdown should not be viewed as being representative of the entire music major population of any of the participating institutions. Due to the schools that were selected, a high number of performance majors was expected. The results of this study would likely look very different if the same survey had been distributed to schools that had a lower concentration of performance majors and a higher concentration of music education majors. Focusing on schools with a high concentration of
performance majors was an intentional choice for this particular study. Schools of music within a private school had the highest percentage of performance majors. Seventy-seven percent of respondents from private schools were performance majors. Conservatories had the next highest percentage of performance majors with 70% of conservatory respondents indicating they were performance majors. Schools of music within state universities had the lowest number of performance majors with 54% of state university students selecting performance as their major.

Students who selected Other were given the opportunity to specify their major. Other majors were acting (1), performing arts technology (1), music production (3), contemporary improvisation (2), commercial music production (5), musical theatre (1) and recording (1). Several students indicated that they had a double major. The double majors were performance/theory (4), performance/music education (3) and performance/composition (1). It is of interest to note that each student who indicated they had a double major was a performance major plus another major within the field of music.

Students were then asked whether or not they had a minor. The majority of students did not have a minor with only 18% of individuals responding that they did have a minor.
Figure 4: Respondents with minors

A complete list of minors from the 36 respondents who identified as having a minor can be found on the next page in Table 3.
<table>
<thead>
<tr>
<th>Minor</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Art History</td>
<td>1</td>
</tr>
<tr>
<td>Arts Management/Performing Arts Management</td>
<td>2</td>
</tr>
<tr>
<td>Biology</td>
<td>2</td>
</tr>
<tr>
<td>Business</td>
<td>2</td>
</tr>
<tr>
<td>Chinese Language</td>
<td>1</td>
</tr>
<tr>
<td>Clinical Psychology</td>
<td>1</td>
</tr>
<tr>
<td>Communication Sciences &amp; Disorders</td>
<td>1</td>
</tr>
<tr>
<td>Creative Writing</td>
<td>2</td>
</tr>
<tr>
<td>Design</td>
<td>1</td>
</tr>
<tr>
<td>Economics</td>
<td>1</td>
</tr>
<tr>
<td>Entrepreneurship</td>
<td>3</td>
</tr>
<tr>
<td>French</td>
<td>1</td>
</tr>
<tr>
<td>German</td>
<td>3</td>
</tr>
<tr>
<td>History</td>
<td>1</td>
</tr>
<tr>
<td>Information Technology</td>
<td>1</td>
</tr>
<tr>
<td>Italian Language</td>
<td>2</td>
</tr>
<tr>
<td>Legal Studies</td>
<td>1</td>
</tr>
<tr>
<td>Liberal Arts</td>
<td>1</td>
</tr>
<tr>
<td>Mathematics</td>
<td>1</td>
</tr>
<tr>
<td>Music Education</td>
<td>2</td>
</tr>
<tr>
<td>Physics</td>
<td>1</td>
</tr>
<tr>
<td>Pre-Medical Studies</td>
<td>1</td>
</tr>
<tr>
<td>Theatre</td>
<td>1</td>
</tr>
<tr>
<td>Theory</td>
<td>3</td>
</tr>
</tbody>
</table>

Table 3: Minors of respondents

The identified minors were coded into five broader categories: fine arts, business, foreign language, humanities, and science. The coded list of minors can be found in Appendix C.

Minors in the fine arts accounted for 28% of responses with the majority of students having minors outside of the fine arts. Seventy-two percent of respondents had minors outside of the arts. Science was the most popular minor outside of the fine arts with 22% of students identifying a field in the sciences. Business, foreign language and humanities each received 17% of the responses.
Figure 5: Minor categories

Respondents were asked to identify their primary instrument. A breakdown of respondent instrument by number can be found on the following page in Figure 6. Because I am interested in seeing how results differ among different instrument categories, I have coded and grouped the instruments into several categories. After analyzing the overall data, I also analyzed the responses using the following 3 instrument categories: orchestral instruments, piano and voice. Although orchestras do have a pianist on their rosters, I opted to group piano separately due to it being the most common instrument in the study with 16% of respondents indicating that they are pianists. There is generally only one pianist in an orchestra. Two instruments, saxophone and guitar were defined as Other and were not included in any of the three categories. A full list of instruments with coding group can be found in Appendix D.
Notions of Career Successes, Ideals & Expectations

The next section of the survey inquired into what jobs students most associate with success, what their ideal jobs are and what jobs they expect to hold after completing their degree. This section also captured data regarding satisfaction with expected career and knowledge about portfolio careers.

**Position Most Associated with Success**

First, respondents were asked to select the position that they most associate with a successful career in music (Figure 7). Only one choice was permitted from the twelve options.
Respondents who selected other had a range of responses with only one identifying a specific job, which was opera director.

Two respondents indicated they were open to a variety of jobs in music as long as the job(s) provided an income:

“Making a living at doing music in some capacity.”

“Anything that pays!”

Two respondents stated that all of the choices were successful.

“All of these are successful to me! I can’t choose!”

“These are all successful”
Two respondents indicated that success is a personal definition with responses of

“It depends on the goal of the individual.”

“Everyone has different career paths and goals. There is not a ‘right’ career.”

Four of the respondents listed the following multiple positions indicating that they most associate a portfolio career with success:

*Arts Admin/Chamber and Orchestral Musician/Teacher*

*Composer and Chamber Musician*

*Composer/Conductor*

*Performing Musician*

The most common response was orchestral musician with 30% of respondents selecting this option. Soloist was second with 16% of individuals selecting it. The responses to this question contradict Solbu’s (2007) hierarchy of success, which places soloist at the top and orchestral musicians below. One reason for this contradiction could be that the majority of students majoring in music play in a large ensemble, often an orchestra or a wind band as part of their K-12 and college education. Because the large ensemble is a requirement for most music degrees, the role of an ensemble musician may be deeply ingrained in a student’s identity. While solo opportunities exist in K-12 and higher education, they are not guaranteed and are much harder to come by. College Music Professor came in just behind soloist with 14% of respondents choosing it. Taking into
consideration the four students who responded other and listed multiple jobs and the respondents who selected freelance, 8.63% of respondents associated a portfolio career with success.

Analyzing the data by instrument family produced interesting results regarding jobs associated with success. The instrument families considered were orchestral instruments, piano and voice. When considering only orchestral instruments, the percentage of respondents who selected orchestral musician as the position most associated with success increased to 47%. As previously mentioned, piano was considered its own family instead of being included with orchestral instruments because of the number of pianists who completed the survey and because there is usually only one pianist in an orchestra. Surprisingly, only 3% of pianists chose orchestral musician as the most successful position. Forty-seven percent of vocalists selected opera singer making it the most common choice for vocalists. Soloist dropped seven percentage points to 9% among orchestral musicians. Pianists were the most likely group to associate soloist with success with 30% selecting this option. This was also a popular choice for vocalists with 22% selecting it. Pianists were also more likely than the other groups to select college music professor. Twenty-four percent of pianists selected college music professor as the position most associated with a successful career in music. Vocalists were the most likely group to associate freelance musician with a successful career in music. Freelance musician was selected by 13% of vocalists. No pianist selected freelance musician and
6% of orchestral instruments selected it. A complete table comparing the responses of orchestral instruments, pianists and vocalists for question 10 can be found in Appendix E.

In Chapter 2, a study of conservatory string alumni by Ondracek-Peterson (2013) was referenced. Ondracek-Peterson asked her participants what position they found most successful. Her study found that the majority of participants, 70%, perceived the position of chamber musician to be most successful. This finding differs significantly from the current study of undergraduate students. Only 8% of participants selected chamber musician in this study, which ties it for fourth place among the position most associated with success. When only considering the responses from string players this increases to 15%, but is still significantly under the 70% in the alumni survey. It appears that the participants in Ondracek-Peterson’s study were able to select more than one option and were not forced to choose only one option, which impacts the findings. Comparing the two studies reveals that current undergraduate music students and music alumni have different opinions on what constitutes success as a musician. This may, at least in part, be due to professional experiences the alumni participants have had since completing their undergraduate degree. It is likely that they have had a much broader set of work experiences than current students have.

There were several differences in notions of a successful job based on gender. Females were more likely to select college music professor than males. Seventeen-percent of female respondents selected college music professor as the position they most associate
with success compared to 9% of male respondents. Males were more likely to select orchestral musician with 34% selecting it compared to 27% of females. Opera singer was more likely to be selected by females with 11% selecting it compared to 4% of males. Detailed information regarding responses to question 10 by gender can be found in Appendix F.

Year in school did not reveal any noticeable trends for this particular question. Detailed information regarding responses to this question by year in school can be found in Appendix G.

Next, I grouped the positions into three categories: performance jobs, teaching jobs and other (Figure 8). Details on the coding can be found in Appendix H. The majority of respondents associated performance jobs with success. This aligns with the portfolio career literature’s claim that one of the most common definitions of success for a musician is having a full-time performance career (Beeching, 2010; Bennett, 2007; Bennett, 2008). Seventy-percent of the respondents associated performance jobs with success, 18% associated teaching jobs with success and 12% associated other jobs with success. Performance was the number one choice by all three instrument groups: orchestral instrumentalists, pianists and vocalists. Vocalists were the most likely group to associate a performance career with success with 88% selecting a performance job. Pianists were the least likely to associate a performance career with success with only
48% selecting a performance job. Pianists were the most likely group to associate teaching with success with 30% selecting a teaching job.

Figure 8: Job categories most associated with success

*Ideal Job*

Participants were then asked to select one job out of the same twelve choices, that they identify as their ideal job if ability wasn’t a factor (Figure 9).
Specific jobs listed by respondents who selected other were opera director, film composer, game composer, military band member, musical theater performer and poet. Poet was the only response outside of the performing arts.

Two respondents stated unsure/undecided.

Eight responses indicated some type of portfolio career with one respondent stating, “A mixture, not sure if you would consider that freelance? For example, I would love to have an administrative role in a smaller chamber orchestra and also play chamber music and teach” and another stating “performing musician, playing original music. Writing music for film, TV, different projects.”
Other responses falling under portfolio career were:

- *Producer/Engineer/Performer*
- *Orchestral musician/Professor*
- *Composer/Chamber musician*
- *Composer/Conductor*
- *Singer songwriter/Self producer*
- *Studio musicians for movie/game soundtracks*

Orchestral musician was the most popular response with 18% of respondents selecting it as their ideal job. The second most popular response was soloist with 13% of the respondents selecting it. Orchestral Musician and soloist were also the two most popular responses to Question 10, *What position do you most associate with a successful career in music?* While the ranking of these positions was the same, the percentage of respondents changed. This comparison is illustrated below in Figure 10. Thirty percent of respondents indicated that orchestral musician was the position they most associated with success compared to 18% who selected it as their ideal job. This drop of 12% was the biggest fluctuation when comparing data from questions 10 and 11. This indicates that just because a student associates a particular job with success does not mean that obtaining that job is their goal. This could be due to the student not desiring to do the job they most associate with success or it may indicate that students are aware of how highly competitive the job market is. A student may associate the position of orchestral musician with success when considering how society views success, but he/she may desire a
different career based on his/her own interests and goals. The fluctuation for soloist was not as significant, dropping by only three percentage points from those who selected soloist as the position most associated with success to those who selected it as their ideal job.

Chamber musician and college professor both came in as the third job choice for an ideal job with 12% of responses. However, if the eight respondents who listed multiple positions under other and the 19 respondents who selected freelance are all considered portfolio careers, then portfolios career comes in at 14% surpassing both chamber musician and college professor.

Figure 10: Success vs. ideal job
There were again, interesting results when reviewing the data by instrument family. Orchestral musician was still the most popular choice for respondents in the orchestral instrument group with 30% selecting it. This is 17% less than the percentage of orchestral instrumentalist respondents who selected it as the position most associated with a successful career. No pianist selected orchestral musician as his/her ideal job. Opera singer remained the most common choice for vocalists with 53% of vocalists selecting it as their ideal job. Interestingly, the same percentage of pianists (30%) who selected soloist as the position most associated with success also selected soloist as their ideal job. Pianists were still the most likely group to select college music professor when it came to ideal career with 18% selecting it. While vocalists were the most likely group to associate freelance musician with success, they were the least likely to associate it with an ideal job. Only 6% of vocalists selected freelance musician as their ideal job compared to 13% who selected it as the position most associated with a successful career in music. A complete table comparing the responses of orchestral instruments, pianists and vocalists for question 11 can be found in Appendix E.

Again, the data from Odracek-Peterson’s (2013) alumni survey provides an interesting point of comparison. Conservatory string alumni in her study were asked what their most strongly preferred musical activity was. The majority of respondents, 53%, selected chamber music, which was also the top choice for alumni for the position viewed as most successful. Only 12% of respondents in the current study selected chamber musician as their ideal job. This percentage increases to 22% when only considering string player
respondents. It is possible that current music students do not have as much experience playing chamber music as the alumni do. It can be challenging to form chamber groups and coordinate all group members’ schedules around other rehearsals and classes. Not all music programs require students to participate in chamber ensembles like they do with large ensembles. Lack of exposure could be one reason for the difference between alumni and current students when it comes to ideal jobs. The responses for orchestral musician and soloist among alumni and undergraduates were much closer. Thirty percent of alumni in Odracek-Peterson’s study selected orchestral musician as their most strongly preferred musical activity and 10% selected soloist. In the current study, 25% of string players selected orchestral musician and 12% selected soloist as their ideal job.

Composer and freelance musicians were the only two ideal jobs to differ significantly by gender. Eight percent of females selected composer and only 3% of males selected it. Freelance musician was selected by 17% of males as their ideal job, but only by 4% of females. Detailed information regarding responses to question 11 by gender can be found in Appendix F.

There were several significant differences in ideal jobs based on year in school. It seems that students who were further into their undergraduate study were more likely to choose college music professor as their ideal job. Only 5% of 1st year students selected it, but 17% of students who were in their 4th year or higher selected college music professor as their ideal job. Each year the percentage of students who selected college music professor
grew. This could be due to the influential role applied faculty have on students during their time in school. By the time a student reaches their final year of study, he/she has spent a significant amount of time with the applied faculty member. Much of the pedagogical training revolves around the one-to-one or master-apprentice model (Lebler & Carey, 2008; Lebler, Burt-Perkins & Carey, 2009; Liertz, 2007; Mills, 2007). Students generally take weekly private lessons and attend studio courses with their applied faculty member. This person often becomes a role model to students, so the desire to emulate the faculty member’s career is not surprising.

Interestingly, a very large percentage of 1st year students selected freelance musician compared to other years in school. Twenty-two percent of 1st year students indicated that freelance musician was their ideal job. In all other years of the study this position was selected by 6% or less of respondents. It’s possible that some 1st year students do not fully understand what freelance means and what the challenges are that come with this type of career.

The further into their degree students were, the more likely they were to select other as their ideal job. Only 2% of 1st year students selected other as their ideal job, while 15% of 4th year and higher students selected it. This may indicate that as students progress through their degree, they are exposed to variety of careers they hadn’t considered and are thinking more creatively about their future careers. Detailed information regarding responses to question 11 by year in school can be found in Appendix G.
The job choices were once again grouped into the categories of performance jobs, teaching jobs and other jobs (Figure 11). As with the position most associated success, performance jobs were again the most common choice for ideal job with 66% of participants selecting a performance job. Once again, vocalists were the most likely to select a performance job with 75% selecting a performance job and pianists were the least likely with 58% selecting a performance job. Pianists were the most likely to select teaching jobs and other jobs with 18% selecting a teaching job and 24% selecting a job that fell into other. This grouping of the jobs indicates that the majority of respondents would ideally like to have a performance career.
Respondents were asked how likely it is that they will achieve the ideal job they selected in question 11. The majority of students believe it is likely they will achieve the ideal job with 72% selecting very likely or somewhat likely. Only 19% responded selected not very likely or definitely not.

When asked if with enough hard work and practice they would be able to achieve their ideal job selected in Question 11, the belief that it was likely increased by 13% with 85% respondents selecting either very likely or somewhat likely. Over half of the respondents believed it was very likely. Less than 10% of respondents believed that it was unlikely that they would achieve their ideal job. This overwhelming belief that achieving the ideal job is likely is evident in Figure 12.

Figure 12: Likelihood of achieving ideal job
job is possible with enough hard work supports Frank & Cook’s (1995) notion that contestants in a winner-take-all market believe they can defy the odds. Even when contestants in a winner-take-all market know the odds of winning, they still often believe that they can be the exception (Frank & Cook, 1995). Based on the results from this question, it appears that many participants in this study believe that they can become the exception.

Figure 13: Influence of hard work on achieving ideal job

Do you believe that with enough hard work and practice that you will be able to achieve the ideal job you previously selected?

<table>
<thead>
<tr>
<th>Response</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very Likely</td>
<td>52%</td>
</tr>
<tr>
<td>Somewhat Likely</td>
<td>33%</td>
</tr>
<tr>
<td>Not Very Likely</td>
<td>9%</td>
</tr>
<tr>
<td>Definitely Not</td>
<td>1%</td>
</tr>
<tr>
<td>Unsure</td>
<td>5%</td>
</tr>
</tbody>
</table>

Expected Jobs

Respondents were then asked to select the positions they expect to do for work after completing their degree. They were given the same twelve choices as in questions 10 and
11, but this time they were permitted to select more than one option. Seventy-three percent of respondents selected more than one job indicating that they expect to engage in a portfolio career. Of the 27% of respondents who selected only one job, 4% selected freelance musician. A freelance musician does engage in multiple project-based jobs, so this choice would also be considered a portfolio career. Considering all of the respondents who selected more than one job and those who only selected freelance musician, 77% of the respondents anticipate having a portfolio career. Research indicates that many professional musicians hold more than one job. The 1974 study, *Music Career Curriculum Development Study: A Study of the Relationship of Curricula to Employment* (Jay & Smith) found that none of its respondent held just one job. Data from the Strategic National Arts Alumni Project (SNAAP) show that 33% of respondents hold two or more jobs (Strategic National Arts Alumni Project, n.d). Participants in this study seem to be aware that it is unlikely that they will make their income from one job.

Participants who only anticipate holding one job responded with orchestral musician, soloist, chamber musician, composer, college music professor, K-12 teacher, private teacher, opera singer and arts administrator. Orchestral musician was the most common choice with 6% of anticipating this to be their sole job. Only 1% of respondents expect to be a soloist with no other jobs.
The most common response was freelance musician with 63% selecting it. Again, indicating that the majority of respondents expect to engage in project-based work or a portfolio career. Private music teacher was the second most common response with 62% selecting it. These were the only two options that received responses from over 50% of the survey respondents.

Thirty-eight percent of respondents expect to hold jobs as orchestral musicians, but only 6% expect this to be their only job. There could be several reasons for this. According to the Berklee College of Music (2012) the salary range for an orchestral musician is $28,000-$143,000. This is a very large salary range and jobs near the top of the range are the exception. Musicians at the lower end of this range will likely engage in additional
jobs to supplement their salary. Musicians at any salary level may also choose to engage in other jobs for artistic fulfillment they are seeking outside of the orchestra. According to Handy (1989) various jobs within a portfolio career can fill different needs, which is one reason someone may choose to engage in a portfolio career.

Interestingly, while only 16% of respondents selected some form of teaching as their ideal job, 72% expect to teach in some capacity (college music professor, K-12 music teacher or private music teacher). The majority of respondents expect to teach in conjunction with other jobs with only 0.5% indicating that they expected teaching to be their only job. A high number of students, 34%, expect to work as college music professors. The survey did not distinguish between full-time professors and part-time adjuncts, but only 3% selected college music professor as their only job, which may indicate that the majority of respondents expect to be adjuncts. Both an Australian study (Bennett, 2007) and the Wisconsin College-Conservatory’s study, Music Career Curriculum Development Study: A Study of the Relationship of Curricula to Employment (Jay & Smith, 1974) found that teaching is one of the most common income streams for musicians. SNAAP results found that half of all respondents have taught at some point in their careers (Strategic National Arts Alumni Project, n.d). It appears that current students are also aware of this and expect to teach as part of their careers.

Conductor was the least common choice with only 7% of individuals selecting it. Only one of the respondents indicated that they were a conducting major, so a number of
students who are not currently studying conducting as major do expect to do some conducting for work. It is possible that some of these individuals may be expecting to study conducting at the graduate level.

Figure 15: Success vs. ideal vs. expectations part 1

<table>
<thead>
<tr>
<th>Position</th>
<th>Success</th>
<th>Ideal</th>
<th>Expectations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts Administration</td>
<td>3%</td>
<td>4%</td>
<td>15%</td>
</tr>
<tr>
<td>Chamber Musician</td>
<td>8%</td>
<td>12%</td>
<td>36%</td>
</tr>
<tr>
<td>College Music Professor</td>
<td>14%</td>
<td>12%</td>
<td>34%</td>
</tr>
<tr>
<td>Composer</td>
<td>4%</td>
<td>6%</td>
<td>17%</td>
</tr>
<tr>
<td>Conductor</td>
<td>2%</td>
<td>4%</td>
<td>7%</td>
</tr>
<tr>
<td>Freelance Musician</td>
<td>7%</td>
<td>10%</td>
<td>63%</td>
</tr>
</tbody>
</table>

Figure 15: Success vs. ideal vs. expectations part 1
Once again, analyzing the data considering instrument family yielded some insightful results. A complete table comparing the responses of orchestral instruments, pianists and vocalists for question 14 can be found in Appendix E. The percentage of respondents in the orchestral instrument group who selected orchestral musician as one of their expected jobs increased significantly from the percentage who selected it as the position most associated with success or as their ideal job. Sixty-two percent of orchestral instrumentalists expect to have work as an orchestral musician. Vocalists were the most likely to expect to have work as a soloist with 41% selecting it. Twenty-four percent of pianists expected to work as soloist. Orchestral musicians were the least likely to expect to work as a soloist with seventeen percent selecting it. Fifty-three percent of vocalists expected to work as an opera singer, which is the same amount that choose it as their
ideal job. College music professor remained a popular choice for pianists with 45% selecting it, more than any other group. Interestingly, pianists and vocalists were significantly more likely to expect to work as an arts administrator than orchestral instrumentalists. Twenty-one percent of pianists and 19% of vocalists expected to work as an arts administrator, while only 11% of orchestral instrumentalists did.

The alumni survey (Ondracek-Peterson, 2013) previously mentioned presents a list of musical activities and asks how likely it is that each activity would be the respondents primary musical activity in their career. Freelance was the top choice with 42% believing it would be their primary musical activity. Freelance was also the top choice of respondents in the current study. Sixty-three percent of respondents and 63% of string players in the current study of undergraduate music majors selected freelance as their expected career. Ondracek-Peterson found that there are significant differences between the positions viewed as most successful, most preferred and likely profession. For example, in her study chamber musician, which was selected by 70% of the alumni as the most successful position and 53% as the primary musical activity of choice was only selected by 23% of alumni as the expected primary musical activity. The current study also found that there are significant differences between the position most associated with success, the ideal position and the expected position. Both studies indicate that viewing a position as successful does not always mean that the individual desires or expects to hold that job. Previous literature has not made a distinction between the jobs associated with success, the jobs considered ideal and the jobs music students expect to do. Jobs viewed
as successful and ideal have often been considered the same with little attention paid to expected job.

The data presented some significant differences when considering gender. More females were likely to expect to work as arts administrators with 18% selecting it compared to 10% of males. There was also a significant difference with the position of composer. Even though female respondents were more likely to select composer as their ideal job, females were less likely to select it as their expected job(s). Only 13% of females selected composer as one of their expected jobs compared to 22% of males. Males were also more likely to select freelance musician with 69% selecting it as an expected job and only 58% of females. K-12 music teacher also had significant differences by gender. Seventeen-percent of female respondents selected K-12 music teachers, while 8% of males selected it. Detailed information regarding responses to question 14 by gender can be found in Appendix F.

Analyzing this question based on year in school also yielded several interesting findings. Students in their 4th year or higher of study were less likely to expect to be orchestral musicians or soloists. Twenty-seven percent of 4th year or higher students indicated that they expected to work as an orchestral musician compared to 41% of 1st year students. Similarly, only 16% of 4th year or higher students selected that they expect to work as a soloist compared to 24% of 1st year students. As students progressed through their degree they were more likely to select “Other.” Again, indicating that perhaps students are
thinking more creatively about their career options toward the end of their degree.

Detailed information regarding responses to question 14 by year in school can be found in Appendix G.

The data was again analyzed by the three job categories (Figure 17). Performance jobs were the most expected job with 83% of respondents selecting a performance job. Teaching came in not too far behind, with 72% of respondents expecting to teach in some capacity. Vocalists were the most likely to expect to have a performance job with 88% selecting a performance job. Vocalists were also the most likely to associate performance jobs with success and to choose a performance job as their ideal job. Pianists were the least likely to expect to hold a performance job with 67% selecting one of the performance jobs. Pianists were also the least likely to associate performance jobs with success or to select a performance job as their ideal job.
Next, students were asked about their satisfaction level with their expected job(s). The majority of students feel some level of satisfaction with what they expect to do for work. Ninety-one percent selected either very satisfied or satisfied with only 6% selecting dissatisfied. No respondent selected very dissatisfied. Three percent were unsure about their satisfaction level. It appears that the vast majority of students are satisfied with their expected careers and seem to understand that they will likely engage in project-based portfolio careers.
Respondents were then asked if the expected job(s) they chose was the same job(s) they planned to do when they entered college. The majority of respondents stated that the job(s) they were expecting to do upon completing their degree was the same job(s) they planned to do when they entered college. When asked if their expected job(s) was what they planned to do when entering college 71% selected yes. Seventeen percent selected no and 11% were unsure. This varied by year in school. First year students were the least likely to indicate that their expected job had changed with only 2% selecting that their expected job was not the same job they planned to do when they entered college. Twenty-two percent of second year students, 31% of third year students and 27% of fourth year students indicated that their expected job had changed since entering college.

Figure 18: Satisfaction level with expected job
Participants who indicated that their current expected job(s) was not the job(s) they planned to do when they entered college were asked what job(s) they planned to do when they entered college and what led to their change in plan. Respondents had a wide variety of responses to this question, which were coded into eight themes (Table 4).

<table>
<thead>
<tr>
<th>Exposure to new interests</th>
<th>Artistic fulfillment</th>
<th>Lack of the dedication or talent required to be successful</th>
<th>Injury</th>
<th>Mental health challenges</th>
<th>Environment and culture are not a good fit</th>
<th>Job Stability</th>
<th>Realized goals were unrealistic</th>
</tr>
</thead>
</table>

Table 4: Reasons for changing career plans
Exposure to new interests while in school was the most common reason for a change in career plans. Respondents indicated that they developed new interests through coursework, jobs, internships and festivals. A sample of responses that fall under this theme were:

“Working in the preparatory school and seeing my own abilities as an arts admin has changed my plan.”

“When I began school, I had the most experience as a chamber musician and figured that's what I'd like to do. But now that I've had a variety of experiences in school, I've come to love orchestral playing and love the feeling of being in a large group. Although I do have some anxiety issues to conquer if I hope to achieve an orchestral position, I'm willing to work as hard as I can to earn a spot in an orchestra that would allow me to make a living wage. I've also discovered I like to play other genres of music such as folk and Americana. I would be happy doing one or any combination of teaching, freelancing and playing in an orchestra in the future.”

“I wanted to compose for stage but after attending a film music institute, I decided to focus on film composition and teaching at a collegiate level.”
Seeking artistic fulfillment or feeling a lack of artistic fulfillment was the second most common reason for seeking a new career. One student stated:

“My plan has changed with evolving interests. Initially I was most interested in a stable job with benefits and good pay. As I have developed as a freethinking musician, I have allowed myself to pursue a subject (historical performance) that satisfies me on a more personal and emotional level. My philosophy on the state of music in the modern world has drastically changed. Music is an industry, and it must be viewed as such, however, it is an art form that we must continue to innovate and foster. Many large musician organizations (colleges, orchestras, bands) unfortunately do not encourage true musical innovation. Instead, they are places to learn an oversimplified language, and to regurgitate the information. It is more important to me to work with other musicians who seek my similar goals, than to depend on institutions that I feel are more or less responsible to the sterilization of entertainment. To me, it is more important to make the audience laugh, cry, smile, or even become sick than to simply impress them with my conservatory education. Music is about emotion, not job stability. Even Bach didn't really have that great of a job.”
Another student stated:

“I thought I would try to be an opera or chamber music singer but realized that was not what I loved to do. Over the past few years I realized I enjoy acting and musical theater much more than I do singing opera.”

Other students stated that they did not have the dedication or talent that it would take to succeed, so they had changed their career plans. One student stated:

“\textbf{I was initially interested in an orchestral job, as it seemed like one of the most "secure" musical career options, and I thought I enjoyed orchestral playing quite a bit. Now, having had a lot more exposure to ensemble playing in school and at festivals over the past four years, I'm not so sure it's something I want to devote my life to (and devotion does seem like a requirement if one is to actually obtain one of these scarce orchestral positions, especially one that can be lived off of). I know there are plenty of other musical careers to look at, but right now I'm interested in exploring some non-music options.}”

Two students sustained injuries while in school that affected their ability to play their instrument. Another student suffered from mental health challenges while in school and was hospitalized. While this student plans to finish his/her music degree, he/she does not plan to seek a career in music due to lack of fulfillment.
Not wanting to be part of the culture or environment was another reason that respondents sought new careers. One respondent felt that the performance culture was too intense and another felt that the orchestra environment was too complacent. Responses were:

“I definitely planned on eventually being a performer, but after 2 years of intense schooling surrounded by intense musicians, I'm not sure that I want to be a part of that world anymore.”

“Intended on being an orchestral musician, but the audition culture is not for me. And I want to make music with people that are eager to play music and I don't see that in orchestras - there's a great deal of complacency.”

Another reason for changing career plans were seeking a more stable job with one student stating “I thought I would be a full-time singer but I want to be able to afford a house, car, insurance, etc. I've always been interested in speech language pathology and it's a more stable market than performing.” Several students realized that their original plan was unrealistic including one student who stated “I planned on becoming a soloist. Now I realize how unlikely it is that I will make it as a soloist.”

Next, students were asked whether they anticipate holding multiple jobs in music at the same time. Eighty-five percent of respondents expect to hold multiple jobs in music at the same time, indicating that they plan to engage in a portfolio career. This is not shocking
considering that 77% of respondents selected multiple jobs or freelance careers when asked about what they expect to do for work. Only five students responded that they did not expect to hold multiple jobs in music. The findings from this question indicate that the participants have a realistic understanding that full-time jobs in music with a single employer are limited and hard to come by. While many participants are interested in performing with an orchestra or opera company and performing as a soloist, they seem to understand that these endeavors won’t be on a full-time basis.

![Pie chart showing responses to the question: During your career do you anticipate holding multiple jobs within the field of music at the same time?](image)

**Figure 20: Anticipate holding multiple jobs**

Students where then asked whether they anticipate being self-employed at some point in their careers. The majority of students reported that they anticipate being self-employed
at some point in their careers, with 79% responding yes. Only 6% responded no, while 15% were unsure. Self-employment is a common characteristic of a portfolio career since work is often available on a contract basis. Once again, these findings from this question indicate that the participants have a realistic sense of how musicians make a living.

![Figure 21: Respondents who anticipate being self-employed](image)

Interestingly, while the majority of students reported anticipating holding multiple jobs and being self-employed at some point in their careers, only 15% indicated that they had heard the term “portfolio career” before. Seventy percent of students responded that they had not heard this term before with 15% being unsure. While students are not familiar
with the term “portfolio career” their responses to questions 14, 19 and 20 indicate that they do indeed plan to engage in portfolio careers. Respondents seem to be more familiar with the term “freelance” given that 63% indicated that they expect to be freelance musicians.

Out of the twenty-eight students who indicated they had heard the term portfolio career before, twenty-four offered a definition of a portfolio career. Out of the 24 responses, 19 were mostly or semi-accurate definitions. The accurate responses offered definitions centering around:

- Combination of smaller part-time or freelance jobs
• Finding or creating opportunities
• Having multiple streams of revenue
• Being self-employed

A sample of respondent definitions of a portfolio career is included below:

**Respondent Definitions of Portfolio Career**

“From what I can gather, I believe a "portfolio career" is in reference to a type of career that is formed by the combination of smaller jobs or past engagements. I'm not sure, though, and haven't formally been taught the definition.”

“A portfolio career is the idea that a person can pursue a variety of jobs to create a living for themselves.”

“Having a career that doesn’t conform to the role of one job, but includes many positions that fit your academic or career desires”

“A portfolio career is a nicer way of the old saying of "cobbling together" a patchwork career of freelance work, part-time gigs, teaching, etc.”

“Working a number of part-time jobs (which may include freelance) instead of working a regular, full-time job.”

While respondents associated portfolio careers with multiple jobs and multiple streams of income, it wasn’t clear whether or not they saw intentional planning, control and stability within the portfolio career. One respondent defined a portfolio career as “someone who is ultimately self-employed and floats from job to job building their portfolio.” The use of the term “floats” could be interpreted as unstable or aimless. It also wasn’t clear if respondents saw the portfolio career as a conscious choice or as something musicians did
out of necessity due to a lack of available full-time jobs. The term “portfolio career” doesn’t seem to be as familiar to students as freelance. Adopting the term “portfolio career” in the higher education setting when discussing working musicians could possibly encourage students to think more purposefully about a freelance career. Ideally, the projects that make up a portfolio career should be intentional and well thought out.

A significant number of respondents plan to get a graduate degree. Seventy-five percent of respondents are planning to pursue a graduate degree. Only 5% respondents indicated that they were not planning to pursue a graduate degree. Of those planning to attend graduate school, 85% plan to pursue a graduate degree in music, 7% plan to pursue a graduate degree in another field and 9% are unsure what they will pursue in graduate school. One trait of a winner-take-all market is that contestants often take on a significant financial burden in hopes of increasing their odds” (Frank & Cook, 1995). Continuing their training in graduate school will place a financial burden on many students. The majority of respondents are planning to pursue another degree.
Career Goals & Hopes After Graduation

Earlier in the survey students were given the opportunity to select from a list the job they most associate with success, their ideal job and the job(s) they expect to hold after graduating. At this point in the survey, respondents were given the opportunity to describe, in their own words, their career goals and what they hoped to do for work after graduation. Respondents had a broad range of goals and hopes for their careers. Portfolio careers, teaching, orchestral positions and attending graduate school were common similarities among the responses. Fifty-percent of respondents indicated that they hoped to engage in a portfolio career either by naming numerous jobs or indicating that they hoped to engage in a freelance career. Teaching was also mentioned by fifty percent of
respondents as being part of their career goals. The large percentage of respondents mentioning portfolio careers and/or teaching aligns with the portfolio literature and SNAAP findings (Strategic National Arts Alumni Project, n.d.) that state the majority of musicians will engage in project-based work and that teaching is one of the most common income streams for musicians (Bartleet, et al., 2012; Bennett, 2007; Carey & Lebler, 2012, Thomson, 2013). Orchestral musician was also a common response with 28% of respondents mentioning it. Twenty-eight percent of respondents also indicated that they planned to go to graduate school. Other themes that emerged were financial stability, attending graduate school or engaging in additional preparation to get ready for eventual career goal, being open to various opportunities within the field of music and creative personalized career goals. Numerous respondents mentioned concerns about financial stability and the need to find a career that would provide this. Attending graduate school or obtaining additional preparation before embarking on their targeted career was also a common response. Many respondents wrote about finding their place in the field of music while being open to a variety of areas and opportunities. Several respondents described out of the box careers or ideas about how to fund their careers indicating that they were thinking creatively about how to provide value. One respondent wrote about continuing music as a hobby, while supporting himself/herself outside of music. Another described her personal goal of becoming a mother and homemaker while also continuing to sing. Respondents had varied and personalized career goals. A sample of responses illustrating the main themes regarding career goals and hopes after graduation can be found below:
Financial stability

“After completing my undergrad, I would like to pursue a master’s degree and then a doctorate degree. My ideal job is to be able to work as a college professor because it has much more stability and I would enjoy teaching students composition and helping them find their own voices. I would also like to freelance and work on external commissions while teaching in a college.”

“I am planning on working as a nurse at least part time in addition to any music career I have. I hope to work as a freelance artist and I would love to perform on Broadway, but I also want a degree of (financial) stability as well. I do not want to be forced to pick up any gigs just because I desperately need to make rent.”

“My career goal is to be able to make all of my money off of doing what I love. I highly doubt that I will be able to but it’s certainly a nice thought.”

“Any job that will pay off my loans.”

“Have enough money to not starve.”

Graduate school or additional preparation to get ready for eventual career goal

“Go on to grad school, or an artist diploma of some kind. After those degrees, I intend on independently practicing until I win an orchestral position. I will support myself with freelance gigs and private teaching.”

“Win a job or go on to graduate school to keep preparing to win a job.”

“My end goal is to be an orchestral musician. I will start taking auditions when I graduate and hopefully land a position somewhere eventually. Before that happens, I want to teach and maybe freelance a bit if I have to, or work another side job.”

“I aspire to be a bass trombonist for a major philharmonic/symphony orchestra. My main goal is the Berlin Phil. After graduation, I hope to go straight to grad school unless I make it into an orchestra.”

“I am also majoring in economics. I will be accumulating and refining my repertoire after undergraduate/during graduate. I will be pursuing a temporary career (5 yrs) in banking after I graduate, while continuing to self-study piano. I will use income to fund performance and recording projects. Ultimately, I hope to
leave a recorded literature of my interpretations as a solo artist, while working as a freelance musician and a private teacher.”

Open to various opportunities

“Whatever I do, I strive to be proud of my work. Right now, I am working as hard as I can to become the best musician I can be. Currently in my undergraduate career, and eventually in graduate school as well, I am using the bountiful school resources (excellent teachers and colleagues, access to free information, guaranteed performances, etc.) to fuel my musical development. In addition, I am also developing my interpersonal and entrepreneurial skills to prepare myself for whatever shape my career takes after college. After I finish school, I plan to perform and compose professionally. Some additional jobs I am considering are starting a composition program at a high school, becoming a professor of music, working at a museum or arts organization, becoming a librarian, and teaching private lessons. It should be noted that the random opportunities I encounter in the future will have more impact on my job than will my current career plans. Everything I am currently doing is intended to increase the opportunities for me in the future so that I can select a job that fits my personality and lifestyle.”

“I'd like to weigh my options. I would like to teach on many levels. And perform on many levels. After I graduate, I'll see what all is available at the time. As far as teaching, that may be private lessons, marching band, k-12, or at a university. As far as performance that may be in an orchestra, military band, or with some other ensemble such as Blast!”

“I have a variety of interests, and although I'm already a senior, I am doing my best to pursue all of those interests and keep my options open. My ultimate career goals are to find my place within the music world—whether that's through performing, teaching, or administration.”

“I hope to teach music and inspire as many young players as I can. I would like to continue playing in one way or another, as well.”

“I want to keep singing for sure! I want to use my experiences to help others as well”

Outside the box

“I hope to be a professional freelancer on period instruments in Europe directly after I graduate with my Master's degree from the Royal Conservatoire at The Hague. My ultimate career goal is to return to America and start my own period
music orchestra, in addition to securing a collegiate level teaching job in 18th century performance practice. I also hope to continue to bring to light in America historical clarinets, and the relevance of historical performance to early American musical culture (a culture that even still remains in the overwhelming shadow of European Romanticism).

“Perform every weekend. Teach lessons to kids. Compose music for anything and anyone. Create a music residence building for practice spaces.”

“I hope to open a preschool focused on using music to develop motor, social, and cognitive thinking skills in toddlers and young children.”

“I want to be a freelance baroque opera and chamber musician, and I plan to work in the field of international diplomacy to fund this performance career.”

Definition of a Successful Career in Music

Respondents were given the opportunity to define a successful career in music in their own words. Understanding notions of success among undergraduate music majors was a key goal of this study, so allowing the respondents to offer a definition of success without the restrictions of closed-ended questions was important. Respondents had a wide range of what constitutes a successful career in music. The vast majority of respondents listed attributes as opposed to a specific job. Only three respondents listed a specific job as their definition of a successful career in music. Many indicated that success is personal and will vary from person to person and that there is no single definition of success. Themes emerging from the responses were having an active career, affecting people with music, artistic fulfillment, continuous growth, doing what you love, financial stability, happiness, having a high level of musical skill and personal satisfaction and fulfillment. Many of the responses fell under multiple themes. Responses to this question indicate
that students in this study are thinking broadly about success and are not necessarily subscribing to narrow definitions of success associated with specific jobs. A sample of responses regarding definitions of a successful career in music organized by theme is offered below:

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**Active career**

“I would define a successful career in music as a diverse career that goes between periods of travel, varying workloads, and performances with many groups and/or in many roles.”

“As being an active musician, involved in projects and being always busy making music.”

“Being a versatile and talented musician who has found a way to have an income and a network through their performances, education, and leadership.”

“Doing many different things to make a living.”

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**Affecting people with music**

“A successful career in music should impact others in some way, whether those others are students or audience members. How it might do this is subjective; they could be a large factor in someone's decision to begin playing an instrument, or they could be the reason why somebody stopped and felt something profound while listening to music for the first time. Regardless, I think that the amount of positive impact a musician can have on others defines their success in the field.”

“If one listener walks away affected from a concert, then that is success.”

“Being able to share my musical ideas and years of training with my peers, and give inspiration and advice to the next generation of musicians.”

“A successful career in music is one in which you make music that resonates with other people. That connection is success.”
Artistic fulfillment

“For myself, I just want to balance making enough money with having an artistically satisfying career. I want to always enjoy music making.”

“Feeling fulfilled by your performance opportunities, however big or small they may be.”

“If I can wake up every day not knowing exactly what to expect to be doing next week and having to go look for work and new opportunities to use my skill as a musician to make a living I know I will have succeeded. As long as I'm playing music, I have found success.”

“The ideal is....feeling spiritually fulfilled and satisfied with most, if not all, performances. However, I have never met a musician who has felt this way about their career, so I would realistically define a successful career as making enough money to live comfortably, as well as obtaining a reasonable level of prestige as both a performer and mentor.”

Continuous growth

“A career where you are doing what you love and yet still working hard and learning. It's not a comfortable career, but one that pushes you.”

“Since the goal for every musician is different, the only accurate way to "define" a successful career in music would be for each individual to always continue striving to get better and setting new goals once he or she reaches the previous goal.”

“Busy, resourceful, inspirational, always learning and teaching.”

“When someone continues to pursue musical excellence until retirement.”

Doing what you love

“On a purely practical level, I think that if you can make enough to support yourself and/or your family while still retaining a love for what you are doing, you are successful.”

“I would consider myself successful if I could wake up everyday and be truly excited to do what I'm doing. I think two things that greatly attribute to this
feeling and therefore my feeling of success would be strong, loving relationships (possibly a family) and financial stability."

“If I feel a continued passion, feel like I'm bringing joy to others, and can earn enough to eat and live.”

“One in which I wake up every single day feeling joyful and grateful and excited to share music with the world.”

---

Financial stability

“Being able to financially support yourself and whoever you choose to live with (spouse, children, other family) using your talent and experience with music. Not having to have a primary career unrelated to music to support yourself. Having music be the primary/only source of income you need.”

“Making a comfortable living involving music in some capacity.”

“A successful career in music should be both financially and emotionally satisfying for the musician.”

“Make enough money to survive initially and build up my net worth to the point of being able to support a family eventually.”

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Happiness

“A person doesn't have to be rich or famous to find success in music. Success can also mean finding true happiness!”

“A successful career in music is a career which makes you happy and somewhat financially stable.”

“Since we live in a capitalist society, I do believe that it is necessary to make a decent, comfortable wage. Past that, I would define a successful career as one that satisfies the wishes you've always harbored for yourself, not those of others. I personally have had people tell me that I should try for something else, or not be an orchestral musician. But I think success is figuring out how to use what you have and create a life that you are happy with and is worthwhile for you.”

“If you are happy, then you are successful.”
Having a high level of musical skill

“Playing music at the highest level you can regardless of pay or actual rank in the music world.”

“A successful career in music is defined by the achievement of a high level of musicianship, a reliable income, and personal satisfaction with one's work.”

“Doing projects and playing music I feel passionate about at a very high level, and getting paid while doing it.”

“Someone who gets to play and teach at the highest possible level.”

Personal satisfaction or fulfillment

“I find that the idea of a successful career changes drastically based on each individual musician. I believe a successful career in music is a career which makes whichever musician in question satisfied.”

“It completely depends on the context. A person could be "successful" in a variety of areas, such as creative success, financial success, or even fame. "Success" is relative to what the individual wants.”

“Because there are many ways and careers in music, I define success as finding a sustainable and fulfilling career. It varies based on the individual, and for some that may mean free-lance work and another job.”

“Success is different for everyone, so the definition must be broad. I would say that it is one that fulfills one’s passion for music and sense of being.”

Respondents had deeply varied and personal views of success. Many of the responses indicate that respondents are thinking about what is going to make them happy and not solely focusing on society’s perception of success. While many respondents do hope to
have a performance career, they also appear to be open to many different avenues as long as they are able to continue their passion of making music.

Definition of Musician

Literature on portfolio careers suggests the need to develop a broader definition of musician. Bennett (2008) suggests the need for a new definition of the term musician that “encompasses the whole profession rather than the very few who work in performance” (p. 3). Respondents were asked to provide their own definition of the term “musician” in order to understand whether or not current students already have a broad definition of the term musician. Respondents offered a wide variety of responses. The responses were coded into ten themes, which are illustrated in Table 5. Several definitions fell under more than one theme.

<table>
<thead>
<tr>
<th>Someone who is artistically and technically skilled on their instrument</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Someone who creates/perform music</strong></td>
</tr>
<tr>
<td>Someone who has a career in music or is paid to perform</td>
</tr>
<tr>
<td><strong>Someone who communicates or expresses themselves through music</strong></td>
</tr>
<tr>
<td>Someone with a holistic knowledge and understanding of music</td>
</tr>
<tr>
<td><strong>Someone who studies music</strong></td>
</tr>
<tr>
<td>Someone who engages and enhances the community through music</td>
</tr>
<tr>
<td><strong>Someone who evokes emotion through music</strong></td>
</tr>
<tr>
<td>Someone who has dedicated themselves to music</td>
</tr>
<tr>
<td><strong>Someone who finds joy in music</strong></td>
</tr>
</tbody>
</table>

Table 5: Definition of musician themes
Examples of respondent definitions of a musician is offered below:

**Someone who is artistically and technically skilled on his/her instrument**

“A musician is someone who has taken the time and allowed themselves the patience that it takes to build and hone their skill set and accumulate well rounded knowledge combined with credible experience allowing them to achieve a certain high level of excellence which makes them the absolute best (or among the absolute best) at their task.”

“A musician is someone who has mastered an instrument and is able to deliver an idea or emotion through that instrument.”

“An artist who is highly skilled in using a musical instrument to communicate.”

“Anyone who is musically talented whether that be in playing an instrument, producing, writing or conducting music.”

**Someone who creates/performers music**

“Is someone who refers to themselves as playing music. There are perhaps different levels of musicians, but the term musician could be used to describe the individuals playing in an average band at a bar, or the concertmaster of the New York Phil. Both play music, but in different capacities in different scenarios. It's also fair to say each have their respective places in society.”

“In a broad sense, a musician is anyone who performs or creates music and identifies as such. In a more personal sense, a musician is someone who helps unlock the deepest meaning and emotion in their audience through their art.”

“Anyone who plays and loves music with an intent to reach others regardless of status or ability.”

“Individual that creates music, whether through manipulating a musical instrument, their own bodies, or through digital means.”
Someone who has a career in music or is paid to perform

“One who performs their own instrument to a professional level and pursues it for a living.”

“Someone who has studied music, and makes money in the field.”

“A person who performs music for a living.”

“A person who makes a career out of their talent, hard work, and artistry in any genre of music.”

Someone who communicates or expresses themselves through music

“Someone who acts as a bridge for listeners; spending years to solidify and strengthen a foundation and understanding of all types of music so that the listener may easily walk across.”

“A person who uses music to express and communicate thoughts and emotions.”

“One who creates something out of nothing in order to express and share feelings in a way that cannot happen through any other art form. A musician must work independently and collaboratively, and must make personal artistic decisions and adhere to the composer's decisions, all in real time to perform the perfect harmony that creates a tingling sensation that cannot be described with words.”

“A musician is someone who uses sound to convey what words cannot. No rules, no prerequisites, just heart.”

Someone with a holistic knowledge and understanding of music

“A musician is well-rounded in both performance and theoretical aspects of music. They know how to perform as a soloist as well as collaboratively in a small ensemble and in orchestras. They must be flexible in whatever situation they are in, and take advantage of the opportunities around them, whether big or small. They are people who have both technical ability and can emote the music.”

“A person with a holistic knowledge of theory, history, and applications on at least one instrument. I think a true musician also is comfortable singing and playing the piano.”
“Someone who is proficient at communicating meaning through music in the clearest and often most flawless way possible. What separates a professional with someone on the street is how much knowledge we have about the music we perform because this gives performance meaning and relevance.”

“A musician is a thinker and a doer. In simplest terms, a musician must not only execute, but must understand what they are doing, otherwise guitar hero is just as impressive. A musician is a communicator, not a telegraph.”

Someone who studies music

“To label oneself as a musician is to attribute a degree of professional quality to one's work. A musician is someone who is formally trained, even though anyone can make music.”

“A person who studies music, whether performance, theory, or history.”

“A person who studies music or their instrument to a professional level and seeks to better themselves in their respective field.”

“A person who studies and performs music.”

Someone who engages and enhances the community through music

“One who uses music to deliver an emotional journey to others and enhance the life and value of the community around them.”

“Someone who is able to communicate to others using music, someone who feels love when they play and makes others feel something as well, and someone who engages with the community around them.”

“A musician is someone who makes a contribution to the world of music through creation, composition, performance, teaching, etc.”

“People who use music to better the lives of other people.”

Someone who evokes emotion through music

“Someone who can evoke a desired emotional response through playing their instrument.”
“A musician is a person that can combine emotion and technique into a moving performance even if not professional.”

“Someone who entertains by using sound. Someone who moves people in an emotional or mental state through the use of organized sounds.”

“Bring music, joy and expressions to audiences.”

Someone who has dedicated themselves to music

“A musician is someone who has dedicated their life to music, as well as made it a daily priority. “

“Someone who spends a life in music. A musician can play an instrument, sing, conduct, teach, and/or compose.”

“Someone who lives a life in music - ANY life.”

“An individual who dedicates portions of their life towards the training of an instrument”

Someone who finds joy in music

“A person that plays music. Any music level. Any type of music. Any instrument. Whether or not they ever perform, I think finding joy in creating music makes one a musician.”

“Anyone who loves making music!”

“Anyone who plays and loves music with an intent to reach others regardless of status or ability.”

“Someone who plays music with passion and loves it.”

Several respondents also expressed that a musician isn’t solely someone who performs.

While this theme wasn’t communicated as often as the ten major themes, it is still
important to note that several respondents did indicate that a musician is not limited to one who performs. Definitions that emphasize the various roles outside of performing include:

“I define the term "musician" as one who shares the power of music with others and is able to make them feel something as a result, whether that be through performance or education.”

“There could be many definitions for this term. There are many ways of being a musician, from being a performer, to being a composer, to being an electronic musician, a producer. Being all of it at once...I think a musician today has to take advantage of all of the tools of the 21st century.”

“One who creates, inspires, or teaches music, composition, an instrument, music history, music theory, musicology, or music therapy.”

The definitions offered by respondents indicate that students have their own personal definitions of what it means to be a musician. While students do offer broad definitions for musician, many still revolve around playing an instrument. It appears that there is still a need to broaden the definition of musician, so that those who do other musical jobs aside from playing an instrument are included.
Chapter 5: Results & Discussion Part 2: Degree Expectations & Degree Purpose

The final section of the survey investigates what skills students expect their undergraduate music degree to provide and what they believe the purpose of an undergraduate music degree is.

Degree Purpose

Students were asked whether artistic/technical skills or pedagogical/career management/business skills were more important to develop as part of their undergraduate degree. The majority of students, 70%, believed that both of these skill sets are equally important. Twenty-seven percent selected artistic and technical skills, which may indicate that students see these skills as being the biggest factor in achieving a job. These same students could potentially see the need for pedagogical, career management skills and business management skills, but be willing to obtain them outside of the degree.
Orchestral musicians were the most likely to select artistic and technical skills with 34% selecting this option. Pianists were the least likely to select artistic and technical skills with 19% selecting it. Seventy-nine percent of vocalists believed that artistic and technical skills and pedagogical/career management/ business skills are equally important. Complete data comparing responses from orchestral instrumentalists, pianists and vocalists for this question can be found in Appendix E.

Analyzing the data by gender or year in school for this question did not produce any significant findings.
Keeping with the theme of degree expectations, students next were asked if the role of an undergraduate music degree is to prepare students to be the most technically and artistically skilled musicians they can be or to be an employable musician in the 21st century. Similar to the previous question, the majority of students, 72%, selected both. Nineteen percent believed that the role of an undergraduate degree is solely to prepare students to be the most technically and artistically skilled musicians they can be and 14% believed it is to prepare students to be an employable musician in the 21st century.

![Pie chart showing the role of an undergraduate music degree](image)

Figure 25: Role of undergraduate music degree

Vocalists were the most likely to select that the role of an undergraduate music degree is to prepare students to be the most technically and artistically skilled musicians they can be with 25% selecting this option. Vocalists were also the least likely to select both with
only 64% selecting this option. Complete data comparing responses from various instrument groups for this question can be found in Appendix E.

Females were more than twice as likely as males to select that the role of undergraduate music degree is to prepare students to be the most technically and artistically skilled musicians they can be with 25% selecting this option compared to 12% of males. Males were more likely than females to select both with 79% of males selecting both compared to 66% of females. Complete data comparing responses by gender for this question can be found in Appendix F.

First year students were the most likely to select both with 81% selecting it. Seventy-two percent of fourth year or higher students selected both. There were no other noticeable trends among year in school. Complete data comparing responses by year in school for this question can be found in Appendix G.

Needed and Expected Skills

Both Questions 27 and 28 inquired into respondents’ desires to obtain non-musical skills associated with employability as part of their degree. The majority of students indicated that they believed it was important to obtain these skills as part of their undergraduate degree and that the role of an undergraduate degree is to produce employable musicians. This may indicate that these students see their music degree as a vocational degree.

Several members of the Consultative Committee in the Wisconsin College-Conservatory
study, *Music Career Curriculum Development Study: A Study of the Relationship of Curricula to Employment* also voiced that the belief that a music degree is vocational (Jay & Smith, 1974). This also supports the literature that reports students from various subject areas want and expect their college education to prepare them for jobs (Higbee & Dwinell, 1997; Schultz & Higbee, 2007; Schultz, 2008).

The literature on portfolio careers discusses the need for music students to possess non-musical skills in addition to technical and artistic skills on their instrument (Bennett & Bridgstock, 2015). The next question inquired into what non-musical skills students believed they would need in their careers. Thirteen skills were presented and respondents were able to choose as many as they felt necessary. Teaching was the most common answer with 85% of students selecting it. This is not surprising since 72% of respondents indicated that they expect to teach as part of their career. Networking and interpersonal skills were a close second with 84% of students selecting those skills. Copyright knowledge and operation/production skills were the two least common choices with only 45% and 46% of respondents believing that these skills will be necessary to their careers. All of the other skills were selected by over 50% of respondents.
Pianists and vocalists were the most likely to expect to need entrepreneurship skills with 77% of pianists and 71% of vocalists selecting it compared to 59% of orchestral instrumentalists. Eighty-one percent of pianists believed they would need recording skills, which is significantly higher than the other groups. Orchestral musicians were the most likely to expect to need teaching skills with 89% selecting it. Every single vocalist selected networking. Complete details comparing the responses of orchestral instrumentalists, pianists and vocalists can be found in Appendix E.

After indicating what skills they believed would be necessary for their careers, respondents were asked to indicate what skills they believed they would earn as part of
their degree. The comparison between these two questions is illustrated in Figures 27 and 28. In every case, there were more students who expected to need the skill in their career than students who expected the skill to be obtained as part of their degree. The biggest discrepancy was in financial management where 76% of students expected to need financial management skills in their careers, but only 24% expected to obtain those skills as part of their undergraduate degree. That is a 52% variance. This also echoes the Strategic National Arts Alumni Project (SNAAP) study’s findings, which found there to be a large gap between alumni utilizing financial management and business skills in their current careers compared to those who obtained those skills as part of their degree (Strategic national arts alumni project, n.d). Fundraising had the next largest gap with 54% expecting to need fundraising skills and only 17% expecting to acquire those skills while in school. The gaps between marketing/public relations and negotiation skills were also significant. There was a 35% variance between those believing they would need the skills in their careers and those believing they would gain the skills in their music degree. Students felt confident that they would attain the networking and interpersonal skills needed for their careers. Eighty-four percent of respondents believed they would need these skills and 67% believed they would gain networking skills and 66% believed they would obtain interpersonal skills.
Figure 27: Needed skills vs. degree skills part 1

Figure 28: Needed skills vs. degree skills part 2
Participants were next asked what other non-musical skills they believed would be necessary for their careers. Respondents gave a variety of responses. Several repeated skills that had been listed in the previous questions including entrepreneurship, financial management, interpersonal skills, marketing, networking and recording skills. Repeating these skills instead of solely offering other skills may indicate that students place a lot of importance on these particular skills. Financial management, interpersonal skills, marketing and networking were mentioned by a large number of respondents.

Communication was another skill mentioned frequently, which could be considered a part of interpersonal skills. A significant number of participants indicated that they expected writing to be an important skill in their careers. Time management was another common response, which may be due to the number of students expecting to engage in portfolio careers. Finding time to balance multiple projects, practice and maintain a work/life balance will take purposeful time management. A number of respondents mentioned the need for skills associated with mental wellness, which may allude to the stress of being a musician. Table 6 lists a summary of skills offered by respondents.
<table>
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<tr>
<th>Skill Category</th>
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<tr>
<td>Adaptability &amp; flexibility</td>
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<td>Audio skills</td>
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<tr>
<td>Business skills</td>
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<td>Collaboration and teamwork</td>
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<td>Communication skills</td>
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<td>Community engagement and outreach</td>
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<td>Conflict resolution</td>
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<td>Critical thinking</td>
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<td>Determination &amp; perseverance</td>
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<td>Flexibility</td>
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<td>General scholarship</td>
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<td>Innovation</td>
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<td>Interdisciplinary knowledge</td>
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<td>Life/work balance</td>
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<td>Logistics &amp; scheduling</td>
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<td>Making what you do relevant</td>
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<td>Marketing</td>
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<td>Mental resilience</td>
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<td>Networking</td>
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<td>Psychology and mental wellness</td>
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<td>Public speaking</td>
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<td>Research skills</td>
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<td>Resourcefulness</td>
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<td>Risk taking</td>
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<td>Self-discipline &amp; motivation</td>
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<td>Social and political awareness</td>
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<td>Technology</td>
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<td>Time management</td>
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<td>Web design</td>
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<td>Working with children</td>
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<td>Writing</td>
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Table 6: Other necessary non-music skills
In keeping with the theme on degree expectations, respondents were asked how much
they agreed with the following statement, “undergraduate music institutions have a
responsibility to prepare students for the 21st century economy by providing career
management and business skills in addition to providing technical and artistic skills.”
Nine-two percent of students responded strongly agree or agree. Only 6% of students
responded disagree. No respondent selected strongly disagree and 2% were unsure.

![Pie chart showing responses]

Figure 29: Responsibility of music institutions

All vocalists selected either strongly agree or agree with none disagreeing or being
unsure. Complete data comparing responses from various instrument groups for this
question can be found in Appendix E. There were no other significant differences among
instrument group or year in school. Males were more likely than females to select
disagree with 10% of males and 1% of females selecting disagree. Complete data comparing responses by gender can be found in Appendix F.

Career Preparation & Curriculum Satisfaction

Participants were asked whether or not they felt their degree is adequately preparing them to work as a musician in the 21st century and why or why not. Forty-five percent of respondents answered yes to this question. Thirty-four percent indicated that they do not feel their degree was adequately preparing them to work as a musician in the 21st century. Another 17% felt that their degree was somewhat preparing them to work as a musician in the 21st century and 5% were unsure or gave responses that did not indicate a clear answer.

Many students who responded that their degree is adequately preparing them to work as a musician, mentioned taking elective courses or adding a minor or certificate to their degree in order to obtain additional skills. Others mentioned being required to take career management or entrepreneurship courses. Respondents also indicated that their degree was assisting them in acquiring the artistic and technical skills necessary for a successful career. Below is a sample of reasons respondents gave for why they feel their degree is preparing them to work as a musician in the 21st century.
Responses from students who indicated their degree is adequately preparing them to work as a musician in the 21st century.

“Yes because to become a musician I need to hone my musical and artistic skills”

“If I seek out the right classes (business of music, etc) then YES. However, many students have yet to take advantage of these new classes.”

“Yes, but there is only so much that can be taught. Some things like networking and interpersonal skills are things that can not be taught.”

“I feel that it is because I have the opportunity to take classes that relate to arts leadership, participate in student music organizations, work within the school offices, take non-musical classes of my choice (which I am using to develop needed skills), hear from and talk to many very successful visiting musicians in my field, and develop my musical skills to the highest level.”

“Definitely - I'm learning how to be a better musician in the artistic sense already and I am confident that my professors will guide me through the other aspects of being a musician (managing logistics) when I become an upperclassman.”

“Yes, I am being taught to hone a craft. A craft I can use to get a job. Many of my friends have gotten jobs in or right out of this school.”

“Yes, because there is a great entrepreneurial in music class at my school that is required for everyone to take.”

“Yes, there is a good focus on career management aside from the performance side, and I am getting amazing networking opportunities.”

“Yes, there have been so many opportunities for me to learn about "ways to make money as a musician," whether it's through courses in community engagement, entrepreneurship, or other things like that.”

“Yes I do, we are learning on how to work in an orchestra and in chamber playing. It also gives us an opportunity to have audition experience.”

“Most definitely. I have had multiple classes that have taught me about playing in the 21st century orchestra. Many classes have taught me resume building. I spend as much time learning how to keep up in today’s world as I do learning about my instrument.”

“Yes we are forced to get a minor in entrepreneurship.”
“I don't believe being a musician in the 21st century is really any harder than it has been in the past. Music is in constant demand and it will always be a competitive field. I think I have chosen the right program and private teacher to excel in music. I grow more and more as a musician every year. The longer I'm in school, the more prepared I feel for a professional career.”

“Yes I think it is. I think the music program at my school has helped me further my talents as well as taught me some skills complimentary to my musical talents that will help me be employable.”

“Yes, specifically the class "Managing a Professional Performance Career" was extremely useful.”

Students who indicated that they do not feel their degree is adequately preparing them to work as musician in the 21st century mentioned the need for non-musical skills as the reason why except for one student who felt there was too much focus on employability skills. This respondent felt that employability skills were emphasized at the expense of artistic and technical skills. Respondents indicated the need for additional non-musical skills. Business skills, marketing, financial management and technology skills were some of the most commonly mentioned skills. Some respondents indicated that these skills were not offered at their institution and others indicated that while courses on these topics were offered, they were electives and not required. Many participants felt that they did not have the time to take elective courses on top of their degree requirements.

Respondents also mentioned that the traditional curriculum is outdated and focused on training specific types of musicians such as symphony musicians. Below is a sample of reasons respondents gave for why they feel their degree is not preparing them to work as a musician in the 21st century.
Responses from students who indicated their degree is not adequately preparing them to work as a musician in the 21st century.

“There are only so many hours in a day and so many skills to learn. It is hard to standardize a prioritized skill set for musicians who will fill many different roles. While I receive excellent technical instruction, I don't think that I have learned a lot about career skills other than symphony.”

“Not really. Yes, there are classes available for me to take regarding entrepreneurship and business, but quite frankly, I don't have the time. With the rigorous work already required by my degree and hours of practicing daily, I can't motivate myself enough to seek these "elective" classes in business. However, graduate students are usually required to take these sorts of classes, so I'm anticipating learning these skills later on, should I choose to go on to a higher level degree.”

“I think there is a big push for musicianship at my school, and not as much of an emphasis on marketing and entrepreneurship. This is comparable to the real world in that after I graduate, no one is going to be helping me market myself as a musician. It is good for me to learn how to do this on my own, and I have the flexibility to personalize how I approach learning these valuable skills. So I don't think my degree in itself is preparing me for the job market, but I do think it is giving me valuable connections (which are everything) and access to resources that will help me figure it out for myself.”

“No. The degree I am working for teaches me to follow the same steps that everyone has always followed to get employed in the field of music. All those jobs are filled and have waiting lines through the roof. To be a musician in today's day and age, you have to be more able to do any kind of work, in any kind of venue. The flexibility does not exist to wait for an orchestral job as is tradition.”

“No, I wish that we had more opportunities to learn about taking care of finances/taxes. Composers definitely need to have to take copyright/legal courses, and everyone should need to learn how to record things and set up technical equipment themselves.”

“No because there is not enough emphasis on developing music business skills. We have classes and opportunities for learning such things but they are not required so most of us don't have time to take them.”

“I think I would certainly like a course that would teach me tactics to go about freelancing. People don’t really talk about it enough, despite that practically all of us start out by doing just that. Also, I practically know nothing about the
technology aspect of music. I'd love at least a basic training course that teaches us how to record/video music, as they are helpful for profit as well as promotion.”

“No. There is so much focus on making us well-rounded and forward-thinking and "employable" that we don't have enough time left over to actually develop technical/musical skills to get the jobs that do exist. There are few performance opportunities and too much of a "jury culture." (I.e. Learn enough rep to fulfill the department requirements.)”

“No, the curriculum is out-of-date.”

“No. My degree only requires me to work on my performance and teaching skills. My additional skills are addressed by institutional offerings including the Arts Leadership Certificate.”

“Not really. I think the music industry is a lot wider than what is taught in a conservatory. I am aware of all the different careers that musicians in the 21st could have, specially involving technology, and I feel that a conservatory training is really missing that.”

“The degree has nothing to do with it. I’m using four years of minimal academic work and minimal responsibility to work on being able to survive as a musician when I leave. In all honesty, the school isn’t teaching me most anything at all, but I’m learning a whole lot from the students here, I wouldn’t want to be at any other school.”

“No. Most of us probably won't get jobs in music. Music schools need to be much more selective.”

“I think we need more courses that are similar to universities (marketing, economy, political science) - it's important to be well rounded and have a back up plan too.”

“No. There are no classes that focus on how to network/manage/promote oneself in the world of the 21st century musician that are part of our core curriculum (and may not even be offered at the undergraduate level). In lessons and other classes such as theory, we rarely discuss new music or how the music world operates.”
Participants who indicated that their degree is somewhat adequately preparing them to work as a musician in the 21st century often felt satisfied by the technical and artistic skills being taught, but felt the non-musical skills were lacking. Several respondents suggested that while their degree alone was not preparing them, they were able to add minors and certificates or seek out additional skills through electives or extracurricular offerings. Ultimately seeking out these additional offerings is up to the student not the institution. Others felt they were being prepared for a specific job, but weren’t being prepared for the scenario of that job not working out. Several respondents mentioned that there was an assumption that most students would go on to graduate school and that graduate school was the place where non-musical skills would be acquired. Below is a sample of reasons respondents gave for why they feel their degree is somewhat adequately preparing them to work as a musician in the 21st century.

Responses from students who indicated their degree is somewhat adequately preparing them to work as a musician in the 21st century.

“As an artist I feel that I'm getting a very good education, and I also believe that through this I can learn a lot about myself and what I'm most happy doing. On the other hand though I wouldn't say that they're doing a very good job at teaching us how to take care of ourselves financially.”

“My degree is not, which is why I added a Management Minor. If I were to stick just with the double major (Vocal Performance and Music Education), I would miss out on a lot of information about fundraising, marketing, accounting, and organizations.”

“Kinda. I am being prepared to win an orchestral job, but the emphasis is not on 21st century employability so much as orchestral employability.”
“I feel that right now my institution and degree are focusing on my musical technique and ability and developing that. I would hope that as I get closer to graduating, I will take classes that prepare me to be an employed musician. But right now, I am satisfied with just working on my musicianship.”

“Kind of. I don’t necessarily think that the classes that the school is requiring me to take are preparing me as well as they can. However, I think my teacher and colleagues are all sources to learn different things and then I can piece everything together.”

“Yes and no. Yes because of the technical proficiency, artistry, as well as the ability to work well with others. No because a lot of skills, such as business management, writing skills as well as fundraising skills are not taught well or not taught at all.”

“If I just mindlessly finished my degree without going out of my way to pick up any skills, then it would mostly prepare me, but not entirely. Ultimately, school is a tool used for gaining whatever knowledge you need. You can graduate without being ready, and you can be ready without graduating.”

“Partially. [school name] is developing programs that allow students to learn about the business side of music. However, I still don’t know how to do taxes or how to be a functioning adult. I also would want to learn how to write a contract, be my own manager, basic orchestral etiquette out in the real world, etc.”

“Somewhat. My school believes that we will continue on to get a masters degree. In the masters degree we will really learn these skills. Undergrad is more about getting technique in shape.”

When asked if they were satisfied with the music curriculum and degree requirements of their school, the majority of students selected yes. Fifty-four percent they were satisfied. Twenty-nine percent of students responded that they were not satisfied. This is a significant amount of students who are not satisfied. Seventeen percent were unsure.
Pianists were the most satisfied with 71% selected yes. Vocalists were the least satisfied with 37% selecting no. Complete data comparing responses from various instrument groups for this question can be found in Appendix E. Males were more likely than females to be satisfied with the curriculum and degree requirements at their schools. Sixty-one percent of males compared to 48% of females indicated that they were satisfied. Females were more likely to be unsure with 22% of females and 12% of males selecting unsure. Complete data comparing responses by gender can be found in Appendix F. The percentage of respondents who indicated that they were satisfied with the music curriculum and degree requirements decreased as they advanced in year in school. Seventy-two percent of first year respondents indicated that they were satisfied compared to 36% of fourth year or higher respondents. Dissatisfaction levels increased as
respondents progressed through their degree. Fourteen percent of first year respondents indicated that they were dissatisfied with the music curriculum and degree requirements compared to 48% of fourth year or higher respondents. Complete data comparing responses by year in school can be found in Appendix G.

Participants were asked what changes, if any, they would like to see in the undergraduate music curriculum and given the opportunity to voice their thoughts in their own words. Many respondents voiced their desire to have courses offered in entrepreneurship, arts management, business and career management. Respondents were also interested in more pedagogy courses. Undergraduate students typically receive one private lesson per week, but students in this study expressed the need for more weekly lessons. Academic course work was a point of contention among respondents with some desiring more stringent academic requirements and others desiring less stringent academic requirements. Music theory received a similar mix of responses with some students suggesting more music theory and others suggesting less. Respondents also voiced the need for music theory and history to be more integrated instead of being taught separately from one another. Respondents believed more connections across music genres and exposure to more diverse repertoire was necessary. Another common response was the need for flexibility in order to tailor the curriculum to a variety of student interests. Flexibility and student driven-schedules were also a major theme of the 1974 study, Music Career Curriculum Development Study: A Study of the Relationship of Curricula to Employment by the Wisconsin College-Conservatory (Jay & Smith, 1974). Students in that study expressed
the desire to have a curriculum that was more tailored to their interests. Below is a
sample of student responses regarding changes they would like to see in the curriculum
organized by theme. Because students had a wide range of responses, a category called
“Other” has been added in order to provide a more complete view of changes students
would like to see happen in the music curriculum.

Desire for courses in entrepreneurship, business, arts management and career
management

“I would like to see more financial and real world courses offered that teach us
how to navigate the music world prior to getting a job in an orchestra.”

“I wish that we had more opportunities to learn about taking care of
finances/taxes. Composers definitely need to have to take copyright/legal courses,
and everyone should need to learn how to record things and set up technical
equipment themselves.”

“I think more focus on entrepreneurial experience and grant writing would be
helpful.”

“Higher standards in ensembles. Learning how to play with others, not just
showing up and preparing concerts. Mandatory entrepreneurship and career
management classes, public speaking, counseling (this place is driving me
crazy).”

“More classes focusing on entrepreneurship and audience engagement, as well as
artistry. Most things taught in music school are theoretical or abstract, and are
not always applicable to careers in contemporary music.”

“I think all undergraduates should take a class that deals with managing an
artistic career. Also, I believe that music education majors should be held to the
same performance standards as performance majors. On the flip side, performance
majors should be more comfortable with various musical pedagogies and how to use them. This most likely would require an additional
year, which I think would be beneficial and in many cases necessary.”
Desire for more pedagogy training

“More pedagogy opportunities/training for undergrads.”

“I would love to see better acting training, as well as vocal pedagogy classes beginning before the senior year.”

“Pedagogy classes required. Expansion upon expectations in the real world. How to form a cohesive recital with a purpose.”

Desire for more private lessons

“Adding more elective courses and having 2 lessons a week.”

“Russian/Czech language and diction, more opera, weekly coachings, more repertoire classes.”

“I hope I have 2 major lessons a week, instead of 1.”

“More intensive liberal arts education. More private lessons.”

Desire for more stringent academic requirements

“More required courses that are not music related that help expand our horizons. Such as math courses, science, English and history that is not music history. These courses I believe would help intertwine everything together and make our understanding of music through history, today and into the future much more fluid.”

“Put more focus on academics.”

“I wish it were more academically rigorous and geared to producing successful professionals.”

“Less rehearsal overload, and a greater emphasis on general learning in all academic disciplines (math, English, etc.), not just music performance.”
Desire for less stringent academic requirements

“Too much emphasis on liberal arts. There is no importance to some of these classes and they're too much work sometimes.”

“Less useless liberal arts classes, more business and entrepreneurial classes to help us build real skills for the music world. 15th century architecture and 17th century politics aren’t helping anyone.”

“Complete elimination of humanities requirements.”

“Less focus on some of the academics and more on performance experience.”

Desire for more music theory

“Mostly the music theory program. I had much better training at the small school from which I transferred than I do at [school name]. Grad students teach the classes at different paces. Some are good, some aren't. And the theory program overall is traditional and antiquated. We need to revamp the system and create out of the box, mindful thinkers.”

“Way more aural skills. Properly-run orchestral repertoire classes. More classes related to ensemble skills.”

“More in depth theory curriculum, any sort of business curriculum.”

“Undergraduate curriculum should be extremely thorough, covering all aspects of history and theory, as well as other basics in the fields of management, etc. Schools should at least provide more opportunities to musicians interested in studying these fields, and provide resources the students can refer to if the school doesn't offer classes on these subjects.”

Desire for less music theory

“I would like to see a de-emphasis on ear training and music theory. Replace some of those classes with music entrepreneurship classes, recording classes, and the like. It should be mandatory for undergraduates to take these classes.”

“I don't think we should spend as long as we do on music theory and aural skills. Of course they're important, but it's counterproductive to have classes that aren't necessarily what we're going to be doing in the future take up so much of our time and be weighted more than our performance classes. If I spend 20 hrs a week in
opera rehearsal I think it should be more than a one credit hour class. I think that it would be good to have a personal health class and business class for at least a semester.”

“I think our institution should spend less time with theory. I feel that a lot of my time here is spent doing theory homework and stressing over the difficulty of that curriculum. It is more important for performance majors to focus on their instruments, unless you are a theory major of course.”

“Less excessive theory and aural training and a better focus on specific degree related things that will actually benefit me as a musician of the 21st century.”

Desire for music theory and music history to be more integrated

“We have five semesters of theory/aural skills (fall year 1 - fall year 3) and three semesters of history (spring year 2 - spring year 3). I would strongly prefer an integrated theory/aural skills/history curriculum, providing and reinforcing context at all steps along the way. I feel that the theory curriculum is far too focused on the common practice period. Additionally, we spend too much time on fundamentals (this is how to spell this chord!) and don't even get to actual theory until the fourth semester.”

“I think more emphasis should be placed on music history earlier-on in the core sequence. As it is, topics broached may be broached in theory with only a skeletal introduction of the historical context (music history or otherwise). Students are placed in the awkward position of learning the "what" semesters in advance of the "who", "when", "where", and "how"--in effect, theory is unnecessarily abstracted from history and likewise, both suffer.”

“More diverse music history, more integrated aural skills and theory, and more information from real world musicians.”

Desire for more connections across music genres and exposure to more diverse repertoire

“Instead of taking electives like tonal and modal counterpoint, orchestration, and analytical systems, it would be cool if there was a requirement that made you take a class that was out of your comfort zone musically, like African drumming or Renaissance technique or Irish folk music. We don't have any of those classes at [school name], but I think it would be helpful in opening up peoples' minds to new musical worlds.”
“Newer music and performing in untraditional groups. I'd like to see a requirement for playing in the community. I'd like to see jazz as a required study as well.”

“Personally, I feel that I would benefit from more experiences in other forms of music. I really like folk, alternative and Americana music. [School name] offers Jazz and early music, which I might take as well. I think if a student has a unique interest, the school should be able to provide for their interests.”

“Add hip-hop to the curriculum.”

Desire for more flexibility within the curriculum

“I wish students weren't pushed to specialize so early. The secret to success in this economy is adaptability and diversity, and when our school discourages us from pursuing interests in other areas, it hurts our future adaptability and our present development as people. Again, it's not necessarily the school's job to provide the perfect environment for students. It is more important for students to adapt and make the most of their environment and to seek out whatever their environment lacks. The process of self-education is as much preparation for a future career as any curricular requirement.

“Again, more freedom in what classes are necessary to graduate based on what career path you aspire to. A person who wants nothing more than to be a teacher should not have to be in 5 ensembles every year, and a person who wants to pursue a career gigging should not have to take 4 semesters of classical music history.”

“More flexibility for personal interest.”

“I would like to see a more tailored curriculum - a lot of time in class is wasted, and a lot of classes are useless in general.”

Other changes respondents would like to see in the undergraduate music curriculum

“Jam sessions/ recording sessions. And more one on one time the students should have together. We don't get to work together often enough especially when we all could collaborate because we're creative! Math majors work together more than we do.”
“More integration of different levels of students, and more required playing opportunities. Including both band/orchestra. I do not feel it is fair for me to have to compete against people 8 years older than me (and who are already winning professional jobs) to be able to play worthwhile repertoire after only just recently graduating from high school. I could learn so much from sitting next to those same people I compete with in an orchestra. If even only one concert per semester. The school should put the students first, not their reputation. Even if that means the performance level drops a little bit because there are "lower level" students in "higher level" ensembles.”

“Music Ed double majors are not required to take any language or diction classes, even though our major claims we are qualified classical vocal performers. This is impossible to add in to the current curriculum because of the crazy amount of other requirements. I also have very little access to actual teaching before my semester of student teaching, which is frightening and stressful. Unfortunately, many of our MusEd faculty are very old and do not have a feel for what is going on outside the University, which makes many classes frustrating.”

“More master classes, opportunities to attend performances/lectures by artists in your field, more encouragement to study interdisciplinary subjects, more emphasis on personal artistic development versus academic and strictly-technical facility.”

“A better marketing and PR department might be nice. It could provide internships for students to work in those fields of our professions and also would help get students work out into the world potentially giving them a slight leg up upon graduating. (For examples of this look at Berklee).”

“I would try to give more tools to the students. There are thousands of really good classical violin players, what will make either of my classmates special? What kind of job will they get? I think school have to provide more tools, teach them how to be at a recording studio, teach them technology, give them the tools to play different kinds of music.

Purpose of a Music Degree in Students’ Words

The final question on the survey asked participants what they believed the purpose of their music degree is. Responses revealed that students have varied and personal
expectations of what they perceive the purpose of their degree to be. Many believed that the central purpose of their degree was to develop greater artistic and technical skills on their instrument. Others believed it was to prepare them for careers in music. Similar to preparing them for careers, numerous participants hoped their undergraduate degree would equip them with the tools necessary to have a viable music career in the 21st century. Some respondents saw their undergraduate degree as a foundation to be built upon indicating, that the purpose of their degree was to provide a foundation of knowledge and skills that will prepare them for the next step in their individual journeys. Many students hoped their degree would assist them in reaching their potential of being the best musician they can be. The importance of having the credential of a Bachelor’s degree was also mentioned by students as being the main purpose of the undergraduate degree. Numerous respondents expressed the desire of becoming well-rounded musicians. Respondents also saw the undergraduate degree as place where students could get a feel for the music profession and find their own individual places within the field. Below is a sample of student responses regarding the purpose of a music degree organized by theme

To develop greater artistic and technical skills

“The purpose of my degree is to increase my musical and technical proficiency on my instrument. By graduation, I hope to have improved significantly since my first year, and I hope to have the skills to be able to improve on my own in the future.”

“For the instrument to become something you have control over instead of the other way around. Better understanding of music theory and history.”
“To grow as an artist and find our own voice. To find an awareness of self and more confidence.”

“My music degree is to cultivate my artistic persona and continue my personal growth so I can become an expressive, capable musician who notably contributes to whatever ensemble I'm a part of.”

To prepare students for careers in the field of music

“The purpose of this degree is to prepare me for a career as a musician. I hope to become a better performer and musician by the time I graduate, with a clear idea of what exactly I want to do and where I want to go“

“The degree itself is merely a pre-requisite for being a musician (whether that's a problem, I don't know). But the degree should not just represent "I practiced hard for four/five years." It should really represent that the musician is capable to go out and work on his own and with other people in any subset of the music industry, whether that may be classical performance or freelance, etc. I hope I will be able to manage myself well such that I can take jobs that will support me as I aspire to become a world class soloist.”

“I believe the purpose is to prepare us to work in the music field. I'm not sure what direction my career will take, so I think it is necessary to get a bachelor's degree. I hope to gain the musicianship skills that I need (audition practice, learning excerpts, technique), as well as financial savvy to succeed in this field.”

“To be prepared artistically, mentally, emotionally, and physically for a trying career in which anything can happen.”

To provide a foundation of knowledge and skills that will prepare students for the next step of their journey

“I believe the purpose of my undergraduate degree is to develop a foundation in all aspects of musicianship (artistry, history, theory, even passion for a variety of styles).”

“I believe my degree is to help me get prepared for the next step in my journey. Whether it's performance, teaching or something else related to music. Our fundamentals are very strong and the foundation is concrete.”

“The purpose of a music degree is to give you a basis from which you can expand upon artistically, technically, and scholastically throughout your life. I want to
graduate with the self-sufficiency needed to continue improving and learning after school."

“The purpose of my music degree is to let us know more about what the music is and improve our ability to enjoy the music and then motive ourselves. I need to learn how to study music by myself instead of depending on my teacher which means that I need to know what I can do better in music rather than my teacher telling me what I need to improve. I think the teacher is to give a suggestion to students instead of telling them what is wrong and what is right directly. If doing so, students may lose self-study ability.”

To equip students with the tools necessary to have a viable career in the 21st century

“I want it to offer me the skills to successfully pursue and achieve my own personal goals, especially in being versatile enough to take whatever work comes my way. I think with music as it is in our society, it is difficult to predict exactly what kind of work music majors will do, so I hope that I have the skills to teach myself to adapt to fit my circumstances.”

“To gain skills that will make me an employable musician. I hope to obtain the technical and artistic skills that will make me a great opera singer.”

“I believe the purpose of the undergraduate music degree is to make sure each musician is proficient technically as well as prepared to function in the 21st century landscape. I hope to obtain more proficiency as a musician and as a composer primarily.”

“To prepare me to be able to survive as a contemporary freelance musician in todays industry and economy. I hope to be able to write, produce, perform, and sell original songs.”

To help students reach their individual potential

“The purpose of a music degree is to make one a better musician. It is the student's job to develop the additional skills they need to succeed as a musician. For me, those skills are interpersonal and entrepreneurial; for someone else it might be knowledge and work experience in another field. Education can't be a one-size fits all. Everyone's education should be unique to their strengths and interests.”

“Being the greatest artist and technician you can be.”
“I really just hope to be the best that I can be at my instrument by the time I graduate.”

“I just hope to become the best musician I can be.”

To obtain the credential of having a bachelor’s degree

“The purpose of my music degree, at this point, feels like it is to be able to say that I have a degree. I wish the purpose was to be able to feel strongly that I am equipped with the knowledge and skills that I need to have a successful career.”

“Networking and a piece of paper to eventually get a criminally underpaid adjunct teaching position at a university.”

“I only came here to work with my private teacher, and to collaborate with other high level students. I currently learn more reading textbooks and self studying than I do in most of my classes. At least I get paper after spending tens of thousands of dollars that says "this person graduated.""

“It is my official ‘you are now a professional and people can no longer get away with not paying you because you need the experience’ document.”

To produce well-rounded musicians

“To become a well-rounded musician with a deep knowledge of many styles and genres of music, their history, and how they work. I hope to obtain enough technical ability and knowledge of the music to speak the language of jazz proficiently and know how to keep improving after school.”

“To become a musician in every sense. In knowledge of history theory and musicianship.”

“The purpose is to become a well-rounded musician. I hope I can get a wider knowledge of repertoire and the orchestral world before I graduate, in addition to the playing I know I will do.”

“I believe it’s to make me a well-rounded individual with an emphasis on violin. I just need to get better at violin and theory for graduation.”
To provide a place where students can get a feel for the music profession and find their place in it

“I hope to learn as much about music as possible, as well as my ability to thrive/survive in the music world. The only way I can decide about what extent I want music to be in my life post-graduation is by being fully committed and submerged now.

“I believe the purpose of my music degree is to help me further understand where my own specific aptitudes lie in the world of music, and by my completion of it I hope to have shaped my own understanding of music (and the performance of my instrument) enough to be able to pass on my knowledge to others, or use them to gain a decent job performing in an orchestra.”

“The purpose of an undergrad degree is to dip your feet into the world of music. I wish to have more confidence as an artist by graduation in May.”

“To find out if that’s what you really want to do and if you have a shot, and discovering what else you would like to do in life. Communication and business skills I hope to obtain before graduation.”
Chapter 6: Conclusion & Recommendations

Summary of Findings

The purpose of this study was to understand how the career ideals and expectations of music majors align with the hierarchy of success reported in the literature and what music majors expect from their undergraduate music degree. Below, a summary of the major findings is offered.

*Jobs Associated with Success, Ideal Jobs & Expected Jobs*

This study found that students had deeply personal definitions of what it means to be successful. When asked to define a successful career in music, many of the respondents listed characteristics and values that they hoped to have in a job as opposed to listing specific jobs. Instead of associating specific jobs with success, respondents instead considered goals such as having an active and varied career, being able to affect people with music, having artistic fulfillment, continuing to grow as a musician, being able to do what they love, having financial stability, being happy, having a high level of musical skill and being personally satisfied and fulfilled. It appears that students in this study are thinking broadly about success and are not necessarily subscribing to narrow definitions of success.
When asked about specific jobs associated with success, the top three responses were orchestral musician, soloist and college music professor. The majority of respondents associated performance jobs with success over teaching and other jobs. The findings also revealed that specific jobs associated with success differed by instrument role. Orchestral instrumentalists considered orchestral musician to be the most successful job, while pianists considered soloist and vocalists considered opera singer to be the most successful job. Orchestral instrumentalists were the least likely to select soloist as the most successful job.

When asked to select what their ideal job was, respondents often selected a different job than they selected for the position most associated with success. This indicates that viewing a position as successful does not necessarily mean a student desires to hold that position. While orchestral musician, soloist and college music professor still remained in the top three, the percentage of respondents who selected these positions as their ideal job compared to the job most associated with success dropped. The majority of respondents selected a performance job as their ideal job over teaching and other jobs. Participants also believed that with enough hard work they can accomplish their ideal job.

The majority of respondents expect to engage in freelance or portfolio careers and hold multiple positions within music. Only 3% of respondents indicated that they did not expect to hold multiple jobs. It appears that music students understand that they will need to engage in portfolio careers and hold a variety of different jobs. Respondents also
appear to understand that many of them will likely be self-employed at some point in their careers. The majority of respondents also expect to teach in some capacity. Most plan to teach in conjunction with other jobs as part of a portfolio career. Participants in this study seem to be aware that it is unlikely that they will make their income from one job.

There were significant differences between the jobs respondents selected as the position most associated with success, their ideal and their expected job(s). Freelance and teaching were the two most prominent examples of this. Only 7% of respondents selected freelance as the position most associated with success and only 10% selected it as their ideal job, but 63% of respondents expect to engage in freelance work. While 72% of respondents expect to teach only 16% selected teaching as their ideal job and only 18% selected teaching as the position most associated with success.

A major finding of this study is that there are significant differences between the jobs students associate with success, would ideally like to hold and actually expect to hold. These are important distinctions. The results demonstrate that we cannot assume that because a student views being a soloist as a successful job that this means the student expects to become a soloist or even desires to become a soloist. The results also indicate that in many cases respondents are not expecting to hold the jobs they ideally desire to hold. While this might be viewed as a negative, it is important to note that respondents
had a high level of satisfaction with their expected jobs, so they do not appear to feel as though they are settling.

Non-Musical Skills

Respondents appear to be aware that they will need skills outside of technical and artistic skills on their instrument. The findings indicate that there is a gap between the skills respondents expect to utilize in their careers and the skills they expect to obtain as part of their undergraduate music degree. For example, 76% of respondents expected to need financial management skills, but only 24% expected to obtain those skills as part of their degrees. The Strategic National Arts Alumni Project (SNAAP) also found a discrepancy between the skills alumni utilize in their jobs and which of these skills they obtained as part of their degree (Strategic national arts alumni project, n.d).

What was not determined in this study is the desired balance between artistic and technical skills and non-musical skills in areas such as financial management, entrepreneurship, marketing, fundraising, etc. This issue of balance has also been noted in the literature. Bridgstock (2009) stated that “it is unclear what the balance between orthodox pedagogy and the broadened employability agenda should be” (p. 39). More research is needed in this area. As is research on how alumni developed the skills that are necessary for their careers if they were not developed as part of their degree. Several respondents in the Wisconsin College-Conservatory study, Music Career Curriculum Development Study: A Study of the Relationship of Curricula to Employment (Jay &
Smith, 1974) indicated that it was up to the student to do whatever was necessary to acquire needed skills. It appears that several students in the 1974 study expected to need to develop skills outside of their degree. The current research did not ask respondents if they expected to need to develop additional skills outside of their degree. Many respondents in the current study did express the desire for changes to the curriculum that included additional skills such as entrepreneurship, business, arts management and pedagogy training.

The current research also did not inquire into whether or not participants felt that they had the time to focus on additional non-musical skills. A lack of time was a common theme in the Wisconsin College-Conservatory study (Jay & Smith, 1974). Several respondents in that study indicated that due to the current course commitments and the need to spend their time practicing that they did not have room in their schedules to take on anything else. Many felt their free time was best spent practicing. It is unclear if current students feel the same way and if time is an obstacle to developing additional skills.

**Degree Purpose & Satisfaction**

It appears that the majority of respondents believed the purpose of their degree is to make them both the most artistically and skilled musicians possible and employable musicians. Only 19% of respondents believed that the role of their undergraduate degree was to solely train them to be the most technically and artistically skilled musician they can be
and only 8% of respondents believed that the role of their undergraduate degrees was to solely train them to be employable musicians in the 21st century. Seventy-two percent of respondents selected both options. The majority of respondents also agreed that undergraduate music institutions have a responsibility to prepare students for the 21st century economy by providing career management and business skills in addition to providing technical and artistic skills. Respondents do want both the technical and artistic skills as well as the skills that will help them be employable, but the question of how to balance the traditional music curriculum with employability skills still needs to be more thoroughly investigated (Bridgstock, 2009).

Respondents had a range of feelings regarding whether or not their degree was adequately preparing them to work as a musician in the 21st century. Thirty-four percent indicated that they did not feel their degree was preparing them, 17% felt their degree was somewhat preparing them and 45% felt that their degree was preparing them to work as a musician in the 21st century. Many students who responded that their degree is adequately preparing them to work as a musician mentioned taking elective courses or adding a minor or certificate to their degree in order to obtain additional skills. Many of the students who did not feel their degree was adequately preparing them mentioned the lack of non-musical skills as a reason why.

Just over half of the respondents reported being satisfied with the music curriculum at their schools. The level of satisfaction went down with each year of school. First year
students had the highest satisfaction rate and fourth year or higher students had the lowest satisfaction rate. This might be because as students progress through their degree they develop a more realistic sense of the job market and the skills needed to navigate it.

Implications for Programming

As stated in Chapter 2, a goal of this research was to collect data that could be used to inform programming of music schools, particularly the programming in career and entrepreneurship centers. The conceptual framework section referred to three programming approaches: the prescriptive approach, the investigative approach and the cafeteria approach. In the prescriptive approach, it is assumed that the programmer is an expert and has the knowledge to decide what offerings will best serve the participants (Rossman, 2008). The investigative approach involves collecting data from participants to better understand their needs (Edginton, Compton & Hanson, 1980; Rossman, 2008). Lastly, the cafeteria approach provides a selection of differing program offerings (Rossman, 2008; Farrell & Lundegren, 1991). A combination of various programming approaches is recommended as a best practice (Rossman, 2008).

This study utilized the investigative approach by collecting data from participants regarding their goals, needs and expectations. A major takeaway from this study is that undergraduate music majors have vastly differing needs. While some jobs remained more popular than others in regards to the position most associated with success, ideal job and expected job(s), the results indicate that students have a wide range of career interests.
The data shows that the majority of respondents expect to engage in portfolio careers and be self-employed. Knowing this, it would be valuable for programming to be offered that specifically relates to skills needed for portfolio careers and challenges related to self-employment. Topics such as marketing, networking, managing cash flow, business structures, legal issues and contracts would all be beneficial for students who expect to have portfolio careers and be self-employed. These topics could be covered in courses or extracurricular programs offered by career services centers.

When given the opportunity to articulate their career goals, it was revealed that respondents have a wide variety of goals. The study also found that students have deeply personalized views of what it means to be successful. Many didn’t have specific jobs in mind, but instead listed characteristics such as financial stability, affecting people with music, having artistic fulfillment and finding personal satisfaction. The results indicate that students may need to be exposed to more models of careers in order to broaden their horizons on possible jobs and what the pros and cons of various jobs are. This could be accomplished by bringing in guest speakers from a wide variety of jobs to speak about their own trajectory and what their career is like. Again, this could take place in courses or as an extracurricular activity put on by the career center. Hearing from a range of individuals in the field might not only expose students to more job possibilities, but also help them match the qualities they associate with success and fulfillment to the right job for them.
Respondents indicated that they expect to need a range of skills that they do not necessarily expect to acquire as part of their undergraduate music degree. By considering the variance between the skills respondents expect to need compared to the skills they expect to attain, topics for additional program offerings can be determined. Financial management, fundraising, grant writing, marketing/public relations and negotiation skills all had large variances. Students expect to utilize these skills. The fact that they deem these skills necessary to their careers, could mean they would be in-demand topics for programming.

The findings of this study revealed that students do want and expect their degree to assist them with being employable. Knowing that students do desire skills associated with employability can assist career and entrepreneurship centers not only in programming, but also in advocating for their own funding and support.

While utilizing information collected from respondents produces interesting data for programmers to use, music schools should also consider utilizing a combination of programming approaches. Music schools already engage in the prescriptive approach by having a set curriculum that students follow. Individuals designing curriculum and individuals who program for career and entrepreneurship centers should also use their knowledge of the field and knowledge produced from surveying students and alumni to make decisions about how to incorporate career development and preparation into the existing curriculum, new courses and extracurricular offerings by career and
entrepreneurship centers. The prescriptive approach will likely always be a predominant approach in higher education since the administrators and faculty are considered experts and are expected to use their expertise to design curriculum and programs for the students’ best interests.

The cafeteria approach can be utilized in multiple ways. It can be as simple as offering the same course or workshop at different times to reduce scheduling conflicts. Music schools can also offer the same topic in different formats. For example, financial management and budgeting could be taught in a semester long course or there could be simplified workshops offered on the topic. The formats vary in intensity, which will allow students to determine how much emphasis they would like to place on different topics. The format could also be varied by offering in-person options and online options. Offering a wide variety of topics, formats and scheduling options are all factors of the cafeteria approach to programming. One challenge of the cafeteria approach is allocating resources to allow for a wide variety of options.

While utilizing a combination of program approaches is recommended (Rossman, 2008), collecting data from the targeted participants as part of the investigative approach can produce valuable data for programming decisions. Data from participants in this study revealed that students have individualized career goals and definitions of success that will require flexible programming that is applicable to many different career paths. Data also
indicated that there are specific skills that students expect to need in their careers, but don’t expect to earn as part of their undergraduate music degrees.

Recommendations for Further Study

It is the hope that the findings of this study can inform programming decisions within music programs, particularly programming in career services and entrepreneurship centers. The findings of this study represent a small snapshot of the undergraduate music population. Every music institution has its own values and culture. It is often the values and culture of an institution that attracts students. Because every school is different, it is recommended that music programs survey their own students to gain an understanding into the students’ goals and expectations. The findings in this study may not be applicable to every institution.

While the findings in this study provide an insight into the career and degree expectations of undergraduate music majors, there is still a need for more research in order to gain a more in-depth understanding of how music schools can better prepare students to engage with the 21st century economy. Further research in the following areas is recommended in order to accomplish this:

- A longitudinal study of undergraduate music majors starting in the first year of the undergraduate degree and continuing through the end of the degree. This type of study could allow us to better understand how students’ career goals and
expectations change throughout their undergraduate career and what factors contribute to the change of career goals and expectations.

- A study of recent graduates’ transition into the workforce, so that we can better understand what challenges they face upon graduation, how long it takes to secure a job and how their career goals and expectations change with this transition. A study on recent graduates could also provide insights into what skills alumni feel they are lacking. While the Strategic National Alumni Project (SNAAP) captures some of this data, many of the respondents are far removed from their degree. Capturing this information beginning shortly after graduation could yield data more relevant to the current curriculum.

- An in-depth study of musicians engaged in portfolio careers, so that more information regarding their work patterns, needed skills, revenue streams and time between jobs can be understood.

- Additional research into the non-musical skills musicians utilize in their careers and where they obtained these skills. SNAAP indicates that many alumni rely on financial, business management and entrepreneurial skills, but that they did not obtain them in their arts degree. We don’t currently know how these skills were obtained and if the method was satisfactory.
Further research regarding time constraints of undergraduate music majors.

Findings from the 1974 report, *Music Career Curriculum Development Study: A Study of the Relationship of Curricula to Employment* by the Wisconsin College-Conservatory study (Jay & Smith, 1974) indicated that students didn’t feel that they had the time to dedicate to anything outside of their degree requirements and that any free time was best spent practicing. Is this still the case today? If so, is it due to course work, ensemble rehearsals, individual practice time, outside jobs, etc.?

Further research regarding the differences among the positions most associated with success, ideal jobs and expected jobs. This study demonstrates that there are differences, but does not go into the social constructs of success. What characteristics lead a student to associate a job with success even when it is not the job he/she would ideally like to do?

Further research into the offerings at music career and entrepreneurship centers and how these offerings align with the skills music students in this study indicated as being necessary for their careers. It is possible that these skills are being offered through career and entrepreneurship centers and students are not aware of it or have not taken advantage of these resources.
In addition to research recommendations above, it is also recommended that music schools adopt an effective method of tracking their own alumni, so job placement and career outcomes can be better understood. A recent study found that many conservatories do not have a method for tracking what their alumni are doing for work (Ondracek-Peterson, 2013). Alumni tracking can be challenging to manage and implement at higher education institutions because numerous constituencies within the institution want to collect alumni data for different purposes. In addition to the individual schools and departments, alumni data may also be desired by the alumni association or the development offices. When numerous entities at an institution attempt to collect data from the same group of people, it can be difficult to get responses from alumni. Alumni may also be hesitant to provide data on their careers if they think the information may result in fundraising solicitations. Finding a way for the numerous entities on campus who desire data from alumni to work together to collect data that fulfills the needs of all parties, while still allowing alumni to opt out of fundraising and marketing solicitations is important. With the increase of accountability measures for student loan debt and job placement, such as The Whitehouse’s College Scorecard, it is becoming more crucial for music schools to be able to articulate what their alumni are doing for work. Anecdotal stories will not be enough. This data is also important for developing more meaningful curriculum for current and future students.
Conclusion

This study revealed that undergraduate music majors have widely different career goals and deeply personal definitions of success. There is no one-sized method of providing career development and preparation that aligns with every students’ needs. Surveying students can produce useful data that will assist schools in understanding the goals, desires and expectations of their students. Music schools should provide a wide range of career development and preparation options for students. More flexibility in tailoring coursework to meet students’ specific career objectives is also suggested. This study revealed that students seem to be thinking more broadly about their careers and how they define success than the literature indicates. It appears that many students are aware of the challenges they will face upon graduation and are eager to better prepare themselves.
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Appendix A: Survey Instrument
Demographics

Thank you for your interest in my research! My name is Karen Munnelly and I am a PhD Candidate in Arts Administration, Education & Policy at The Ohio State University. My dissertation research focuses on the career goals and expectations of undergraduate music majors. As an undergraduate music major your input is crucial to my research. The purpose of the survey is to understand what careers you hope and expect to obtain after graduation, what skills you believe you will need and what you most hope to gain out of your undergraduate music degree. The survey consists of both multiple choice and short answer questions. This survey is estimated to take 15-20 minutes to complete.

The survey data collected will be used in research making your participation in the survey a research activity. Your participation is voluntary. You may answer as many or as few of the questions as you wish and you may discontinue taking the survey at anytime without penalty.

In order to protect your confidentiality collected data will be stored in a password protected database on a password protected computer. Only Karen Munnelly, the researcher, will have access to the complete data. The only identifiable information the survey asks for is gender, school, major, minor, instrument and year in school. This information will not be reported in association with your responses in order to maintain your anonymity and will instead be used to identify trends among respondents.

For questions or concerns about this survey please contact Karen Munnelly at munnelly.3@osu.edu or 970-389-3566. 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, you may contact Ms. Sandra Meadows in the Office of Responsible Research Practices at 1-800-678-6251.

At the end of the survey you will have the opportunity to enter a drawing for a $50 Amazon gift card.

Odds of winning an Amazon gift are dependent upon how many individuals participate in the survey. The goal is to receive 200 responses. Four gift cards will be raffled off, which results in a 1 in 50 chance of winning a gift card.

Thank you for your time and participation. It is greatly appreciated!

Q1. Are you at least 18 years of age?
   Yes
   No

Q2. Are you an undergraduate music major?
   Yes
   No
Q3. What is your major?
Composition
Conducting
Jazz
Music Education
Musicology
Performance
Theory
Other

Q4. Do you have a minor?
Yes
No

Q5. What is your minor?

Q6. What year in school are you?
1st year
2nd year
3rd year
4th year
5th year
6th year or more
Q7. What is your primary instrument?

- Bass
- Bassoon
- Cello
- Clarinet
- Flute
- Guitar
- Harp
- Horn
- Oboe
- Percussion
- Piano
- Saxophone
- Timpani
- Trombone
- Trumpet
- Tuba
- Viola
- Violin
- Voice
- Other

Q8. What gender do you identify as?

- Female
- Male
- Other
Q9. What school do you attend?

Cleveland Institute of Music
Eastman School of Music
Indiana University
Juilliard
Manhattan School of Music
New England Conservatory
Oberlin
Peabody Institute
Rice University
University of Cincinnati
University of Michigan
University of Southern California

[Other]

Careers
Q10.
What position do you most associate with a successful career in music?

Arts Administrator
Chamber Musician
College Music Professor
Composer
Conductor
Freelance Musician
K-12 Music Teacher
Orchestral Musician
Opera Singer
Private Music Teacher
Soloist

Other
Q11.
If ability wasn’t a factor, what would your ideal job be?

» Arts Administrator
» Chamber Musician
» College Music Professor
» Composer
» Conductor
» Freelance Musician
» K-12 Music Teacher
» Orchestral Musician
» Opera Singer
» Private Music Teacher
» Soloist

Other

Q12. How likely is it that you will achieve the job you selected in the previous question?

Very Likely
Somewhat Likely
Not Very Likely
Definitely Not
Unsure
Q13.
Do you believe that with enough hard work and practice that you will be able to achieve the ideal job you previously selected?

» Very Likely
» Somewhat Likely
» Not Very Likely
» Definitely Not
» Unsure

Q14.
What do you expect to do for work after completing your degree(s)? (select all that apply)

» Arts Administrator
» Chamber Musician
» College Music Professor
» Composer
» Conductor
» Freelance Musician
» K-12 Music Teacher
» Orchestral Musician
» Opera Singer
» Private Music Teacher
» Soloist

Other
Q15. How do you feel about the prospect of doing the job(s) you selected in the previous question?

Very Satisfied
Satisfied
Dissatisfied
Very Dissatisfied
Unsure

Q16. Is this the job(s) that you planned to do when you entered college?

Yes
No
Unsure

Q17. Please specify what job(s) you planned to do when you entered college and what has led to your change in plan:

Q18. How do you define the term "musician"?
Q19. During your career do you anticipate holding multiple jobs within the field of music at the same time?
Yes
No
Unsure

Q20. Do you anticipate being self-employed at some point in your music career?
   » Yes
   » No
   » Unsure

Q21. Have you heard the term “portfolio career” before?
Yes
No
Unsure

Q22. What is the definition of portfolio career?
Q23. Do you plan to pursue a graduate degree?

   Yes
   No
   Unsure

Q24. Will your graduate degree be in music?

   » Yes
   » No
   » Unsure

Q25. Describe your career goals and what you hope to do for work after graduation

Q26. How do you define a successful career in music?
Degree Expectations

Q27.
Which skills are more important to develop as part of your undergraduate music degree?

Artistic & Technical Skills
Pedagogical skills, career management skills (resume writing, networking, opportunity recognition, etc) and business skills (marketing, negotiation, grant writing, financial management, etc.)
Both are equally important
Unsure

Q28.
The role of an undergraduate music degree is to prepare students:

To be the most technically and artistically skilled musicians they can be
To be an employable musician in the 21st century
Both
Unsure
Q29.
Which of the following skills do you believe will be necessary in your career in addition to being technically proficient on your instrument? (select all that apply)

- Audience Development/Engagement
- Copyright Knowledge
- Entrepreneurship
- Financial Management
- Fundraising
- Grant Writing
- Interpersonal Skills
- Marketing/Public Relations
- Negotiating
- Networking
- Operations/Production
- Recording Skills
- Teaching
Q30. Which of the following skills do you anticipate obtaining as part of your undergraduate degree? (select all that apply)

» Audience Development/Engagement
» Copyright Knowledge
» Entrepreneurship
» Financial Management
» Fundraising
» Grant Writing
» Interpersonal Skills
» Marketing/Public Relations
» Negotiating
» Networking
» Operations/Production
» Recording Skills
» Teaching

Q31. What other non-musical skills, if any, do you believe will be necessary in your career?
Q32. Undergraduate music institutions have a responsibility to prepare students for the 21st century economy by providing career management and business skills in addition to providing technical and artistic skills.

Strongly Agree
Agree
Disagree
Strongly Disagree
Unsure

Q33. Do you feel your degree is adequately preparing you to work as a musician in the 21st century? Why or Why not?

[Text box for responses]

Q34. Are you satisfied with the music curriculum and degree requirements at your school?

Yes
No
Unsure
Q35.
What changes, if any, would you like to see with the undergraduate music curriculum?

Q36.
What do you believe the purpose of your music degree is? What skills do you hope to obtain before graduating?
Appendix B: Response Numbers by Question

<table>
<thead>
<tr>
<th>Question</th>
<th>Response Number</th>
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<td>32.</td>
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Appendix C: List of Coded Minors

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<tr>
<th>Minor</th>
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<tr>
<td>Art History</td>
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<tr>
<td>Arts Management/Performing Arts</td>
<td>Fine Arts</td>
</tr>
<tr>
<td>Management/Performing Arts Management</td>
<td>Fine Arts</td>
</tr>
<tr>
<td>Design</td>
<td>Fine Arts</td>
</tr>
<tr>
<td>Music Education</td>
<td>Fine Arts</td>
</tr>
<tr>
<td>Music-in-Education</td>
<td>Fine Arts</td>
</tr>
<tr>
<td>Music Theory</td>
<td>Fine Arts</td>
</tr>
<tr>
<td>Theatre</td>
<td>Fine Arts</td>
</tr>
<tr>
<td>Business</td>
<td>Business</td>
</tr>
<tr>
<td>Economics</td>
<td>Business</td>
</tr>
<tr>
<td>Entrepreneurship</td>
<td>Business</td>
</tr>
<tr>
<td>Chinese Culture</td>
<td>Humanities</td>
</tr>
<tr>
<td>Creative Writing</td>
<td>Humanities</td>
</tr>
<tr>
<td>History</td>
<td>Humanities</td>
</tr>
<tr>
<td>Legal Studies</td>
<td>Humanities</td>
</tr>
<tr>
<td>Liberal Arts</td>
<td>Humanities</td>
</tr>
<tr>
<td>French</td>
<td>Language</td>
</tr>
<tr>
<td>German</td>
<td>Language</td>
</tr>
<tr>
<td>Italian</td>
<td>Language</td>
</tr>
<tr>
<td>Biology</td>
<td>Science</td>
</tr>
<tr>
<td>Clinical Psychology</td>
<td>Science</td>
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<tr>
<td>Course</td>
<td>Department</td>
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<tr>
<td>--------------------------------</td>
<td>------------</td>
</tr>
<tr>
<td>Communication Sciences &amp; Disorders</td>
<td>Science</td>
</tr>
<tr>
<td>Information Technology</td>
<td>Science</td>
</tr>
<tr>
<td>Mathematics</td>
<td>Science</td>
</tr>
<tr>
<td>Physics</td>
<td>Science</td>
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<tr>
<td>Pre-Medical Studies</td>
<td>Science</td>
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Appendix D: Instrument Coding

<table>
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<th>Instrument</th>
<th>Coding</th>
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<tr>
<td>Bass</td>
<td>Orchestral Instrumentalist</td>
</tr>
<tr>
<td>Bassoon</td>
<td>Orchestral Instrumentalist</td>
</tr>
<tr>
<td>Cello</td>
<td>Orchestral Instrumentalist</td>
</tr>
<tr>
<td>Clarinet</td>
<td>Orchestral Instrumentalist</td>
</tr>
<tr>
<td>Flute</td>
<td>Orchestral Instrumentalist</td>
</tr>
<tr>
<td>Guitar</td>
<td>Other</td>
</tr>
<tr>
<td>Harp</td>
<td>Orchestral Instrumentalist</td>
</tr>
<tr>
<td>Horn</td>
<td>Orchestral Instrumentalist</td>
</tr>
<tr>
<td>Oboe</td>
<td>Orchestral Instrumentalist</td>
</tr>
<tr>
<td>Percussion</td>
<td>Orchestral Instrumentalist</td>
</tr>
<tr>
<td>Piano</td>
<td>Pianist</td>
</tr>
<tr>
<td>Saxophone</td>
<td>Other</td>
</tr>
<tr>
<td>Timpani</td>
<td>Orchestral Instrumentalist</td>
</tr>
<tr>
<td>Trombone</td>
<td>Orchestral Instrumentalist</td>
</tr>
<tr>
<td>Trumpet</td>
<td>Orchestral Instrumentalist</td>
</tr>
<tr>
<td>Tuba</td>
<td>Orchestral Instrumentalist</td>
</tr>
<tr>
<td>Viola</td>
<td>Orchestral Instrumentalist</td>
</tr>
<tr>
<td>Violin</td>
<td>Orchestral Instrumentalist</td>
</tr>
<tr>
<td>----------------------</td>
<td>----------------------------</td>
</tr>
<tr>
<td>Voice</td>
<td>Vocalist</td>
</tr>
<tr>
<td>Other</td>
<td>Other</td>
</tr>
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</table>
Appendix E: Responses by Instrument Family

Selected questions by instrument role

Q10. What position do you most associate with a successful career in music?

<table>
<thead>
<tr>
<th>Job</th>
<th>All</th>
<th>Orchestral</th>
<th>Piano</th>
<th>Voice</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts Administrator</td>
<td>3%</td>
<td>3%</td>
<td>6%</td>
<td>0%</td>
</tr>
<tr>
<td>Chamber Musician</td>
<td>8%</td>
<td>9%</td>
<td>9%</td>
<td>0%</td>
</tr>
<tr>
<td>College Music Professor</td>
<td>14%</td>
<td>13%</td>
<td>24%</td>
<td>6%</td>
</tr>
<tr>
<td>Composer</td>
<td>4%</td>
<td>1%</td>
<td>12%</td>
<td>0%</td>
</tr>
<tr>
<td>Conductor</td>
<td>2%</td>
<td>2%</td>
<td>6%</td>
<td>0%</td>
</tr>
<tr>
<td>Freelance Musician</td>
<td>7%</td>
<td>6%</td>
<td>0%</td>
<td>13%</td>
</tr>
<tr>
<td>K-12 Music Teacher</td>
<td>3%</td>
<td>2%</td>
<td>3%</td>
<td>3%</td>
</tr>
<tr>
<td>Orchestral Musician</td>
<td>30%</td>
<td>47%</td>
<td>3%</td>
<td>6%</td>
</tr>
<tr>
<td>Opera Singer</td>
<td>8%</td>
<td>0%</td>
<td>0%</td>
<td>47%</td>
</tr>
<tr>
<td>Private Music Teacher</td>
<td>2%</td>
<td>2%</td>
<td>3%</td>
<td>0%</td>
</tr>
<tr>
<td>Soloist</td>
<td>16%</td>
<td>9%</td>
<td>30%</td>
<td>22%</td>
</tr>
<tr>
<td>Other</td>
<td>6%</td>
<td>6%</td>
<td>3%</td>
<td>3%</td>
</tr>
</tbody>
</table>

Q11. If ability wasn’t a factor, what would your ideal job be?

<table>
<thead>
<tr>
<th>Job</th>
<th>All</th>
<th>Orchestral</th>
<th>Piano</th>
<th>Voice</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts Administrator</td>
<td>4%</td>
<td>3%</td>
<td>6%</td>
<td>0%</td>
</tr>
<tr>
<td>Chamber Musician</td>
<td>12%</td>
<td>17%</td>
<td>9%</td>
<td>0%</td>
</tr>
<tr>
<td>College Music Professor</td>
<td>12%</td>
<td>10%</td>
<td>18%</td>
<td>6%</td>
</tr>
<tr>
<td>Job</td>
<td>All</td>
<td>Orchestral</td>
<td>Piano</td>
<td>Voice</td>
</tr>
<tr>
<td>----------------------</td>
<td>-----</td>
<td>------------</td>
<td>-------</td>
<td>-------</td>
</tr>
<tr>
<td>Arts Administrator</td>
<td>15%</td>
<td>11%</td>
<td>21%</td>
<td>19%</td>
</tr>
<tr>
<td>Chamber Musician</td>
<td>36%</td>
<td>43%</td>
<td>30%</td>
<td>9%</td>
</tr>
<tr>
<td>College Music Professor</td>
<td>34%</td>
<td>33%</td>
<td>45%</td>
<td>22%</td>
</tr>
<tr>
<td>Composer</td>
<td>17%</td>
<td>11%</td>
<td>27%</td>
<td>16%</td>
</tr>
<tr>
<td>Conductor</td>
<td>7%</td>
<td>8%</td>
<td>9%</td>
<td>6%</td>
</tr>
<tr>
<td>Freelance Musician</td>
<td>63%</td>
<td>66%</td>
<td>55%</td>
<td>63%</td>
</tr>
<tr>
<td>K-12 Music Teacher</td>
<td>12%</td>
<td>9%</td>
<td>12%</td>
<td>19%</td>
</tr>
<tr>
<td>Orchestral Musician</td>
<td>38%</td>
<td>62%</td>
<td>6%</td>
<td>0%</td>
</tr>
<tr>
<td>Opera Singer</td>
<td>9%</td>
<td>0%</td>
<td>0%</td>
<td>53%</td>
</tr>
<tr>
<td>Private Music Teacher</td>
<td>62%</td>
<td>66%</td>
<td>60%</td>
<td>53%</td>
</tr>
<tr>
<td>Soloist</td>
<td>24%</td>
<td>17%</td>
<td>24%</td>
<td>41%</td>
</tr>
<tr>
<td>Other</td>
<td>19%</td>
<td>18%</td>
<td>9%</td>
<td>25%</td>
</tr>
</tbody>
</table>

Q14. What do you expect to do for work after completing your degree? (select all that apply)
Q27. Which skills are more important to develop as part of your undergraduate music degree?

<table>
<thead>
<tr>
<th>Response</th>
<th>All</th>
<th>Orchestral</th>
<th>Piano</th>
<th>Voice</th>
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</thead>
<tbody>
<tr>
<td>Artistic &amp; Technical Skills</td>
<td>27%</td>
<td>34%</td>
<td>19%</td>
<td>21%</td>
</tr>
<tr>
<td>Pedagogical skills, career management skills and business skills</td>
<td>3%</td>
<td>3%</td>
<td>10%</td>
<td>0%</td>
</tr>
<tr>
<td>Both are equally Important</td>
<td>70%</td>
<td>63%</td>
<td>71%</td>
<td>79%</td>
</tr>
<tr>
<td>Unsure</td>
<td>0%</td>
<td>0%</td>
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</table>

Q28. The role of an undergraduate music degree is to prepare students:

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<th>Response</th>
<th>All</th>
<th>Orchestral</th>
<th>Piano</th>
<th>Voice</th>
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</thead>
<tbody>
<tr>
<td>To be the most technically and artistically skilled musicians they can be</td>
<td>19%</td>
<td>19%</td>
<td>13%</td>
<td>25%</td>
</tr>
<tr>
<td>To be an employable musician in the 21st century</td>
<td>8%</td>
<td>6%</td>
<td>13%</td>
<td>7%</td>
</tr>
<tr>
<td>Both</td>
<td>72%</td>
<td>74%</td>
<td>71%</td>
<td>64%</td>
</tr>
<tr>
<td>Unsure</td>
<td>2%</td>
<td>1%</td>
<td>3%</td>
<td>4%</td>
</tr>
</tbody>
</table>
Q32. Undergraduate music institutions have a responsibility to prepare students for the 21st century economy by providing career management and business skills in addition to providing technical and artistic skills.

<table>
<thead>
<tr>
<th>Response</th>
<th>All</th>
<th>Orchestral</th>
<th>Piano</th>
<th>Voice</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly Agree</td>
<td>51%</td>
<td>47%</td>
<td>50%</td>
<td>57%</td>
</tr>
<tr>
<td>Agree</td>
<td>41%</td>
<td>46%</td>
<td>37%</td>
<td>43%</td>
</tr>
<tr>
<td>Disagree</td>
<td>6%</td>
<td>7%</td>
<td>10%</td>
<td>0%</td>
</tr>
<tr>
<td>Strongly Disagree</td>
<td>0%</td>
<td>0%</td>
<td>0%</td>
<td>0%</td>
</tr>
<tr>
<td>Unsure</td>
<td>2%</td>
<td>1%</td>
<td>3%</td>
<td>0%</td>
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</tbody>
</table>

Q34. Are you satisfied with the music curriculum and degree requirements at your school?

<table>
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<tr>
<th>Response</th>
<th>All</th>
<th>Orchestral</th>
<th>Piano</th>
<th>Voice</th>
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<td>53%</td>
<td>71%</td>
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<td>No</td>
<td>29%</td>
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<tr>
<td>Unsure</td>
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<td>16%</td>
<td>11%</td>
<td>22%</td>
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</table>
Appendix F: Responses by Gender

Selected questions by gender

Q10. What position do you most associate with a successful career in music?

<table>
<thead>
<tr>
<th>Job</th>
<th>All</th>
<th>Male</th>
<th>Female</th>
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</thead>
<tbody>
<tr>
<td>Arts Administrator</td>
<td>3%</td>
<td>1%</td>
<td>4%</td>
</tr>
<tr>
<td>Chamber Musician</td>
<td>8%</td>
<td>9%</td>
<td>6%</td>
</tr>
<tr>
<td>College Music Professor</td>
<td>14%</td>
<td>9%</td>
<td>17%</td>
</tr>
<tr>
<td>Composer</td>
<td>4%</td>
<td>3%</td>
<td>4%</td>
</tr>
<tr>
<td>Conductor</td>
<td>2%</td>
<td>2%</td>
<td>2%</td>
</tr>
<tr>
<td>Freelance Musician</td>
<td>7%</td>
<td>9%</td>
<td>5%</td>
</tr>
<tr>
<td>K-12 Music Teacher</td>
<td>3%</td>
<td>2%</td>
<td>4%</td>
</tr>
<tr>
<td>Orchestral Musician</td>
<td>30%</td>
<td>34%</td>
<td>27%</td>
</tr>
<tr>
<td>Opera Singer</td>
<td>8%</td>
<td>4%</td>
<td>11%</td>
</tr>
<tr>
<td>Private Music Teacher</td>
<td>2%</td>
<td>2%</td>
<td>0%</td>
</tr>
<tr>
<td>Soloist</td>
<td>16%</td>
<td>16%</td>
<td>16%</td>
</tr>
<tr>
<td>Other</td>
<td>6%</td>
<td>8%</td>
<td>5%</td>
</tr>
</tbody>
</table>

Q11. If ability wasn’t a factor, what would your ideal job be?

<table>
<thead>
<tr>
<th>Job</th>
<th>All</th>
<th>Male</th>
<th>Female</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts Administrator</td>
<td>4%</td>
<td>3%</td>
<td>4%</td>
</tr>
<tr>
<td>Chamber Musician</td>
<td>12%</td>
<td>12%</td>
<td>11%</td>
</tr>
<tr>
<td>College Music Professor</td>
<td>12%</td>
<td>11%</td>
<td>13%</td>
</tr>
<tr>
<td>Composer</td>
<td>6%</td>
<td>3%</td>
<td>8%</td>
</tr>
<tr>
<td>Job</td>
<td>All</td>
<td>Male</td>
<td>Female</td>
</tr>
<tr>
<td>--------------------------</td>
<td>-----</td>
<td>------</td>
<td>--------</td>
</tr>
<tr>
<td>Arts Administrator</td>
<td>15%</td>
<td>10%</td>
<td>18%</td>
</tr>
<tr>
<td>Chamber Musician</td>
<td>36%</td>
<td>34%</td>
<td>35%</td>
</tr>
<tr>
<td>College Music Professor</td>
<td>34%</td>
<td>34%</td>
<td>33%</td>
</tr>
<tr>
<td>Composer</td>
<td>17%</td>
<td>22%</td>
<td>13%</td>
</tr>
<tr>
<td>Conductor</td>
<td>7%</td>
<td>9%</td>
<td>6%</td>
</tr>
<tr>
<td>Freelance Musician</td>
<td>63%</td>
<td>69%</td>
<td>58%</td>
</tr>
<tr>
<td>K-12 Music Teacher</td>
<td>12%</td>
<td>8%</td>
<td>17%</td>
</tr>
<tr>
<td>Orchestral Musician</td>
<td>38%</td>
<td>40%</td>
<td>34%</td>
</tr>
<tr>
<td>Opera Singer</td>
<td>9%</td>
<td>7%</td>
<td>11%</td>
</tr>
<tr>
<td>Private Music Teacher</td>
<td>62%</td>
<td>62%</td>
<td>63%</td>
</tr>
<tr>
<td>Soloist</td>
<td>24%</td>
<td>27%</td>
<td>22%</td>
</tr>
<tr>
<td>Other</td>
<td>19%</td>
<td>18%</td>
<td>19%</td>
</tr>
</tbody>
</table>

Q14. What do you expect to do for work after completing your degree? (select all that apply)
Q27. Which skills are more important to develop as part of your undergraduate music degree?

<table>
<thead>
<tr>
<th>Response</th>
<th>All</th>
<th>Male</th>
<th>Female</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artistic &amp; Technical Skills</td>
<td>27%</td>
<td>27%</td>
<td>27%</td>
</tr>
<tr>
<td>Pedagogical skills, career management skills and business skills</td>
<td>3%</td>
<td>5%</td>
<td>2%</td>
</tr>
<tr>
<td>Both are equally Important</td>
<td>70%</td>
<td>68%</td>
<td>71%</td>
</tr>
<tr>
<td>Unsure</td>
<td>0%</td>
<td>0%</td>
<td>0%</td>
</tr>
</tbody>
</table>

Q28. The role of an undergraduate music degree is to prepare students:

<table>
<thead>
<tr>
<th>Response</th>
<th>All</th>
<th>Male</th>
<th>Female</th>
</tr>
</thead>
<tbody>
<tr>
<td>To be the most technically and artistically skilled musicians they can be</td>
<td>19%</td>
<td>12%</td>
<td>25%</td>
</tr>
<tr>
<td>To be an employable musician in the 21st century</td>
<td>8%</td>
<td>7%</td>
<td>7%</td>
</tr>
<tr>
<td>Both</td>
<td>72%</td>
<td>79%</td>
<td>66%</td>
</tr>
<tr>
<td>Unsure</td>
<td>2%</td>
<td>1%</td>
<td>2%</td>
</tr>
</tbody>
</table>

Q32. Undergraduate music institutions have a responsibility to prepare students for the 21st century economy by providing career management and business skills in addition to providing technical and artistic skills.
<table>
<thead>
<tr>
<th>Response</th>
<th>All</th>
<th>Male</th>
<th>Female</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly Agree</td>
<td>51%</td>
<td>49%</td>
<td>52%</td>
</tr>
<tr>
<td>Agree</td>
<td>41%</td>
<td>39%</td>
<td>44%</td>
</tr>
<tr>
<td>Disagree</td>
<td>6%</td>
<td>10%</td>
<td>1%</td>
</tr>
<tr>
<td>Strongly Disagree</td>
<td>0%</td>
<td>0%</td>
<td>0%</td>
</tr>
<tr>
<td>Unsure</td>
<td>2%</td>
<td>1%</td>
<td>3%</td>
</tr>
</tbody>
</table>

Q34. Are you satisfied with the music curriculum and degree requirements at your school?

<table>
<thead>
<tr>
<th>Response</th>
<th>All</th>
<th>Male</th>
<th>Female</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>54%</td>
<td>61%</td>
<td>48%</td>
</tr>
<tr>
<td>No</td>
<td>29%</td>
<td>27%</td>
<td>30%</td>
</tr>
<tr>
<td>Unsure</td>
<td>17%</td>
<td>12%</td>
<td>22%</td>
</tr>
</tbody>
</table>
Appendix G: Responses by Year in School

Selected questions by year in school

Q10. What position do you most associate with a successful career in music?

<table>
<thead>
<tr>
<th>Job</th>
<th>All</th>
<th>1st Year</th>
<th>2nd Year</th>
<th>3rd Year</th>
<th>4th Year or higher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts Administrator</td>
<td>3%</td>
<td>0%</td>
<td>2%</td>
<td>3%</td>
<td>1%</td>
</tr>
<tr>
<td>Chamber Musician</td>
<td>8%</td>
<td>7%</td>
<td>5%</td>
<td>7%</td>
<td>11%</td>
</tr>
<tr>
<td>College Music Professor</td>
<td>14%</td>
<td>12%</td>
<td>11%</td>
<td>24%</td>
<td>9%</td>
</tr>
<tr>
<td>Composer</td>
<td>4%</td>
<td>7%</td>
<td>0%</td>
<td>5%</td>
<td>2%</td>
</tr>
<tr>
<td>Conductor</td>
<td>2%</td>
<td>2%</td>
<td>0%</td>
<td>2%</td>
<td>4%</td>
</tr>
<tr>
<td>Freelance Musician</td>
<td>7%</td>
<td>9%</td>
<td>7%</td>
<td>5%</td>
<td>6%</td>
</tr>
<tr>
<td>K-12 Music Teacher</td>
<td>3%</td>
<td>2%</td>
<td>5%</td>
<td>2%</td>
<td>4%</td>
</tr>
<tr>
<td>Orchestral Musician</td>
<td>30%</td>
<td>29%</td>
<td>41%</td>
<td>21%</td>
<td>28%</td>
</tr>
<tr>
<td>Opera Singer</td>
<td>8%</td>
<td>5%</td>
<td>7%</td>
<td>10%</td>
<td>9%</td>
</tr>
<tr>
<td>Private Music Teacher</td>
<td>2%</td>
<td>0%</td>
<td>2%</td>
<td>5%</td>
<td>0%</td>
</tr>
<tr>
<td>Soloist</td>
<td>16%</td>
<td>21%</td>
<td>18%</td>
<td>10%</td>
<td>13%</td>
</tr>
<tr>
<td>Other</td>
<td>6%</td>
<td>7%</td>
<td>2%</td>
<td>2%</td>
<td>11%</td>
</tr>
</tbody>
</table>

Q11. If ability wasn’t a factor, what would your ideal job be?

<table>
<thead>
<tr>
<th>Job</th>
<th>All</th>
<th>1st Year</th>
<th>2nd Year</th>
<th>3rd Year</th>
<th>4th Year or higher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts Administrator</td>
<td>4%</td>
<td>0%</td>
<td>0%</td>
<td>12%</td>
<td>4%</td>
</tr>
</tbody>
</table>
Q14. What do you expect to do for work after completing your degree? (select all that apply)

<table>
<thead>
<tr>
<th>Job</th>
<th>All</th>
<th>1&lt;sup&gt;st&lt;/sup&gt; Year</th>
<th>2&lt;sup&gt;nd&lt;/sup&gt; Year</th>
<th>3&lt;sup&gt;rd&lt;/sup&gt; Year</th>
<th>4&lt;sup&gt;th&lt;/sup&gt; year or higher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts Administrator</td>
<td>15%</td>
<td>10%</td>
<td>19%</td>
<td>29%</td>
<td>14%</td>
</tr>
<tr>
<td>Chamber Musician</td>
<td>36%</td>
<td>41%</td>
<td>32%</td>
<td>31%</td>
<td>35%</td>
</tr>
<tr>
<td>College Music Professor</td>
<td>34%</td>
<td>36%</td>
<td>33%</td>
<td>31%</td>
<td>33%</td>
</tr>
<tr>
<td>Composer</td>
<td>17%</td>
<td>24%</td>
<td>13%</td>
<td>17%</td>
<td>16%</td>
</tr>
<tr>
<td>Conductor</td>
<td>7%</td>
<td>9%</td>
<td>4%</td>
<td>5%</td>
<td>12%</td>
</tr>
<tr>
<td>Freelance Musician</td>
<td>63%</td>
<td>64%</td>
<td>60%</td>
<td>57%</td>
<td>69%</td>
</tr>
<tr>
<td>K-12 Music Teacher</td>
<td>12%</td>
<td>10%</td>
<td>11%</td>
<td>10%</td>
<td>18%</td>
</tr>
<tr>
<td>Orchestral Musician</td>
<td>38%</td>
<td>41%</td>
<td>41%</td>
<td>36%</td>
<td>27%</td>
</tr>
<tr>
<td>Opera Singer</td>
<td>9%</td>
<td>9%</td>
<td>8%</td>
<td>10%</td>
<td>10%</td>
</tr>
<tr>
<td>Private Music Teacher</td>
<td>62%</td>
<td>69%</td>
<td>60%</td>
<td>52%</td>
<td>59%</td>
</tr>
<tr>
<td>Soloist</td>
<td>24%</td>
<td>24%</td>
<td>29%</td>
<td>24%</td>
<td>16%</td>
</tr>
<tr>
<td>Other</td>
<td>19%</td>
<td>10%</td>
<td>19%</td>
<td>27%</td>
<td>27%</td>
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</tbody>
</table>
Q16. Is this the job you planned to do when you entered college?

<table>
<thead>
<tr>
<th>Answer</th>
<th>All</th>
<th>1st Year</th>
<th>2nd Year</th>
<th>3rd Year</th>
<th>4th year or higher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>71%</td>
<td>84%</td>
<td>67%</td>
<td>55%</td>
<td>63%</td>
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<tr>
<td>No</td>
<td>18%</td>
<td>2%</td>
<td>22%</td>
<td>31%</td>
<td>27%</td>
</tr>
<tr>
<td>Unsure</td>
<td>11%</td>
<td>14%</td>
<td>11%</td>
<td>14%</td>
<td>10%</td>
</tr>
</tbody>
</table>

Q27. Which skills are more important to develop as part of your undergraduate music degree?

<table>
<thead>
<tr>
<th>Response</th>
<th>All</th>
<th>1st Year</th>
<th>2nd Year</th>
<th>3rd Year</th>
<th>4th year or higher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Artistic &amp; Technical Skills</td>
<td>27%</td>
<td>23%</td>
<td>28%</td>
<td>18%</td>
<td>30%</td>
</tr>
<tr>
<td>Pedagogical skills, career management skills and business skills</td>
<td>3%</td>
<td>2%</td>
<td>4%</td>
<td>8%</td>
<td>4%</td>
</tr>
<tr>
<td>Both are equally Important</td>
<td>70%</td>
<td>75%</td>
<td>69%</td>
<td>74%</td>
<td>66%</td>
</tr>
<tr>
<td>Unsure</td>
<td>0%</td>
<td>0%</td>
<td>0%</td>
<td>0%</td>
<td>0%</td>
</tr>
</tbody>
</table>

Q28. The role of an undergraduate music degree is to prepare students:

<table>
<thead>
<tr>
<th>Response</th>
<th>All</th>
<th>1st Year</th>
<th>2nd Year</th>
<th>3rd Year</th>
<th>4th year or higher</th>
</tr>
</thead>
<tbody>
<tr>
<td>To be the most technically and artistically skilled musicians they can be</td>
<td>19%</td>
<td>13%</td>
<td>23%</td>
<td>24%</td>
<td>18%</td>
</tr>
<tr>
<td>To be an employable musician in</td>
<td>8%</td>
<td>6%</td>
<td>9%</td>
<td>13%</td>
<td>8%</td>
</tr>
</tbody>
</table>
Q32. Undergraduate music institutions have a responsibility to prepare students for the 21st century economy by providing career management and business skills in addition to providing technical and artistic skills.

<table>
<thead>
<tr>
<th>Response</th>
<th>All</th>
<th>1st Year</th>
<th>2nd Year</th>
<th>3rd Year</th>
<th>4th year or higher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strongly Agree</td>
<td>51%</td>
<td>46%</td>
<td>51%</td>
<td>51%</td>
<td>57%</td>
</tr>
<tr>
<td>Agree</td>
<td>41%</td>
<td>44%</td>
<td>40%</td>
<td>43%</td>
<td>38%</td>
</tr>
<tr>
<td>Disagree</td>
<td>6%</td>
<td>6%</td>
<td>8%</td>
<td>3%</td>
<td>2%</td>
</tr>
<tr>
<td>Strongly Disagree</td>
<td>0%</td>
<td>0%</td>
<td>0%</td>
<td>0%</td>
<td>0%</td>
</tr>
<tr>
<td>Unsure</td>
<td>2%</td>
<td>4%</td>
<td>1%</td>
<td>3%</td>
<td>2%</td>
</tr>
</tbody>
</table>

Q34. Are you satisfied with the music curriculum and degree requirements at your school?

<table>
<thead>
<tr>
<th>Response</th>
<th>All</th>
<th>1st Year</th>
<th>2nd Year</th>
<th>3rd Year</th>
<th>4th year or higher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>54%</td>
<td>72%</td>
<td>53%</td>
<td>49%</td>
<td>36%</td>
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<tr>
<td>No</td>
<td>29%</td>
<td>14%</td>
<td>27%</td>
<td>30%</td>
<td>48%</td>
</tr>
<tr>
<td>Unsure</td>
<td>17%</td>
<td>14%</td>
<td>19%</td>
<td>22%</td>
<td>16%</td>
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</tbody>
</table>
### Appendix H: Job Category Coding

<table>
<thead>
<tr>
<th>Job</th>
<th>Coding</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts Administrator</td>
<td>Other</td>
</tr>
<tr>
<td>Chamber Musician</td>
<td>Performance</td>
</tr>
<tr>
<td>College Music Professor</td>
<td>Teaching</td>
</tr>
<tr>
<td>Composer</td>
<td>Other</td>
</tr>
<tr>
<td>Conductor</td>
<td>Performance</td>
</tr>
<tr>
<td>Freelance Musician</td>
<td>Performance</td>
</tr>
<tr>
<td>K-12 Music Teacher</td>
<td>Teaching</td>
</tr>
<tr>
<td>Orchestral Musician</td>
<td>Performance</td>
</tr>
<tr>
<td>Opera Singer</td>
<td>Performance</td>
</tr>
<tr>
<td>Private Music Teacher</td>
<td>Teaching</td>
</tr>
<tr>
<td>Soloist</td>
<td>Performance</td>
</tr>
<tr>
<td>Other</td>
<td>Other</td>
</tr>
</tbody>
</table>