

LIBERTY UNIVERSITY

SCHOOL OF MUSIC

**The Interdisciplinary Music Degree:
Music Education, Music Performance, and Music and Fine Arts Administration**

A Thesis Submitted to
the Faculty of the School of Music
in Candidacy for the Degree of
Doctor of Music Education

by

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Abstract

Despite numerous available careers and degrees in music education, music performance, and music administration, perspectives of many music educators and students desiring an interdisciplinary music degree program inclusive of music education, music performance, and music administration have yet to be expressed or examined publicly. The notion of 21st-century skills presents a demand for flexibility across most facets of K-12 and higher education. These skills necessitate fluency in problem-solving, critical thinking, and collaboration, thus, music education must move toward more flexible and rigorous preparatory music training programs to remain consistent with current trends. Most undergraduate and graduate degree programs in music education, music performance, and music and fine arts administration, however, exist independently, negating the versatility of music degree-seekers through an interdisciplinary music degree. To that end, the researcher designed, examined, and expounded upon existing research pertinent to music educators, performers, and administrators, as well as current, past, and prospective music students, regarding career goals, preparation, and outcomes. This research presents a practical design for an interdisciplinary music degree program across music education, performance, and administration. This study applied a hermeneutic phenomenological qualitative approach, which encourages further analysis by other music researchers that can be applied equally to other fields of music, including music technology, music business, and music therapy. Other fine arts areas like dance, theatre, and visual arts may benefit from similar applications.

Keywords: 21st-century skills, arts management, career pathways, fine arts, higher education, interdisciplinary, music, music administration, music education, music performance

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Dedication

This work is dedicated to the precious memory of Ms. Sally Yates, my phenomenal grandmother. Thank you for the sacrifice, strength, and safety you have provided. Remembrance of you continues to guide me. You are my anchor, reminding me that I can do any good thing. I trust that I have made you proud. Still, I miss you. Still, I love you. Still, I honor you in all I that I do—and all that I am.

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List of Abbreviations

aPHR – Associate Professional in Human Resources

aPHRi – Associate Professional in Human Resources – International

CAPM – Certified Associate in Project Management

CBAP – Certified Business Analysis Professional

CPRP – Certified Park and Recreation Professional

IEP – Individualized Education Program

IRB – Institutional Review Board

MBA – Master of Business Administration

MEMPAA – Music Education, Music Performance, and Arts Administration

NAfME – National Association for Music Education

NASM – National Association of Schools of Music

PMP – Project Management Professional

CHAPTER ONE: INTRODUCTION

Overview

Music educators, performers, and administrators choose their careers based on personal and professional circumstances. Researchers Linda Thornton and Martin Bergee have examined the career choices and related implications of those who study and specialize in music.¹ Thornton and Bergee state that while some musicians find the music classroom accessible, others seek to create careers as performers over time.² In other instances, some musicians uncover career opportunities as part of music and arts organizations, formulating careers in music and arts administration.³ While these professional strides often lead to career satisfaction, many past, current, and prospective music students report a lack of awareness regarding vast options pertinent to careers in music education.⁴ This is primarily due to an overabundance of monodisciplinary music degrees and an absence of multidisciplinary music programs that provide extensive training beyond mere music education, for, in the words of one author, “students do not always consider music education a positive choice.”⁵ Undergraduate and graduate interdisciplinary degree programs in music education, music performance, and music and fine arts administration offer solutions to this predicament. Several benefits are associated

¹ Linda Thornton and Martin Bergee, “Career Choice Influences among Music Education Students at Major Schools of Music,” *Bulletin of the Council for Research in Music Education*, no. 177 (2008): 9, <http://www.jstor.org/stable/40319448>.

² *Ibid.*, 9.

³ *Ibid.*

⁴ *Ibid.*, 13.

⁵ *Ibid.*

with such programs, and there are notable designs that best meet the needs of the modern musician.⁶ This study highlights these benefits and designs.

Background

The study and design of an interdisciplinary music degree across music education, music performance, and music and fine arts administration is pertinent to continuing the field of music education. Central to this study is the design of current programs in music education, music performance, and music and fine arts administration. Music education degrees are typically completed in the United States within four to five years. Degrees include general education coursework as part of college, conservatory, or university programs; participation and credits in voice or instrumental lessons and ensembles; and involvement in music education courses and student teaching. Researcher Scott N. Edgar emphasizes that, upon completion of coursework, most students seeking degrees in music education aim to become K-12 music educators.⁷ He also defers to Lake Forest College, a school in the Midwest, wherein he examines the structure of music education programs and determines that “the music education major is housed within the music department; however, all music education majors receive a double major in education.”⁸

Examination of music performance degrees is crucial to this research. As with degrees in music education, those in music performance may also be completed in four to five years. Depending upon the institution, much of the coursework for this degree may be the same as, or at

⁶ Thornton and Bergee, “Career Choice Influences,” 15.

⁷ Scott N. Edgar, “Attracting the Next Generation of Music Educators: A Case Study of Music Education Institutional Recruiting Practices,” *Contributions to Music Education* 43 (2018): 22, <https://www.jstor.org/stable/26477997>.

⁸ Ibid.

least similar to, that of music education; however, music performance candidates maintain most or all performance-oriented preparatory classes. Beyond general coursework, the music performance major may engage in weekly lessons in each area, participate in music ensembles, and present recitals as part of an accredited degree program. These students may not be required to seek or obtain teacher certification to solely perform or teach private lessons. Some performers may choose to become private vocal, instrumental, or compositional instructors themselves, while others may opt to pursue careers of varying degrees in performance.

Though some current programs require coursework similar to music education or music performance degrees, additional coursework in music technology, music business or business administration, and communications may be helpful or necessary within music and arts administration. However, an interdisciplinary degree in music may require a formidable music education or performance foundation, which best informs practices for the proposed interdisciplinary degree. Researcher Eric Branscome has researched best practices pertinent to the design of music programs, and he ultimately finds that “making music is the central activity for any musician, regardless of intended career.”⁹ Further, he argues that this is the most valuable skill for music majors seeking music careers, and this competence can be applied to interdisciplinary degrees.¹⁰

Twenty-first-century skills remain vital to success in music education in modern society, beginning in the elementary music classroom and continuing throughout terminal music studies.

⁹ Eric Branscome, “Music Career Advising: Implications for University Music Department Administrators (A Follow-up Study),” *College Music Symposium* 53 (2013), 3. <https://www.jstor.org/stable/26564916>.

¹⁰ *Ibid.*, 3.

Twenty-first-century skills include collaboration, creativity, and technology. All of these provide transferable talents that equally apply to studies and careers in music and many other subjects and career fields. Twenty-first-century skills also implicate the necessity of an extensive K-12 music education, comparable to the comprehensive study of different subjects, such as math, science, and social studies, before studying music in higher education.

Thornton and Bergee have studied the correlation between skills gained early in musical study and later success within music. They find that preparation for the 21st century, both musically and otherwise, provides students with the skills necessary for ultimate career success.¹¹ In higher education, interdisciplinary degrees in general subjects exist; thus, music education may warrant equal treatment and offerings. Other fine arts areas such as dance, theatre, and visual arts may similarly find the importance of interdisciplinary studies, including administrative subjects and degrees, within their programs based on those offered within music.

Problem Statement

A literature review across the field of music education reveals a gap in what researchers find regarding the availability of interdisciplinary music degrees and resulting careers in music. As a result, this study examines the benefits of multidisciplinary degree programs in music education, music performance, and music and fine arts administration. Identifying the benefits associated with an interdisciplinary music degree and issues within current music programs helps music educators, administrators, and music students of all times understand, effectively prepare for, and access a greater variety of careers within music education.

¹¹ Thornton and Bergee, "Career Choice Influences," 8.

Researcher Olivia Steinman has studied comprehensive terminal music degrees and related career pathways.¹² Steinman states the following:

In light of enrollment trends and the limited inventory of teaching positions available in higher education for those holding the Doctor of Music Degree, an investigation that confronts issues pertinent to those offering and earning the degree seems timely. Since both students and universities are concerned with job placement and the industry's overall health, an examination of the issues and challenges of the field alongside the requirements of the degree is particularly relevant.¹³

Edgar contends that music education students benefit from both breadth and depth in music studies.¹⁴ Offering coursework and interdisciplinary degree options in music that provide several career pathways for musicians and music educators, as well as specific insights and outcomes for various aspects of music education, music performance, and music and arts administration, remains beneficial and provides more autonomy to students.¹⁵ Researchers Guadalupe López-Íñiguez and Dawn Bennett specialize in music education trends and career preparation and find that “inadequate training and occupational literacy inhibit the ability to make strategic, informed career decisions.”¹⁶ The problem is that the literature has not addressed how to create an interdisciplinary music degree that meets the deficits of the current field of music education, nor does the literature address the most suitable designs for such a program.

¹² Olivia Steinman, “An Examination of the Doctor of Music as a Comprehensive Degree” (PhD diss., The Florida State University, 2019), 2.

¹³ Ibid.

¹⁴ Edgar, “Attracting the Next,” 29.

¹⁵ Ibid.

¹⁶ Guadalupe López-Íñiguez and Dawn Bennett, “Broadening Student Musicians’ Career Horizons: The Importance of being and Becoming a Learner in Higher Education,” *International Journal of Music Education* 39, no. 2 (2021): 136.

Purpose Statement

The purpose of this hermeneutic phenomenological qualitative study is to address the gap in the literature about interdisciplinary degrees among music education, music performance, and music and fine arts administration. Doing so offers solutions toward achieving extensive career preparation, career pathways, career outcomes, career flexibility, and transferable job skills within and beyond the field of music education. Central to this study are the designs of undergraduate and graduate music degree programs at colleges, universities, and music conservatories throughout the United States and some other countries.

Pamela D. Pike, specializing in career preparation in the 21st century, indicates that career flexibility has become increasingly important to employers as workers must develop and adapt across multiple industries and economic circumstances.¹⁷ With career flexibility, employees can explore different areas and industries, gain valuable skills, and reach their career goals. This connotes actively making decisions and seeking opportunities to diversify skills, career enrichment and elevation, and job placement and transition.¹⁸

Career flexibility remains rudimentary in music education, a field in which professionals are often susceptible to shifting job roles, acquiring freelance work, negotiating salaries or work arrangements, seeking further certification and training, or even becoming entrepreneurs.¹⁹ López-Íñiguez and Bennett find that further study surrounding career flexibility and training in

¹⁷ Pamela D. Pike, "The Ninth Semester: Preparing Undergraduates to Function as Professional Musicians in the 21st Century," *College Music Symposium* 55 (2015). <https://www.jstor.org/stable/26574399>.

¹⁸ López-Íñiguez and Bennett, "Broadening Student Musicians'," 2.

¹⁹ *Ibid.*, 5.

music enables “music education and definitions of success to be explored and reframed.”²⁰ Edgar asserts that combining strategic reorganization of music programs and careers will improve music education.²¹

Significance of the Study

This study is significant because formal music has garnered a reputation as a dissipating art form, offering implications for music education. Researcher Lynn Worcester Jones has examined issues surrounding this trend.²² Jones posits that “advocating for music literacy, education, and the arts in the United States remains an uphill battle for most K-12 school systems. Most schools lack rigorous music programs that nurture students into becoming professional musicians.”²³ Patrons and non-consumers observe less support for this art form, especially in classical music, which traditionally remains at the center of formal music study.²⁴ This is directly proportional to the support of music education in schools, given that most music educators earn traditional music degrees in their years of preservice training. This principle is the foundation of Steinman’s study of terminal degrees in music, including the value of these degrees in modern society. Steinman states that “with nonexistent or reduced disposable income, many Americans decreased or ceased

²⁰ López-Íñiguez and Bennett, “Broadening Student Musicians’,” 146.

²¹ Edgar, “Attracting the Next,” 35.

²² Lynn Worcester Jones, “Campaigning for College Music Study,” *American Music Teacher* 69, no. 2 (2019): 29. <https://www.jstor.org/stable/26816210>.

²³ *Ibid.*

²⁴ *Ibid.*

their patronage of monetary contributions to arts and culture organizations.”²⁵ A decline in patronage may be directly proportional to those seeking careers as music educators.

López-Íñiguez and Bennett assert that

research in higher music education acknowledges a persistent divide between performance studies and the realities of musicians’ work. Alongside this is global pressure for a curriculum that supports students’ metacognitive engagement, experiential learning, and career preparation. These curricular elements are insufficient unless students recognize their value and engage in them deeply; this is because career-long employability in precarious industries such as music is underpinned by strategic, lifelong, and self-regulated learning.²⁶

In so doing, the field of music education is sustained and improved. Similarly, formidable designs for interdisciplinary music degree programs are examined and developed among music education, music performance, and music and fine arts administration disciplines. This results in the artifact of a viable music degree program.

Further, researchers Rick E. Goodstein et al. find that music performance remains a common alternative to music education degrees and coursework.²⁷ Performance programs are usually designed for those who prefer formal training in vocal, instrumental, and even compositional performance or study rather than preparation for careers as K-12 music teachers. Still, perceptions of seeking to study and formulate music performance careers maintain similarities with music education because of political, academic, and economic environments. López-Íñiguez and Bennett offer that those studying music performance

²⁵ Steinman, “An Examination of the Doctor,” 13.

²⁶ López-Íñiguez and Bennett, “Broadening Student Musicians’,” 136.

²⁷ Rick E. Goodstein et al., “The Future of Arts Performance in Higher Education,” *College Music Symposium* 57 (2017): 2. <https://www.jstor.org/stable/26574471>.

remain less susceptible to tangible or linear career pathways, thereby presenting additional issues that music educators often bypass due to their direct access to the music classroom.²⁸

Jones suggests that, in many instances, those matriculating at both undergraduate and graduate levels uniformly uncover and choose careers in music administration instead of occupations that strictly qualify as either music education or music performance.²⁹ Careers in music administration also include general fine arts administration.³⁰ On this account, Jones provides that qualifying job titles in this field may include the following: administrative coordinator of music and arts programs, program director of music and arts programs, executive director of music and arts programs, artistic director of schools and organizational departments, administrative assistant of music and arts companies, general and associate director of music and arts companies and organizations, and music and fine arts librarian.³¹

Researchers Zoryana Lastovetska-Solanska et al. support the idea that there is significantly less information regarding music and fine arts administration degree programs than music performance and music education programs.³² Their findings further demonstrate the need for this study, for Lastovetska-Solanska et al. affirm that all components of music education

²⁸ López-Íñiguez and Bennett, "Broadening Student Musicians'," 136.

²⁹ Jones, "Campaigning for College," 28.

³⁰ Ibid.

³¹ Ibid., 29.

³² Zoryana Lastovetska-Solanska et al., "Current Trends in Music Pedagogy in Higher Educational Institutions," *Journal of Higher Education Theory and Practice* 22, no. 18 (2022): 188. <https://go.openathens.net/redirector/liberty.edu?url=https://www.proquest.com/scholarly-journals/current-trends-music-pedagogy-higher-educational/docview/2762022678/se-2>.

remain a “multi-vector phenomenon, which determines its practical significance and assumes deep scientific development, for the establishment of a fundamental theoretical basis. It implies an indissoluble unity of several areas that must be considered in all their volume and content.”³³

Many music education and performance program graduates lack awareness of, preparation for, or degrees in music and fine arts administration during undergraduate and graduate studies, though several career opportunities exist within music administration. Much learning and advancement within music and fine arts administration occur as part of on-the-job training. According to researchers Jill Wilson et al., per their analysis of music curricula in higher education, a problem relative to the longevity and viability of music education may exist.³⁴ Goodstein et al. examined music curricular issues and what little is known about music administration as a degree.³⁵ These researchers indicate that “the job landscape for arts performance graduates has changed dramatically. As a result of a bleak performance job market, a change in higher education arts performance curriculum is needed. Arts performance programs must prepare students with skills beyond traditional performance and educational study.”³⁶ Music majors, therefore, benefit from a single interdisciplinary music degree that adequately trains them for various careers in all facets of music education.

³³ Lastovetska-Solanska et al., “Current Trends in Music,” 188.

³⁴ Jill Wilson, et al., “Navigating Curricular Revision in Music Teacher Education Programs,” *Contributions to Music Education* 46, (2021): 115. <https://www.jstor.org/stable/27125933>.

³⁵ Goodstein et al., “The Future of Arts,” 2.

³⁶ Ibid.

Research Question and Sub Questions

Despite numerous available careers and degrees in music, the perspectives of many music educators and students desiring interdisciplinary music studies in music education, performance, and administration have yet to be expressed or examined publicly. Researchers Michael L. Mark and Patrice Madura studied the field of music education and acknowledge that it has existed within the United States for nearly two hundred years.³⁷ Researchers Jill Wilson and Emily McGinnis traced the curricular events since the advent of formal music education.³⁸ These researchers find that music education programs commonly consist of general music education, music performance, and music and fine arts administration.³⁹ In a technological age, 21st-century skills demand that music educators, performers, and administrators possess an array of skill sets, which would sustain the field of music education, thereby stimulating the need for best practices and preparation for multiple careers within music education.⁴⁰ This research has also studied the interconnections between music education, performance, and administration.

Researchers Jennifer Slaughter and D. Gregory Springer have studied the opinions expressed by graduate students in music regarding career development because of the structure of music programs. Slaughter and Springer assert that “as technology and the economy have developed, antiquated systems may no longer fit the profiles of the 21st-century musicians who

³⁷ Michael L. Mark and Patrice Madura, *Contemporary Music Education*, 4th ed. (Boston: Schirmer, 2014), 2.

³⁸ Jill Wilson and Emily McGinnis, “A Comparison of Music Faculty and Music Education Faculty Beliefs Regarding Music Curricula for Pre-Service Teachers,” *Visions of Research in Music Education* 32 (2018): 2. <https://search.ebscohost.com/login.aspx?direct=true&db=eue&AN=135098693&site=ehostlive&scope=site&custid=liberty&authtype=ip,shib>.

³⁹ *Ibid.*, 15.

⁴⁰ *Ibid.*, 2.

seek a variety of professional careers, including such careers as arts administrators, music publishers, arrangers, recording artists, and music librarians, among others.”⁴¹ For that reason, the relationship between each of these components, as well as how each contributes to a successful interdisciplinary music degree, is examined in the current study. In addition, the current study assesses the benefits and implications of integrating music education with music performance and administration at undergraduate and graduate levels.

Research Questions

This study provides answers to the following questions:

Research Question One: What educational benefits can be derived from integrating music and fine arts administration degrees with music performance and music education?

Research Question Two: What are participants’ (i.e., music teachers’, music professors’, and music administrators’) perspectives on the suitable designs for interdisciplinary music degrees inclusive of music education, music performance, and music and fine arts administration?

Hypotheses

Research Question One may be answered with the following hypothesis:

Hypothesis One: Ways that music students and the field of music education might benefit from the integration of music and fine arts administration degrees with that of music performance and music education include exposure to more career opportunities within the field of music education, the acquirement of transferable skills and credentials

⁴¹ Jennifer Slaughter and D. Gregory Springer, “What They Didn’t Teach Me in My Undergraduate Degree: An Exploratory Study of Graduate Student Musicians’ Expressed Opinions of Career Development Opportunities,” *College Music Symposium* 55 (2015): 5. <https://www.jstor.org/stable/26574402>.

across various career fields, and more significant promotion and sustainability of the field of music education.

Through the actualization of an interdisciplinary music degree in music education, music performance, and music administration, students of music, at both undergraduate and graduate levels, may garner skills and proficiencies across three areas of music in which competitive careers can be attained. Pike has studied those skills needed at the undergraduate level and states, “Indeed, it could be argued that the current undergraduate bachelor of music degree prepares students for graduate studies in music, rather than diverse careers in music.”⁴² There has been a shift in the types of careers in which music graduates are employed.⁴³ Careers as educators, program managers, program directors, and vocal and instrumental area instructors, among many other opportunities, can become more immediately accessible to interdisciplinary degree-holders in that event.

Due to the potential availability of a music administration discipline, skills and expertise might also be sought from other fields, thereby theoretically fostering occupations such as business administration. This may eliminate struggles faced by those who choose a prospectively finite or singular focus within music. Researcher Karen Patricia Munnely has studied career expectations for students of music education and music performance. She finds that “students have indicated the need for their degree programs to depict their career options accurately.”⁴⁴

⁴² Pike, “The Ninth Semester,” 1.

⁴³ Ibid.

⁴⁴ Karen Patricia Munnely, “Understanding Career & Degree Expectations of Undergraduate Music Majors” (PhD diss., The Ohio State University, 2017), 49.

Additionally, Edgar states, “A broad perspective [may lead] to a rigor in the program in which students acknowledge and appreciate as both difficult and beneficial.”⁴⁵

Research Question Two may be answered with the following hypothesis:

Hypothesis Two: Participants’ perspectives of the suitable designs for an interdisciplinary music degree inclusive of music education, music performance, and music and fine arts administration may yield elements of a five-year undergraduate degree and two or three total degrees that include educator certification, a five or six-year degree program inclusive of both interdisciplinary undergraduate and graduate degrees in music, or a three-year graduate program inclusive of interdisciplinary master’s and doctoral music degrees in areas of education, performance, and administration.

A complete interdisciplinary degree across music education, music performance, and music and arts administration may consist of a standard five years at the undergraduate level. General classes may remain specific to the college, university, or conservatory of choice. Nonetheless, applied coursework in music may require an additional number of credit hours to be divided invariably between the three areas. There may be an option to receive one interdisciplinary degree or three separate degrees: one in each of the three music areas, including a requisite for local certification in music education.

The interdisciplinary graduate music degree may include two to three years of coursework. At the graduate level, all coursework may remain music-oriented, therefore, no general classes may exist, and all elective courses may focus on music and apply toward the degree. Researcher Scott C. Shuler studies the design of various music degree programs. In so

⁴⁵ Edgar, “Attracting the Next,” 29.

doing, Schuler indicates that, like the undergraduate degree, yet absent of general coursework, the interdisciplinary degree may consist of up to ninety credit hours in music, to be divided evenly across three areas.⁴⁶ In the end, the graduate of such a program might obtain either a single interdisciplinary master's degree or three separate master's degrees in music, including music educator certification if still needed.⁴⁷

Suitable designs for interdisciplinary music degree programs can include various plans for specific coursework across undergraduate or graduate studies.⁴⁸ For instance, music education core classes might comprise the following: an introductory general education course, a technology in music education course, a teaching strategies course, a group and individual teaching course, and a pedagogy course.⁴⁹ Music performance core classes might consist of the following: music theory, music history, chamber and ensemble performance, applied individual vocal or instrumental lessons, conducting, and literature or repertoire classes.⁵⁰ Music and fine arts administration core classes might encompass the following: arts administration, music production, fine arts production, music in media, music and fine arts law, fine arts and music funding, promotion and marketing, and arts leadership courses.⁵¹

⁴⁶ Scott C. Shuler, "Music Education for Life: Building Inclusive, Effective Twenty-First-Century Music Programs," *Music Educators Journal* 98, no. 1 (2011): 9. <http://www.jstor.org/stable/23012625>.

⁴⁷ *Ibid.*, 9.

⁴⁸ *Ibid.*, 11.

⁴⁹ *Ibid.*, 10.

⁵⁰ *Ibid.*, 9.

⁵¹ *Ibid.*, 10.

Electives for the interdisciplinary music degree program may include the following subjects: music and culture, lobbyism in the arts, general fine arts education, applied instrumental or vocal repertoire, concert management, and studio recording and production.⁵² Moreover, student teaching, vocal or instrumental recital preparation and performance, practicums, and internships may be required.⁵³ A capstone project can be required at the graduate level.

Core Concepts

Core concepts within this research include evaluating current programs across music education, music performance, and music and fine arts administration. This involved admission practices and rates of acceptance among colleges, universities, and conservatories. This research considered the importance of a comprehensive K-12 music education before studying music at the undergraduate and graduate levels.

Examination of music performance programs, specifically as compared to music education programs, is equally central to this study. The availability of music and fine arts administration programs is also a core concept. Lastly, 21st-century skills and all related implications regarding modern careers in music education are essential.

Current research was collected to address matters pertinent to the research questions and hypotheses and to answer the proposed research questions directly. Appropriate professional views, implications, ideologies, and curricula consistent with constructing an interdisciplinary music degree across music education, music performance, and music administration were examined. Existing interviews, statistics, and surveys have also been applied to this study.

⁵² Shuler, "Music Education for Life," 10.

⁵³ Ibid., 11.

Several additional sources were also applied to this research. These include peer-reviewed journal articles, trade journals, websites, magazine articles, professional blogs, and existing curricula, which were examined as part of the research plan. These sources and practices remain the standard for researchers. In the end, the artifact of the design of interdisciplinary music degree in music education, music performance, and music administration were produced from this study. This study provided further implications at all levels of music education, including K-12 (or PK-12) and higher education. The following are now evidenced as provided by Goodstein et al.:

A curricular sea change is needed within higher education to address a “new normal” for diminishing sustainable career opportunities for performance-based arts graduates. The over-supply of highly qualified arts graduates for arts careers dictates the necessity of an examination and overhaul of required coursework beyond technical development, history, and theory, which, in many cases, are relics of a bygone era and bound by a century of tradition within the academy.⁵⁴

A qualitative approach was applied to this study, as informed by the work of Goodstein et al.⁵⁵ This method was best for evaluating historical trends pertinent to music education. Such trends include statistics, descriptive data, and current, past, and potential research. Available and similar literature supports the selection of a qualitative approach. With performing arts degree programs at Clemson University as their basis, Goodstein et al.’s qualitative research ultimately yields that new degree programs meet modern musicians’, educators’, and artists’ competitive needs.⁵⁶ The researchers promote the university’s timely degree offerings, such as the following:

a collaborative and multidisciplinary degree that includes music, theater, and audio technology faculty. Students in the major progress as a cohort through a curriculum team-

⁵⁴ Goodstein et al., “The Future of Arts,” 1.

⁵⁵ Ibid.

⁵⁶ Ibid., 1-2.

taught by faculty and administrators from the Department of Performing Arts. Beyond specific tracks in the student's emphasis, this core curriculum covers grant writing, website design, technology, professional development, career development, resume writing, and other relevant arts topics.⁵⁷

Clemson University's program then serves as a model for the design of an interdisciplinary music degree.

Admission practices and policies vary by institution; examining and studying the differences regarding acceptance rates within higher education music programs remains crucial as a core concept of this research. Branscome notes that "the issue of lesser talented performers making better teachers may be more a philosophical or theoretical stance but has lasting implications for how music departments audition and admit students into their programs."⁵⁸

Similar philosophies and theories are also applied to music and fine arts administration. The idea that education policy can be a means to this end is shown by researchers Carla E. Aguilar and Christopher K. Dye.⁵⁹ They state the following:

A more ambitious model for embedding policy in the music education degree is the creation of a dedicated track of study within the major that focuses on educational policy studies, with the intent that graduates would pursue graduate studies in the area. Many departments may find this unattainable within the constraints of NASM's curricular requirements and teacher licensure requirements tied to most education programs and frequently housed in separate colleges of education.⁶⁰

Potential designs for an interdisciplinary degree program among music education, music performance, and music and fine arts administration remain a core concept. As Shuler suggests,

⁵⁷ Goodstein et al., "The Future of Arts," 2.

⁵⁸ Branscome, "Music Career Advising," 1.

⁵⁹ Carla E. Aguilar and Christopher K. Dye, "Developing Music Education Policy Wonks: Preservice Music Education Policy," *Journal of Music Teacher Education* 29, no. 2 (2019): 6, <https://doi.org/10.1177/1057083719885335>.

⁶⁰ *Ibid.*, 6.

interdisciplinary learning designs encourage students to explore ideas across a range of academic fields and to draw connections between them.⁶¹ By integrating multiple musical disciplines, the multidisciplinary music degree benefits students by providing a greater understanding of the diverse musical perspectives, experiences, and opportunities in the career field of music education, among other disciplines.⁶² An interdisciplinary program also applies innovative systems and practices to problems within the field. It prepares students for continued interdisciplinary experiences across their careers, thereby further necessitating transferable skills, which Branscome notes.⁶³ This enables students and incoming and advancing professionals to develop and apply well-rounded educational, performative, and administrative perspectives that potentially lead to more substantial success and fulfillment.

Branscome contends that coursework within a cross-disciplinary degree program requires an integrative approach that inspires students to investigate career options beyond traditional boundaries.⁶⁴ In music, this approach tends to provide a more holistic understanding and execution of musical and artistic disciplines; it enables students to comprehend and solve complex problems by researching them from unique perspectives, often leading to novel insights. Interdisciplinary classes, therefore, foster critical thinking and problem-solving and draw relevant connections amid distinct areas of inquiry.⁶⁵ In other words, by merging disciplines, students attain a more comprehensive mastery of musical subjects and apply this knowledge

⁶¹ Shuler, "Music Education for Life," 8.

⁶² Ibid.

⁶³ Branscome, "Music Career Advising," 2.

⁶⁴ Ibid.

⁶⁵ Ibid.

across varied career fields and studies. Additionally, this approach encourages flexibility and fluidity in learning, allowing students to gauge and apply learning creatively as they prepare for future work.

Definition of Terms

Several terms are central to this study and remain relevant to the literature and research design. These terms are listed below.

1. *Interdisciplinary* – A form of education that provides the most comprehensive training across multiple disciplines within a given field.⁶⁶ Most career opportunities, particularly those stimulated by 21st-century skills, are best filled by a person with a music degree of this kind.⁶⁷
2. *Monodisciplinary* – Denotes an academic or career field focused on a singular discipline or facet of education, training, or sophistication.⁶⁸
3. *Transferable Skills* – Talents and abilities employed across various contexts and career or employment opportunities.⁶⁹ Transferable skills include those oriented in technology, leadership, interpersonal communication, research, problem-solving, analytics, and writing, among several other areas.⁷⁰

⁶⁶ Munnelly, “Understanding Career & Degree,” 52.

⁶⁷ Ibid.

⁶⁸ Teun A. van Dijk, “Discourse & Society: A New Journal for a New Research Focus,” *Discourse & Society* 1, no. 1 (1990): 13. <http://www.jstor.org/stable/42884242>.

⁶⁹ Munnelly, “Understanding Career & Degree,” 49.

⁷⁰ Ibid.

4. *Music and Fine Arts Administration* – This combined term refers to managing the administrative and business-related facets of a music or arts organization (or both).⁷¹ Both phrases are used throughout this research and generally appear as, or about, music and fine arts administration. Notably, the term *music administration* applies explicitly to organizations in music education and music performance. In contrast, the terms *fine arts administration* and *arts administration* may pertain to any fine arts area, including dance, theatre, and visual arts. Moreover, job descriptions within music and fine arts administration vary; roles frequently involve managing budgets, finances, projects, programs, and overall operations and staffing pertinent to music and arts organizations.⁷² Music and arts administrators work to ensure their organizations’ artistic, social, and fiscal success.⁷³
5. *Business Administration* – This career in management specialization focuses on ensuring and cultivating an organization’s success.⁷⁴ Both administrative responsibilities include advancing processes, policies and procedures, strategies, relationships with stakeholders, and synergy throughout the structure of either an arts or business entity.⁷⁵ As with business administration, arts administration necessitates the skills and capacity to

⁷¹ Munnelly, “Understanding Career & Degree,” 49.

⁷² Ibid., 53.

⁷³ Ibid.

⁷⁴ Ibid.

⁷⁵ Ibid., 52.

evaluate, interpret, and apply data and judge human resources and assets. Effective leadership remains imperative to these roles.⁷⁶

6. *Globalization* – According to researcher Alexandra Kertz-Welzel, this term refers to the homogeneity and interconnectedness of the world in reference to technology, business, and the demands of the 21st century.⁷⁷ Kertz-Welzel deems that this “word signifies the fears and hopes of people living in the 21st century. Globalization stands for a specific world order, a certain economic model, new technologies, or a unified world culture. It seems to promise welfare, mobility, and interconnectedness. At the same time, it appears to provoke conflicts, inequality, or national seclusion.”⁷⁸

Summary

Those who choose to study music at undergraduate and graduate levels face unique challenges compared to those in other career fields. Many of these perspectives were unknown before this study. This study reveals the importance of focusing on 21st-century skills within the music classroom and concerted efforts to promote the regular implementation of interdisciplinary music education, music performance, and music and fine arts administration programs as part of modern collegiate music degree programs. As Goodstein et al. attest, “it is clear that a transformation of traditional arts curriculum is needed.”⁷⁹ Musicians require skills that are transferable within music education and across

⁷⁶ Munnelly, “Understanding Career & Degree,” 52.

⁷⁷ Alexandra Kertz-Welzel, “Globalization and Internationalization,” in *Globalizing Music Education: A Framework* (Indiana: Indiana University Press, 2018), 17. <https://doi.org/10.2307/j.ctt2204p3c.5>.

⁷⁸ Ibid.

⁷⁹ Goodstein et al., “The Future of Arts,” 1.

other careers. A shift toward an interdisciplinary music focus is evidenced to remain beneficial to that end.

CHAPTER TWO: LITERATURE REVIEW

Introduction

This review focuses on the literature surrounding degree programs in music education, music performance, and music and fine arts administration. Interdisciplinary studies, particularly those in music education, also maintain this review's central focus. As such, the literature review is divided into four sections and appropriate subsections. The first section provides an overview of Chapter Two. The second section examines theoretical and conceptual frameworks significant to music education and its related interdisciplinary studies. The third section provides a formal literature review regarding music education, music performance, music and fine arts administration, 21st-century skills, multidisciplinary degrees, and interdisciplinary career pathways. The fourth section yields a summary of Chapter Two.

Theoretical and Conceptual Framework

Adult Learning Theory

One of the central concepts of this research is adult learning theory. Researcher Malcolm S. Knowles specializes in andragogy, the practices and methodologies of adult education.⁸⁰ Knowles maintains that “there is growing evidence that the use of andragogy is making a difference in the way adult education programs are organized and operated, in the way teachers of adults are being trained, and in the way adults are being helped to learn. There is evidence that concepts of andragogy impact theory and practice of elementary, secondary, and collegiate education.”⁸¹ Researchers Malcolm S. Knowles et al. have also studied adult learning theory

⁸⁰ Malcolm S. Knowles, “Andragogy: Adult Learning Theory in Perspective,” *Community College Review* 5, no. 3 (1978): 15. <https://shorturl.at/axyA4>.

⁸¹ *Ibid.*, 20.

collaboratively. These researchers credit Knowles as the Father of Andragogy, first introduced in the United States in the 1970s.⁸² Having been firmly established in education since its inception, adult educators and students within multiple fields and subfields of education, including music education, value Knowles' core principles of andragogy regarding the practical challenge of guiding the adult learning process.⁸³ These six principles are as follows: the learner's need to know, self-concept of the learner, prior experience of the learner, readiness to learn, orientation to learning, and motivation to learn.⁸⁴ These ideals provide a framework whereby an interdisciplinary music degree maintains significant consideration.

The Stages of Cognitive Development

Researcher Jean Piaget has studied the stages of cognitive development, particularly those of the child, which are further enacted throughout adulthood. Piaget asserts that children tend to generalize to make sense of life.⁸⁵ He finds that "many of the questions put forth by children merely exemplify this simple mechanism."⁸⁶ However, the anticipation of obstacles tends to counteract generalizations.⁸⁷ According to Piaget, "reality offers unexpected obstacles to the anticipations rising from habits, which is an indication of the mind, faced with unexpected

⁸² Malcolm S. Knowles et al., *The Adult Learner: The Definitive Classic in Adult Education and Human Resource Development*, 8th ed. (Oxfordshire, England: Routledge, 2015), 3. https://liberty.alma.exlibrisgroup.com/discovery/openurl?institution=01LIBU_INST&rft_id=info:sid%2Fsummon&rft_dat=ie%3D51152138880004916,language%3DEN&svc_dat=CTO&u.ignore_date_coverage=true&vid=01LIBU_INST:Services.

⁸³ Ibid., 4.

⁸⁴ Ibid.

⁸⁵ Jean Piaget, "Retrospective and Prospective Analysis in Child Psychology," *British Journal of Educational Psychology* 1, no. 2 (1931): 131. <https://shorturl.at/aBJK8>.

⁸⁶ Ibid.

⁸⁷ Ibid.

facts, to adapt itself.”⁸⁸ The mind, therefore, remains apt to behave consistently regarding higher education and the various adaptations and adjustments adults encounter as career pathways are formed and decisions are made upon completion of degree programs.

Significantly, when considering the outcomes of various decisions, Piaget asks the following question, to which several outcomes exist: “What is the result of the conflict between the expectation and the unexpected obstacle?”⁸⁹ Piaget offers four responses to this predicament. Initially, a person may attempt to correct their belief or assumption.⁹⁰ In the case of the musician or music educator, conflict may occur between the expectation of the career opportunities afforded by a monodisciplinary degree in music education, music performance, or music and fine arts administration; the option of a single degree may remain contrary to the given job market for performers, music teachers, or arts administrators. Due to this, the music educator maintains the allowance of choice to change their assumption regarding available careers.

Piaget proposes that “in the second place, the child may try to overcome the obstacle by clearly defining its significance. Here, the possible obstacle is criticized before it contradicts the previous assumption.”⁹¹ In the case of the music educator, whether seeking bachelor’s, master’s, or doctoral degrees in the music education profession, students who experience challenges in the development or expansion of their careers may seek to define the significance of the challenge of forging a career pathway as opposed to merely criticizing the assumption of available jobs in a singular subfield of music education.

⁸⁸ Piaget, “Retrospective and Prospective Analysis,” 131.

⁸⁹ Ibid.

⁹⁰ Ibid.

⁹¹ Ibid., 132.

A third option when encountering challenges provides that a person may apply logic and reasoning to differentiate their dilemmas when reality differs from set expectations.⁹² Piaget affirms that “this law becomes complete when the original law is divided into two and when the laws thus constituted require more or less independent explanations.”⁹³ For example, a student earning a master’s degree in music performance may find that there are less satisfactory careers as a performer or music instructor than expected and, thus, rather than presume the ineffectuality of a degree or career in music, begin to reason that there remain additional careers in the overall field of music education beyond those initially expected. Equally, the student may suppose they may eventually establish a career as a performer or instructor.

According to Piaget “fourthly, there appears a more radical solution: the original law is recognized as false, and the mind is directed toward new schemas.”⁹⁴ In this case, the music education student might discern that a degree in music is futile when presented with career challenges. They could then absolutely demand that no suitable careers remain in the field and ultimately decide to pursue other career fields or pathways.

Still, Piaget offers a fifth and final response to challenges: “The mind, incapable of finding new laws which might get round the obstacle, may as a last resort turn back upon itself and revise its method. In other words, its activity, hitherto directed towards the outside world, may now include, in addition, a ‘becoming aware’ of the method followed, reflection on that method, and an effort to revise it.”⁹⁵ On behalf of the potential music educator, this may

⁹² Piaget, “Retrospective and Prospective Analysis,” 132.

⁹³ Ibid.

⁹⁴ Ibid.

⁹⁵ Ibid.

implicate the abandonment of the field, or given subfield, of music education, the decision to seek another career field or additional credentials, or any likely revision of their initial plans or assumptions pertinent to academic or career outcomes.

Bennett Reimer: An Aesthetic Music Education Philosophy

Researcher Bennett Reimer maintains prominence in the understanding of music education philosophy.⁹⁶ Reimer supports an aesthetic approach to music education wherein “being whole entails active engagement in and support of all or at least most of the ways people around the world interact with music.”⁹⁷ An aesthetic approach to music education yields that music, music-making, and music education remain valuable for their inherent, rather than functional, benefit to society or education. Accordingly, Reimer acknowledges the various ways humans engage with music, which implies the benefit of an interdisciplinary degree in music that unites three of its beneficial disciplines.⁹⁸ Reimer states:

For practically all people, the role of listener is foremost, across the continuum from professionals in music to casual partakers. In addition, some choose to play the performer of composed music or be improvisers. Others choose to compose it. Still, others concentrate on theoretical investigations of its structures; on its historical, social, cultural, political, and spiritual influences and implications; on critical judgments of pieces and performances; on the sociological functions it serves; on its interfaces with other arts and non-arts domains; on the teaching and learning of it; on a variety of ways to research it, philosophize about it, and apply its uses as therapeutic; and on business-related opportunities it presents.⁹⁹

⁹⁶ Bennett Reimer, “Another Perspective: Struggling toward Wholeness in Music Education,” *Music Educators Journal* 99, no. 2 (2012): 25. <http://www.jstor.org/stable/23364282>.

⁹⁷ Ibid.

⁹⁸ Ibid.

⁹⁹ Ibid.

Reimer's perspective supports a multipronged approach to career preparation in music education. Adequate cross-disciplinary training in performance, education, and administration would meet all the prescribed requisites of an aesthetic philosophy.

David Elliott: A Praxial Music Education Philosophy

Like Reimer, Researcher David J. Elliott remains a central figure regarding the framework and approaches to music education. Elliott, however, maintains a praxial approach to music education.¹⁰⁰ From this perspective, Elliot finds that music and music education must be practiced, studied, and conceptualized through its inherent social and artistic value and meaning.¹⁰¹ Elliot declares that “music-making and music-listening done well require the integrated combination of attention, emotion, cognition, memory, and intention. The sonic-cultural events called ‘music’ engage people in complex, mind-full acts, which, in turn, benefit the self’s needs for individuation and integration. Indeed, humans engage in pursuits that strengthen and order the self.”¹⁰² As a result, how music and music education function to strengthen personal needs and desires endorses an interdisciplinary music degree that broadens and individualizes music students’ musical, educational, and professional scope.

A Timeline of Music Education

Music education has developed over centuries and has become an established and critical part of modern educational systems. Researcher Michael L. Mark has studied the history of music education, particularly in the United States. Mark indicates that this history has broad

¹⁰⁰ David J. Elliott, “Music and Affect: The Praxial View,” *Philosophy of Music Education Review* 8, no. 2 (2000): 79. <http://www.jstor.org/stable/40495437>.

¹⁰¹ Ibid.

¹⁰² Ibid., 84.

roots in world history, including its function within education and music education as combined and separate entities.¹⁰³ According to Mark, the history of music education, specifically within the United States, can be divided into four distinct periods that coincide with historical events: The Colonial Period (1620), Public School Music (1800), Curricular Development (1864), The Expansion of Musical Performance (1920), and Aesthetic Education.¹⁰⁴

The Colonial Period

The Colonial Period of music education marks the beginning of music education in 1620.

Mark writes:

The Colonial Period included music in church services, which declined in quality so drastically that the need for music instruction was established. The singing school movement developed in response to this need. As a historical movement, the singing school established both a formal mass music education system in the colonies that led to the development of public school music and a cadre of professional music teachers.¹⁰⁵

By emphasizing music's role in the church, the Colonial Period helped to maintain music's importance within the public school system.

Public School Music

Mark finds that "music was taught in schools from about the beginning of the 19th century. Public school music did not receive public funding during most of its first four decades, and it was not a curricular subject. But it was the beginning of school music as we know it today. A high point in this period was the introduction of music into the Boston public schools in 1838

¹⁰³ Michael L. Mark, "A New Look at Historical Periods in American Music Education," *Bulletin of the Council for Research in Music Education*, no. 99 (1989): 3. <http://www.jstor.org/stable/40318321>.

¹⁰⁴ Ibid.

¹⁰⁵ Ibid.

under the guidance of Lowell Mason.”¹⁰⁶ As public education systems became more widespread, particularly in Europe and the United States, music began to be included in school curricula.¹⁰⁷ Uniquely, the first music schools, known as specialized music schools and conservatories, were founded in this period, although their focus was often on performance rather than education.¹⁰⁸

The Curricular Development Period

The Curricular Development Period began in 1864.¹⁰⁹ Mark establishes that “this period is defined based on curricular changes resulting from a new philosophy of music education related to the future musical life of the young student. It was a time of introspection and intense debate about the emerging school music curriculum, the expansion of music to all grade levels, and the development of a broader curriculum.”¹¹⁰ Moreover, with the increasing importance of music in public education, there was a parallel need for formally trained music educators.¹¹¹ This era led to the creation of dedicated programs and degrees in music education.¹¹² Preliminary curricula typically focused on practical teaching skills and music theory.¹¹³

By the 20th century, music curricula were enriched to include pedagogical theory, harmony, voice training, music appreciation, and more specialized music skills.¹¹⁴ Professional

¹⁰⁶ Mark, “A New Look,” 3.

¹⁰⁷ Ibid.

¹⁰⁸ Ibid.

¹⁰⁹ Ibid.

¹¹⁰ Ibid.

¹¹¹ Ibid.

¹¹² Ibid.

¹¹³ Ibid.

¹¹⁴ Ibid.

organizations also emerged, establishing standards for music education programs and offering accreditation and certification.¹¹⁵ Ultimately, Mark proclaims that “school boards in all parts of the country realized the value and feasibility of music instruction, and music education was adopted as a curricular subject.”¹¹⁶

The Expansion of Musical Performance

Mark finds that “the fourth period began in about 1920 with instrumental performance. Choral performance had been of importance for some time, but with the introduction of school bands and orchestras came a new emphasis on excellence in performance, not only by bands and orchestras but by choruses as well.”¹¹⁷ As such, music was supported more than ever before by the general American public. Henceforth, according to Mark, music assumed a “central role in the progressive education philosophy that guided American education at that time.”¹¹⁸

Aesthetic Education Era

Mark provides that “the fifth period began around 1960 when the music education philosophical literature began to emphasize the need for programs and curricula based on the aesthetic aspect of music, rather than the extra-musical benefits of the study of music.”¹¹⁹ Because this era promoted an aesthetic approach to music education, Mark finds that “music educators found it necessary to implement public relations campaigns, both individually and

¹¹⁵ Mark, “A New Look,” 3.

¹¹⁶ Ibid.

¹¹⁷ Ibid., 4.

¹¹⁸ Ibid.

¹¹⁹ Ibid., 5.

through their professional organizations.”¹²⁰ During this period and beyond, world economics obstructed music education funding.¹²¹ This led many music educators to question why music is essential to children, communities, and the nation and to learn to articulate their beliefs.¹²² The aesthetically-based philosophy provided a strong rationale for music and arts advocacy.¹²³

Music Education Degrees

Researcher James A. Keene specializes in music education degrees.¹²⁴ Keene finds that, through the latter half of the 19th century, music instruction was provided by general classroom teachers rather than those who earned degrees in music.¹²⁵ Keene explicitly states that

while the musical education of the classroom teacher fluctuated widely from one institution to another, the special education of the music teacher improved widely during the last decades of the century. It must be recognized that early music teachers passed through programs. Those who possessed a more natural ability and played the piano or sang before they entered the normal school could have easily found themselves teachers of music. These teachers, who may have attended the institutes for music instruction later, began to study methodology more intensely, attend lectures on music history, and study harmony, the latter two disciplines being conspicuously absent from the normal schools. The institutes sponsored by the publishing companies geared their instruction to their series of books, so the state included certification for grade-school teachers.¹²⁶

¹²⁰ Mark, “A New Look,” 5.

¹²¹ Ibid.

¹²² Ibid.

¹²³ Ibid.

¹²⁴ James A. Keene, *A History of Music Education in the United States* (Hanover, NH: University Press of New England, 1982), 220.

¹²⁵ Ibid.

¹²⁶ Ibid, 220-21.

Researcher Walter Crosby Eells has studied the history of music education degrees and finds a lack of clarity surrounding the first music education degree conferment.¹²⁷ Crosby portends that the first distinguishable baccalaureate degree in music, the Mistress of Music Degree, was granted by Ohio Wesleyan College in 1871.¹²⁸ However, many scholars credit Boston University for presenting the first music degree, the Bachelor of Music, on June 7, 1876.¹²⁹ Still, Eells maintains that “credit for conferring the degree of Bachelor of Music, three years earlier than 1876, belongs to Adrian College, Michigan.”¹³⁰ The first honorary Doctor of Music Degree was awarded as early as 1849.¹³¹

Evolution of Music Education

The evolution of music education and coinciding trends encompass a broad spectrum of developments over centuries to come. Mark suggests that the 20th century, particularly the latter half, represents a reflective period in music education.¹³² Significant happenings include the establishment of Vision 2020: The Housewright Symposium on the Future of Music Education, which “was intended to articulate an ideal vision of music education for two decades”; the National Anthem Project, which was envisioned to “restore America’s voice through music

¹²⁷ Walter Crosby Eells, “First American Degrees in Music,” *History of Education Quarterly* 1, no. 1 (1961): 37. <https://doi.org/10.2307/367199>.

¹²⁸ Ibid.

¹²⁹ Ibid., 35.

¹³⁰ Ibid.

¹³¹ Ibid., 38.

¹³² Michael L. Mark, *A Concise History of American Music Education* (Lanham, Md: Rowman & Littlefield Education, 2008), 171-75. <https://shorturl.at/apqw1>.

education”; and the *No Child Left Behind (NCLB) Act*, which identified music and all fine arts as core subjects.¹³³

Regarding music in higher education in the 21st century, Mark articulates the eventual “need to develop flexible programs and greater variety than those currently in use.”¹³⁴ Mark further contends that

this will require efforts including identifying and promulgating effective models, rethinking teacher education, expanding in-service development opportunities, and developing new assessment techniques. These initiatives necessitate expanding research interests and applying research results in education programs and classrooms. Develop insight into the role of music in general education, focusing on what is distinctive about music and its complementary relationship to other subjects.¹³⁵

Developing programs that are “broad and diverse as the interests and enthusiasms of students” remains central to Mark’s perspective on the enrollment of modern music students at various levels of study.¹³⁶

Technology integration remains a prominent trend in music education in the 21st century, especially as educators increasingly leverage digital tools to enhance music instruction.¹³⁷

Researcher Lisa A. Urkevich has studied technological trends in music education.¹³⁸ Urkevich provides that technology, especially online learning, has become a significant component of

¹³³ Michael L. Mark, *A Concise History*, 171-75.

¹³⁴ *Ibid.*, 176.

¹³⁵ *Ibid.*

¹³⁶ *Ibid.*

¹³⁷ *Ibid.*, 133.

¹³⁸ Lisa A. Urkevich, “Our Rebirth: Reshaping the Music Discipline after the Covid-19 Pandemic,” *College Music Symposium* 60, no. 1 (2020): 2-4. <https://www.jstor.org/stable/26919801>.

music education, for the COVID-19 pandemic has accelerated the development of virtual music courses and hybrid learning options.¹³⁹

Researchers Ashley Bear and David Skorton specialize in the design of interdisciplinary studies in higher education.¹⁴⁰ Bear and Skorton find that the multidisciplinary approach to music education has also gained traction, encouraging students to blend their musical studies with technology, business, and healthcare fields.¹⁴¹ A heightened focus on career preparation has become evident as programs incorporate music business, entrepreneurship, and marketing coursework to equip students for diverse musical career paths.¹⁴² These trends collectively reflect the dynamic nature of music education in adapting to the evolving needs of students and the industry. Ultimately, as Mark states, music educators “will build on the first hundred years of success with a second century of leadership and service. Musical culture, students, and society deserve no less.”¹⁴³

Music Performance Degrees

Researchers Natasha Loges and Colin Lawson have studied the history of music performance.¹⁴⁴ Loges and Lawson posit that the history of the music performance degree can be traced alongside general developments within the field of music education, for music

¹³⁹ Urkevich, “Our Rebirth: Reshaping,” 2-4.

¹⁴⁰ Ashley Bear and David Skorton, “The World Needs Students with Interdisciplinary Education,” *Issues in Science and Technology* 35, no. 2 (2019): 61, <https://www.jstor.org/stable/26948993>.

¹⁴¹ Ibid.

¹⁴² Ibid.

¹⁴³ Mark, *A Concise History*, 177.

¹⁴⁴ Natasha Loges and Colin Lawson, “The Teaching of Performance,” in *The Cambridge History of Musical Performance*, ed. Colin Lawson and Robin Stowell (Cambridge: Cambridge University Press, 2012), 145. <https://doi.org/10.1017/CHOL9780521896115>.

performance in the United States remains closely aligned with its European origins.¹⁴⁵ Loges and Lawson further portend the following, precisely that of original 18th-century European music institutions:

Many of the teaching staff were high-profile musicians with flourishing careers outside the institution. Many teachers had what can only be described as portfolio careers, writing church music for large churches, composing opera seria and buffa for the numerous opera houses, teaching and performing with the students, and to some extent administering the teaching, too. By the mid-18th century, training was an international attraction, and church services were more akin to public concerts. Individual pupils started to gain star status.¹⁴⁶

As famed teachers and students garnered attention for their musical abilities and virtuosity, the conservatory model for musical training developed throughout Europe, especially in France, Germany, and Great Britain, through the 19th century.¹⁴⁷ Through the 20th century, the United States adopted a similar musical model.¹⁴⁸ Loges and Lawson portend that “while the underlying educational issues have remained remarkably constant, musical training within each part of the world continues to inspire various educational practices in various contexts. America amply demonstrates this point.”¹⁴⁹

Evolution of Music Performance

In the 21st century, music performance degrees evolved to include training at various levels.¹⁵⁰ Loges and Lawson state that “as has recently been observed, musicians have a

¹⁴⁵ Loges and Lawson, “The Teaching of Performance,” 145.

¹⁴⁶ Ibid., 145-46.

¹⁴⁷ Ibid., 146.

¹⁴⁸ Ibid.

¹⁴⁹ Ibid., 135.

¹⁵⁰ Ibid.

continuing didactic influence on others outside a conventional teaching environment. Witness the continuing popularity of independent examination boards worldwide, catering to a vast amateur market while identifying potential.”¹⁵¹ Researchers Michael Stepniak and Peter Sirotin have studied the history and evolution of music performance as a career field. Stepniak and Sirotin posit that challenges exist for modern performers, particularly those who have chosen to study music performance instead of music education or subfields exclusively.¹⁵² Music professors often perpetuate these perspectives based on the realities pertinent to performance compared to music education.¹⁵³ As Stepniak and Sirotin indicate, “caught between performance and education, faculty largely uninterested in pursuing any profound curricular changes that could seemingly threaten the shared value of art for art’s sake and a marketplace increasingly disinterested in graduating students and their musical skills, many higher education leaders have replied to the unpopularity issue with a sigh.”¹⁵⁴ This has created a predicament wherein music educators and students remain skeptical of careers and degrees based solely on music performance.

Music and Fine Arts Administration

Researchers Tobie S. Stein and Jessica Bathurst maintain expertise in arts administration and understand the roles of those who manage arts programs. Stein and Bathurst contend that fine arts administrators or “performing arts managers lead and manage theaters, performing arts

¹⁵¹ Loges and Lawson, “The Teaching of Performance,” 135.

¹⁵² Michael Stepniak and Peter Sirotin, *Beyond the Conservatory Model: Reimagining Classical Music Performance Training in Higher Education* (New York, NY: Routledge, 2020), 8. <https://doi.org/10.4324/9780429276415>.

¹⁵³ *Ibid.*, 8.

¹⁵⁴ *Ibid.*

centers, symphony orchestras, opera companies, dance and ballet companies, festivals, and everything in between. Some managers produce or present performing arts events as nonprofit organizations. Others have selected the for-profit model.”¹⁵⁵ Moreover, Stein and Bathurst find that “performing arts organizations that have established performing arts education programs create workshops and residencies that work inside and outside of the schools; have a strategy for approaching the schools and establishing curricular connections with the schools; produce professional development for teaching artists; and build ongoing evaluation and assessment tools.”¹⁵⁶

Music Administration

Researcher Charles L. Freebern has studied music supervision and administration and alludes to the minimal nature of music administration compared to fine arts administration.¹⁵⁷ Freebern denotes that, in music administration, educational trends initially tended to follow the proliferation of music publishing and, later, the recording industry.¹⁵⁸ Furthermore, formal music or fine arts administration education was practically non-existent until the middle of the 20th century, when a significant surge in music and general performing arts industries, catalyzed by technologies like vinyl records, radio, and television, occurred.¹⁵⁹ Academic programs in music

¹⁵⁵ Tobie S. Stein and Jessica Bathurst, *Performing Arts Management: A Handbook of Professional Practices*, 2nd ed. (New York, NY: Allworth Press, 2022), 17.

¹⁵⁶ *Ibid.*, 319.

¹⁵⁷ Charles L. Freebern, “Music Supervisor/Administrator,” *Music Educators Journal* 63, no. 7 (1977): 131. <https://doi.org/10.2307/3395237>.

¹⁵⁸ *Ibid.*

¹⁵⁹ *Ibid.*

at the time maintained a primary focus on performance, composition, and music education rather than administration.¹⁶⁰

Changes have occurred since the inception of the music industry model that Freeburn describes. The modern music industry increasingly focuses on entrepreneurial skills to help students navigate a rapidly changing landscape. According to Branscome, this predicament requires an interdisciplinary approach in which educational programs have evolved to increasingly collaborate with and minimize the disparities between academic theory and industry practices.¹⁶¹ With the advent of online education, many music institutions also offer online or hybrid music administration degrees, making the profession more accessible. These programs continue to adapt to industry shifts, technological changes, and broader cultural structures.¹⁶² Modern programs even blend business skills with understanding technology, law, and social issues like ethics and diversity within the music industry.¹⁶³ For that reason, the music administration degree has evolved from a non-existent, or niche, offering into a well-established academic pathway designed to prepare professionals for a diverse and dynamic field.

Fine Arts Administration

Though inherent in the development, growth, and maintenance of arts education and organizations, fine arts administration degrees remain a relatively modern development, evolving alongside the expansion and professionalization of the arts industry and higher education's

¹⁶⁰ Freeburn, "Music Supervisor/Administrator," 131.

¹⁶¹ Branscome, "Music Career Advising," 10.

¹⁶² Ibid.

¹⁶³ Ibid., 7.

response.¹⁶⁴ These degrees are closely connected with the evolution of the arts and cultural sector as a more complex and competitive landscape that has required specialized managerial and administrative skills. Initially, arts organizations were generally small-scale and often managed by artists or patrons, thus, formal arts management education was nonexistent.¹⁶⁵ By the 20th century, as the arts sector began to professionalize and grow in scale, the need for specialized skills in management became apparent.¹⁶⁶ Arts management, or arts administration, had not been established as an academic discipline.¹⁶⁷

Mark and Madura have traced the history of music and arts education and state that, following World War II and the eventual success of Sputnik in 1957, governmental funding stimulated significant expansion in arts and cultural organizations.¹⁶⁸ The complexities of running these organizations led to a demand for professional managers. In so doing, various governmental bodies and arts councils were established to fund and support the arts. These organizations often provided rudimentary training programs and workshops.

Researcher Sherburne Laughlin has studied arts management and notes “the emergence of university arts administration education.”¹⁶⁹ Laughlin finds that “in the mid-1960s, the arts field experienced rapid growth in the number and size of arts organizations, an increase in

¹⁶⁴ Stein and Bathurst, *Performing Arts Management*, 251.

¹⁶⁵ Ibid.

¹⁶⁶ Ibid.

¹⁶⁷ Ibid.

¹⁶⁸ Mark and Madura, *Contemporary Music Education*, 14.

¹⁶⁹ Sherburne Laughlin, “Defining and Transforming Education: Association of Arts Administration Educators,” *The Journal of Arts Management, Law, and Society* 47, no. 1 (2017): 82. <https://shorturl.at/CFIP1>.

federal and state funding for the arts, greater organizational complexity and, among many other things, the problems of attracting younger audiences into the symphony hall.”¹⁷⁰ Laughlin further writes:

The formal formation of the Association of Arts Administration Educators (AAAE) in 1979 evolved from a decade of action and evolution in the arts and culture industries it sought to serve. The two primary roles of the association—to define an emerging area of professional practice, policy, and public action and to develop the teaching, research, and service capacity to move it forward—would remain as core purposes to the present day, even as the means to do so would evolve.¹⁷¹

By the end of the 20th century, the first arts management degrees started to appear in universities and business schools, often as part of, or in association with, business administration or public administration programs.¹⁷² A multidisciplinary approach was the foundation of many of these programs. Researchers Dan J. Martin and J. Dennis Rich have studied business administration and arts administration degrees. Martin and Rich provide that some arts organizations feel that MBA degrees meet the needs of their organizations most optimally as compared to degrees in arts administration.”¹⁷³ Martin and Rich highlight that, as a result, “many other arts leaders called on arts administration training programs to develop deep relationships with professional arts organizations, beyond internships, to strengthen both the quality of the training and the synergy that could exist between academic and arts institutions.”¹⁷⁴

¹⁷⁰ Laughlin, “Defining and Transforming,” 82.

¹⁷¹ Ibid.

¹⁷² Ibid., 83.

¹⁷³ Dan J. Martin and J. Dennis Rich, “Assessing the Role of Formal Education in Arts Administration Training,” *The Journal of Arts Management, Law, and Society* 28, no. 1 (1998): 20. <https://shorturl.at/kruB2>.

¹⁷⁴ Ibid.

Fine arts administration degrees have evolved concurrently with cross-curricula, thereby adapting an interdisciplinary pedagogy and blending elements of business management with various artistic disciplines.¹⁷⁵ Subjects have included art history, cultural policy, and nonprofit management. Notably, some institutions began offering specialized programs, such as the Master of Business Administration (MBA) in Arts Management Degree Program, targeting individuals seeking executive leadership roles in the arts sector of business administration.¹⁷⁶

Researchers Julia Richardson et al. have studied fine arts education and career sustainability within the profession.¹⁷⁷ Richardson et al. find that arts management degrees have evolved from a non-existent or ad-hoc form of schooling into a well-defined academic discipline, reflecting the increasing complexity and scale of the arts and cultural sector.¹⁷⁸ These programs continue to adapt, offering specialized training that prepares individuals for the multifaceted challenges of managing arts organizations in the 21st century.

Researcher Caroline Corinne-Patrice Cook has studied fine arts administration and related careers and portends that arts management education has followed suit as the arts have become more globalized.¹⁷⁹ Given the competitive nature of the arts sector, there is now a greater focus on entrepreneurship and innovation in arts management curricula.¹⁸⁰ Programs now often

¹⁷⁵ Martin and Rich, "Assessing the Role," 22.

¹⁷⁶ Ibid.

¹⁷⁷ Julia Richardson et al., "Passion or People? Social Capital and Career Sustainability in Arts Management," *Personnel Review* 46, no. 8 (2017): 1842. <https://doi.org/10.1108/PR-02-2016-0023>.

¹⁷⁸ Ibid.

¹⁷⁹ Caroline Corinne-Patrice Cook, "The Elusive Art Coordinator, the Merging of Art Education, Art Therapy, and Art Administration in a Special Needs Facility" (EdD diss., The Florida State University, 2015), 146. <https://shorturl.at/agjsV>.

¹⁸⁰ Ibid., 2.

include courses on international cultural policy, global fine arts markets, cross-cultural management, digital marketing, data analytics, and other related subjects. The effects of digital technology on the arts sector have been profound, influencing everything from marketing and ticket sales to how art is created and consumed.¹⁸¹ Modern programs also increasingly include topics related to social justice, inclusivity, and ethical management, reflecting broader societal concerns.¹⁸²

Music Administration as Compared to Fine Arts Administration

Joan L. Zaretti specializes in music administration, positing that while the music administration and fine arts administration professions share many similarities, they differ in their focus, scope, and the specific challenges and opportunities they address.¹⁸³ Critical differences between the two fields remain. While both fields share the overarching goal of facilitating the creation and dissemination of art, their approaches and areas of expertise can differ significantly. This is due to the distinct challenges and opportunities inherent in managing music compared to other art forms.

According to Zaretti, music administration focuses on managing music organizations such as music conservatories and departments, orchestras, opera companies, music festivals, and record labels.¹⁸⁴ Music administration, in particular, remains a more specialized form of arts management, focusing solely on the challenges and opportunities unique to music education.¹⁸⁵

¹⁸¹ Cook, "The Elusive Art," 146.

¹⁸² *Ibid.*, 40.

¹⁸³ Joan L. Zaretti, "The Nonprofit Niche: Managing Music Education in Arts Organizations" (PhD diss., Indiana University, 2007), 3. <https://shorturl.at/ejGK4>.

¹⁸⁴ *Ibid.*, 30.

¹⁸⁵ *Ibid.*, 51.

Given the technical nature of the music industry, professionals may need a deep understanding of music theory, copyright law, music distribution, and specialized software implemented in the music industry. Zaretti maintains the following:

Nonprofit arts organizations have created their niche, or specialized place, in music education by combining music, education, and business in ways that public schools cannot do independently. The arts education administrator is a crucial player in this niche. The nonprofit niche is emerging in communities throughout the United States as various arts administrators build vibrant, credible, and sustainable music programs for students and teachers using specialized personnel and monetary resources. These programs may involve short-term projects or an ongoing program. The arts education administrator must have the management skills necessary for operating programs daily and understand the philosophical aspects of work in the nonprofit sector. I call this the dialectic between the practical and the profound. This recurring theme highlights the negotiation of practical concerns centered on business and administrative issues, with those of a more profound nature, dealing with educational philosophies and artistic choices. The give and take between these aspects creates a unique set of possibilities and challenges for the future of music education.¹⁸⁶

Conversely, fine arts administration, or arts management, remains a broader field encompassing various fine and performing arts.¹⁸⁷ Arts management and arts administration professionals may work in multiple organizations.¹⁸⁸ These artistic areas include visual arts, theatre, dance, and vocal and instrumental music; graphic design, culinary arts, cultural institutions, humanities, and cultural affairs remain pertinent to the interests and oversight of arts administration.¹⁸⁹ This profession often requires a more generalized set of skills applicable to various arts organizations, such as fundraising, grant writing, audience development, and general legal issues in the arts.¹⁹⁰

¹⁸⁶ Zaretti, "The Nonprofit Niche," 3.

¹⁸⁷ Cook, "The Elusive Art," 8.

¹⁸⁸ Ibid.

¹⁸⁹ Ibid.

¹⁹⁰ Ibid., 46.

Business Administration

Business administration maintains a long and influential history spanning multiple continents, cultures, and centuries. Researcher Steven A. Sass has studied business administration and its related history.¹⁹¹ Sass finds that, since its origins, business administration, as both an academic program and career field, has become popular and versatile. It has been designed to equip students and practitioners with the knowledge and skills needed for various business endeavors.¹⁹²

Early elements of business education can be traced to the medieval guilds in Europe.¹⁹³ At the time, apprentices learned the craft of commerce from master merchants. This exchange was not yet a formal educational institution.¹⁹⁴ By the late 19th century, the first semblance of modern business education emerged. The Wharton School of the University of Pennsylvania, founded in 1881, was erected as one of the first business schools in the United States.¹⁹⁵

The development of business schools accelerated in the early 20th century. This was especially after the establishment of the Harvard Business School in 1908, which introduced the Master of Business Administration (MBA) program.ⁱ After World War II, the United States experienced significant expansion in the number of business schools and the variety of specializations they offered, catalyzed by the economic boom resulting from the *Ground Infantry*

¹⁹¹ Steven A. Sass, "Getting Down to Business: The Development of the Commercial Curriculum at the Wharton School in 1910," *Business and Economic History* 10 (1981): 71. <http://www.jstor.org/stable/23702534>.

¹⁹² Ibid.

¹⁹³ Ibid.

¹⁹⁴ Ibid.

¹⁹⁵ Ibid.

Bill (G.I. Bill), which made education accessible to returning veterans.¹⁹⁶ By the late 20th century, the concept of business schools had expanded globally: countries worldwide established related institutions, often with curricula modeled on American and European schools.¹⁹⁷

Mark Hoven Stohs has studied the evolution of business education and related trends; he finds that, in the late 20th and early 21st centuries, the advent of the internet and advancements in technology radically transformed business education.¹⁹⁸ Online degrees, digital tools, and global networks became crucial components of the business education ecosystem.¹⁹⁹ Business schools continue to adapt to a changing landscape by incorporating elements of technology, sustainability, ethics, and global awareness into their curricula.²⁰⁰

Business Administration as a Model for Music and Fine Arts Administration

Business Administration degrees and studies provide a comprehensive skill set that includes accounting, marketing, management, finance, and economics.²⁰¹ These skills remain crucial in organizational settings, including those centering on music and fine arts. One of the critical advantages of a business administration degree is career versatility. Graduates can pursue careers in multiple sectors, including healthcare, technology, finance, and non-profits.²⁰² Business studies also remain applicable to those desiring to work outside of corporations.

¹⁹⁶ Sass, "Getting Down to Business," 71.

¹⁹⁷ *Ibid.*

¹⁹⁸ Mark Hoven Stohs, "The MBA and the Business of Business Education," *Journal of Financial Education* 45, no. 1 (2019): 117. <https://www.jstor.org/stable/26918030>.

¹⁹⁹ *Ibid.*, 115.

²⁰⁰ *Ibid.*, 121.

²⁰¹ *Ibid.*, 117.

²⁰² *Ibid.*, 116.

Aspiring entrepreneurs, for instance, may benefit from business education credentials, for they provide the tools needed to start, manage, and develop a business. Business schools typically offer networking opportunities, connecting students with alumni, industry professionals, and potential employers through various programs and events.

The business administration degree has evolved to meet the demands of an ever-changing global landscape. The adaptability, broad applicability, and focus on technical and transferable organizational skills make business education, or business administration, one of the most sought-after degrees and career fields with enduring relevance today.²⁰³ Modern business programs also focus on ethics and social responsibility.²⁰⁴ This paradigm may prepare students to navigate the complex moral landscapes in which contemporary businesses often operate.

In an increasingly interconnected world, business programs also promote a universal perspective, preparing students to operate in a multicultural and international business environment, necessitating courses in leadership, organizational behavior, and human resources and equipping graduates with the skills to lead teams and manage organizations.²⁰⁵ On this account, Stohs highlights the following:

The typical MBA curriculum is highly interdisciplinary, with few specific admission standards. In this respect, the MBA is a degree for everyone or anyone. Whether at the graduate or undergraduate level, business degrees remain among the most interdisciplinary, with coursework in math, statistics, accounting, economics, finance, management psychology, marketing, information technology, and even philosophy.²⁰⁶

²⁰³ Stohs, “The MBA and the Business,” 120.

²⁰⁴ *Ibid.*, 119.

²⁰⁵ *Ibid.*, 126.

²⁰⁶ *Ibid.*, 117.

Ultimately, business education contributes significantly to economic development by preparing a skilled workforce, and graduates often become leaders, decision-makers, and innovators in the business world.²⁰⁷

The business education model may significantly enhance best practices in music education. This specifically applies to the design of music and fine arts administration degrees and careers, as these are frequently founded in business administration pedagogy.²⁰⁸ Zaretti espouses that “this recurring theme highlights the negotiation of practical concerns, centered on business and administrative issues, with those of a more profound nature, dealing with educational philosophies and artistic choices. The give and take between these aspects creates a unique set of possibilities.”²⁰⁹

Music Business as an Administrative Degree

Researcher Claudia McCain has studied music degrees and specializes in alternative education and employment opportunities within music education. McCain finds that the late 20th century experienced an emergence of business-oriented music programs.²¹⁰ Some of the earliest music business or music administration programs began appearing in universities and conservatories, often as part of a business school or as an interdisciplinary program combining business and music courses.²¹¹ As the music industry became increasingly complex, addressing

²⁰⁷ Stohs, “The MBA and the Business,” 120.

²⁰⁸ Zaretti, “The Nonprofit Niche,” 3.

²⁰⁹ Ibid.

²¹⁰ Claudia McCain, “The Music Business Degree: An Alternative for Musicians,” *American Music Teacher* 43, no. 2 (1993): 20. <http://www.jstor.org/stable/26406904>.

²¹¹ Ibid.

areas such as music publishing, artist management, marketing, and intellectual property rights, there emerged a need for specialized education. McCain writes, “Like any career, music business careers are highly competitive, yet they offer the highly motivated and well-prepared music business student many alternatives beyond those offered by the more traditional programs of music education or music performance.”²¹² With the advent of technology and globalization, academic programs implemented specialized tracks in areas like digital media, live event management, and international music licensing.²¹³ Initially a predominantly Western phenomenon, such programs began to appear in universities worldwide, adapting to local music industries and cultural considerations.²¹⁴

21st-Century Skills

The National Association for Music Education (NAfME) states that “all students deserve access to and equity in the delivery of music education, one of the subjects deemed necessary in federal law for a well-rounded education, which is at the heart of NAfME’s stated mission: to advance music education by promoting the understanding and making of music by all.”²¹⁵ As such, NAfME highlights that “including music within the curriculum for all students enhances highly valued 21st-century skills such as the ability to be creative, to communicate effectively, and to collaborate.”²¹⁶ A fourth skill, critical thinking, remains pertinent to the 21st century, as

²¹² McCain, “The Music Business,” 21

²¹³ Ibid.

²¹⁴ Ibid.

²¹⁵ NAfME, “A Position Statement of the National Association for Music Education,” accessed on November 1, 2023, <https://nafme.org/resource/equity-and-access-in-music-education-2/>.

²¹⁶ Ibid.

well.²¹⁷ Acquiring these skills cumulatively offers students and their families a greater quality of life and aptitude for success within their fields of study and careers.²¹⁸ Because interdisciplinary studies provide both breadth and depth of knowledge in a given profession, such degrees yield optimal career preparation in music education. Creativity, communication, collaboration, and critical thinking, among other 21st-century skills, remain vital components of the sequencing and outcomes of interdisciplinary programs.²¹⁹

Interdisciplinary Degrees

Researcher Anne-Marie E. Walkowicz has studied interdisciplinary degrees and finds that “interdisciplinary inquiry has become pervasive within recent decades. Emphasis on interdisciplinary methods seems a natural outpouring of the complexity of the areas of interest that professionals study.”²²⁰ Similarly, Bear and Skorton state that “when students can understand and make connections across a diverse array of knowledge and skills, they embark on a path to more rewarding lives and employment opportunities. Higher education can and must do a better job of leading the way out of disciplinary silos.”²²¹ These findings equally apply to music education. It therefore befits music educators to co-create academic programs that foster

²¹⁷ “NAfME,” A Position Statement.”

²¹⁸ Ibid.

²¹⁹ Zaretti, “The Nonprofit Niche,” 6.

²²⁰ Anne-Marie E. Walkowicz, “Administering Instructional Reform: Interdisciplinary Learning and the Humanities Profession,” in *Transforming Leadership Pathways for Humanities Professionals in Higher Education*, ed. Roze Hentschell and Catherine E. Thomas (West Lafayette: Purdue University Press, 2023), 137. <https://doi.org/10.2307/jj.33859> 85.11.

²²¹ Bear and Skorton, “The World Needs,” 60.

many sustainable career pathways, especially among its primary disciplines, such as music education, music performance, and music administration.

Advantages of Interdisciplinary Degrees and Studies

Interdisciplinary degrees offer a range of benefits that transcend the limitations of traditional, single-discipline academic programs.²²² As the world becomes more complex and interconnected, the boundaries between academic disciplines increasingly blur. Pursuing knowledge no longer conforms to a single subject but often intersects with multiple educational fields.²²³ Science, technology, humanities, and fine arts maintain this premise. In this context, interdisciplinary degrees have emerged as a compelling alternative to traditional academic programs. These degrees equip students with a versatile skill set, an expansive knowledge base, and a nuanced worldview that single-discipline degrees may find challenging to deliver.

Studies on interdisciplinarity delve into the manifold benefits of such degrees, focusing on their ability to foster analytical skills, enhance employability, and cultivate social and global awareness. On this account, Bear and Skorton find that a “textual analysis of 25 million job postings aimed at understanding the essential or baseline skills that employers demand across a wide range of jobs revealed that oral communication, writing, customer service, organizational skills, and problem-solving were among the most prized skills across a wide range of occupation and career types.”²²⁴ Interdisciplinary degrees provide the cross-curricular training that most effectively develops skills that maintain transferability across various professional fields and

²²² Bear and Skorton, “The World Needs,” 60.

²²³ Ibid.

²²⁴ Ibid.

sub-fields, including those within music education. It is for this reason that Bear and Skorton establish the following:

Students who major in the standard liberal arts disciplines—in STEM (science, technology, engineering, and mathematics) as well as arts, humanities, and social sciences (STEAM)—often end up in professions that are not directly aligned with their major, just as specific occupations attract students with multiple kinds of academic preparation. These data raise questions about how well a college or university curriculum focused on a particular disciplinary major will serve students after graduation.²²⁵

Interdisciplinary degrees can benefit students by fostering analytical skills, enhancing employability, cultivating social and global awareness, and stimulating collaboration.

Fostering Analytical Skills

One of the most potent advantages of interdisciplinary degrees is nurturing analytical skills that allow students to approach problems from various perspectives. Traditional disciplines often impart a singular methodology for problem-solving, which may be effective within that subject but limited in addressing complex, real-world issues. Conversely, interdisciplinary programs expose students to diverse analytical tools from multiple disciplines, enabling them to synthesize these methods into a more holistic problem-solving approach. Bear and Skorton proclaim that “employers are also looking for well-rounded individuals with a holistic education who can comprehend and solve complex problems that transcend disciplines.”²²⁶

Researcher Estelle R. Jorgensen has also studied trends in music education, specifically those related to interdisciplinary music degrees. Jorgensen contends that “the interdisciplinary view of music education challenges the research community to create an environment in which interdisciplinary research is fostered; genuine openness, diversity, and scholarly criticism are

²²⁵ Bear and Skorton, “The World Needs,” 60.

²²⁶ Ibid.

valued; monolithic perspectives of musical experience are challenged; and nonscientific as well as scientific studies of music are encouraged.”²²⁷ Interdisciplinary degrees in music address and provide critical analysis of specialized facets of the field that traditional singular degrees do not.

Enhancing Employability

Bear and Skorton state that “given the high level of employer dissatisfaction with the core competencies of college graduates, the movement toward a more integrative approach in higher education could not be more timely—for students, communities, employers, and the nation.”²²⁸ Employers increasingly value versatility and adaptability in a rapidly evolving job market—inherently cultivated through interdisciplinary studies. Bear and Skorton further portend that “very few employers indicate that acquiring the knowledge and skills needed primarily for a specific field or position is the best path to long-term success.”²²⁹ Expertise in more than one subject broadens a graduate’s career prospects and makes them more adaptable to various job roles. Interdisciplinary degree holders may find it easier to transition between industries or assume roles that demand a multifaceted skill set. For instance, someone who has studied both music performance and music administration may most effectually transition from the role of a performer, studio instructor, or artist-in-residence to that of a fine arts program manager or director through interdisciplinary degree preparation in music education, music performance, and music and fine arts administration.

²²⁷ Estelle R. Jorgensen, “Music Education in Broad Perspective,” *Visions of Research in Music Education* 16, no. 2 (2010): 19. <https://digitalcommons.lib.uconn.edu/cgi/viewcontent.cgi?article=1737&context=vrme>.

²²⁸ Bear and Skorton, “The World Needs,” 62.

²²⁹ *Ibid.*, 61.

Interdisciplinary degrees maintain the propensity to formulate unique career paths and propose opportunities that traditional degrees might not provide. As industries become more interconnected, employers may value employees and industry leaders who can streamline processes and create invaluable connections across various domains. This reality may lead to new areas of research and scholarship, for cross-disciplinary knowledge may even contribute to the advancement or development of new methodologies within music education and other fields.

Cultivating Social and Global Awareness

Interdisciplinary degrees encourage a comprehensive understanding of social issues by their nature. According to Bear and Skorton, “shared learning outcomes include ethical reasoning skills, knowledge of global world cultures, and integration of learning across disciplines.”²³⁰ A globalized world demands citizens who are both socially aware and sensitive to the multifaceted challenges diverse communities experience. By fostering a diverse set of skills and cultivating a nuanced understanding of social and global issues, these degrees prepare students for the complex challenges of the 21st century.

As the world becomes increasingly interconnected, the universal education interdisciplinary programs provide becomes indispensable. Bear and Skorton contend that “this integrative turn of higher education signals a shift to intentional and purposeful learning across knowledge, skills, and personal and social responsibility.”²³¹ Bear and Skorton also maintain that “holistic education that integrates the arts will make students more attractive candidates for employers and more successful in their future career—or, more likely, careers.”²³² Through

²³⁰ Bear and Skorton, “The World Needs,” 62.

²³¹ Ibid.

²³² Ibid., 61

exposure to various disciplines, learners become more adaptable and better equipped to navigate diverse professional environments.²³³ On that accord, NAFME supports social and global awareness through “adapting teaching practices to accommodate issues of access and equity, including engaging in ongoing evaluation to understand challenges of access and working with administrators and other partners to create pathways for more student participation.”²³⁴ This flexibility can designate music scholars and employees valuable assets in various industries and roles.

Prompting Collaboration

Interdisciplinary programs often involve collaboration with students from various backgrounds. Janet R. Barrett has studied interdisciplinary degrees and coinciding career pathways. According to Barret, learning to work with people from different disciplines helps develop teamwork and communication skills, mirroring real-world scenarios where cross-disciplinary collaboration remains commonplace.²³⁵ Many innovative, groundbreaking ideas and discoveries occur at the intersection of different fields. An interdisciplinary background, therefore, can stimulate the ability to generate creative ideas and make connections that might not be apparent within a single discipline.

Disadvantages of Interdisciplinary Degrees and Studies

Interdisciplinary degrees, which combine knowledge and methodologies from multiple academic disciplines, offer various benefits. However, these degrees may also present

²³³ Bear and Skorton, “The World Needs,” 63.

²³⁴ NAFME, “A Position Statement.”

²³⁵ Janet R. Barrett, “Interdisciplinary Work and Musical Integrity,” *Music Educators Journal* 87, no. 5 (2001): 28. <https://doi.org/10.2307/3399705>.

challenges. Walkowicz finds that “while studies advocate that liberal arts degrees meet the needs of rapidly changing employment fields, others support the trend for higher education to provide specific occupational training.”²³⁶ The recognition and value of interdisciplinary degrees can equally vary among academic institutions and employers. Disadvantages of such a design include curriculum, time and workload, and permanence.

Curricular Challenges

Creating a cohesive curriculum that effectively integrates knowledge from multiple disciplines is often complex, leading to curricular deficits and a lack of depth.²³⁷ Designing an interdisciplinary program may be time-consuming and require collaboration between departments. Balancing the depth of knowledge in all content areas while ensuring students understand how different subjects relate to each other remains a complex issue. Therefore, finding the appropriate balance between the breadth and depth of an interdisciplinary education remains imperative.

Interdisciplinary programs often address many subjects, leading to a lack of in-depth knowledge in any field. This might limit students’ expertise compared to those earning or holding specialized bachelor’s, master’s, or doctoral degrees. While one may gain knowledge in various fields as part of an interdisciplinary study, one may not necessarily develop the same expertise or technical skills as in a specialized degree program. Researchers R. E. Holt et al. have studied interdisciplinary degrees. They find that “a lack of guidance in the potential trade-off between depth versus breadth could result in interdisciplinary projects existing as disjointed

²³⁶ Walkowicz, “Administering Instructional Reform,” 142.

²³⁷ *Ibid.*,” 128.

‘add-ons’ to disciplinary doctoral degrees. Although the number of interdisciplinary outlets has recently started to grow, there are still comparatively few, which may shift publications towards single-discipline studies.’²³⁸

Further, Holt et al. suggest that assessment measures and expected learning outcomes may not be adequately supported by some learning and curricula within some interdisciplinary programs.²³⁹ Traditional methods may not adequately measure the cross-disciplinary skills and knowledge that students acquire, and developing appropriate assessment tools can be a challenge because interdisciplinary fields are dynamic and can evolve rapidly.²⁴⁰ Specifically, keeping the curriculum current and relevant can be difficult, requiring constant monitoring and adaptation. Students in multidisciplinary programs may need to be more self-directed in their learning, which may be an obstacle for some individuals accustomed to a more structured, single-discipline approach to education.²⁴¹

Depending on the institution, not all courses for an interdisciplinary degree may be available. Students might have to wait for specific classes to be offered or enroll in courses at different institutions. There may be debates over which courses should be included and how they should be structured. Finding faculty with expertise in multiple disciplines can be challenging. After all, “interdisciplinary collaboration is frequently induced by department/faculty, rather than

²³⁸ R. E. Holt et al., “Avoiding Pitfalls in Interdisciplinary Education,” *Climate Research* 74, no. 2 (2017): 122. <https://www.jstor.org/stable/26394482>.Fet.

²³⁹ Ibid., 122.

²⁴⁰ Ibid.

²⁴¹ Ibid.

viewed as a transferable skill.”²⁴² Not all universities offer comprehensive interdisciplinary programs, limiting options for education in this regard.

The potential favorability toward single disciplines denotes issues surrounding the credibility of interdisciplinary programs. As Holt et al. suggest, “working within two or more disciplines may mean conceptualizing and undertaking research without pre-defined disciplinary frameworks of credibility.”²⁴³ In music, this implies that an interdisciplinary degree in music education, music performance, and music and fine arts administration could promote insufficient training and mastery in one or more areas of this three-pronged academic approach. In some cases, interdisciplinary degrees might not be as well-recognized or respected as traditional degrees by specific industries or employers, resulting in career ambiguity. Some employers may struggle to understand the value of an interdisciplinary degree, making it challenging to fit into traditional job roles or career paths.²⁴⁴

Time and Workload

Due to the diverse nature of interdisciplinary studies, programs may demand more time and effort to complete than traditional programs of study. Presumably, more time is needed when addressing a broader range of topics and training. Holt et al. state that “additional time and resources are needed for understanding and communicating unique vocabulary used by different disciplines.”²⁴⁵ This is true at all levels of study. Still, Holt et al. find that “due to time and

²⁴² Holt et al., “Avoiding Pitfalls in Interdisciplinary,” 122.

²⁴³ Ibid.

²⁴⁴ Ibid.

²⁴⁵ Ibid.

funding constraints, the typical duration of doctoral programs may not be conducive to conducting interdisciplinary research.”²⁴⁶

Instability and Lack of Viability

Interdisciplinary degrees may be considered unstable due to their unique nature, which combines elements from multiple academic disciplines. Inconsistent programs often experience resource constraints and struggle to secure funding and recognition compared to more established single-discipline departments.²⁴⁷ This reality yields Jorgensen’s definitive perspective of interdisciplinarity in music in the following way:

While it offers the possibility of rethinking the corpus of music to be taught, including those who have been disenfranchised, the interdisciplinary view of music education may be interpreted to warrant an excessive politicization of the musical canon and preoccupation with music’s dynamic becoming in the future rather than on its more static qualities of being in the past and present. Overemphasizing musical reconstruction to the detriment of transmission may also present the danger of losing one’s past heritage. Pitfalls of irrelevance, even fossilization of musical ideas and practices, abound. Still, those pandering to current, popular, and sometimes erratic public opinion are also of obvious concern to music policymakers, especially given the influence of mass media in shaping the public’s musical tastes.²⁴⁸

This inherent diversity can lead to challenges establishing a standardized academic structure, potentially causing pedagogical and professional inconsistencies among students and faculty.²⁴⁹

Faculty expertise may vary widely, resulting in erratic teaching and program direction.

Additionally, the rapid evolution of knowledge and research in interdisciplinary fields can make keeping course offerings current and relevant difficult.²⁵⁰ These factors, along with fluctuating

²⁴⁶ Holt et al., “Avoiding Pitfalls in Interdisciplinary,” 122.

²⁴⁷ Ibid.

²⁴⁸ Jorgensen, “Music Education in Broad,” 19.

²⁴⁹ Holt et al., “Avoiding Pitfalls in Interdisciplinary,” 123.

²⁵⁰ Ibid., 122-25.

student interest and the potential for conflicts among faculty members, contribute to the perception of instability and lack of viability associated with interdisciplinary degrees.²⁵¹

Examples of and Combinations of Interdisciplinary Degrees

Interdisciplinary music degrees reflect music's increasingly diverse roles and applications in the modern world. Expanding upon traditional academic designs, these programs allow for a more holistic understanding of music's place in society, including career fields like technology and business. Significantly, interdisciplinary degrees promote mastery by combining knowledge and methodologies across multiple fields, allowing students to develop a more comprehensive understanding of complex topics. An interdisciplinary philosophy can lead to deeper insights and a broader perspective.²⁵² Such an approach may also train students and employees to approach problems from various perspectives, fostering creative and innovative solutions, for the ability to think creatively and expansively remains highly valuable in rapidly changing career fields that benefit from multidimensional leaders.²⁵³

Music and Business

Researcher John M. Berthelot has studied the music business profession, which, in and of itself, remains interdisciplinary.²⁵⁴ He provides that music business programs combine facets of music education and business administration, though the business component typically remains explicitly tailored to the music industry or music education trends.²⁵⁵ Additional components of

²⁵¹ Holt et al., "Avoiding Pitfalls in Interdisciplinary," 124.

²⁵² Ibid., 122.

²⁵³ Ibid., 127.

²⁵⁴ John M. Berthelot, Jr., "College Degree Programs in Music-Business: Their Creation and Current Status" (EdD diss., University of New Orleans, 1993), 2. <https://shorturl.at/uxLRS>.

²⁵⁵ Ibid.

these programs include marketing, management, licensing, and intellectual property rights.

Similarly, music entrepreneurship teaches musicians how to turn their creative endeavors into viable business opportunities.²⁵⁶ This could include courses in branding, financial planning, and contract negotiation. Further, Berthelot writes,

The curriculum of many college and university music programs would begin to include not only jazz and popular styles as well as commercial forms of music but also the economic aspects of a music career. Eventually, the concept of the music business as an industry emerged and resulted in the creation of degree programs that combined the study of music and business and, in a growing number of cases, led to the creation of a synthesized body of knowledge called ‘music-business.’²⁵⁷

Music Therapy and Neuroscience

Researchers Julian O’Kelly et al. specialize in music therapy and neuroscience.²⁵⁸

O’Kelly et al. maintain that music therapy combines courses in psychology and health sciences with music studies to prepare students for careers that address physical, emotional, cognitive, and social needs.²⁵⁹ In the context of music education, neuroscience explores the influence of music on the brain, often addressing subjects like auditory perception, music cognition, and the neuroscience of music.²⁶⁰ With that, O’Kelly et al. offer insight into the interdisciplinary design of programs blending the discipline of music therapy with neuroscience. The authors write the following:

²⁵⁶ Berthelot, “College Degree Programs,” 2.

²⁵⁷ *Ibid.*, 3.

²⁵⁸ Julian O’Kelly et al., “Editorial: Dialogues in Music Therapy and Music Neuroscience: Collaborative Understanding Driving Clinical Advances,” *Frontiers in Human Neuroscience*, no. 10 (2016). <https://doi.org/10.3389/fnhum.2016.00585>.

²⁵⁹ *Ibid.*

²⁶⁰ *Ibid.*

While music therapy benefits from neuroscience collaborations, neuroscience is becoming more enriched by learning about the neural effects of ‘real world’ clinical applications in music therapy. Not only do neuroscientific imaging methods provide biomarking evidence for the efficacy of music therapy interventions, but they also offer essential tools to describe time-locked interactive therapy processes, feeding into the emerging field of social neuroscience.²⁶¹

Music and Humanities

Researcher Randall Everett Allsup has studied interdisciplinarity among music education and arts and humanities; he states that degrees combining music and the humanities focus on the function of music as a means of community engagement and social change.²⁶² Coursework could include courses in non-profit management and social justice.²⁶³ According to Allsup, degree programs include topics “like philosophy and literature, through which the study of human culture enlarges and enriches the inquirer and, in turn, the society in which they live. Study in the humanities is synonymous with a liberal education, independence of thought and action, and a life lived fully, freely, and deliberately.”²⁶⁴ Further, Allsup finds the following:

At this unique moment in our profession’s long and hard-fought history, it is time to reignite the debate about the purpose of a university music education and to argue for a new kind of musical graduate. However, the solutions should not stop with various modalities of professionalism. It is not enough to say that the university musician should have more diverse skills—that they should be prepared to play by ear, sing, improvise, and move fluidly between styles and genres. It is not enough to diversify their objects of study. These are good things, and they would reflect tremendous progress and may even prepare the 21st-century music teacher for the new contingencies of the so-called ‘real world.’²⁶⁵

²⁶¹ O’Kelly et al., “Editorial: Dialogues in Music.”

²⁶² Randall Everett Allsup, “A Place for Music Education in the Humanities,” *Music Educators Journal* 100, no. 4 (2014): 72-73. <http://www.jstor.org/stable/43288877>.

²⁶³ Ibid.

²⁶⁴ Ibid., 72.

²⁶⁵ Ibid., 74.

Music Education and Music Pedagogy

An interdisciplinary degree in music education and pedagogy offers a combination of music theory, music history, and educational psychology, preparing students for roles as music educators. Researcher Paul Draper has studied interdisciplinary music degrees, particularly those incorporating music education with that of vocal, instrumental, and compositional music pedagogy.²⁶⁶ Draper posits the following:

the worldwide emergence of research and research training in music has brought a pressing need to re-examine what might constitute an authentic research culture for the discipline. Along with increasing requirements for government validation of academic research outputs, many music schools have also experienced a marked increase in demand for research degrees from professional musicians, many of whom may be best located in a practice-centered environment.²⁶⁷

Music Production and Technology

An interdisciplinary degree in music production and technology combines the study of music theory and performance with training in digital recording, technology, and sound engineering. Exemplarily, the University of Hartford offers degrees in music production and technology. Hartford's website states that "music production and technology train musicians to become music production professionals (i.e., recording, mixing, and mastering engineers). Musicianship training has played an essential role for many, if not most, successful producers. Through study in music, electronics, and acoustics, students will develop the skills and knowledge necessary to work in the professional audio industry."²⁶⁸

²⁶⁶ Paul Draper, "Evolving an Artistic Culture in Music: An Analysis of an Australian Study in an International Context," in *Research and Research Education in Music Performance and Pedagogy*, ed. Scott D. Harrison (Dordrecht: Springer, 2014), 9. <https://shorturl.at/oBCL5>.

²⁶⁷ Ibid.

²⁶⁸ The Hartt School of Music, "Music Production and Society," accessed on November 2, 2023, <https://shorturl.at/iIEO7>.

Interdisciplinary Career Pathways

Researchers William H. Newell and Julie Thompson Klein have studied the effects of interdisciplinarity on various career fields in the 21st century.²⁶⁹ Newell and Thompson find that “interdisciplinary studies is further evident in various interdisciplinary fields and specialties identified by the Interdisciplinary Studies Task Force for the three-year study of the undergraduate major sponsored by the Association of American Colleges and Universities.”²⁷⁰ Therefore, music careers in music education, music education, and music and fine arts administration may benefit from and lead to additional career pathways when fortified by interdisciplinary studies. According to Newell and Klein, “scholars borrow frequently from other disciplines, so much so that disciplinary boundaries are becoming increasingly permeable, and knowledge is widely considered increasingly interdisciplinary. Cross-fertilization of methods and concepts and the evolution of new hybrid disciplinary practices and interdisciplinary fields have been major factors in this development.”²⁷¹ In this regard, Barrett posits that

a comprehensive music education embraces valid interdisciplinary relationships. These relationships infuse music’s performance, description, and creation with meaningful associations with art, literature, history, cultural studies, and other complementary disciplines. Interdisciplinary music degrees open up a broad spectrum of career opportunities beyond traditional music performance, composition, or education roles. The career path one might follow often depends on the specific interdisciplinary focus of the degree.²⁷²

²⁶⁹ William H. Newell and Julie Thompson Klein, “Interdisciplinary Studies into the 21st Century,” *The Journal of General Education* 45, no. 2 (1996): 154. <https://shorturl.at/duyJ6>.

²⁷⁰ Ibid.

²⁷¹ Ibid., 155.

²⁷² Barrett, “Interdisciplinary Work and Musical,” 27.

Summary

It has become evident that the consideration, design, and implementation of interdisciplinary music degree programs remain crucial as music education seeks to expand and researchers continue to advocate for the needs of music students at all educational levels, particularly at the higher education level. Developing a multidisciplinary degree among the three central realms of music will be most timely. An interdisciplinary degree in music education, music performance, and music and fine arts administration will provide ample educational and experiential training for various professional opportunities and career pathways. Such a degree, at both undergraduate and graduate levels, will become exemplary for the design of additional interdisciplinary degree programs in the field of music education as well as other fine arts areas, especially those designs that seek to incorporate fine arts administration.

Although researchers find some disadvantages of interdisciplinarity, the advantages of an appropriate and practical design of an interdisciplinary music degree offset potential disadvantages.²⁷³ The most significant benefits remain those that result in career preparation and flexibility, given the demands of the 21st century.²⁷⁴ With that, the purpose of qualitative hermeneutic phenomenological research remains that which identifies the unforetold perspectives of music educators, administrators, and students regarding the effectuality of available degrees and subsequent careers in music education and the advantages and disadvantages therein. Perspectives pertinent to the prospective design of an interdisciplinary music degree have emerged through the available literature. Based on this framework, the considerable design of an interdisciplinary degree in music education, music performance, and

²⁷³ Holt et al., "Avoiding Pitfalls in Interdisciplinary," 122-25.

²⁷⁴ NAFME, "A Position Statement."

music and fine arts administration will be presented. The subsequent chapter provides the research methodology that guides this study.

CHAPTER THREE: METHODOLOGY

Introduction

Music educators, performers, and administrators select their careers based on personal and professional circumstances. Beyond the music classroom, some music students and professionals find careers in performance most suitable. Careers in music and fine arts administration also remain available to those desiring music careers. Music students and professionals typically create career pathways over time; still, many remain unaware of and unequipped for all available careers in music. As a result, studying or formulating a music career has become a less formidable option than previously considered. This dilemma may be due to an absence of interdisciplinary music programs that provide extensive training beyond the music classroom. Undergraduate and graduate multidisciplinary degree programs in music education, music performance, and music and fine arts administration offer solutions to this predicament. These degrees respond to the plight of musicians and music educators who require transferable skills and career flexibility that extends beyond traditional restrictions.

This qualitative study highlights the benefits and undocumented perspectives of interdisciplinary music degrees that integrate music education, performance, and administration. Interdisciplinarity remains a vital innovation in higher education, responding to the evolving landscape of music education and the broader music industry. By restructuring music education, students gain valuable foundational knowledge in teaching methodologies and learning theories, equipping them to effectively impart musical skills and knowledge in various educational settings. Performance aspects of the degree focus on honing technical proficiency and artistic expression, ensuring graduates excel as performers and educators. This includes administration, which prepares students for the executive direction of music and fine arts departments and firms,

encompassing skills like event management, marketing, and organizational leadership. This holistic approach will foster versatile professionals capable of navigating diverse roles in music.

This chapter provides an overview of the researcher's methodology. In so doing, the methodological design and related research questions that guide this study maintain prominence. This chapter also addresses the design, questions and hypotheses, participants, setting, instrumentation, procedures, and concluding data analysis within this study.

Research Design

This study follows a qualitative design. Conducting qualitative research offers a range of benefits, particularly its ability to provide depth and nuance to understanding complex phenomena. Unlike quantitative research, which focuses on numerical data and generalizability, qualitative research delves into participants' rich, detailed experiences and perspectives. This approach remains valuable in exploring areas in which human behavior, beliefs, and emotions are crucial. John W. Creswell and J. David Creswell specialize in research design. Creswell and Creswell find that "qualitative researchers collect data by examining documents, observing behavior, or interviewing participants. They may use a protocol—an instrument for recording data—but the researchers are the ones who gather the information and interpret it."²⁷⁵ Qualitative studies allow researchers to discover underlying reasons, motivations, and behavior patterns, offering insights often missed by quantitative methods. This approach remains inherently flexible, adapting to the research context and participants' responses, which leads to a more organic and comprehensive exploration of the subject matter. Qualitative research also aids theory development and may generate new hypotheses and ideas based on observed realities.

²⁷⁵ John W. Creswell and J. David Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches*, 5th ed (Thousand Oaks, CA: SAGE Publications, Inc, 2018), 181.

This study applies explicitly a qualitative hermeneutic phenomenological design. Hermeneutic phenomenology offers profound benefits in understanding human experiences by interpreting their meanings. Researchers Kitty M. Suddick et al. have studied hermeneutic phenomenology and find that this approach delves deeply into personal narratives and perceptions, revealing the essence of experiences as lived by individuals.²⁷⁶ By capturing the complexity of human experience, qualitative research contributes to a deeper, more empathetic understanding of the social world, making it an indispensable tool in the social sciences and beyond. A significant strength of phenomenology is its focus on the subjective and interpretative nature of human experience, acknowledging that reality is constructed through individual perceptions and cultural contexts.²⁷⁷ This allows for a richer, more nuanced understanding of variables or phenomena, especially in areas related to human emotions, thoughts, and behaviors. In the case of this study, the variables under investigation include the designs of undergraduate and graduate music degree programs at colleges, universities, and music conservatories throughout the United States.

Hermeneutic phenomenology is particularly valuable in disciplines such as education, fine arts, humanities, and the social sciences, where understanding the human experience is crucial. By emphasizing interpretation and the co-construction of meaning between the researcher and the participants, this research design fosters empathy and connection, often leading to profound and transformative insights, which remains the impetus for which this approach has been selected. That is, the hermeneutic phenomenological approach not only

²⁷⁶ Kitty Maria Suddick et al., “The Work of Hermeneutic Phenomenology,” *International Journal of Qualitative Methods* 19, (2020). <https://doi.org/10.1177/1609406920947600>.

²⁷⁷ Ibid.

contributes to academic knowledge but also has practical implications, for it can inform policies, practices, and interventions that are deeply attuned to the lived experiences of individuals and communities.²⁷⁸ As a result, the experiences and perspectives of the researcher are also included and will inform the design of a prospective interdisciplinary music degree.

Previous studies have been completed in which perspectives on music degree programs, career preparation, and pathways were collected and assessed. For example, Thornton and Bergee studied the factors influencing music majors' career choices and yield that "limited resources are available to most music schools for recruitment purposes, and students generally choose a career path before college. Therefore, it is logical for teachers working with students in elementary through high school grades to participate in recruitment efforts to encourage students who have potential to become music educators to consider teaching music as a career."²⁷⁹

Gillespie and Donald L. Hamman have studied music careers, specifically those of string music education students, and their perspectives on their degree programs and career choices. Gillespie and Hamman state that "string education students were influenced, as are other students, by role models, music teachers, the chance to teach fellow students in high school, and their school orchestra experiences. Respondents also identified factors, such as their love of music and teaching, desire to enrich others, love of children, perceived job market security as a teacher, and desire to promote strings programs."²⁸⁰ Furthermore, Madsen and Hancock have studied how music education might be sustained and the perspectives of music students and

²⁷⁸ Kitty Maria Suddick et al., "The Work of Hermeneutic."

²⁷⁹ Thornton and Bergee, "Career Choice Influences," 15.

²⁸⁰ Robert Gillespie and Donald L. Hamann, "The Status of Orchestra Programs in the Public Schools," *Journal of Research in Music Education* 46, no. 1 (1998): 275. <https://doi.org/10.2307/3345761>.

professionals regarding music careers. Madsen and Hancock ultimately find that one in three music professionals leave the career field after ten years and that those who “remain in the field actively pursue opportunities for personal and professional growth and thus tend to engage in projects and activities that represent a further investment in their involvement with music.”²⁸¹

Notably, some limitations to this research design exist. These are identified in the available research on qualitative studies. Kaya Yilmaz specializes in research design and highlights that one disadvantage of qualitative research, specifically compared to quantitative analyses, is that they lack standardization regarding instrumentation and epistemology.²⁸² Another limitation in qualitative research is subjectivity: because quantitative studies remain objective and produce measurable outcomes, it can be challenging to maintain the substantiality of research that, in essence, is incalculable.²⁸³

Questions and Hypotheses

Research Questions

The following research questions were applied to this study:

RQ1: What educational benefits can be derived from integrating music and fine arts administration degrees with music performance and music education?

²⁸¹ Clifford K. Madsen and Carl B. Hancock, “Support for Music Education: A Case Study of Issues Concerning Teacher Retention and Attrition,” *Journal of Research in Music Education* 50, no. 1 (2002), 15. <https://doi.org/10.2307/3345689>.

²⁸² Kaya Yilmaz, “Comparison of Quantitative and Qualitative Research Traditions: Epistemological, Theoretical, and Methodological Differences,” *European Journal of Education* 48, no. 2 (2013), 312–13. <http://www.jstor.org/stable/26357806>.

²⁸³ *Ibid.*, 312.

RQ2: What are participants' (i.e., music teachers', music professors', and music administrators') perspectives on the suitable designs for interdisciplinary music degrees inclusive of music education, music performance, and music and fine arts administration?

Hypotheses

The following hypotheses were applied to this study:

H1: Ways that music students and the field of music education might benefit from the integration of music and fine arts administration degrees with that of music performance and music education include exposure to more career opportunities within the field of music education, the acquirement of transferable skills and credentials across various career fields, and more significant promotion and sustainability of the field of music education.

H2: Participants' perspectives of the suitable designs for an interdisciplinary music degree inclusive of music education, music performance, and music and fine arts administration may yield elements of a five-year undergraduate degree and two or three total degrees that include educator certification, a five or six-year degree program inclusive of both interdisciplinary undergraduate and graduate degrees in music, or a three-year graduate program inclusive of interdisciplinary master's and doctoral music degrees in areas of education, performance, and administration.

Participants and Setting

Recruiting participants for qualitative research involves a carefully planned and ethical approach. The researcher typically begins by identifying the target population that aligns with the study's objectives.²⁸⁴ This may include participants with specific experiences, backgrounds, or

²⁸⁴ Creswell and Creswell, *Research Design: Qualitative*, 150.

characteristics relevant to the research topic. Further, Creswell and Creswell state that “sample size determination is at its core a tradeoff: A larger sample will provide more accuracy in the inferences made.”²⁸⁵ As such, the researcher recruited nine participants in this study. These individuals were selected based on the convenience and proximity of the population correlated to the researcher. This method is known as nonprobability sampling or convenience sampling.²⁸⁶ The confidentiality of participants was maintained in this study through the representation of the following demographic variables:

Participant 1

Participant 2

Participant 3

Participant 4

Participant 5

Participant 6

Participant 7

Participant 8

Participant 9

Participants include three K-12 music teachers, three college music professors, and three fine arts administrators. It remains crucial to ensure that the recruitment process is inclusive and respects diversity, thus, each group comprises participants of various backgrounds, including race, gender, income, education, certification, and years of experience in music and arts education. Participants in this study satisfy the following requisites:

²⁸⁵ Creswell and Creswell, *Research Design: Qualitative*, 150.

²⁸⁶ Ibid.

1. Each participant must be eighteen years of age or older.
2. Each participant must work as a fine arts administrator, music teacher, or college music professor.
3. Each fine arts administrator must minimally hold a bachelor's degree in music performance, music education, liberal arts, music business, business administration, fine arts administration, or a related field and currently work within an arts department or organization.
4. Each music teacher must have earned a bachelor's degree in music education, music performance, or liberal arts. When mandated by the state or school district, participants in this group may require licensure as elementary or secondary music teachers or must maintain a private music studio.
5. Each college music professor must maintain a doctorate in music. Participants in this group must work in a collegiate or community-based setting as a lecturer or private or ensemble instructor.

Researcher Positionality

Research experiences include a motivation for conducting this study due to the current researcher's academic history and professional experiences in music education. Because his bachelor's and master's degrees are performance-oriented, his career trajectory was initially one in which his levels of career flexibility, transferability, and preparation were not directly conducive to the job market or an eventual career in music education and arts administration. An interdisciplinary approach to higher education has appeared to be one that would have afforded the experience, education, and credentials to effectively create extensive career pathways for

musicians, music educators, and music and fine arts administrators maintaining similar credentials and accounts.

Interpretive Framework

The interpretive framework upon which this study has been founded remains that of social constructivism, also known as interpretivism. Researcher Judith R. Boyland has studied social constructivism and defines it as “a worldview wherein individuals seek understanding of their known world in a manner that is of their own experience.”²⁸⁷ Further, Boyland contends that “as individuals live in a world of their reality, each interprets that reality in their way, leading the researcher towards building a diverse and complex socially constructed landscape that profiles the collective experience in terms of individual knowledge, actions and beliefs, and personal experience: without any sense of universality.”²⁸⁸ In this study, interpretivism allows for a research design in which each participant’s personal experiences, or realities, are collected and analyzed. This allowance will ultimately produce a “landscape,” or product, that provides a social service to incoming, current, and future music professionals by designing a prospective interdisciplinary degree program in music education, performance, and administration. The current researcher’s philosophical assumptions in ontology, epistemology, and axiology must also be considered.

²⁸⁷ Judith R. Boyland, “A Social Constructivist Approach to the Gathering of Empirical Data,” *Australian Counseling Research Journal* 13, no. 2 (2019): 30. <https://shorturl.at/sILPU>.

²⁸⁸ Ibid.

Ontological Assumptions

Ontological assumptions refer to fundamental beliefs about the nature of reality or the existence of a subject.²⁸⁹ Researchers Johannes Persson et al. have studied ontology related to interdisciplinary studies, finding that “anyone entering an interdisciplinary collaboration might do so in a Kuhnian or a Popperian spirit: he or she might act as if there are fundamental barriers to interdisciplinary integration (Kuhnian pessimism) or not bother about them because they are superficial and can be handled (Popperian optimism).”²⁹⁰ On that accord, the current researcher assumes a Popperian approach to interdisciplinarity within music education. A three-pronged model of an interdisciplinary music degree is positive, and music education benefits from multidisciplinary studies.

Epistemological Assumptions

According to Yilmaz, epistemological assumptions pertain to the researcher’s beliefs and relationship to the phenomena under study.²⁹¹ Yilmaz also asserts that these assumptions are foundational ideas about how the “researcher collaborates, spends time in the field with participants, and becomes an insider.”²⁹² On this basis, the current researcher epistemologically assumes a role as an insider, both a student and professional, within music education: he spends time in the music field with other participants to understand the phenomena being studied.

²⁸⁹ Yilmaz, “Comparison of Quantitative,” 316.

²⁹⁰ Johannes Persson et al., “The Interdisciplinary Decision Problem: Popperian Optimism and Kuhnian Pessimism in Forestry.” *Ecology and Society* 23, no. 3 (2018). 5. <https://www.jstor.org/stable/26799159>.

²⁹¹ Yilmaz, “Comparison of Quantitative,” 316.

²⁹² Ibid.

Further, Hugh G. Petrie has studied interdisciplinarity in the context of epistemology. Petrie states that “a complex technological society requires interdisciplinary solutions to its problems. If one adds the increased sensitivity of professional schools to their broader social roles, the importance of interdisciplinary comes apparent.”²⁹³ Similarly, from his awareness of the importance of technology and the promulgation of 21st-century skills, the current researcher assumes that a prevalent perspective of participants entails encouraging interdisciplinarity within music.

Axiological Assumptions

According to Yilmaz, axiological assumptions pertain to the fundamental beliefs about values.²⁹⁴ Yilmaz posits that “the idea that no research endeavor is value-free in that researchers bring their values to what is researched” remains definitive of this notion.²⁹⁵ Consideration of what is good, bad, correct, or wrong also remains axiological. These assumptions guide individuals and societies in determining their preferences, priorities, and ethical principles. Aply, in this study, the researcher will maintain an axiological assumption based on utilitarianism, which asserts that the best action is the one that maximizes overall happiness, goodness, or well-being.²⁹⁶

²⁹³ Hugh G. Petrie, “Do You See What I See? The Epistemology of Interdisciplinary Inquiry,” *Journal of Aesthetic Education* 10, no. 1 (1976), 30. <https://doi.org/10.2307/3332007>.

²⁹⁴ Yilmaz, “Comparison of Quantitative,” 316.

²⁹⁵ Ibid.

²⁹⁶ Ibid., 320.

Additional Considerations

The researcher designed and executed the methodology as the “human instrument” of data collection in this qualitative hermeneutic phenomenological study.²⁹⁷ This involved selecting appropriate research tools, including interviews and observations, and implementing them systematically. His expertise, ethical considerations, and attention to detail contributed to the reliability and validity of the collected data, shaping the foundation for meaningful analysis and interpretation in the research process. Markedly, though collegial with some individuals in this study, the researcher bore no significant relationship with participants. He maintained employment at one of the schools in the study: the biases and assumptions brought to this study included some preconceived ideas surrounding the employment or educational history of some participants.

Instrumentation: Data Collection Plan

In this study, two methods of data collection occurred. Researcher Milagros Castillo-Montoya has studied the protocol for qualitative data collection and advises that the researcher employ “knowledge of contexts, norms, and everyday practices of potential participants to write interview questions that are understandable and accessible to participants.”²⁹⁸ Data collection initially occurred in the form of robust interviews. In so doing, the researcher’s committee chair advised any necessary changes for interview questions or protocol.²⁹⁹ Castillo-Montoya also finds that good observational strategies can provide helpful insight that supersedes the standard

²⁹⁷ Suddick et al., “The Work of Hermeneutic.”

²⁹⁸ Milagros Castillo-Montoya, “Preparing for Interview Research: The Interview Protocol Refinement Framework,” *Qualitative Report* 21, no. 5 (2016), 813. <https://shorturl.at/htPUY>.

²⁹⁹ *Ibid.*, 811.

interview, which can sometimes be mechanical.³⁰⁰ Therefore, data was collected by conducting observations of participants in their traditional work settings. These observational findings add depth to the data collected during the interview process.³⁰¹

A question-based data collection protocol guided the interview process. As Castillo-Montya recommends, interviews primarily consisted of several open-ended questions.³⁰² Close-ended questions merely captured demographic information. Although questions remained pre-formulated, discussion of questions was also encouraged, yielding an inquiry-based conversation.³⁰³ This dialogue provided depth and insight into participants' professional and academic histories and their insights on interdisciplinary music degrees. The following interview questions are exemplary of those included in this study:

1. What college, university, or conservatory did you attend? Describe the rigor or design of that program.
2. What are the most essential courses you enrolled in as a college music student?
3. What courses were the least important or valuable to you as a music educator?
4. What are your thoughts on the career preparation afforded to you by your degree program?
5. From your perspective, what are the benefits of a music degree, and what are the available careers in music?

³⁰⁰ Castillo-Montoya, "Preparing for Interview," 813.

³⁰¹ Ibid.

³⁰² Ibid., 825.

³⁰³ Ibid., 811.

Researcher-Based Protocol

Researcher-based data collection followed interviews. This occurred during the observation of participants. A template developed by the researcher was referenced during this process. Similarly, in their studies on stroke survivors' experiences, Suddick et al. performed observations and "used phenomenological interviews to gather thick descriptions of living in and through the world experientially."³⁰⁴ As a result, Suddick et al. find that several techniques exist wherein stroke survivors might thrive after experiencing a stroke, including "listening to the body."³⁰⁵

In music education, Pike has also conducted interviews.³⁰⁶ Specifically, Pike "encourages students to examine their musician identities by reflecting on their vision for career success and self-identity (subjective areas), and through individual interviews with students, she probes more objective areas such as how they spend their time and how they earn (or will earn) money."³⁰⁷ From these interviews, Pike concludes that interdisciplinary courses and degree programs that foster skills in leadership, entrepreneurship, and career flexibility remain vital to the success and healthful music identities of music students.³⁰⁸

³⁰⁴ Suddick et al., "The Work of Hermeneutic."

³⁰⁵ Ibid.

³⁰⁶ Pike, "The Ninth Semester," 6.

³⁰⁷ Ibid.

³⁰⁸ Ibid., 10.

Transcription

Researcher Mary Bucholtz has studied interviewing practices within qualitative research and data analysis.³⁰⁹ Bucholtz states that “transcription has become a central tool for the analysis and representation of spoken language.”³¹⁰ Accordingly, interviews and observations were transcribed for this study. An edited transcription method was determined to best serve the purposes of this research. Interviews and observations were recorded using an audio-recording device and transcribed via the *Transcribe* application software. During and after transcription, recordings were stored on an audio-recording device, written materials were held in a locked drawer, and electronic resources were stored on a password-locked computer.

Data Saturation

Data saturation remains crucial to this study. Greg Guest et al. have studied this concept and contend that data saturation is “the point in data collection and analysis when incoming data produces little or no new information to address the research question.”³¹¹ Data saturation was achieved in this study by ensuring that all nine participants were appropriately interviewed and observed. In so doing, ample data from each participant’s role was collected. Questions specific to each group were also asked during interviews to ensure that multiple perspectives, including music education, performance, and administration, were collected.

³⁰⁹ Mary Bulcholtz, “Variation in Transcription,” *Discourse Studies* 9, no. 6 (2007): 784. <https://www.jstor.org/stable/24049459>.

³¹⁰ Ibid.

³¹¹ Greg Guest et al., “A Simple Method to Assess and Report Thematic Saturation in Qualitative Research,” *PLoS One* 15, no. 5 (2020): 2. <https://shorturl.at/ehEJL>.

Procedures

Before conducting the study, the researcher acquired approval from the Institutional Review Board (IRB) at Liberty University (see Appendix A). Upon approval, the researcher contacted participants via email and phone to recruit and introduce them to the study. Participants were provided with clear information about the study, including its purpose, what participation involves, and the voluntary nature of participation. Interested individuals were screened to ensure they met the study's criteria. Once selected, participants were formally invited to participate in the study, and informed consent was obtained (see Appendix B). Consent remains a critical requirement in any research involving human subjects, for this process ensures a representative and ethically recruited cohort for a qualitative study.³¹² The confidentiality of each participant was also maintained. Determinately, this study did not require the training of other researchers or participants. Once participants were selected and consent was provided, the researcher scheduled a time for an interview and a subsequent observation. Interviews and observations were completed in participants' ordinary work settings. Thirty to sixty minutes were allowed for each interview and observation. The total time did not exceed two hours per participant. Definitively, the following chronology occurred during the data collection phase of this study:

1. Interviews are audio-recorded and conducted in a private space such as an office, classroom, or any space that allows for the expectation of privacy.

³¹² Creswell and Creswell, *Research Design: Qualitative*, 91.

2. During interviews, participants in each category (i.e., music teacher, college music professor, or fine arts administrator) are asked the same questions according to their role.
3. The interviewer is allowed to ask follow-up questions after each interview, ensuring clarity and uniformity.
4. Interviewees can ask questions or offer additional pertinent information after each interview.
5. Upon completing each interview, the researcher observes each participant in their ordinary work setting. Observations of verbal and nonverbal behaviors are recorded in a field notebook, digitized, and transcribed for data analysis.
6. Before, during, or after the interview and observation process, participants are permitted to provide the researcher with any documents (i.e., course sequences, evaluations, etc.) that may aid in understanding the participants' experiences or background in developing potential degree programs.

Data Analysis

Johnny Saldaña specializes in data analysis techniques within qualitative research and notes that data analysis is a pivotal phase in qualitative research for extracting meaningful insights from rich and contextually nuanced information.³¹³ In so doing, coding remains quintessential.³¹⁴ Coding in this study involved systematically categorizing and labeling data,

³¹³ Johnny Saldaña, *The Coding Manual for Qualitative Researchers*, 3rd ed. (London, UK: SAGE Publications, Inc, 2016), 5.

³¹⁴ Ibid.

allowing the researcher to identify patterns and themes within the qualitative data set.³¹⁵

Concurrently, thematic analysis in this study offered a structured framework to explore and interpret recurring themes, providing a comprehensive understanding of the underlying narrative threads within the qualitative research context.³¹⁶

In the initial phase of coding within this study, the researcher engaged in qualitative inquiry in which he systematically examined and labeled segments of qualitative data with what Saldaña describes as “a word or short phrase that symbolically assigns a summative, salient, essence-capturing, or evocative attribute for a portion of language-based or visual data.”³¹⁷ Saldaña recommends that the data “consist of interview transcripts, participant observation field notes, journals, documents, and open-ended survey responses.”³¹⁸ The current study maintained this standard. Subsequently, a qualitative codebook was crafted to document the emerging codes, definitions, and examples, providing a standardized reference guide that ensured consistency and reliability in the coding process.³¹⁹

Once initial codes were identified, the next step involved organizing them into meaningful categories that encapsulated broader themes within the qualitative data. Additionally, subcodes were established to capture nuanced variations or subthemes, offering a hierarchical structure that enhanced the depth and granularity of the data analysis process.³²⁰ Saldaña states

³¹⁵ Saldaña, *The Coding Manual*, 5.

³¹⁶ *Ibid.*, 14.

³¹⁷ *Ibid.*, 3.

³¹⁸ *Ibid.*

³¹⁹ *Ibid.*, 25.

³²⁰ *Ibid.*

that as researchers “progress toward second cycle coding, they might rearrange and reclassify coded data into different and even new categories.”³²¹ Therefore, in subsequent rounds of coding, the current researcher recoded and then codified data via pattern coding or focused coding, honing in on the most significant and recurrent codes identified in the initial rounds. These methods involved a more targeted analysis to refine and deepen the understanding of critical themes, facilitating a more nuanced interpretation of the qualitative data collected from this study’s music teachers, college music professors, and fine arts administrators.

Data Synthesis

According to Saldaña, “qualitative data analysis calculates meaning.”³²² Data synthesis makes these calculations possible. Saldaña emphasizes that “synthesis combines different things to form a new whole, and it is the primary heuristic for qualitative data analysis – specifically, the transition from coding to categorizing and from categorizing to other analytic syntheses.”³²³ Uncovering meaning and implications, therefore, remained the goal of data synthesis within this study. The iterative nature of the synthesis phases underscored the dynamic and recursive process of thematic and discourse analysis, allowing for an in-depth exploration of the qualitative research. As stipulated by Vaismoradi et al., the researcher in this study followed the typical data synthesis processes of initialization, construction, reification, and finalization.³²⁴

³²¹ Saldaña, *The Coding Manual*, 11.

³²² *Ibid.*, 9.

³²³ *Ibid.*, 8.

³²⁴ Mojtaba Vaismoradi et al., “Content Analysis and Thematic Analysis: Implications for Conducting a Qualitative Descriptive Study,” *Nursing and Health Sciences* 15, no. 3 (2013): 400. <https://doi.org/10.1111/nhs.12048>.

Initialization

Data synthesis begins with the initialization phase, where researchers revisit the coded data to identify preliminary themes and patterns, allowing for a comprehensive thematic or discourse analysis. Vaismoradi et al. note that “collecting codes under potential categories or themes and comparing the emerged coding’s clusters together and in relation to the entire data set comprise this stage. The same set of analytical interventions is applied in the thematic analysis under the classifications of generating initial codes, defining and naming themes, reviewing themes, and searching for themes.”³²⁵ As themes emerge during the initialization phase, the researcher is prepared to merge the disparate elements into a cohesive narrative, facilitating a holistic understanding of the qualitative data.³²⁶

Construction

During the construction phase, researchers systematically organize and cluster related codes into overarching themes, constructing a coherent narrative that captures the essence of the qualitative data. This step involves synthesizing information to create a cohesive and meaningful representation of the underlying patterns within the dataset. Vaismoradi et al. state that, in this phase, “the researcher wants to find out about the actual behavior, attitudes, or real motives of the people being studied, or to detect what has happened.”³²⁷ The researcher applied this thinking to music educators, performers, and administrators in this study.

³²⁵ Vaismoradi et al., “Content Analysis and Thematic,” 402.

³²⁶ Ibid.

³²⁷ Ibid., 403.

Reification

The abstracted themes and patterns are given substance and clarity in the reification stage. Herein, the current researcher delved deeper into the data, providing concrete examples and illustrative quotes to solidify and substantiate the identified themes. This supported the synthesized analysis. The synthesized analysis gained practical influence through the reification stage as the current researcher synthesized various phenomena with the most prevalent perspectives, thereby fostering a more robust and nuanced interpretation of the qualitative dataset.³²⁸

Finalization

The finalization phase marks the conclusion of the data synthesis process in which researchers critically review and refine the synthesized themes or discourse analysis.³²⁹ In this qualitative study, this step ensured the synthesized findings' accuracy, relevance, and coherence, enhancing the study's trustworthiness and validity. Revisiting and refining the synthesized findings during the finalization phase enhanced the credibility of the thematic or discourse analysis and ensured that the research conclusions aligned with the nuances inherent in the qualitative data. Vaismoraldi et al. state that "the final stage of data analysis is related to reporting the results of the previous stages. This stage is highlighted as the final opportunity for data analysis in thematic analysis. The researcher's creativity for presenting the result regarding a storyline, map, or model is encouraged."³³⁰

³²⁸ Vaismoradi et al., "Content Analysis and Thematic," 400.

³²⁹ Ibid.

³³⁰ Ibid., 402.

Trustworthiness

Saldaña highlights the importance of assessing the trustworthiness of a researcher's account.³³¹ By systematically addressing credibility, transferability, dependability, confirmability, and ethical considerations, the current researcher bolstered the trustworthiness of his qualitative research. These factors contributed to the validity and reliability of this study's findings.

Credibility

Researchers employ various strategies to enhance credibility, such as prolonged engagement with the data, member checking, and triangulation. Prolonged engagement in this study involved the current researcher's sustained interaction with the data over an extended period, fostering a deeper understanding of the context and minimizing the risk of misinterpretation.³³² Member checking involved returning findings to participants for validation, ensuring that their perspectives aligned with the researcher's interpretation.³³³ In addition, triangulation, using multiple data sources or methods, strengthened the credibility of this study by corroborating the researcher's findings with diverse perspectives. The researcher adhered to Creswell and Creswell's guidance wherein "data is collected through multiple sources, including interviews, observations, and document analysis."³³⁴

³³¹ Saldaña, *The Coding Manual*, 34.

³³² Creswell and Creswell, *Research Design: Qualitative*, 200.

³³³ *Ibid.*, 300.

³³⁴ *Ibid.*

Transferability

Ensuring transferability involves providing a thorough and transparent description of the research context, methods, and participants, allowing readers to assess the applicability of the findings to other settings.³³⁵ Therefore, the current researcher articulated the nuances of the study's context, demographics, and data collection procedures. This enables readers to make informed judgments about the potential transferability of the research findings to similar contexts.

Dependability

Establishing dependability involves maintaining consistency and reliability throughout the research process.³³⁶ As such, the current researcher documented his decisions, procedures, and any modifications made during this study to demonstrate dependability. This created an audit trail that allows others to trace the research steps.³³⁷ Ultimately, a high level of transparency contributed to the dependability of this study, indicating the reliability and consistency of the research process.

Confirmability

To ensure confirmability, the current researcher strove to minimize personal biases and subjectivity in data interpretation. Employing reflexivity and peer debriefing remain common strategies to gauge confirmability.³³⁸ Accordingly, the researcher acknowledged and critically

³³⁵ Creswell and Creswell, *Research Design: Qualitative*, 208.

³³⁶ Yilmaz, "Comparison of Qualitative," 319.

³³⁷ Ibid.

³³⁸ Creswell and Creswell, *Research Design: Qualitative*, 183.

reflected on his biases and preconceptions.³³⁹ Peer debriefing allowed the researcher to seek input from colleagues to validate and challenge his interpretations, enhancing the overall confirmability of this study.³⁴⁰

Ethical Considerations

Ethical considerations remain a vital component in conducting a study.³⁴¹ The current researcher upheld ethical standards throughout this research by obtaining informed consent, maintaining participant confidentiality, and addressing any potential harm.³⁴² That is, ethical considerations were extended to the dissemination of findings, ensuring that the representation of participants was respectful and accurate; thus, a study consistent with measures of low risk and maximal benefits remained central to the researcher. The researcher also navigated power dynamics responsibly, acknowledging any potential influence he wielded concerning the research and striving to minimize the possible exploitation of participants.

Summary

This qualitative hermeneutic phenomenological study addresses the literature gap and identifies perspectives about interdisciplinary degrees in music education, performance, and fine arts administration. This study offers solutions for achieving extensive career preparation, career pathways, career outcomes, career flexibility, and transferable job skills within and beyond

³³⁹ Creswell and Creswell, *Research Design: Qualitative*, 183.

³⁴⁰ *Ibid.*, 201.

³⁴¹ *Ibid.*, 184.

³⁴² *Ibid.*

music education. The researcher recruited nine participants and collected data via structured interviews, observations, and specific ethical procedures.

This chapter provides an overview of the methodology upon which this study has been founded. It yields an introduction, research design, participants and setting, researcher positionality, data collection plan, procedures, and data analysis. Chapter Four presents this study's specific findings.

CHAPTER FOUR: PRESENTATION OF RESEARCH FINDINGS

Introduction

In the 21st century, providing those seeking careers in music education with ample training, credentials, and professional knowledge remains imperative. This hermeneutic phenomenological qualitative study addressed the gap in the literature about interdisciplinary degrees among music education, music performance, and music and fine arts administration. Such a degree would offer solutions toward achieving extensive career preparation, pathways, outcomes, flexibility, and transferable job skills within and beyond music education. For that reason, nine music and fine arts professionals were interviewed to determine the benefits of an interdisciplinary music degree in music education, performance, and administration and to inform the potential design of such a degree program. Upon returning consent forms, participants were interviewed and observed in person in their typical work settings. Chapter Four presents the research findings, including pertinent themes and subthemes from the interview and observation processes. The five major themes uncovered were in response to interviews based on the research questions within this study:

Research Question One: What educational benefits can be derived from integrating music and fine arts administration degrees with music performance and music education?

Research Question Two: What are participants' (i.e., music teachers', music professors', and music administrators') perspectives on the suitable designs for interdisciplinary music degrees inclusive of music education, music performance, and music and fine arts administration?

Results

Thematic results were based on textual analysis of 9 participants' responses to up to 30 questions. Each interview included at least 20 semi-structured questions per participant. The process of textual analysis comprised open coding of each interviewee's responses, which were audio-recorded and subsequently formatted into transcriptions (see Appendix D). The transcriptions were then categorized, followed by an analysis of the researcher's journal entries containing his observations of every participant. Observation included body language, eye movement, and relevant interactions and statements. The interview and observation processes ultimately established five emergent themes and several subthemes relative to the study.

Participant Demographics

The study included the enrollment of nine participants who identified as music and fine arts professionals maintaining careers and residing in Missouri. The job category per respondent was evenly distributed among the nine participants; the respondents included three music teachers, three music professors, and three fine arts administrators. To include the experiences and perspectives of the researcher, the addition of Participant 10 resulted in a fourth fine arts administrator. The mean age of respondents was approximately 55.9 years old. Ages ranged between 32 and 86 years old. The average number of years of experience maintained by participants was 32.8 years. The races of participants included Black and White. Both male and female participants were included as available. The contexts of each respondent varied. Each of these characteristics is identified in Table 1.

Table 1*Participant Demographics*

Participant	Age	Gender	Race	Job Type	Highest Degree	Years of Experience	Work Setting
1	65	Male	Black	Professor	Doctorate	39	University Music
<p>Participant 1 is an energetic piano professor at a prestigious music conservatory in Austria. He was born in the United States and moved to Europe for career opportunities upon receiving a Fulbright Scholarship in the 1970s. He became the first black music professor at his institution, formally integrating the faculty there. He is loved by students and staff and is known for his sense of humor and wit.</p>							
2	86	Female	Black	Professor	Doctorate	72	University/ Community Music
<p>Participant 2 is a music professor emeritus at a local historically black college/university (HBCU) specializing in conducting choral music. She remains an esteemed composer, specializing in African American spirituals and founding a popular local Festival of African American Spirituals. This pianist-conductor serves as a co-director of a choral ensemble and frequently presents music lectures and workshops.</p>							
3	70	Female	Black	Professor	Master's	45	University/ Community Music
<p>Participant 3 is a passionate, gracious, and accomplished music professor, an extraordinarily well-known composer, a voice instructor, and a retired K-12 music educator who now works predominately as a music and arts director at local churches. She is fond of her career, including teaching, professorship, and fine arts administrator.</p>							
4	36	Female	Black	Teacher	Master's	15	K-12 Music Education
<p>Participant 4 is a direct and engaging K-5 music teacher. She is a K-12 certified music educator who sometimes teaches high school music in her district and has a master's degree in gifted education. She is especially passionate about inclusion in her work with students and creates a colorful and welcoming classroom environment where all are welcome to enjoy and explore music. She plans to pursue her doctorate in educational leadership, focusing on mentoring beginning music educators.</p>							

Table 1*Participant Demographics*

Participant	Age	Gender	Race	Job Type	Highest Degree	Years of Experience	Work Setting
5	56	Male	White	Music Teacher	Master's	34	Performing Arts High School
Participant 5 is a high school guitar and piano instructor with a gentle approach and a background in music performance. Though the guitar remains his primary instrument, he is equally skilled as a composer, singer, and pianist. Performance remains central to his life; he plays regularly with the local symphony. Having never been formally certified as a music educator, he maintains a long history as a teacher.							
6	32	Male	White	Music Teacher	Bachelor's	9	Performing Arts High School
Participant 6 is a selfless, calm, student-focused high school choral director. He thrives on encouraging students and is impassioned in helping them create the best musical sound possible. He appreciates working in an environment with underserved students and feels that working with these students has taught him the most as an educator specializing in music.							
7	46	Female	Black	Fine Arts Administrator	Master's	24	Performing Arts High School
Participant 7 is a motherly, loving, and radical principal, presiding over the arts at a performing arts high school. She prides herself on her approachability and relationships with both students and teachers. She maintains a nontraditional educational history as a fine arts administrator and has formulated her career experientially by transitioning into principalship of fine arts and exceptional education areas.							
8	69	Male	Black	Fine Arts Administrator	Master's	44	Community/Church Music
Participant 8 is a well-known choral music director and collaborative pianist. His career has spanned music professorship, K-12 choral music education, and fine arts administration in various capacities. Now retired, he most closely associates with his administrative roles and co-directs a choral music ensemble. He excels as the minister of music at a Presbyterian church. He is known throughout his community as a kind, genuine, humble spirit.							
9	62	Female	White	Fine Arts Administrator	Master's	33	Music Organization
Participant 9 is a local music company's mild-tempered diplomatic arts leader. She specializes in opera and has cultivated a career as a cellist who appreciated the administrative side of music and the arts. She is interested in diversity and inclusion and enjoys creating performances and events for unique audiences.							

Table 1*Participant Demographics*

Participant	Age	Gender	Race	Job Type	Highest Degree	Years of Experience	Work Setting
10	37	Male	Black	Fine Arts Administrator	Doctorate	13	Performing Arts High School

Participant 10 is even and unassuming and excels as an arts coordinator at a charter school. The Doctor of Music Education candidate maintains master's and bachelor's degrees in music performance and has formulated a career incorporating music and fine arts administration, music and general education, teaching artistry, voice instruction, and solo performance. Marked by his own experiences, he is eager to develop interdisciplinary pathways in music.

Major Themes

Following the interview and observation protocols, the researcher's field notes, journal entries, recordings, and artifacts relative to each participant were reviewed, and all data were analyzed via coding. Notably, the perspectives of the current researcher, Participant 10, maintained inclusion. In so doing, five major themes emerged from the data collected. These themes were as follows: Coursework in Music Degree Programs, Music and Arts Management, Interdisciplinarity, Skill Sets and Qualities of Comprehensive Music Professionals, and Music Career Preparation. Subthemes emerged from each of these themes. The prevalent themes and related subthemes are represented in Table 2.

Table 2*Themes and Subthemes*

Themes	Subthemes
Coursework in Music Degree Programs	Essential Coursework and Curricula Nonessential Coursework and Curricula

Themes and Subthemes

Themes	Subthemes
Music and Arts Management	Benefits, Importance, and Role of Music and Arts Administration Field Knowledge and Interest Concerns and Disadvantages in Arts Administration
Interdisciplinarity	Understanding and Application of Interdisciplinarity Advantages of Interdisciplinarity in the Music Field Disadvantages of Interdisciplinarity in the Music Field
Skill Sets and Qualities of Comprehensive Music Professionals	Administrative Skills and Qualities Educational Skills and Qualities Performance Skills and Qualities Global Skills and Trends
Music Career Preparation	Notable Schools, Degree Programs, Credentials, and Certifications High-Rigor Degrees as a Career Requisite Attributes of Mentors and Teachers

Coursework in Music Degree Programs

Nearly all participants in this study received music degrees or had acquired musical, artistic, or administrative studies throughout their academic and professional careers. As a result, Coursework in Music Degree Programs emerged as a central theme across all interviews and observations. All respondents provided insight regarding essential and nonessential coursework in music, which emerged as subthemes.

Essential Coursework and Curricula

The participants offered notable perspectives on essential coursework and curricula for music students. Whereas some participants suggested coursework and curricula based on the degree programs they had enrolled in, others proposed coursework and curricula derived from their professional experiences in education, administration, and performance. To that end, when asked about his substantial coursework and curricula in music, Participant 1, a college music professor in Austria, designated a specific book that motivates his students to develop personally and professionally. He shared,

At the beginning of the year, I tell my students to read a book called *The Inner Game of Tennis* by Timothy Gallwey. I originally received that book as a gift from a singer and found it very strange that he would hand me this book. He said it would be one of the best things that I'd ever read. And it was. I could not put that book down until I finished reading it. It was so informative about the function of each side of the brain and stuff like that. And this book inspired others to write their own versions of the book, such as *The Inner Game of Music*.

Participant 1 also noted that all music, elective, and general courses were important, highlighting travel as an essential co-curricular experience for those studying and pursuing music careers. He stated:

Reflecting back on it, I think every course was important. At the time, I may have figured that certain general courses were unnecessary, but years down the road, I even found courses like World History to be important. And it meant very little to me until I came to

Europe and visited Berlin. I visited the remains of a church that had been bombed. That was a very famous church in the middle of the city. And my heart fell to the ground as I could see with my own eyes that war had taken place there . . . And when I visited the concentration camps like Auschwitz, I could take in the smell of the barracks. They had all sorts of photos and commentary and such. And it became evident to me that, many times, through this kind of history, beautiful music was composed . . . This made me begin to think that, in music, you have to know history, not just traditional music history. For instance, there is a piece written by Mozart, and his mother had recently died when he wrote that particular piece. . . Mozart spent much of his life in Italy. He also spent so much time in France. He was a traveler. So, it's interesting to realize which of these atmospheres inspired him to write the kinds of music that he did. And I'm just using him as one example, but there are many others, as you know. This helped me to understand the pain he was feeling. So, that causes you to play it differently. That kind of philosophical and practical research has to be done . . . So, I really can't say that there was any course that was not important or would've been unimportant at some point in time.

Participants 8, 5, and 2 likewise emphasized the role of travel and cultural awareness in students' musical advancement. Participant 8, a fine arts administrator, indicated that his work building compelling music and arts programs as an arts administrator gave students essential opportunities to travel, perform, and learn nationally and internationally. Participant 5, a high school guitar and piano instructor, recounted that the music performance degree programs from which he graduated incorporated courses and experiences that allowed him to travel, gain experience in the humanities and arts management, and advance as a performer who later became a teacher. Participant 2, a college music professor, encouraged learning experiences that incited "being aware of what's happening and seeing how you fit into what's happening inside and outside your community."

Both college music professors, Participants 2 and 3, were proponents of all their completed coursework in music. Participant 2 stated, "When I took an orchestration class, I never really knew that I would go on to compose music and write and conduct for an orchestra.

So, that was important. I learned a lot.” In addition to recommending courses in composition, literature, education, and acoustics, Participant 3 explained,

I definitely feel that I got what I needed from my programs. I did. And I understood that, from an educational perspective, I was getting exactly what I needed in order to do well. And despite your qualifications, there’s nothing like experience. But I was satisfied with the knowledge that I got . . . Music helps me get up in the morning. If you’re going to have a career in something, it’s not just something to do. It’s your passion. So, I’ve always felt that you should know as much about your passion as you possibly can. I mean, why not . . . You should learn everything you can . . . Get as much education as you can . . . and choose your school wisely.

Participant 9, a fine arts administrator at a local opera company, upheld her perspectives on the most valuable music courses, including graduate and undergraduate curricula. She posited, “Some of the most important courses I took as an undergraduate and graduate music student include music theory, music history, performance masterclasses, and chamber music ensembles. These courses provided me with a solid foundation in music, honed my performance skills, and allowed me to collaborate with other musicians in a chamber music setting. These skills help me as an administrator, too.” In addition, Participant 9 recommended that current and future music students gain experiences and enroll in “courses in arts management, nonprofit administration, marketing, and community engagement.”

Participant 8 conveyed the magnitude of classes like music theory, applied music instruction in vocal and instrumental music, and “courses that teach sight-reading and sight-singing.” He expounded, “That’s really what students should learn in elementary, middle, and high school so they can read difficult literature by having been taught intervals, rhythms, and things like that. That would help them if they plan to have any career in music. And it doesn’t matter what the career is, whether it’s jazz or whether it’s gospel or classical. They need to have a strong foundation in those areas.” Participant 8 also noted that Dalcroze and Suzuki Methods

courses were part of his graduate studies, and these helped him with curriculum design. On this accord, Participant 4 declared that music “students need to be certified in methodologies such as Orff or Dalcroze. These are especially important in performance and education.”

Coursework in business and technology was identified as necessary by Participant 8 and Participant 3. Participant 8 remarked, “Music business courses are important. As it applies to music, the arts, and music engineering, business administration should be part of these programs. Programs like these might have been around when I was in school, but I wasn’t steered in that direction. I wish I had been.” Similarly, Participant 3 noted the significance of “classes in management, technology, entrepreneurship, finance, psychology” and related subjects.

Participant 7, a fine arts administrator at a high school, acknowledged the importance of coursework in designing lesson plans and curricula. When asked about essential courses, she responded from her position as a current administrator who happens to work in the field of fine arts:

There was one class that I had when I first was learning how to teach. The professor had been a real-life elementary teacher. And she taught us how to write lesson plans. And I’ll never forget that because I learned how to write lesson plans that year. She taught me that if what you’re doing in class does not align with where you’re trying to get the kids to go, then scratch it. And I never forgot that. I have reflected on that through the years as a teacher and even as an administrator when I’m teaching teachers how to plan classes. I also remember another professor, and he, too, was a principal at the time. He taught me that there will always be the book’s answer to issues in education, but there are also practical solutions that the book never gives us. The book sounds great in theory, but you know best in terms of what works with certain schools, students, teachers, and families. Now, I can say that the more practical things are, the better they tend to work.

When specifically asked for essential coursework recommendations for those seeking music and fine arts degrees, Participant 7 further offered,

I think any coursework that creates a balance of the planning, execution, and monitoring of arts programs would be best. For instance, how does someone design a course for beginning band? What does that look like? If we already have this class or that class and

there are problems, what steps could we take to possibly fix them? The opportunity to learn what that educational and administrative process looks like is imperative. Even thinking about the meanings of words is important: What does it mean to monitor something? What does it mean to implement a program? These are all of the things that we take for granted. And some people have no clue what these things mean. Courses or programs that give students opportunities in both the administrative and the hands-on pieces of their preferred art would be ideal. Let's say that I went back to school for a fine arts administration degree. I would need all those things, like how to plan and execute arts programs.

Like Participant 7, Participant 4 described classes offering insight on how to teach.

Participant 4, a predominately K-5 general music teacher, recalled,

In my undergraduate program, my most important classes were along the lines of music techniques. I remember that's when we had to actually work with kids. And my professor would give us a scenario with maybe a small group. And we'd have to teach these lessons. You would teach it, and they were going to give you feedback on those lessons. Your peers were your class. And what that professor was looking for in those lessons inform the way I teach today.

Participant 4 also noted the value of classes that respond to current deficits and issues in the music classroom:

There are classes that need to be provided that were not provided to us. Culture and diversity needs to be a class. We never had that. That wasn't a thing. Inclusion should be a class. I only took one class that kind of touched on that, and that was in my techniques class. In that class, I remember creating mallets for kids with disabilities. But today, when I'm talking about inclusion, this also includes mental health, speech, and things. I mean, all that stuff is in music. I didn't have any of that in college. So, I push that hard with my student teachers. And it prepares them for when they are actually in the classroom. If they have social-emotional issues in kids in the music classroom, they'd know how to deal with it. They need resources and examples and know what to do with those kids. It's a thing now. It's going to be even more prominent in the future.

Participant 6, a high school choir director, responded analogously to Participant 4 regarding necessary courses and curricula. In addition to classes surrounding conducting, ensembles, classroom management, and educational strategies in music, Participant 6 explained the importance of learning about diversity:

I can't remember the title of the class, but there was one that was about education in a diverse society. And that was all new to me. I grew up in a rural area, so I didn't even know about a lot of the issues that can trouble schools that are in a more urban environment. I had no idea. So, that was really interesting. And now, that's the stuff that I put to use most often. It gave me the mechanisms to communicate with people and understand those things that I felt were the most useful.

The substantial coursework described by Participant 2 also pertained to diversity, specifically as it relates to African American music history. She stated,

One of the most important classes that I took was the African American history class. When I first entered, the professor challenged me and insisted that I take the class, and my eyes were opened. I didn't know anything about African American music and about myself and all. So, it opened my eyes to many things outside of music and made me learn to appreciate where I came from . . . I would recommend the African American history courses for everybody. That would be whether you are performance, education, vocal, or instrumental . . . I also think the education courses were very important classes . . . I think more education is needed.

Participant 10, a fine arts administrator and the current researcher, maintained that research experiences pertinent to essential coursework and curricula were consistent with a comprehensive and well-rounded music degree. The most worthwhile courses encompassed a blend of theoretical foundations, practical skills, and interdisciplinary studies to give students a universal understanding of music. Crucial subjects such as music theory, aural skills, and music history were the cornerstone of music education, grounding students in the fundamental principles of composition, analysis, and historical context. Still, performance-based courses, such as private lessons, ensembles, and repertoire classes, offered invaluable hands-on experience, fostering technical proficiency and artistic expression. Interdisciplinary studies, including courses in music and arts administration, music technology, business, and cultural studies, enrich students' perspectives and equip them with the versatile skills necessary for success in the music field of the 21st century. Participant 10 remained ardent in his belief that a balanced curriculum integrates tradition with innovation and aims to empower students to become knowledgeable,

creative, and informed musicians, educators, and administrators prepared for the challenges and opportunities of the contemporary music field.

Nonessential Coursework and Curricula

In addition to the essential coursework in music education, music performance, fine arts administration, and some general subjects, participants readily provided their perspectives on nonessential coursework. Research experiences in this regard have often included contemplating the necessity of specific courses within music degree programs. Participant 10 found that, while every aspect of musical study contributed to a well-rounded education, there were inevitably some areas, in his experience, that seemed less vital in preparing students for their future careers. Among these, he deemed that courses solely focused on upper-level music theory, mainly those devoid of practical application, held relatively low importance to some music students and professionals.

While understanding theoretical concepts remained undoubtedly crucial, the researcher's experience yielded that an excessive emphasis on abstract exercises had sometimes overshadowed the practical skills necessary for real-world musical endeavors. Overly specialized courses that catered to niche interests at the expense of broader musical understanding were less crucial. For instance, in his graduate music program, he was required to enroll in an upper-level music theory elective focused on composers of the 21st century. While the class remained interesting, he was typically unable to remember or apply the content learned in that class. He perceived that a course in arts administration or business would have been more beneficial considering his current career; no such courses existed in the curricula at his conservatory. As such, he observed that the most feasible curricula prioritized providing students with the skills and knowledge to aid them directly in their musical pursuits beyond academia.

Moreover, Participant 4 readily disclosed that, although earning her music education degree felt like she was completing a double major in music performance, most of her performance coursework seemed inconsequential. When asked what courses were least important, she responded, “All the ones that were performance-based. I always knew I was going to teach, so I wanted to stay in this area. I did not want to be a performer. And when you are a music education major, you pretty much double as a performance major. But as a performance major, all you can do with that degree is perform and do private lessons.”

Nonetheless, though appreciative of all their music coursework, Participant 2 and Participant 3 only cited general electives as nonessential. Participant 2 singularly responded, “Chemistry!” when asked about ineffective curricula. Participant 3 was unable to name specific nonessential classes.

Participant 9 noted that some music courses were unsuitable for her as a music administrator. She commented, “While all of my coursework was valuable in shaping my musical education and career, I would say that some of the upper-level music theory courses were less directly applicable to my current work as a fine arts administrator, but that’s all good stuff to know.”

Participant 8 regarded classes like geology as nonessential. He viewed music history classes as unbeneficial concerning his career. In particular, he explained,

I hate to say it, but my music history classes, though important, were the least useful. I didn’t particularly care for the method by which they taught it. Quite a bit of it involved memorizing and dropping the needle. The teacher would play music from the Baroque, Renaissance, Classical, Romantic, or Contemporary Periods and expect you to be able to identify what the pieces were. They’d just put on a recording and ask for the name of the piece or its period or composer. It was all about memorizing, which felt temporary.

Akin to Participant 8, Participant 5 mentioned that he does not apply previously acquired learning in music history to his current work as a music teacher. Participant 6 agreed with the notion of music history, as well as music theory, being too comprehensive. He declared, “I feel that sometimes, the theory and history go a little bit deeper than they need to for a music educator. I feel like some of those semesters could have been better spent somewhere else, doing something else.”

Music and Arts Management

College music professors, K-12 music teachers, and fine arts administrators discussed matters pertinent to their daily duties, multiple organizational aspects of music and arts education, and their understanding of tasks and ideals related to managing music and the arts. Participants made several comments surrounding this topic. In so doing, respondents’ data evoked subthemes within music and arts management, which were as follows: Benefits, Importance, and Role of Music and Arts Administration, Field Knowledge and Interest, and Concerns and Disadvantages in Arts Administration.

Benefits, Importance, and Role of Music and Arts Administration

Nearly every participant divulged details surrounding music and arts administration’s benefits, importance, and role. Participant 3 recalled a biblical worldview that she applied to conducting college and church choirs when asked about the importance of arts and music administration: “Leadership and managing music and the arts is very important. Without this, everything falls apart. After all, the Bible shows us how many battles were won when the warriors were led in song.”

Participant 1 also regarded leadership as a foundational element and advantage of arts administration. As such, he cited his professional administrative duties as a college music professor at a university in Austria. He remarked,

I have been on many committees. I was on many of the curriculum committees. I was on search committees, you know, for people applying for jobs. I even chaired them and things like that. I was chairman for exams, piano exams, and things like that. So, all of this is a lot of administration. And you need those experiences. So, it would behoove one to take administrative courses to learn how to effectively lead and direct. Unfortunately, there are not enough people who have that skill set.

Furthermore, though content as a K-5 music teacher, uninterested in pursuing an administrative position, and reluctant to identify with administrative roles in the arts and education in general, Participant 4 also referred to several managerial duties for which she remained responsible.

These responsibilities were at the behest of her status as a senior music teacher in her district.

Inadvertently acknowledging her unofficial administrative role in the arts, Participant 4 commented,

I'm an activist for teachers and students. I'm on the executive board of the union for the district. So, I am on several hiring committees, including an upcoming interview for our district's next assistant superintendent of student services. And that's through the union. That's what I like to do. When someone has a problem, I try my best to fix it immediately. Tell me what the problem is. I will tell you the avenues to fix it, or I'll figure out how to fix it on my end. And that has nothing to do with music. So, I am a music teacher and an activist. I like to say it like that because I'm more than just a music teacher. Okay. And that's what a lot of musicians and music teachers aren't interested in. They want to be the music teacher, and that's it. But there's more to me. I don't just feel passionate about music. I feel passionate about taking care of people and what's best for teachers. This is one of the reasons I have no desire to be an administrator.

Participant 5 reasoned that his job mainly consisted of teaching while acknowledging some administrative appointments: "There is also curriculum development and making sure that the other teachers can follow my ideas." Contrary to Participant 4, Participant 5 observed the benefits of arts administration in music careers. He recalled his most important undergraduate

and graduate coursework as a music performance major and stated that “business was an important class.” Participant 5’s rationale for this was that “marketing is intangible for the performer”; thus, administrative orientation for music education students remained relevant. Reflectively, he also said, “I certainly would’ve benefited more from directed study in management. Now, there are management and music entrepreneurship degrees everywhere. So, it’s a different world.”

When asked about arts administration in his job duties, Participant 6 was more tentative. Upon reflection, he averred, “I guess I wouldn’t have previously thought of it in this way, but even earlier today, I was making sure everyone knows what they need for the choir festival tomorrow, making sure that the timeline is set, which I guess I would fall under that umbrella. I wouldn’t have thought of it that way before you asked that question.”

The observation of Participant 6 remained consistent with the description of his perspectives on the value of arts administration. Primarily, he appeared to be highly motivated by the act of teaching. He asked students questions about the music in his treble choir, told singers humorous stories to connect with them, and modeled musical sounds. Organizational tasks appeared to be a means to the end of music-making. These included minor duties such as taking attendance, which Participant 6 conducted quickly at the start of class, and sharing information regarding upcoming performances and related requisites.

Participant 8 regarded arts administration positively in retracing the trajectory of his career upon transitioning from a position as a high school choral director:

I was elevated and promoted to become the fine arts coordinator for that entire district. In that role, I coordinated classes, curriculum, and supervision within the music, theatre, dance, and visual arts departments. But we didn’t originally have a dance department. We got some local teachers to come in and teach dance. We’d already had theatre for middle school and high school. So, we maintained that program. Vocal music was taught

beginning in kindergarten and through twelfth grade. In addition to that, we had a strings program. Band was available to kids beginning in the fifth grade. We even developed a Suzuki program, a modified Suzuki program in that district, which had kids playing on those tiny violins and so forth. So, we had a strong program with a good feeder system. One of our high school bands even went to the Rose Bowl one year. They did a lot of great stuff, as you might imagine. Also, when I worked at the junior high school, the choir traveled quite a bit. We went to Kansas City for the Worlds of Fun Festival of Music. We also went to Wildwood, New Jersey for the International Music Festival. We went to Florida twice. We went to New York City. We just traveled quite a bit. And we did fundraise to get money to travel via a coach bus. And I worked with a mentor to raise these monies. Those were some good experiences there. That was in 1985, and I stayed there until about 2005. Then, I moved on to another school district, where I worked as its arts coordinator for five years. In that role, again, I was also over all of the arts areas. I retired from that position in 2010, and I continued working with church choirs as I've always done outside of my work with schools. Then, I went back into education for five more years as the artistic director at a visual and performing arts high school in another district, from which I retired in 2018. In total, my career has spanned over four decades.

Further, Participant 8 mentioned the importance of arts administration and degree programs to train arts administrators. He contended, "As far as music administration, I didn't come across many of these programs when I was in school, and I think it's really important that we now have more programs in that area. If you want to manage an arts school or be dean or director of a music or arts department, there should be degree programs that prepare you for this. Who teaches you how to do that, and where can you find this kind of program?"

Evidence of Participant 8's understanding of the importance of arts management was witnessed during the observation of choir rehearsals and church services where he is the music minister. He arrived at the church before the clergy and choir members to unlock rehearsal spaces, prepare the organ and piano, sort music, count choir robes, and meet guests. Once rehearsal began, he maintained a direct yet welcoming tone with choir members as he warmed up their voices and prepared for Sunday morning church service, which started an hour after rehearsal. Participant 8 ultimately appeared to hold himself in high regard as an arts manager, indicating the importance of this position.

Participant 9 held beliefs complementary to those of Participant 8 regarding the relevance of arts administrative study, determining that “fine arts administration degrees equip students with the knowledge and skills needed to manage arts organizations, develop programming, and engage with communities.” On that accord, as an arts coordinator at a performing arts school, Participant 10 concurred with Participant 8 and Participant 9. He had evolved to deeply appreciate the myriad benefits that music and arts administration bring to individuals and communities. Beyond mere entertainment, research experiences included that the fine arts were powerful tools for communication, expression, and cultural preservation. The importance of music and arts administration persisted in its ability to lead teachers and students in advancing their creativity, critical thinking, and collaboration. The arts also served as platforms for social cohesion, thus, in his role, the researcher witnessed firsthand how music and arts administration contributed to personal growth, providing avenues for developing talents that cultivated self-discovery and unity. Supporting music and arts administration remained critical for encouraging vibrant and resilient communities enriched by creativity and cultural understanding.

Field Knowledge and Interest

In addition to the benefits and overall importance of arts administration, some participants were well-informed about the administrative aspect of music education and arts education, citing various aspects of field knowledge and interest within arts administration. Notably, some participants lacked familiarity with or interest in arts management. These perspectives ultimately motivated the emergence of field knowledge and interest as a subtheme.

When asked about her thoughts regarding arts administration, Participant 2, the holder of a doctoral degree in music education, admitted that she was not very knowledgeable about the

administrative aspect of the field. She was much more of an expert in choral music and conducting. Participant 2 conceded, “I’m really not sure. I don’t know much about the area of administration since I was never in administration. And I never really wanted to be in administration. I always wanted to be on the performance and teaching ends of it all. And I imagine I don’t know what jobs there are in administration.”

Conversely, Participant 4 maintained a high awareness and knowledge of arts administration. She revealed that she had no interest in the supervisory aspects of music and the arts. Participant 6 also understood the notion of arts administration and recalled that he had inadvertently acquired experiential awareness of the field. When asked about music administration, he stated,

I only have a very limited understanding of it, I guess. At Webster, there was a community music school on campus. And I had a student job there where I would sit in the lobby while people practiced music. So, when I think of music administration, I think of the person behind the desk managing music programs and activities . . . Now that I think of it, I was very good friends with someone in college who double-majored as a Bachelor of Arts in music and a bachelor’s degree in business administration. She essentially combined the two and got into arts administration.

Participant 6 ultimately demonstrated functional knowledge of music and arts management and interest in the field to the extent of its ability to help him better teach students.

Participant 8 exhibited high levels of knowledge of the field of arts administration. Having acquired formal music education in the 1970s, he asserted that there were minimal available programs in arts administration at the time. As such, Participant 8 declared, “To be honest, I think that most people, as they completed their bachelor’s, master’s, or even doctoral degrees, seemingly learned a lot about how to supervise music and fine arts programs and teachers through on-the-job training.” He remained aware of the roles of arts administrators, providing that “a big part of what administrators and some teachers have to do in schools is to

develop curriculum. And you create a curriculum based on course descriptions and courses that your district offers. Districts are constantly trying to develop ways of helping students to learn better.” Participant 8 was also readily able to differentiate between arts administration and music administration, stating that “the only difference would be the courses or programs you’re administering or supervising. That’s basically it. Arts administration includes visual arts, dance, and theatre. So, that’s the difference.”

Participant 7 demonstrated varying degrees of knowledge in arts administration. Like Participant 8, 7 identified the differences between music and arts administration. She posited, “I would say that there is just a difference between managing an arts school or company and a music school or company. But there also seems to be a lot of overlap between the two. It seems that fine arts administration is broader and gives you more career choices.” Nevertheless, Participant 7 initially doubted the existence or prevalence of degree programs in music and arts management. When asked about the available careers in music, including arts administration, Participant 7 divulged, “I’m going to be honest with you here . . . That makes me think, though, that there is something that I don’t know as a fine arts administrator in a performing arts school. I should know more about music degrees and their benefits as well as the careers students might pursue as musicians and music teachers.” Having earned no formal degrees and credentials in music, she conclusively stated,

Yes, I am a fine arts administrator. I didn’t originally know that there was a difference, I guess, between being a fine arts administrator versus just an administrator. But I can see how there are things I know that non-arts administrators don’t. And when I was not overseeing the arts departments, I would not have thought twice about things unrelated to the arts. So, being here in this role has helped me to grow as a leader because I know the arts and the general curriculum. I know how to teach. I know best practices around classroom instruction, student engagement, and all the things that happen in schools. But I didn’t initially understand how the fine arts influence what happens in a performing arts school. But that’s what we’re here for—performing arts. So, I’ve had to learn that.

Participant 5 maintained a comprehensive understanding of and proficiency in music and arts administration. However, he noted the significance of semantics when asked about the differences between arts administration and music administration, citing some possible distinctions between “administration” and “management.” He responded, “When I think of administration, I think of something that happens in a school setting. And when I think of arts management, I think of something that happens in the world setting. That’s just how my brain hears and interprets those. So, when we’re talking management, I might even be thinking about a road manager. But that’s certainly still administration.” Participant 5 also mentioned that most of his musical training occurred in the 1980s and 1990s: degrees in music management were not readily available. He remarked that “music management was just starting out at the time. You could get it at a few places. We’re talking 1990. So, there were workshops more than anything else.”

Participant 9 knew the current availability of degree programs in fine arts administration. She commented, “There are degree programs in music or fine arts administration offered by at least a few universities and conservatories. I think they’re becoming more popular. One good program is at The Ohio State University. I think there’s even a doctoral program there.”

Lastly, research experiences regarding field knowledge and interest included the current researcher’s extensive expertise and interest in music and arts management. That is, Participant 10 believes that expertise and involvement in arts administration are vital pillars of a profession in the arts and that understanding the intricacies of arts administration allowed arts educators and leaders to unify the elements and perspectives present among music and arts entities. The researcher’s fascination with arts administration stemmed from its ability to blend creativity with

organizational agility, ensuring that every aspect of an organization, department, performance, or event has aligned with the highest artistic and educational mission and vision possible. He maintains that without a solid grasp of arts administration, endeavors in music would lack the precision and advocacy necessary to elevate artistic events to the level of transformative cultural phenomena. In essence, Participant 10 found that cultivating skills in this field enriched music and arts educators and administrators with an understanding of the arts and historically empowered them to navigate its complexities gracefully.

Concerns and Disadvantages in Arts Administration

Participants additionally expressed current and prospective concerns and disadvantages within music and fine arts administration. Many of these concerns involved the politics of administrative roles, primarily within K-12 public school settings, including both arts and general administrators. To that end, research experiences as a professional profoundly committed to arts administration included several predicaments in which the researcher grappled with many concerns and acknowledged several disadvantages within the field. One prominent issue remained the perpetual struggle for adequate funding and resources. Whether securing grants, attracting sponsorships, or balancing budgets, financial constraints often hindered the realization of ambitious artistic visions within music and arts organizations and departments. As a result, audience and organizational engagement and retention remained a prevalent concern, and the weight of administrative duties and roles had sometimes overshadowed the creative process, leading to a disconnect between creative and educational ideals and bureaucratic realities.

Participant 4 described careers focusing on administrative duties and plans as unforthcoming. When asked if she had an interest in providing administrators with professional

development or recommendations for coursework in music and arts administration, she candidly responded,

Once you cross over to the administrative side, which means assistant principals, principals, superintendents, and coordinators, it's almost like you have gone to the dark side. You either have your prerogatives and get into politics, or you're an advocate for the teachers, which is rare. Administrators have to deal with the media, parents of all kinds, and so many things. And I have no interest in doing that.

When specifically asked for her thoughts on music and arts administration, Participant 4 further articulated concerns about the handling of arts administrators by district leaders and personnel, alluding to financial disadvantages, the notion of being overworked as a manager of the arts, and job pairings with non-arts departments or fields:

Well, it makes me think about the arts coordinators in the districts I've worked for. This is the second district that I've worked for. In the first district, there was no such thing as a purely fine arts coordinator. There was a finance coordinator who was over music, art, theatre, and physical education. Now that I'm in a high-achieving district, an arts administrator is over all those things except physical education. She's in charge of K-12 band, orchestra, choir, and theatre. And that's just impossible. She's stretched too thin. There needs to be a coordinator for each department, but that gets political. That goes into the district's unwillingness to pay someone top administrative salaries for all those separate divisions, which is unheard of. So, they're not going to have a music coordinator, a PE coordinator, and an arts coordinator. That's too much money in their minds. So, what they do is they'll get teachers to do those jobs for free. They'll have a lead elementary teacher. I was a lead elementary music teacher in my old district. And I did not get paid a dime for these duties. I coordinated professional development. Anything anyone needed, they would go through me.

In this regard, lack of interest or time to complete administrative requisites was concerning and disadvantageous, according to participants. Participant 5, though knowledgeable and fond of the field of arts administration, expressed some apprehensions regarding the workload required of arts administrators. He explained that music teachers frequently remain responsible for managerial tasks. For that reason, when asked if he had any administrative duties,

he reasoned, “Not like I used to . . . That’s kind of why I took this job. It’s just more teaching than anything.”

Similarly, when asked for more information on how her district tends to cluster the administrative coordination of music and fine arts with other departments, Participant 4 deduced, “It was a political strategy because there was no way they could pay administrators a teacher’s salary. So, they got teachers to do the administrative work. Sometimes, there was an ELA coordinator or a science coordinator who had one specific job. But then, there may only be one fine arts coordinator who manages all the arts for the entire district.” This was another instance in which politics and excessive regard for finances were mentioned. In this regard, Participant 4 finally stated, “There was a fine arts coordinator before I started teaching in my district. That person retired, and they never filled her position. That’s what they do. People leave or retire, and they don’t replace them. It saves money.” Therefore, lack of time, interest, and money prevailed as participants’ overarching concerns and disadvantages.

Interdisciplinarity

Interdisciplinarity, specifically related to careers requiring cross-disciplinary training, study, and degrees, emerged as a significant theme. The findings pertinent to this theme remained specific to the music field and the arts. The following subthemes emerged: Understanding and Application of Interdisciplinarity, Advantages of Interdisciplinarity in the Music Field, Disadvantages of Interdisciplinary Music Study, and Potential Interdisciplinary Music Program Design.

Understanding and Application of Interdisciplinarity

Participants shared numerous thoughts and ideals surrounding interdisciplinarity and its application. As such, when asked if experiences as a performer, music educator, and fine arts administrator uniquely qualify one for a career in fine arts administration, Participant 8 responded with details regarding his cross-disciplinary experiences:

I would say experience, for one thing, because the more you know about the subject areas and what people do and what they're expected to teach, the better situated you are to support the teachers who do that kind of work. I felt qualified because I had also done much of what my teachers were doing. Also, I continued my studies during my career by taking some courses in arts administration. I went to workshops, conventions, and conferences to learn and observe new trend trends in music. I tried my best to follow what other schools were doing and see how other school districts were doing in the arts. So, all those things and experiences helped me.

Regarding interdisciplinarity, Participant 3 referred to his experiences as a teacher, performer, and composer, including work as a singer and commercial jingle writer, as exemplars, ultimately determining, "I would tell students to simply be ready for whatever door happens to be in front of you, and when it opens, walk through it." On that accord, upon concluding that there may be minimal career options for music education and performance majors, Participant 7 yielded to the notion of interdisciplinarity: "When you go to medical school and finish, you're a doctor. If you go to law school, you're a lawyer when you pass your exams. That's not necessarily the case in music—especially with performance degrees." As a result, Participant 7 resolved that she would explore interdisciplinary music studies to prepare students for various career pathways. This paralleled Participant 3's ideals related to interdisciplinarity.

Based on her future goals and current work, primarily as a K-5 music teacher, Participant 4 cited the personal decision to create multiple career pathways in her selection of a master's degree program as a perspective on interdisciplinarity:

I see every single kid in the whole school. Not only do I teach the gifted kids, but I also teach kids that have Individualized Education Programs (IEPs). I teach bilingual kids. I teach every single part of the spectrum. But I specifically chose my master's program in gifted education because that opens up my range of teaching, so I'm not just a music teacher. And I wasn't interested in getting my master's in music. It was going to be in another subject area, which was gifted. And then, when I go for my doctorate in the future, it also won't be in music education. That is intentional because I need a wide range to dabble in whatever I want. And when I go for my doctorate in the future, it also won't be in music education. That is intentional because I need a wide range to dabble in what I want.

Notably, Participant 4 also regarded that she did not earn a degree in music performance; however, she perceived that her bachelor's degree in music education "naturally included" the essential aspects of music performance. This indicated Participant 4's perception of an involuntary component of interdisciplinarity within music education degrees, thereby revealing the obsolescence of performance degrees from her perspective.

Like Participant 4, Participant 3 inferred upon creating a multidisciplinary career pathway through her chosen degrees. She explained, "I got my bachelor's in elementary education. I had a minor in music. I then started to teach and got my master's in music." When asked to provide her job title, Participant 3 also listed three distinct career pathways, each requiring specific interdisciplinary knowledge: "Well, I have a couple of job titles. I am currently the Director of Arts at a church and a retired K-12 music teacher, including choral music directing. And I still teach voice lessons as a retiree. Because I have also taught college music courses, many people call me 'professor.'" Her job descriptions included the following:

At the church, they entail incorporating the pastor's vision, his main vision for the church, and leading the music ministry within that to provide training and coaching for the choir and other ministries of the church that come under the umbrella of music and arts, which would be the drama ministry, dance ministry, and any other ministry that we may create. As time goes along, I can see some other things coming into it that I've done in the past with other churches and organizations involving young people. Also, from an administrative standpoint, I supervise all musicians. In the past, I've had teams of maybe seven or eight musicians under my supervision. So, I'm their immediate supervisor,

music director at a church, and vocal music teacher. And we collaborate with other groups, so it can be a broad spectrum.

Uniquely, when asked about the available careers in music, Participant 9 regarded several disciplines within the field, denoting music as interdisciplinary. She stated, “Careers in music include performance, teaching, arts administration, and music therapy, to name a few.” She added, “Experience has taught the importance of adaptability, resilience, and continuous learning in navigating a career in the arts.”

When specifically asked for her thoughts on interdisciplinary degrees, Participant 3 responded, “It depends on what you’re desiring for yourself. These days, you need to know how to do more than one thing. That’s for sure. That’s a given. Only knowing how to do one career is almost out of style. In other words, that’s not the norm anymore. It’s 2024.” On that accord, Participant 1 also suggested interdisciplinary degrees as a means of sustenance in music education. He asserted, “Music is alive, and one should explore as many avenues as one possibly can to keep music alive and important in one’s life.”

Research experiences have led Participant 10 to understand and regularly apply the principle of interdisciplinarity. By engaging with music, dance, visual arts, theatre, and technology practitioners, he espoused that interdisciplinarity remains boundless in integrating various disciplines or fields. As it relates to music performance, education, and administration, he additionally recognized that each of these areas functions in his role daily. In his current role, the researcher provided vocal coaching and lessons, developed budgets and curricula for various arts camps and initiatives, facilitated professional development, and collaborated with all arts areas. Therefore, he found interdisciplinarity an inevitable aspect of music and arts fields,

warranting that interdisciplinary music degrees deserve formal recognition and alignment with multiple fields.

Advantages of Interdisciplinarity in the Music Field

Participants also noted the advantages of interdisciplinarity in the music field, leading to the emergence of another subtheme. For instance, Participant 9 affirmed, “I believe that interdisciplinary studies can provide students with a holistic education that combines insights and perspectives from multiple disciplines, fostering creativity, innovation, and collaboration. That’s important today. More interdisciplinary degrees in music could lead to greater innovation and collaboration within the field and more career opportunities.”

Participant 5 acknowledged the benefit of earning more money when formulating a career in music administration compared to music education or performance. When asked how the existence of the proposed interdisciplinary degree might change the music field, Participant 5 explained, “I think people could and would stay in the field longer. I have friends who were just maybe ten years in. They tried to make it work, but they got tired. It was hard. It was really difficult. Nobody is coming and offering me a job in their music firm or a \$90,000 salary as soon as I graduate. Yet, I’m putting in all those hours and getting nothing for it. And how do you buy groceries when you’ve got no money?” He further contended that “students need a broad base of career preparation.”

Participant 4 determined that an interdisciplinary degree in music education, music performance, and music and fine arts administration “might be a good idea” if music students desire experience in all three areas. Moreover, Participant 2 similarly stated that “it would be a good idea to have some programs that would help others have a fuller musical experience.” She also mentioned the importance of 21st-century skills: “When you think about music education in

the 21st century, we talk about 21st-century skills and technology and the way the world is moving. So, interdisciplinary music studies would strengthen the career field. It could be very helpful.”

Participant 6 found interdisciplinary degrees to be advantageous in the music field. He stated:

I think those sorts of degrees make you a well-rounded individual. I would imagine that, from an employer’s perspective, seeing someone with a music education degree would show that you studied two subjects as opposed to having just an education degree. And it’s not that you would look down on having one degree instead of two . . . There’s this idea that interdisciplinary degree programs are able to teach you ninety percent of several different skills instead of one hundred percent of one skill. For instance, I don’t feel like I can teach as well as someone with just a teaching degree, and I can’t make music as well as someone with just a performance degree. But I still teach and perform very well.

Participant 7 similarly believed in the importance of interdisciplinary music degrees. Like Participant 6, Participant 7 referred to the well-roundedness offered to music students seeking multi-pronged or interdisciplinary music education:

I think they’re important. I do. The world has shifted in education. It is called for a more well-rounded leader. And I think having an interdisciplinary program would help prepare people to be more well-rounded professionals. It would be beneficial. And all those areas are needed. It goes back to creating that well-rounded individual. If someone were to see the connection between music education, music administration, and music performance and create a program that brings them together, the sky’s the limit. It would validate music students. It would allow for more validation from the world. It would be that you’re more than just a person who can sing. You’re more than a person who can play the clarinet or the saxophone. There’s depth to you. It would open more opportunities.

Participant 8 supported the notion of interdisciplinary music degrees, as well. This was mainly related to the proposed education, performance, and administration areas. He provided,

I think it’s important. It’s a good thing for people to be able to do multiple things today. Interdisciplinary programs are good for that reason. That’s a great idea because you would be prepared in music education, performance, and administration. So, you’d have more options in terms of your career. That would be really helpful. For one thing, there’d be more demand. More people would understand the importance of different aspects of music—because many people don’t currently see music as something earth-shaking or

important, even though it is. But they, instead, think about it as something easy. They have no idea what happens in the background to get people where they are. So, whether you are a music administrator, educator, or performer, I think that would be really important. You'd then have different career perspectives and resources that you'd draw from.

Participant 10 maintained that interdisciplinarity in music remained quintessential and highly advantageous. According to his research experiences, interdisciplinarity offered enriching opportunities to broaden perspectives and skill sets within music, and it created career pathways in performance, education, administration, entrepreneurship, and other related fields requiring significant transferable skills. Promoting interdisciplinarity in the music field would further provide advanced solutions to the complexities observed and experienced in multiple music and arts areas, including and far beyond those within the proposed interdisciplinary degree. This remained crucial.

Disadvantages of Interdisciplinary Music Study

Throughout this study, the participants generally supported an interdisciplinary in music education, music performance, and music and fine arts administration. However, due to various personal-professional objectives and experiences, some participants noted potential disadvantages of interdisciplinary music degrees. This resulted in the emergence of this subtheme.

Research experiences included that Participant 10 had thoroughly assessed the principle of interdisciplinary musical study and acknowledged that it offered numerous advantages but did not lack limitations. He presumed that the breadth of coursework inherent in interdisciplinary programs may dilute the depth of musical expertise students acquire compared to traditional music degrees. A broad musical study scope could compromise the rigor and specialization demanded in specific musical and artistic disciplines. The researcher also realized that

interdisciplinary degrees may pose challenges in accreditation and validation, for they may not align seamlessly with established accreditation standards in music education. Lastly, he portended that the multidisciplinary nature of such programs could lead to logistical complexities in curriculum design, faculty coordination, and resource allocation, which may require substantial administrative efforts to streamline effectively. While interdisciplinary music degrees undoubtedly fostered creativity and versatility, these limitations would necessitate careful consideration and management to ensure the integrity and quality of the educational experience for students pursuing such paths.

Participant 7, akin to Participant 10, highly encouraged interdisciplinary study. Still, Participant 7 observed that a multidisciplinary degree in three critical aspects of music could be “daunting” or challenging due to course load and content. Likewise, Participant 2, though supportive of interdisciplinary study, conceded to the obstacles presented by such a degree program. She straightforwardly commented, “It would be difficult to do that.”

Participant 4 noted potential disinterest in interdisciplinary music study as disadvantageous. She remarked, “I think you’re going to get people who don’t know what they want to do when it comes to interdisciplinary degrees. You’ll get people who feel like they’re just dabbling in a trifecta degree. They might not see that they need all the areas, and they might only want to move into administration later in life . . . It’s important to think about your end goal. But someone eighteen years old may not be able to do that yet.”

Potential Interdisciplinary Music Program Design

Perspectives on the potential design of an interdisciplinary music degree also emerged as a subtheme. While some perspectives were based on the degree programs participants had completed, others derived from participants’ professional input on the imminent design of an

interdisciplinary degree as a product of this study. As such, Participant 9 offered that “experiences such as internships, volunteer work, and leadership roles in student organizations can best prepare students for careers in fine arts administration . . . An interdisciplinary music degree program could surely integrate the important coursework or the best of all three worlds, allowing students to become eligible for various career paths.” A prospective degree program may include these recommended components.

Participant 2 provided circumstantial perspectives that can inform the design of an interdisciplinary degree suited for the 21st century. She stated:

I got my master’s in the 1970s. I took courses at night because I was working then. So, all of my courses had always been evening courses. I also took summer classes. And I found all of my classes to be quite challenging. It took me a while to get through some things. For example, I’d finished all of my coursework in about three years for the doctorate. But then, I started working at the university and got so busy that I didn’t work on the dissertation. So, it took me thirteen years to finally finish that dissertation. I had almost given up, but the school gave me a chance to finish it.

Based on his collegiate experiences, Participant 6 referred to his alma mater, offering insight on structuring music education classes. In particular, he highlighted the handling of music classes compared to those in education: “Webster did a good job of splitting stuff up. Some classes were through the school of education. Some were through the music department, but specifically for music education students. For instance, a classroom management course was taught through the school of education. The music department taught one specifically for music students because our K-12 music classrooms are usually much bigger.” In addition, Participant 6 stated that Webster University had possibly created an interdisciplinary music degree that may help to inform this study. When asked for his thoughts on how best to combine music performance, education, and administration, he recalled:

Webster has done that with their Bachelor of Arts in Music degree. There were ensemble requirements, education classes, pedagogy classes, music history, and jazz theory or something like that . . . There were specific things they had to do. Then, there was a recital at the end of their year. But it was all different from the performance degree. And in music education, student teaching was the equivalent of our capstone. There are assignments that come along with that. But the BA music folks had several options. They could write something like a thesis, give a recital, or a third option that I can't recall. But that degree was well-rounded. One of my friends who selected that program went on to do speech pathology or music therapy.

Participant 6 also proposed specific aspects of music education that might best prepare music students for the educational or teaching component of an interdisciplinary degree:

More emphasis should be put on schools that aren't high-achieving. Throughout my music education, it was always gearing me up to teach at an affluent school, preparing high-level music, and that's it. So, when I got to teaching, all I knew how to do was how to prepare music, not how to go about classroom management. I knew the principles behind it, but I had never put them into practice. So, that's kind of my big takeaway: I was prepared to make really high-quality, high-level music, but not necessarily the other things that go into teaching.

Research experiences comprised those in which Participant 10 envisioned a comprehensive music degree program that would seamlessly integrate three pivotal domains: music education, music performance, and music and fine arts administration. Prospectively, this innovative degree would cultivate a multifaceted understanding of music's role in society while equipping students with the skills necessary to thrive in varied professional settings. Based on his undergraduate experience, Participant 10 recommended that the program begins by laying a robust foundation in music theory, history, and pedagogy, requiring understanding and appreciation of musical form, traditions, and techniques. Concurrently, students should engage in rigorous performance training across various voices, instruments, and appropriate genres, honing their technical proficiency and expressive abilities. He deemed that upper-level courses in arts administration would provide insight into the business aspects of the music field, including coursework that apprises students of leadership strategies, finance, and marketing. Optional

certification in K-12 administration and education through these programs would also likely be effective. Through cooperative projects, internships, and practical experiences, students would synthesize these disciplines, developing a rounded perspective on the intersections between education, performance, and administration within music and fine arts. An interdisciplinary degree would suit undergraduate and graduate students by embracing a multidimensional approach.

Participant 3 mentioned the importance of a “master’s thesis” or capstone project as part of her graduate studies in music education. This element can be applied to the potential program design of an interdisciplinary music degree. Moreover, Participant 5 provided perspectives related to various settings and levels of interdisciplinary music study:

For a bachelor’s degree, a student would have to understand that there will have to be more study beyond this level for things to cement. But you could definitely do something to combine all of these. My mind immediately goes to whether the institution is a conservatory, or is it at a liberal arts school? Or is it something that’s neither one of those? At a conservatory, you are more focused on what you’re doing or a specific path, whereas at a liberal arts college, you’re branching out constantly. So, the liberal arts design could work well. A four-year degree, if that still exists, might look different than a five-year degree, giving you more time to explore pathways. But this would allow more time for classes in management, technology, entrepreneurship, finance, and things like that.

Participant 4 indicated that when asked about her future doctoral pursuits, educational leadership would be the concentration of her degree. Therefore, components of a doctoral degree in educational leadership may be applied to an interdisciplinary music degree at the graduate level. Participant 4 also offered perspectives regarding the length, terms, structure, and outcomes of her previously acquired master’s degree in gifted education, which may be considered in designing the proposed degree:

I did it in a year and a half, which is kind of unheard of. But I also got it during the pandemic. So, I did my student teaching online over the summer because that was all that

was available. I didn't have to be on the usual waiting list to find a place to go. And my district helped me pay for some of it, but not all of it. I had to get it quickly because you need your master's in our district. When you get into high-performing districts, you're not going to make it if you don't have your master's. You'll stay on the same pay scale without it—forever. When you're in a high-achieving district, they want their teachers to be high-achieving.

Skill Sets and Qualities of Comprehensive Music Professionals

As a result of researching the benefits and prospective design of interdisciplinary degrees in music education, music performance, and music and fine arts administration, ideals related to comprehensive music professionals developed throughout the interview, observation, and coding processes. On that accord, the skill sets and qualities needed for the comprehensive musician, particularly one qualified for success in interdisciplinary music study, emerged as a significant theme. The following subthemes emerged: Administrative Skills and Qualities, Educational Skills and Qualities, Performance Skills and Qualities, and Global Skills and Trends.

Administrative Skills and Qualities

Many participants referred to the administrative skills and qualities prevalent in music during their interviews and observations, thereby causing its emergence as a subtheme. In this regard, Participant 7 described her role as a fine arts administrator at a performing arts school and highlighted many of the skills and traits possessed by administrators, including remaining student-focused, balanced, teacher-oriented, and flexible. Specifically, she stated:

There are several moving parts. My primary job is to provide support, supervision, and leadership to teachers so that they feel prepared and equipped to teach students. But I sometimes have to remind myself to be student-focused. That can make teachers feel like they're second. And it shouldn't be that way. As a principal, teachers should always feel like they're first, even though we always say kids are first. My role also deals with discipline and parent communication. I do a lot. I'm heavily involved with students' graduation plans. So, I'm always monitoring students' credits, what they need, what they don't need, ensuring they pass their classes, and whether they need financial assistance or resources. I try to make sure that the students have everything that they need to be successful. I also observe teachers and do performance improvement plans. I oversee the

arts department, which includes music, theatre, dance, and visual arts. And I also oversee the special education department. Each department starts at different points, but we have a collective goal for the performing arts departments that I push all of them to meet, as well as individualized goals within their departments to get them where they need to be. So, it's always a balancing act.

Further, when asked what qualifies one to become a fine arts administrator, Participant 7 expounded,

The biggest thing would be to have had experience in the arts as a fine arts teacher. Although that's not been my journey, what helped me adapt quickly is that I am a fast learner. Also, my children have gone to performing arts schools. So, I also had perspectives as a parent. That's what causes me to constantly ask myself: How are we a performing arts school? Sometimes, our students don't even have enough clarinets, or we need new mirrors for the dancers. But I'm being told that it's going to take five years to get what the students need. As a parent and a principal, I realize that this is unacceptable. We can't treat this like an after-school program. This is a school of the arts. This is education. If this is the dance room, then we need everything in the dance room to work properly. Right? So, I think these perspectives and experiences have helped me. And if I knew earlier what I know now, I think it would be helpful to understand that the fine arts also help students with academic achievement. One of our instructional coaches here at the school often makes that point. That's a good thing. At a performing arts school, the kids should be performing higher because research has shown they come to the table with a different skill set that helps them be better academically. Something should be different here than the general school around the corner.

Participant 7 denoted many qualities, skills, and perspectives contributing to her success. She is a parent, administrator, fast learner, researcher, collaborator, and artist. The fine arts administrator also noted that she remained "coachable."

In his roles as a fine arts administrator, especially as an artistic director of a choral ensemble and a minister of music, Participant 8 designated organizational skills as central. This extensively applied to his duties pertinent to managing budgets, writing proposals, and maintaining a music library. He remarked, "We have quite an extensive library of music. And I am always looking for new music." Participant 8 also noted additional skills and qualities by

describing his managerial obligations, which equally revealed his commitment to music education and administration:

My responsibilities are to maintain the choral decorum, to continue developing the voices, especially as people age, and to make their voices higher quality. In addition to that, I do the budget for the music department. I also create an annual report. So, there's plenty of administration, you know, throughout the music department. We also have an organization that serves as an artist guild. We try to raise funds for this group of people and bring different organizations into the church to perform. For example, we had a strings quartet come and perform for the young people that were here. And then we've had piano concerts. Several different choirs and soloists go in and perform for us.

Participant 5 indicated that arts administrators must remain skilled in curriculum development and that performers benefit from administrative skills and qualities related to business and marketing. Participant 5 additionally asserted, "It would help if administrators knew how to get people interested in the arts and raise money. Administrators don't necessarily have to be musicians or have an arts background, but having skills and an appreciation for the arts is enough." Correspondingly, Participant 3 and Participant 6 emphasized the ability to lead and manage music and arts programs and departments as vital administrative skills.

Participant 9 listed several skills that music and fine arts administrators should maintain. These consisted of "overseeing educational programs, developing outreach initiatives to engage the community, fostering partnerships with schools and community organizations, and promoting appreciation and understanding among diverse audiences." She also stated, "To become a fine arts administrator, you typically need a combination of education and experience in arts management, business administration, and the specific artistic field you are working in. Strong communication, organizational, and leadership skills are super important."

Research experiences included Participant 10's observation that many critical administrative skills and qualities remained necessary for music professionals to thrive. He

maintained that organizational aptitude remained the foundation of success in administration. Efficiently facilitating the management of schedules, resources, and projects was fundamental. He also provided that attention to detail and the ability to manage multiple projects, departments, audiences, and the like were equally crucial, for these abilities ensured continuity in coordinating the pervasive tasks inherent in music and the arts. Furthermore, practical communication skills remained an asset, enabling diplomacy among stakeholders, community members, and personnel. According to the researcher, a nuanced understanding of budgetary principles and financial management has been proven indispensable; fostering fiscal responsibility and sustainability across departments and organizations remained crucial in the 21st century. Participant 10 ultimately found that a blend of these administrative proficiencies empowered music professionals to navigate challenges, amplify their creative pursuits, and foster enduring success in music and arts education.

Educational Skills and Qualities

Educational and teaching attributes were discussed by participants in this study, thereby emerging as a subtheme. For example, the ability to teach several types of courses in music education may be essential depending on whether at elementary, secondary, or postsecondary levels. As such, Participant 2 described the requisite of versatility in that she remained capable of teaching multiple types of classes as a college music professor:

I was the director of a concert choir, the college choir. That was one of my main responsibilities. Then, I taught music education courses, like Music Theory, Music for Elementary Teachers, Music Methods, Conducting, and Voice. There were only two teachers for a while when I first took the job, and after a few years, there was only one music teacher. So, I taught everything on a rotation.

On this account, Participant 2 denoted the significance of understanding and mastering instrumentation, composition, and conducting as a music educator.

Participant 5 similarly suggested the importance of skills in multiple instruments as a music educator. For instance, he acknowledged that he is primarily a guitar player and instructor but also teaches piano classes, highlighting his broad singing capabilities. To that end, several teachers maintained multiple musical abilities. Participant 4 regularly referenced and played the piano while observing her general music classes and mentioned her primary instrument, the flute, in conversation with K-5 students. Moreover, Participants 1, 2, 3, 6, and 8, equaling over half of this study's subjects, employed proficient or advanced piano skills in observed rehearsals, performances, and lessons, indicating that piano aptitude remains essential to teaching.

The ability to teach effectively remained essential, according to the research experiences of Participant 10. From his perspective, the complete music professional required these skills for success in the field. That is, the ability to communicate fluently and help students master complex musical concepts with clarity and precision was imperative. He contended equal application of these ideals to teachers in areas beyond music education; music performance and music administration maintained the requisite practical teaching skills, for he provided that these skills enhanced not only the technical proficiency of musicians but also students' capacity for interpretation and expression. Adept skills as an educator empowered and motivated students, nurturing their passion for music and guiding them toward personal and professional growth. Therefore, the researcher remained adamant that proficiency in teaching was not merely a desirable attribute; it was foundational to lasting music careers, especially those in education, performance, and administration.

Like Participant 10, Participant 6 stressed the significance of music educators' practical teaching ability. In particular, he found that teachers should be suited to teach "music of all sorts." This can be applied to vocal and instrumental music areas. He further described his

philosophy regarding traits like humility and selflessness, which he encouraged good music teachers to possess:

I have a different perspective since I was not brought up doing classical music at all until college. I think that way too many music teachers are more interested in the attention or glorification it brings to them, such as how good their choir is and how good their program is. I am more interested in seeing students become capable musicians and engage in music than in knowing their teachers. It's great that you're a good teacher. That's awesome, but it's not about you. I feel like self-centeredness is prominent in the teachers in this field. All these teachers want you to know is who they studied with. That's fine. That's great. But what are your students doing and learning in your classroom? That's what it's all about. And in a school like the one I'm at, focusing on students is the only thing that works. The main goal of music education, when you reduce it to the tiniest form or idea, is that you should be using music to connect to students, to teach them things, not necessarily aiming for the greatest performance ever or accolades that come along with that. Awards and praise should be the byproduct of what you're doing. So, that's my take.

Performance Skills and Qualities

Skills and qualities related to music performance were prevalent throughout the interview and observation of the participants in this study; a subtheme emerged, highlighting this component of the proposed constitution of comprehensive music professionals. Accordingly, Participant 5 frequently credited his alma mater for developing his talents as a “fine music player.” He found performance-related skills imperative in interacting with students in lessons and high school music classes.

Participant 6 also considered performance skills quintessential to music students and professionals. When asked what would best prepare music students for various careers in music, he responded,

I think it's just getting out there and doing it. I am very much a hands-on learner. I want to see or do something to learn it as opposed to hearing or reading about it. I started playing gigs when I was fourteen or fifteen and have continued playing since then. So, playing music, singing, playing guitar, whatever your instrument is, doing it as much as possible for anything you can is important. Everyone I know who is successful practically lives on their instrument and has done this forever.

Furthermore, Participant 6 provided another aspect of his teaching philosophy as it relates to music performance, including advice for students to begin to perform as soon as possible:

I like to give the students what they need to go above and beyond what they were already doing. That's just my character. It's way more important to give the students the tools they need to go on to do great things. All I ask is for them to create the highest level of music possible. And I try to remind them that they can go out and sing and perform even now. They can earn money by getting involved in church and community choirs right now. I remind them all the time that they can get church jobs. They have the skills. I mean, we sight-read every day. You can use these skills now to make money. That's something I wish I had known in high school.

On this accord, Participant 2 regarded that she had been performing since childhood and even held church positions early on. She observed performance as a foundational skill in music:

I had been in music all my life. I had been a piano student since I was about five or six. I studied piano, and my father was a minister. So, I started playing at a small church at a young age. At fourteen, I was a choir director. And when I went to high school, I accompanied the choir, and they said I played pretty well. That's how I got to accompany the choir. And I did that for four years. And then, my college choir director got me a college scholarship. So, I went to college and decided to do music education. But, at one time, I thought I wanted to be a concert pianist and somehow, along the way, felt I wouldn't make it as a concert pianist. A lot of times, you cannot get a job in music performance, but you can always teach. So, I became a teacher.

Participant 2 ultimately suggested that a career in music education benefits from aspirations and skills founded in music performance.

Research experiences in performance included Participant 10's perspectives, which were consistent with those of Participant 2. Participant 10's initial musical experiences were founded in performance. He recalled that he sang at school, church, and home. Those experiences enabled him to see himself as a musician, eventually motivating him to seek formal training as his voice and musical talents developed. In so doing, he identified voice teachers and singers who served as performance and vocal models, and he sought to create a music career that mirrored aspects of his teachers' professions. Ultimately, as Participant 10 acquired music performance skills and

credentials, he mastered his instrument, instructed other singers and musicians, and supervised music and arts programs and educators.

Global Skills and Trends

Markedly, interviewing and observing a participant outside the United States allowed the researcher to gain rare perspectives. For that reason, a subtheme emerged that is pertinent to global skills and trends, especially in Austria, among other European countries, compared to the United States. Interaction with Participant 1 primarily provided these perspectives.

Initially, compared to the United States, Participant 1 observed that Austria and many European countries required music students and teachers to become experts in one area instead of multiple aspects of music. Though faculty members' expertise may have spanned numerous facets of music, the university structure favored focused application of learning and instruction.

In this regard, Participant 1 stated:

I'm a professor of piano. This is a very prestigious school of the arts that doesn't mind spending the money needed to hire experts in their fields. So, they hired me to teach piano, and that's all I do here. I would've liked to have done other things, such as teaching methods courses, maybe even piano history. I would've been interested in doing those kinds of things. This is very different from what you find in most schools in the States, where one teacher is responsible practically for everything. You know, they have to teach choir, band, orchestra, theory, analysis, all of these things in the U.S. We have experts for each of those things here. And they specifically do just that. The quality that comes out of the school as a result is quite remarkable.

Therefore, expertise or specialization in one area, rather than multiple disciplines, may remain the preferred skill set internationally, or at least in Europe. Still, specialization in interdisciplinarity, as a field, may remain a possibility.

Conversely, many participants in the United States expressed a desire or ability to teach multiple classes, instruments, or topics, and some participants maintained multiple job titles across various disciplines. For instance, Participants 8, 2, and 4 each cited job titles and

responsibilities in all areas of the proposed interdisciplinary degree. Participant 1 posited that this notion remained much less common in countries like Austria.

Participant 1 similarly proclaimed that language skills are essential and transferable globally in multiple career fields. He stated:

I wish people would be more exposed to languages. They need language courses. After all, my country borders thirteen different countries, so you can go in any direction for two hours, and suddenly, you're in another world. And if you don't know the language, you might be a lost duck as a musician or any person. In Europe, you get a lot of practical experience. And you don't have to be perfect at it unless you're teaching at the university level. But you really must have your language skills up to snuff to survive.

Participant 1 also espoused the vitality of degrees and credentials in music pedagogy, rather than music performance, in Austria.

Of the four degrees that I have in music, the least helpful was in performance. That's because performance says you can perform but can't do anything else. When I was being considered for the job here, what impressed them was that I had a music education degree, had taught in the school, and had a pedagogy degree. So, you know, I really knew the repertoire. And now, when people apply for jobs at this university, the hiring committee won't even look at them if they don't have that pedagogy degree. It's become a requisite since I've come on board. I was the only one who had those degrees for the longest time. Everyone else had performance degrees. But now, that philosophy has changed. And here, pedagogy is where people get jobs in music education. So, regarding jobs, there are many available, but in the area of performance, only a handful of people can earn enough money to live off of.

Research experiences included Participant 10's recognition of some global skills and trends in music education, such as those mentioned by Participant 1. Compared to Austria and Europe, Participant 10 found that the standard of success in the United States often derived from diversifying skill sets, thereby creating universal appeal through the prospective attainment of transferable skills within and beyond music. In his experience, music educators were often asked to teach several types of classes. For instance, he witnessed music departments where teachers were tasked with teaching courses beyond their specialization. Similarly, as a means of cultural

responsiveness and inclusivity in music education, he noted that multiculturalism has required music teachers to learn and teach across multiple genres and styles of music. The researcher posited that music technology presented another predicament wherein music educators required extended knowledge and skills. From his perspective, these notions implied a trend toward interdisciplinarity in music, which may have a global effect.

Music Career Preparation

Career preparation in music emerged as a final central theme. This theme captured the various methods participants perceived to have readied them for occupations in music education, performance, or administration based on their current roles and positions. Three subthemes emerged, including the following: Notable Schools, Degree Programs, Credentials, and Certifications, High Rigor in Degrees as a Career Requisite, and Attributes of Mentors and Teachers.

Notable Schools, Degree Programs, Credentials, and Certifications

Throughout this study, many participants cited their academic institutions, degrees, credentials, and certifications that prepared them for successful careers, thereby fostering the emergence of a pertinent subtheme. Per each participant's interview and observation, data related to notable schools, degree programs, credentials, and certifications may cumulatively function to inform the design of the interdisciplinary music degree in music education, performance, and administration. Distinctly, these elements are represented in Tables 3.1 and 3.2.

Table 3.1*Participants' Job Titles and Bachelor's and Master's Credentials*

Participant	Title	Bachelor's Degree	Bachelor's Program	Master's Degree	Master's Programs
Participant 1	Music Professor	Music Performance (Piano), Music Education (Piano)	Southern Illinois State University	Chamber Music, Music Pedagogy	Southern Illinois University Edwardsville
Participant 2	Music Professor	Music Education (Piano)	Lincoln University	Music Education (Piano)	Washington University in St. Louis
Participant 3	Music Professor	Bachelor of Arts in Elementary Education	Harris-Stowe State University	Music Education (Voice)	University of Missouri-St. Louis
Participant 4	Music Teacher	Music Education (Flute)	Southeast Missouri State University	Gifted Education	Lindenwood University

Table 3.1*Participants' Job Titles and Bachelor's and Master's Credentials*

Participant	Title	Bachelor's Degree	Bachelor's Program	Master's Degree	Master's Programs
Participant 5	Music Teacher	Music Performance (Guitar)	Millikin University	Music Performance (Guitar)	Shenandoah Conservatory
Participant 6	Music Teacher	Music Education (Voice)	Webster University		
Participant 7	Arts Administrator	Political Science	Temple University	Master of Arts in Education	University of Pittsburgh
Participant 8	Arts Administrator	Music Education (Piano and Voice)	Louisiana Tech University	Music Education (Piano)	Southern Illinois University Edwardsville
Participant 9	Arts Administrator	Music Performance (Cello)	University of Missouri-St. Louis	Music Performance (Cello)	University of Missouri-St. Louis
Participant 10	Arts Administrator	Music Performance (Voice), General Studies	Southeast Missouri State University	Music Performance (Voice)	The Longy School of Music

Table 3.2

Participants' Doctoral Credentials, Certifications, and Notable Credentials and Schools

Participant	Doctoral Degree	Doctoral Program	Certifications	Notable Credentials	Notable Schools
Participant 1	Doctor of Musical Arts, (DMA, Piano Performance)	Louisiana State University	K-12 Music Education		
Participant 2	Doctor of Education (EdD, Music Education)	Washington University in St. Louis	K-12 Music Education		
Participant 3			English, K-12 Music Education	Minor in Music, Some doctoral coursework	Webster University
Participant 4			K-12 Music Education, K-12 Gifted Education		
Participant 5				Some doctoral coursework	Peabody Institute of The Johns-Hopkins University
Participant 6			K-12 Music Education		Southwestern Illinois Community College
Participant 7			Administrative K-12 Education		

Table 3.2*Participants' Doctoral Credentials, Certifications, and Notable Credentials and Schools*

Participant	Doctoral Degree	Doctoral Program	Certifications	Notable Credentials	Notable Schools
Participant 8					Tennessee State University, Northwestern University
Participant 9					
Participant 10	Doctor of Music Education (DME)	Liberty University		Minor in Mass Communication, Minor in French	

Participant 5 acquired two music degrees and no certification. He stated, “I have a bachelor’s and master’s in music performance. And that was a long time ago. And I don’t have certification, which is too bad. I’d like to get that. I enjoy school, but I just can’t seem to get straight answers on how to go about it. I started my doctorate, but I never finished.” His qualifications suggested that certification in music education remains optional within the proposed interdisciplinary degree.

Despite lacking educator certification, Participant 5’s observation by the researcher entailed his flourishing as a music educator. He effectively engaged students in sight-reading activities in his group piano class, which most students played accurately. He also employed teaching strategies such as modeling and checking for understanding and actively coached

students during their playing by providing praise and noting dynamics and musical markings. These skills implied that Participant 5 was well-prepared for his career by his qualifications and experiences.

Participant 4 maintained multiple degrees, asserting, “I have a bachelor’s degree in music education and K-12 certification in vocal and instrumental music. I got that from Southeast Missouri State University in 2009. And I have a master’s in gifted education, K-12, from Lindenwood University. I got that in 2020.” She said, “I think I was prepared very well to get into this field.” Participant 4’s master’s degree offered the perspective that an interdisciplinary music degree may extend beyond education, performance, and administration.

While being observed, Participant 4 fully employed her credentials, including those in music and gifted education. Musically, her K-5 students could compose music and play several instruments, such as guitar, xylophone, drums, and violin. Additionally, Participant 4’s lessons were layered with technology, music history, and the application of elements such as multiculturalism, arts integration, and social-emotional skills, which she indicated to have learned in her bachelor’s and master’s programs.

Participant 1 also held multiple degrees in music, spanning bachelor’s, master’s, and doctoral levels. He explained, “There was a lot that I went through to qualify myself . . . I received a bachelor’s and a master’s degree in piano performance, music education, chamber music, and pedagogy.” In the observation of Participant 1, all areas pertinent to his degrees and credentials were detected.

Participant 1’s piano performance degrees and experiences were employed during his lecture recital when he played a virtuosic passage for students. Elements of chamber music, music pedagogy, and education degrees were exhibited in his ability to achieve class

participation effectively. In so doing, Participant 1 provided a musical beat to students and instructed a portion of the class to chant “Pop Tarts” as the others recited “scrambled eggs” and “hot cocoa.” Students enjoyed this activity, which Participant 1 facilitated in a lively manner.

Like Participant 1, Participant 2 maintained a doctorate in music education. She had previously acquired bachelor’s and master’s degrees in the same field. Observation of Participant 2 evidenced her affinity for music education. Throughout a music rehearsal, her ensemble of singers was instructed to sight-sing, clap rhythms, perform call-and-response, and practice staggered breathing. Participant 2 also employed her learning and experience in closely watching and adhering to the sheet music to ensure accuracy as the singers vocalized.

Participants 3, 5, and 7 each mentioned having attempted or begun doctoral studies in music or education. For individual reasons, they discontinued their studies. Still, Participant 3 had earned a Bachelor of Arts in Elementary Education, a minor in music, and a master’s degree in music. Notably, in observation, students referred to Participant 3 as “Doctor.” She displayed extensive musical knowledge and experience, providing historical context for each musical piece during rehearsal with singers. Uniquely, Participant 7 held a bachelor’s degree in political science, a Master of Arts in Education, and a master’s degree in administrative K-12 education. During her observation, Participant 7 regularly referred to national arts standards and state and district education policies. This was a direct reflection of her degrees, credentials, and certifications.

Participant 9 stated, “I hold a master’s degree and a bachelor’s degree in music performance, both from the University of Missouri in Saint Louis. I am a cellist. I never pursued certification since I’m not interested in that aspect of music. I prefer to manage arts programs.” This indicated that arts administrators seeking an interdisciplinary degree may not desire or

require an option for certification unless they are seeking positions in schools that require certification. Though her degrees and credentials were earned in music performance, observation of Participant 9's facilitation of a post-performance discussion demonstrated several educational components, including music theory, composition, and history. Notably, she appeared comfortable and stable in her position as an administrator, which may be the result of her career preparation. Although he maintained different credentials, a Bachelor of Music Education degree in piano and voice and a master's degree in music education, Participant 8 demonstrated similar alignment with his credentials.

Moreover, Participant 6 maintained only one degree. He affirmed, "I went to a two-year college, transferred from there, and got a bachelor's degree in K-12 music education." His observed mastery of musical content and engagement with students may indicate some community colleges' effectiveness in providing preparation and training for music degrees.

Research experiences included that Participant 10 earned both a bachelor's and master's degree in music performance, thereby creating an educational journey that meticulously shaped his career trajectory. As a fine arts administrator with a background in performance, he remained deeply invested in guiding aspiring musicians, music educators, and fine arts administrators along their career paths. He continuously advocated for notable schools, degree programs, credentials, and certifications that profoundly shaped students' journeys in the music and arts field. The researcher highlighted that his undergraduate experiences afforded him a strong foundation in music, including vocal technique and performance practice, and honed his skills as a performer while instilling a profound understanding of various aspects of music.

In his master's program, Participant 10 further refined his abilities, exploring advanced performance techniques and delving into research that enhanced his analytical and critical

thinking capabilities. Through these academic pursuits, he developed a keen understanding of musical interpretation and a deep appreciation for the intricacies of the arts. Simultaneously, he uncovered his passion for arts administration upon being requested to facilitate a weekly seminar for the voice department at the conservatory he attended. While this experience granted on-the-job training in arts administration, he had not been provided any formal arts management training: he had remained relatively unknowledgeable of the field until completing the master's program. Still, his education equipped him with invaluable organizational and leadership skills that remained essential for navigating the multifaceted domain of arts administration. Embracing the challenges and opportunities presented by his academic journey, he cultivated a career in music and arts administration over time. He remained prepared to contribute meaningfully to the field of arts management, drawing upon his background in music performance and a presence in music education settings. Therefore, he pursued a doctorate in music education and focused his studies on interdisciplinarity, proposing research inclusive of a cohesive degree of the most beneficial components of music education, performance, and administration.

High-Rigor Degrees as a Career Requisite

Many participants attributed their success and preparedness for their music and arts careers to highly rigorous degree programs and experiences, emerging as a subtheme and further offering ideas about the design of the proposed interdisciplinary music degree. On this account, Participant 6 remarked:

At Webster, the rigor was really high. It was tough. My brother was going to school for engineering at the same time at WashU, and I would argue that we probably had to put the same amount of time in. So, the rigor was really high while I was at Webster. Southwestern Illinois University, or SWIC, was about the same. But I went into college not planning to be a music major. I essentially spent my first year of college trying to catch up to everybody.

Similarly, Participant 10 attributed much of his success to the rigorous training he received during his music degree programs. The demanding coursework and high standards set at his institutions instilled in him a strong work ethic and a commitment to excellence that remained imperative in his professional endeavors. Whether mastering the performance of complex musical compositions or analyzing historical and theoretical concepts, the discipline and attention to detail cultivated during his studies have proven invaluable in navigating the multilayered responsibilities in arts administration. Ultimately, Participant 10 found that the rigor of his music education equipped him with the theoretical and practical skills necessary for the success and dedication he has experienced in the field.

Participant 5 also noted high rigor at his alma maters. When asked where he had acquired formal music training, he responded, “Millikin University for my bachelor’s and Shenandoah Conservatory for my master’s. Okay. And then, the Peabody Institute of the Johns Hopkins University is where I started doing my doctoral work. These programs were really hard . . . It’s extremely competitive. And it’s been quite a while ago, but I spent most of my time there near the library or behind a guitar.”

Participant 9 recalled her “music performance program was rigorous and comprehensive, offering a blend of theoretical study, practical instruction, and performance opportunities.” She further shared that “the professors emphasized both solo and ensemble performance, providing a well-rounded musical education.” Similarly, Participant 8 uniquely evoked the notion of rigor in recalling challenges in the field of education, specifically as it relates to music and the arts:

One of the problems is that academic administrators don’t have an artistic background or understand the importance of art and music. That’s a big part of it. They should have to take a class in music or piano or something like that. I don’t know if they do that anymore. But they used to. And I think people take it for granted that we just do music without rigorous training. But in reality, my undergraduate degree was a five-year

program. It wasn't just four years. It was five years, which is more than some of the other academic disciplines. I even took classes every summer during my college years. Another problem right now is that we're going to lose a lot of kids through the cracks if they don't have music and arts programs available in schools. The first thing many districts want to cut is the arts and music. Sometimes, they'll maybe maintain the band programs because they play at the ball games.

Participant 8 further stressed the importance of the proposed interdisciplinary music degree. He affirmed,

Music creates smarter people who have more skills to share and develop. Why couldn't a person who has a degree in music administration, education, and performance be a school principal? Why not? They could be because they've had to have so many different types of experiences and courses. So, I especially think this kind of combined degree you are researching would benefit and make a tremendous difference. And I think it would open the eyes of a lot of people in terms of the importance of the subject area.

Additionally, Participant 4 perceived that her musical and educational training had been rigorous. When questioned regarding her bachelor's and master's programs, she replied, "Both are very rigorous. It's because you must know everything from kindergarten to twelfth grade. In music education, you have to know strings, band, and choir. In the gifted program where I have my master's degree, I'm also licensed to teach gifted K-12 students. So, that's a wide range of teaching from five to eighteen years old. That is extremely rigorous."

Lastly, Participant 3 specified that her "master's in music was the most demanding. She added, "I was much older then, but that was something that I still wanted. It was a good program. During that time, I discovered that I enjoyed doing research. I hadn't realized that before."

Attributes of Mentors and Teachers

A final subtheme ascertained the predominance of participants' perspectives regarding the positive attributes of those educators within their designated degree programs. Thereupon, Participant 4 deemed, "I believe I was more prepared than other people from other schools simply because I had some phenomenal professors in the field. And they didn't play any games.

They knew what they were doing. They told us what we needed to do, and we had to do it. Now, I don't know if there are professors like that today. And I also don't think students are willing to do it like my generation did."

Participant 8 recalled teachers whose influences determined his chosen degrees and career field in music: "My decision was made based on inspiration. Many of my teachers inspired me; they had great high school choirs. And I decided that music was what I wanted to do. I also think I always knew I wanted to be a teacher because my mother was a teacher." Regarding one of his prominent music teachers, he added, "She had a performance degree and a degree in music education. She had a master's degree, too. And she could teach the piano students well. She was a very gifted pianist. And that's really what inspired me to go into that realm. She was what you might call a lifelong learner. She never stopped going to school. Her master's was from Tennessee State, but she also went to Northwestern in Evanston, Illinois."

Research experiences included Participant 10's reflection on his formative years in college and graduate school. On this account, he was compelled to acknowledge the profound influence of teachers and mentors, whose attributes were conduits to his success in music. One such person maintained interdisciplinary roles as a music theory instructor and chairman of the music department, who devoted office hours and additional time to Participant 10's conceptual understanding of music theory as a freshman in college. Without him, the researcher declared that he would have given up on music as a potential career field, given that music theory was a prerequisite for the music performance degree. Participant 10 recounted that his professor's unwavering commitment to academic and musical excellence and belief in him served as a guiding light amidst the complexities of academia. Due to the professors' mentorship, Participant 10 passed the theory courses and became proficient in the subject. His mentor also created

performance opportunities at university-wide events where Participant 10 was featured as a soloist.

The chairman's mentorship transcended the confines of traditional pedagogy, embodying empathy, patience, and a genuine dedication to nurturing individual growth. From him, Participant professed to have learned to go above and beyond in helping students and colleagues, for he remained committed to their educational and career success. Unexpectedly, the mentor passed away shortly after writing a letter of recommendation for graduate school on Participant 10's behalf. Nonetheless, Participant 10 noted that an enduring legacy remained in the knowledge the chairman had imparted to him and the indelible educational and leadership philosophies that were now a part of his daily experience, shaping the researcher into a conscientious and astute administrator.

On the other hand, Participant 7 regarded a lack of positive teacher attributes as they pertain to an experience in a specific course: "I had this class in educational law. It was a required course, but it's important to know how to present the material, regardless of the course. The professor was unable to do this effectively. The information might have been helpful, but it was ineffective because of how it was taught. It was uninteresting and unstructured." On the other hand, Participant 7 also recounted experiences with other professors who attributed to her ability to create lesson plans and apply practical solutions and best practices as a teacher and eventual administrator.

Participant 5 referred to his philosophies and practices as teacher attributes. He asserted that his duties as a teacher were "nonstop." He also noted that he was "trying to gain a little more knowledge every week . . . It really depends on what the class is." Moreover, Participant 2 stated that there were professors who encouraged her to choose music education, take courses in

African American music history, and complete her dissertation, which all contributed to her degree completion and success as a music professional. Participant 3 noted a music teacher who served as her inspiration as well:

I guess education is something that I slowly gravitated toward instead of performance, even though I took lessons as a child and came up as a singer with a great voice studio instructor. She was very much about performance. She taught classically and did not teach by ear. If you wanted to learn by ear, that was the wrong place to be. She was an excellent leader and teacher. She was absolutely fabulous and did not play about her expectations. They were very high. And I'm glad they were because it taught me to have high expectations for myself and my work.

These ideals formulated Participant 3's perceptions of her capabilities and standards for her work as a music educator. Ultimately, she offered the following advice regarding mentorship:

Build relationships with people who have been where you are trying to go and where you are currently. Seek out their advice. I think mentors are extremely important. And it doesn't help too much if you're talking with people who haven't been where you are. I would say talk to professionals with lots of different experiences in the classroom, performance, administration, and working with other musicians. Those are all different experiences that you need. That's rich stuff right there. You can learn a lot from people.

Summary

The research findings in this chapter highlight the experiences of K-12 music teachers, college music professors, and fine arts administrators as conveyed through observation, semi-structured interviews, and data analysis. Participants' results yielded themes and coinciding subthemes in coursework in music degree programs, music and arts management, interdisciplinarity, skill sets and qualities of comprehensive music professionals, and music career preparation.

Through rigorous analysis, it was revealed that participants in the study emphasized the importance of focused coursework in music theory, history, and performance, alongside specialized training in arts management, finance, and marketing. Results yielded evidence that

arts management requires mastery of the music field's educational, performance, and administrative aspects. Therefore, interdisciplinary approaches were beneficial and crucial in navigating the complexities of music in the 21st century, where collaboration and transferable skills are becoming increasingly mandatory. The participants underscored the diverse skill sets and qualities necessary to succeed in music. While proficiency in traditional music skills remained fundamental, participants equally identified adaptability, effective communication, and leadership as crucial. Technological literacy also emerged as a critical competency. Regarding career preparation, the results revealed the importance of experiential learning opportunities, such as internships and mentorship, including provisional music educators. Participants underlined the value of hands-on experience in settings where students can apply theoretical knowledge to practical challenges and build professional networks.

Furthermore, the results presented the significance of interdisciplinary study in music as a holistic approach to education that integrates arts management with the most beneficial aspect of music performance and music education. Appropriately, music programs would most adequately prepare graduates for multiple opportunities for success in the music field. In Chapter 5, the conclusions and implications of these findings will be discussed, resulting in the potential design of the proposed interdisciplinary degree in music education, performance, and administration.

CHAPTER FIVE: CONCLUSIONS

Introduction

This study focused on the educational benefits of integrating music and fine arts administration degrees with music performance and music education, thereby creating an interdisciplinary music degree. Participants' perspectives on suitable designs for interdisciplinary music degrees, including music education, music performance, and music and fine arts administration were collected via semi-structured interviews. Participants included K-12 music teachers, college music professors, and fine arts administrators. This hermeneutic phenomenology also included the current researcher as a participant. Respondents' aggregate perspectives and available literature ultimately informed the design of a potential interdisciplinary music degree in the proposed areas.

Discussion

During the interview and observation processes, the researcher made several discoveries regarding the research questions. The significant findings were especially pertinent to the themes and subthemes relative to coursework in music degree programs, music and arts management, interdisciplinarity, skill sets and qualities of comprehensive music professionals, and music career preparation. According to these themes, the researcher interpreted the results of participants' interviews and observations and constructed the discussion.

Coursework in Music Degree Programs

In this study, the participants' perspectives regarding the coursework in music degree programs included a notable affinity for their completed coursework and curricula at undergraduate and graduate levels, suggesting a deep appreciation for the diverse range of musical and nonmusical concepts and comparative skills they had acquired. Participants

demonstrated a genuine enthusiasm for most subjects based on a comprehensive curriculum encompassing foundational musical subjects such as music theory, ear training, music history, private vocal and instrumental instruction, and performance ensembles.

Nonmusical and interdisciplinary coursework that participants recommended included those that pertained to psychology, technology, and diversity. The comprehensive nature of these curricula and coursework contributed to an equally fundamental and universal understanding of music and life, instilling an enduring effect on participants' professional and personal identities as K-12 music teachers, college music professors, and fine arts administrators. Although many participants had not previously completed arts management or administration coursework, many remained decidedly in favor of curricula that included subjects like nonprofit administration, business, community engagement, and marketing. The participants' positive feedback underscored the success of their colleges and universities in cultivating an enduring appreciation for music and its multifaceted components. To that end, researchers Eric Shieh and Randall Everett specialize in music curricula and find the following:

While those who research expertise acquisition differ on the degree to which the learning environment or pedagogical sequence matters, the emphasis remains on knowledge. Often, in school and university classrooms, this is the most common manifestation of teaching for independence, whereby the curriculum takes the form of a set of skill-based outcomes. It is no accident that until recently, music standards documents in the United States have avoided recommending how music should be taught, focusing instead on what students should know and do.³⁴³

Still, many participants shared perspectives related to nonessential coursework and curricula. These included courses such as educational law, classes solely based on the music performance aspects of their degree programs, and general subjects such as chemistry. In some

³⁴³ Eric Shieh and Randall Everett Allsup, "Fostering Musical Independence," *Music Educators Journal* 102, no. 4 (2016): 32. <http://www.jstor.org/stable/24755678>.

cases, professionals recommended the removal of all general studies, such as mathematics, natural sciences, and civics, from music degree programs. Respondents also categorized some performance coursework as nonessential; many proposed teaching and learning performance-related curricula within music education courses to achieve both requisites. Shieh and Allsup assert that “helping students thoughtfully and critically engage with their world requires overlapping powers, not discrete skills and knowledge, making education an open-ended practice.”³⁴⁴

Music and Arts Management

Researcher Peter Bendixen posits that “recent developments indicate a shift to quite different forms of arts management. To include a wider range of aesthetic and symbolic creativity, arts professionals are extending their understanding of the term art and transforming the traditional understanding of management as a process of directing and optimizing conditions to reach a given objective in arts management.”³⁴⁵ Accordingly, the participants in this study responded favorably regarding music and arts management and maintained that it remains a vital structural component of music and arts education. Some participants were unaware or unknowledgeable of the field of arts management or arts administration: many of them retained a sense of intrigue by the subject and deemed it beneficial to the sustenance of the music field.

All teachers and professors could identify the administrative aspects of their jobs to some extent. Fine arts administrators remained exceptionally astute regarding the benefits, importance, and role of music and arts administration, as well as general field knowledge and interest.

³⁴⁴ Shieh and Allsup, “Fostering Musical Independence,” 33.

³⁴⁵ Peter Bendixen, “Skills and Roles: Concepts of Modern Arts Management,” *International Journal of Arts Management* 2, no. 3 (2000): 4. <http://www.jstor.org/stable/41064696>.

Moreover, the prevalent concerns and disadvantages in music and arts management were a lack of time to delve into administrative subjects, tasks, and curricula within music departments and presumed political and financial contentions at the administrative levels of music and the arts. As Bendixen contends, the day-to-day routine of the arts manager remains elusive, for executives spend much of their time in meetings, conferences, negotiations, and “invisible” settings.³⁴⁶ Participants felt that the music profession needed to address these disadvantages to preserve the interests of music and arts students and teachers.

Interdisciplinarity

The participants responded with almost unanimous approval regarding ideals pertinent to interdisciplinarity. Researcher Basarab Nicolescu proposes that “interdisciplinarity concerns the transfer of methods from one discipline to another. Interdisciplinarity overflows disciplines, but its goal remains within the framework of disciplinary research.”³⁴⁷ Congruously, participants in this study generally understood that interdisciplinarity pertained to the merging of multiple career fields. Respondents typically perceived that, even when they unknowingly performed duties across numerous disciplines, interdisciplinarity remained present in their daily functions as teachers, professors, and administrators. Researcher J. Ulbricht notes that “some educators are already teaching in an interdisciplinary manner as they integrate art activities with scientific, social, or student concerns; sequentially relate art, drama, and music history; or correlate art with other classroom instruction.”³⁴⁸ Accordingly, Participant 8, a fine arts administrator, also

³⁴⁶ Bendixen, “Skills and Roles,” 5.

³⁴⁷ Basarab Nicolescu, “Multidisciplinarity, Interdisciplinarity, Indisciplinarity, and Transdisciplinarity: Similarities and Differences,” *RCC Perspectives*, no. 2 (2014): 19. <http://www.jstor.org/stable/26241230>.

³⁴⁸ J. Ulbricht, “Interdisciplinary Art Education Reconsidered,” *Art Education* 51, no. 4 (1998): 16. <https://doi.org/10.2307/3193705>.

functioned as a music educator and performer as the artistic director of a choral ensemble. The current researcher frequently observed interdisciplinarity among participants.

Participants perceived interdisciplinarity to be an indispensable component of music education. Characteristically, the respondents identified the benefits of interdisciplinarity in music, including sustaining music as a career field, providing more comprehensive and well-rounded music education, increasing income potential, and fostering 21st-century skills and advanced solutions for the complexities of music and the arts. However, the interviews and observations derived some limited yet essential perspectives regarding the shortcomings and disadvantages of interdisciplinary musical study. The demerits of interdisciplinarity included the potential compromise of the rigor and expertise promoted by traditional music degrees and degree accreditation challenges. Participants also cited the necessary course load and length of interdisciplinary music degree programs as potential disadvantages of cross-disciplinary music degrees. Ulbricht suggests that “this can be a problem, especially if teachers do not contemplate the true focus of a given interdisciplinary program.”³⁴⁹

The participants in this study also shared their perspectives relative to the design of an interdisciplinary music degree program. Because the notion of a degree in music and fine arts administration remained relatively novel to most respondents, most participants recommended a multidisciplinary program that vigorously enforced the administrative components of such a degree, especially in areas of music business and technology. In a follow-up interview, Participant 1 articulated the importance of offering or requiring educational and administrative certification at specific undergraduate or graduate levels as part of the design of the proposed

³⁴⁹ Ulbricht, “Interdisciplinary Art Education,” 16.

degree. Year-round, flexible course offerings were also recommended, for the participants noted that such a structure would allow participants at all stages of their lives and careers to meet the rigor and requisites of multiple disciplines.

Nearly half of the participants suggested that music performance degrees, on their own, were ineffective and often did not lead to lucrative, stable careers. They advised that parsing out the essential elements of music performance and music education degrees remained crucial to creating a productive cross-disciplinary degree. After all, as Ulbricht portends, “interdisciplinary teaching should be done in such a way that the others enhance each element, and new understandings are developed as a result of the connections.”³⁵⁰

Participants established that theoretical music classes remained critical to the foundation of a music student. Similarly, in her study of music educator preparation programs, researcher Jennifer Sterling Snodgrass notes that “fundamentals, sight-singing, harmonic function, modulation, and formal structures were evaluated as very important” in earning music degrees.³⁵¹ On this accord, participants proposed that it remains imperative for music degrees to begin with rudimentary coursework, private lessons, and performance ensembles. Eventually, coursework could include practical application through administrative curricula, including internships, assistantships, practicums, and community partnerships. Capstone projects, such as theses and dissertations, were also suggested as master’s and doctoral degree requisites.

³⁵⁰ Ulbricht, “Interdisciplinary Art Education,” 16.

³⁵¹ Jennifer Sterling Snodgrass, “Current Status of Music Theory Teaching,” *College Music Symposium* 56 (2016): 7. <https://www.jstor.org/stable/26574444>.

Skill Sets and Qualities of Comprehensive Music Professionals

According to the participants in this study, comprehensive musicianship was the basis of all music careers. To this end, the participants exhibited many skill sets and qualities warranted by comprehensive musicians qualified for interdisciplinary musical study. In addition to global skills and trends, administrative, educational, and performance skills and qualities were central to the participants' perspectives. These trends, skills, and qualities evoked many of the criteria of potential interdisciplinary music degree program applicants. These cumulative observable characteristics also suggested the educational and career outcomes of enrollees of the proposed degree. Proportionately, these traits ultimately informed the proposed interdisciplinary degree's benefits and prospective suitable design.

Bendixen posits that “recent developments have not brought totally new skills and roles but have merely put a different accent on elements within the familiar range of functions, qualifications, and fields of activity” in the arts.³⁵² According to participants, the primary administrative skills and qualities included the range of functions to manage and focus on the students, teachers, personnel, and communities. Therefore, an understanding of the critical elements of an arts organization, school, or entity, including human resources, music and arts curricula, and best practices, was essential. Participants also found organizational, communication, leadership, and business acumen crucial administrative skills. Goodstein et al. support this in their assessment that music and arts education should promote managerial skills in “entrepreneurship, the business of the arts, grant writing and fundraising, protection of intellectual property, and multi-disciplinary collaborative performances. Examples might include

³⁵² Bendixen, “Skills and Roles,” 4.

team-taught weekly forums that draw on knowledge beyond performance to address subjects that are typically beyond the expertise of faculty.”³⁵³

The educational traits espoused by the participants were abundant. K-12 music teachers, college music professors, and fine arts administrators encouraged music students and professionals to develop and maintain robust skill sets relative to the music classroom. According to these participants, music professionals needed to be capable of teaching various classes, instruments, voices, genres, and styles. This remains consistent with researchers T. Clark Saunders and Dawn S. Baker’s findings pertinent to music educators’ perceptions of the critical educative skills needed in music. Saunders and Bakers find that music educators must be able to provide creative experiences, select appropriate repertoire, develop kinesthetic activities, select recordings, produce listening-based curricula, teach and conduct repertoire, understand vocal and instrumental pedagogy, and play piano.³⁵⁴ In addition, participants in this study recommended that music educators possess qualities that enable them to remain student-centered rather than solely invested in their professional successes.

In terms of performance skills, all participants found that the mastery of primary voices and instruments remained foundational to a prolific music career despite the prevalent perspective regarding the insignificance of music performance degrees compared to music education degrees. Comprehensive musicianship included music pedagogy and performance

³⁵³ Goodstein et al., “The Future of Arts,” 3.

³⁵⁴ T. Clark Saunders and Dawn S. Baker, “In-Service Classroom Teachers’ Perceptions of Useful Music Skills and Understandings,” *Journal of Research in Music Education* 39, no. 3 (1991): 255. <https://doi.org/10.2307/3344724>.

proficiency, allowing music professionals to teach and perform. Participants provided that blending talent and teaching skills remained quintessential to musical success.

Participants in this study cited significant global skills. According to researcher Alexandra Kertz-Welzel, “education, music, and language are presented as conceptual elements, offering a specific perspective on the impact that globalization and internationalization have on music education.”³⁵⁵ As such, a global trend that this study’s respondents found prevalent was acquiring multilingual skills. Though prevalent globally, the ability to speak multiple languages was mandatory for comprehensive musicianship in Europe compared to the United States. This was mainly due to the minor proximity between European countries, requiring professionals to communicate, perform, and teach across languages. In many regards, multilingualism was also perceived as an essential skill in the United States, for musicians often perform, teach, and learn functionally through multiple languages.³⁵⁶

As espoused by Participant 1, global skills and trends indicated that specialization in music and other disciplines remained predominant in some parts of the world. This primarily included Austria and other European countries. Rather than cross-disciplinary abilities, tendencies toward concentrations in pedagogy, music theory, music history, or specific instruments and voices were reportedly common in other parts of the world. Still, interdisciplinarity in the United States was recognized as beneficial and imperative in the 21st century, according to all participants in this study. The respondents agreed that interdisciplinarity was elemental to most career fields in the United States despite the availability and importance

³⁵⁵ Alexandra Kertz-Welzel, “Globalization and Internationalization,” in *Globalizing Music Education: A Framework* (Indiana: Indiana University Press, 2018), 17. <https://doi.org/10.2307/j.ctt2204p3c.5>.

³⁵⁶ *Ibid.*, 17.

of specialization. Contrary to trends toward specialization and monodisciplinary careers in Austria and Europe, interdisciplinarity was perceived as the result of globalization regardless of geographical location. Furthermore, despite potential curricular challenges, participants ultimately indicated that interdisciplinarity provided the global skill sets and qualities necessary for comprehensive success across multiple subfields of music and that an interdisciplinary degree in music education, performance, and fine arts administration remained an innovative solution to a developing issue of stagnation and obsolescence in the music field.

Music Career Preparation

Participants also observed the importance of music career preparation. The researcher commonly noted several notable schools, degree programs, credentials, and certifications. Some participants attended the same college or university and acquired similar degrees or credentials. Respondents' earned degrees, credentials, and certifications functioned to prepare and qualify them for various job titles, roles, and duties among K-12 music education, college music education, and fine arts administration, and all participants agreed that high-rigor degree programs were integral to the music career preparation of comprehensive professionals in the field. To some extent, each participant attributed their success to rigorous training and inspirational and aspirational mentors and teachers bearing traits akin to those that the participants employ in their teaching, performing, and administering.

Conclusion

The results of this study yielded the importance of an interdisciplinary degree in music education, performance, and fine arts administration. As such, how the music profession should interpret the results remains accessible through the available literature. The results both

supported and refuted previous research. Ultimately, the researcher made conclusions according to the research questions and their corresponding hypotheses:

Research Question One: What educational benefits can be derived from integrating music and fine arts administration degrees with music performance and music education?

Hypothesis One: Ways that music students and the field of music education might benefit from the integration of music and fine arts administration degrees with that of music performance and music education include exposure to more career opportunities within the field of music education, the acquirement of transferable skills and credentials across various career fields, and more significant promotion and sustainability of the field of music education.

Research Question Two: What are participants' (i.e., music teachers', music professors', and music administrators') perspectives on the suitable designs for interdisciplinary music degrees inclusive of music education, music performance, and music and fine arts administration?

Hypothesis Two: Participants' perspectives of the suitable designs for an interdisciplinary music degree inclusive of music education, music performance, and music and fine arts administration may yield elements of a five-year undergraduate degree and two or three total degrees that include educator certification, a five or six-year degree program inclusive of both interdisciplinary undergraduate and graduate degrees in music, or a three-year graduate program inclusive of interdisciplinary master's and doctoral music degrees in areas of education, performance, and administration.

Research Question One and Hypothesis One

Participants provided ample feedback to derive the educational benefits from integrating music and fine arts administration degrees with music performance and music education. Their responses remained consistent with the researcher's related hypothesis. According to researcher Richard E. West, "Many elite universities have already acknowledged the need to emphasize creativity, design, and innovation for their students. Higher education must break down disciplinary walls. Group innovation can benefit from diverse perspectives."³⁵⁷ On that accord, integrating music and fine arts administration degrees with music performance and music education offered a comprehensive approach to nurturing adept professionals in music. This notion supported previous literature in that an interdisciplinary approach provides students with a balanced music education, including business, educational, and performance components. Music education and performance facets of a multidisciplinary degree focus on honing technical skills and pedagogical strategies. At the same time, fine arts administration equips students with the managerial and organizational skills essential for success in music and competitive artistic industries. Therefore, graduates of an interdisciplinary music degree program would benefit from more expansive music career preparation, positioning them as versatile and resourceful contributors.

Based on interdisciplinarity's limited concerns and disadvantages, the results also refute previous literature. In particular, researcher Harvey J. Graff posits that an interdisciplinary program design is often associated with only basic principles and "occupies a lower place in the

³⁵⁷ Richard E. West, "Breaking Down Walls to Creativity Through Interdisciplinary Design," *Educational Technology* 56, no. 6 (2016), 48. <http://www.jstor.org/stable/44430508>.

hierarchies of prestige.”³⁵⁸ Graff attributes this perspective to the misjudgment that interdisciplinarity yields a lack of content mastery or specialization in particular subfields.³⁵⁹ However, this study finds that interdisciplinarity remains a direct response to the current economy in which multiple credentials and transferable job skills are crucial for sustenance and growth. As a result, Goodstein et al. contend that “most arts graduates are going to become sole practitioners and a business of one ultimately. Because of this, classes should be mandated, including managing a business, protecting intellectual property, tax liability, insurance, accounting, marketing, risk management, and understanding contracts.”³⁶⁰

West maintains that another disadvantage of interdisciplinary degrees is that they remain time-consuming.³⁶¹ An interdisciplinary degree in music education, performance, and administration is seemingly a substantial undertaking. West refutes this assertion by acknowledging the importance of a practical and creative degree design: “Explore ways that collaborative courses could fulfill degree requirements for multiple majors, thus reducing the worry about increasing time to graduation.”³⁶² As such, the current researcher intends for the proposed interdisciplinary degree to remain rigorous while providing a reasonably flexible curricular sequence containing the most critical components of music education, performance, and administration. The researcher resolves the notion of extensive coursework with a program

³⁵⁸ Harvey J. Graff, “The ‘Problem’ of Interdisciplinarity in Theory, Practice, and History,” *Social Science History* 40, no. 4 (2016): 779. <https://www.jstor.org/stable/90017889>.

³⁵⁹ Ibid.

³⁶⁰ Goodstein et al., “The Future of Arts,” 2.

³⁶¹ Ibid., 51.

³⁶² West, “Breaking Down Walls,” 51.

design suited to music students desiring and benefiting from a comprehensive interdisciplinary music degree.

Considering previous literature related to Research Question One, the music profession should interpret the results of this study favorably, for the findings were consistent with Hypothesis One. While an interdisciplinary music degree does not lessen opportunities for some music students to select a monodisciplinary degree, the absence of interdisciplinary music degrees does decrease opportunities for those seeking multiple career pathways in music and the arts to advance educationally and vocationally. Whether pursuing a career as a performer, educator, or arts administrator, an interdisciplinary music degree in three primary disciplines contributes to the sustainability and growth of the arts sector; this is a critical component of the results, which may improve the music field, encouraging the profession to continue on this trajectory due to its efficacy in the 21st century.³⁶³ Integrating music and fine arts administration degrees with music performance and education will foster a community of professionals uniquely positioned to lead and innovate.

Further, an interdisciplinary music degree resolves issues pertinent to performance degrees. Many individuals earning sole monodisciplinary degrees in music performance lack the credentials and skills needed to excel in the workforce.³⁶⁴ Interdisciplinarity equips them with more extensive skills and credentials that provide multiple career pathways, including performance. On this account, Goodstein et al. state:

Students graduating with an arts performance degree will become sole practitioners in a challenging work environment. Graduates will likely need to juggle multiple jobs, including a few paid performances (if lucky) and teaching while maintaining time to practice and develop their projects. Music schools and conservatories must acknowledge

³⁶³ Goodstein et al., “The Future of Arts,” 1.

³⁶⁴ Ibid.

that these students will likely also have a “day job” to make ends meet. It is common that new graduates, regardless of their talent, will have at least a teaching job and work that is likely outside the arts upon graduation. In today’s new arts normal, it is hard to fathom how perfecting another interpretation of a Chopin sonata or Mozart’s clarinet concerto will help prepare a viable career path for music performance majors. Higher education must do a better job in providing relevant career preparation for their performance graduates.³⁶⁵

Research Question Two and Hypothesis Two

Participants’ perspectives informed the suitable designs for interdisciplinary music degrees in music education, music performance, and music and fine arts administration. Based on the results, these designs remained consistent with Hypothesis Two regarding participants’ perspectives about the suitable designs for interdisciplinary music degrees and credentials at undergraduate and graduate levels. Notably, an associate degree offering is also recommended based on these results. Previous research supports these ideals, for West espouses that interdisciplinary offerings in higher education are uncommon and missing from the curricula.³⁶⁶

Moreover, Ulbright provides that the essential coursework as part of a cross-disciplinary design includes “sequential integration within the discipline through time as one lesson relates to the next, across several disciplines via sequential and thematic comparisons and connections, and within and across learners through relating personal experiences and points of view to course content.”³⁶⁷ This aligns with the notion that music professionals can effectively combine and design music performance and music education degrees to be less time-consuming, containing only the essential cross-curricular elements such that degree programs are not negligent of critical musical learning and application.

³⁶⁵ Goodstein et al., “The Future of Arts,” 3.

³⁶⁶ West, “Breaking Down Walls,” 48.

³⁶⁷ Ulbright, “Interdisciplinary Art Education,” 14.

Music and arts management coursework is also essential and follows Bendixen's ideals, "conveying the impression that arts management embraces the classical functions of business management."³⁶⁸ That is, to ensure that skills and credentials are transferable, business administration coursework will function to supplement the arts administration component of the interdisciplinary degree. In so doing, classes akin to budgeting and finance, strategic planning, organizational leadership, internal and external administration, marketing, and staff policy are all recommended as applied to arts organizations.³⁶⁹ This directly aligns with the recommendations of the participants in this study.

Ultimately, the results pertinent to an interdisciplinary music degree program render critical findings that may change the profession. Goodstein et al. state that such a design may increase the number of students enrolling in music degree programs nationally and internationally.³⁷⁰ Through interdisciplinarity and expanded interests, music degrees may become accessible to a more significant population segment. Researchers may develop additional types of interdisciplinary music degrees from the proposed design. As such, a climate of innovation and academic and career expansion may encourage the profession to continue the trajectory of interdisciplinarity within music education and other fields of study.

³⁶⁸ Bendixen, "Skills and Roles," 6.

³⁶⁹ Ibid.

³⁷⁰ Goodstein et al., "The Future of Arts," 3-4.

Implications

Practical Implications

The findings within this study rouse several practical implications, affecting past, current, and future K-12 music teachers, college music professors, fine arts administrators, and music students and how they perceive music education. Interdisciplinary degrees will aid in creating numerous career pathways for those interested in multiple music fields. This will sustain the field of music education. In practice, the availability of interdisciplinary music degree programs will also provide more well-rounded music education, leading to more qualified music professionals in education, performance, and fine arts administration.

The practical implications of the proposed degree also suggest an effective design of a multidisciplinary music degree, offering satisfaction, high rigor, comprehensive musical learning, and practical application. As such, researchers may construct an interdisciplinary music degree in music education, music performance, and music and fine arts administration in many ways. Based on the results, the current researcher deems potential degrees at the associate, bachelor's, master's, and doctoral levels, including third- or fourth-year teacher certification, administrative licensure, and additional administrative certifications. This prospective design is presented as the Interdisciplinary Music Degree: Music Education, Music Performance, and Arts Administration (MEMPAA) (see Appendix E).

Associate MEMPAA Interdisciplinary Degree

Based on the results of this study, the availability of an associate interdisciplinary music degree is imperative. Although the design of such a program may vary, the practical implications of this research indicate that the Associate MEMPAA Interdisciplinary Degree includes two years or four semesters of MEMPAA coursework supplemented by general education requisites.

MEMPAA courses comprise Music Theory I and II, Aural Music Skills I and II, Piano I and II, and four semesters of private studio lessons and various music ensembles. In preparation for more extensive recitals, a class recital in the fourth semester features all expected graduates of the associate program. Notably, an Associate Review functions as an intermediary interdisciplinary jury in preparation for the completion of the degree program.

In addition to regional accreditation, music higher education institutions generally retain accreditation by the National Association of Schools of Music (NASM).³⁷¹ Accordingly, NASM constitutes the requisites of each conservatory, university, or college, typically accompanied by numerous general education or university course requirements.³⁷² As determined by the current researcher, the potential design at the associate level remains congruent with NASM's specifications:

Associate degrees require a minimum of 60 credit hours and the equivalent of two academic years. Degrees meeting "liberal arts" standards typically require between 30 percent and 45 percent music content and are listed as Associate of Arts or Associate of Science in Music. Institutions granting associate degrees must develop and operate or otherwise provide for general studies programs addressing the content of liberal arts and professional programs. The general structural standards for all undergraduate degrees guide specific structural and curricular standards for associate degrees. NASM membership is granted to degree-granting institutions, community colleges, and institutions whose primary mission is to offer associate degrees as their highest degree in music and most other fields indicated in the institution's published materials. Institutions approved with membership are granted five-year periods of accreditation. The institution is expected to apply for membership renewal at the end of five years. Institutions approved for renewal of membership are granted ten-year periods of accreditation.³⁷³

³⁷¹ National Association of Schools of Music (NASM), *Handbook 2023-2024* (Reston: NASM, 2024), 1. https://nasm.arts-accredit.org/wp-content/uploads/sites/2/2024/01/M_2023-24_Handbook_Final_01-11-2024.pdf.

³⁷² Ibid.

³⁷³ Ibid., 78-259.

Bachelor's MEMPAA Interdisciplinary Degree

The researcher founded the Bachelor of Arts Degree in Music Education, Music Performance, and Arts Administration as a rudimentary interdisciplinary music degree. Complete with coursework in all three of MEMPAA's foundations, students may complete this degree in five years, including teacher certification. Following teacher certification programs and sequential music theory, aural music skills, and piano courses at colleges like Southeast Missouri State University, the MEMPAA bachelor's degree features these components.³⁷⁴ Expected students are also provided with prospective general education coursework. The degree program comprises 158 credit hours, featuring 137 in MEMPAA and 21 in general education.

Students must pass proficiency exams in aural music skills and piano at the end of the second year of study upon completing music theory, aural music skills, and piano sequences. The MEMPAA Interdisciplinary Review occurs in the final semester of the program, allowing the expected graduate and their advisor to ensure that the student has met all program and career preparation requisites. Four years of private studio lessons in voice or a primary instrument are required, including junior and senior recitals in the sixth and eighth semesters. Field experiences begin in the third semester, allowing students to observe music education professionals. Student teaching takes place upon completion of all field experiences and teacher certification. The final year of the degree focuses on arts administration coursework.

³⁷⁴ Southeast Missouri State University Department of Music, "2023-2024 Degree Map: Music Education: Instrumental Option," accessed March 4, 2024, https://semo.edu/academics/programs/_pdf/degree-maps/2023-2024/arts-media/hcoam-musc-musiced-instrumental-done-24.pdf.

Master’s MEMPAA Interdisciplinary Degree

According to NASM, “the Master of Arts or Master of Science in Music provides a graduate-level overview of the field of music. The degree awarded is Master of Arts in Music or Master of Science in Music.”³⁷⁵ To that end, the current researcher has selected Master of Arts in Music Education, Music Performance, and Arts Administration as the appropriate title for the interdisciplinary degree at this level. Initial coursework consists of four semesters and a Summer Intensive Study that meets arts management requirements. Notably, many of the arts management courses are comparable to those suggested by The Ohio State University.³⁷⁶ A Year I Review occurs at the end of the first year of study, allowing the student to plan for the remainder of the degree. Students enroll in Applied Studio Lessons during Semesters I-IV and complete Research Methods and Materials in the second semester; this coursework prepares them to develop and present either an interdisciplinary recital or thesis project at the end of the fourth semester.

Doctoral MEMPAA Interdisciplinary Degree

The design of the Doctor of Musical Arts in Music Education, Music Performance, and Arts Administration is informed by NASM’s guidelines about practice-oriented degrees, establishing the following:

At the doctoral level, the primary orientation is the highest level of professional practice emphasizing the creation or performance of musical works and the application and transmission of knowledge about musical works, or pedagogy, or the practice of music education. Creation, performance, and teaching are highly disciplined efforts; inquiry, investigation, and often research and scholarship are components of performance practice. The program typically culminates in awarding the Doctor of Musical Arts or

³⁷⁵ NASM, *Handbook 2023-2024*, 135.

³⁷⁶ The Ohio State University College of Arts and Sciences, “Arts Administration, Education and Policy Courses,” accessed on March 4, 2024, <https://aaep.osu.edu/academics/aaep-courses>.

Doctor of Music degree. However, it is recognized that some institutions offer practice-oriented degrees with other titles.³⁷⁷

As such, the researcher initially constructed the MEMPAA doctorate as a three-year degree. The program features the most essential elements of performance coursework, including four semesters of Applied Studio Lessons/Coaching with an Interdisciplinary Lecture Recital at the end of the first year of study. Further, quantitative and qualitative research courses prepare the doctoral student for their capstone project, which yields a dissertation and defense by the end of the third year of study. The researcher expects students to complete the program in three years. The program may conclude in five years if students choose additional certifications and licensure.

Teacher Certification, Administrative Licensure, and Additional Certifications

If needed, students may opt to complete the MEMPAA master's degree in up to four years. Students may also choose to complete the MEMPAA doctorate in up to five years. Teacher certification and administrative licensure coursework are available in the third, fourth, or fifth year for students needing these credentials. Administrative licensure features a structure similar to offerings at Liberty University.³⁷⁸ To provide graduates with a robust set of transferable 21st-century skills, the researcher offers additional administrative certifications during MEMPAA graduate study, including the Associate Professional in Human Resources (aPHR) and Associate Professional in Human Resources – International (aPHRi) certificates as

³⁷⁷ NASM, *Handbook 2023-2024*, 144.

³⁷⁸ Liberty University School of Education, "Executive Certificate in School Administration and Supervision," accessed on March 10, 2024, <https://www.liberty.edu/online/education/doctoral/executive-certificate-in-school-administration-and-supervision/>.

suggested by the Human Resource Standards Institute.³⁷⁹ The National Recreation and Park Association also advises completing the Certified Park and Recreation Professional (CPRP) certification for cultural and civic affairs careers, especially those within public works sectors.³⁸⁰ Lastly, the Project Management Institute encourages those seeking to “demonstrate the ability to lead projects in any industry with globally recognized certification” to obtain a Project Management Professional (PMP), Certified Business Analyst Professional (CBAP), or Certified Associate in Project Management (CAPM) certification.³⁸¹ The degree programs’ certification, licensure, and offerings remain elective, depending on students’ professional needs and goals.

Empirical Implications

As it relates to interdisciplinary degrees, the empirical implications of this study are multifaceted and hold significance regarding previous research and the broader field of music. This research surveils the effectiveness of an interdisciplinary educational model in fostering well-rounded musicians with a broader understanding of modern musical contexts. Additionally, the study explores potential correlations between interdisciplinary training and career success in music. Ultimately, the empirical insights gained from such research could inform educational policies and curriculum design, offering valuable guidance for institutions seeking to enhance the quality and relevance of their music programs.

³⁷⁹ Human Resource Standards Institute, “Individual Certifications,” accessed on March 5, 2024, <https://www.hrci.org/certifications/individual-certifications>.

³⁸⁰ National Recreation and Park Association, “Certified Park and Recreation Professional (CPRP) Certification,” accessed on March 12, 2024, <https://www.nrpa.org/certification/CPRP/>.

³⁸¹ Project Management Institute, “Certifications,” accessed on March 11, 2024, <https://www.pmi.org/certifications/project-management-pmp>.

The results of this study notably lessen the gap in previous research on interdisciplinary degrees, for the researcher has developed this study based on the lack of available research on the matter. Therefore, it contributes to the field of music education and multidisciplinary research, offering substantive data that results in the potential design of an interdisciplinary music degree. Because this study also focuses on 21st-century skills and transferable job skills, related fields such as business administration, music business, dance, theatre, and visual arts benefit from this study and its results.

Theoretical Implications

The results of this study potentially affect prior cognitive and educational theories addressing education, music, and interdisciplinary studies, thereby fostering theoretical implications. Accordingly, this research significantly contributes to Piaget's stages of cognitive development and Knowles' research on adult learning theory. Piaget's findings pertain to the child's expectations and adaptations to various obstacles.³⁸² By delving into the refined nature of cross-disciplinary programs, the current study conveys how individuals engaging in interdisciplinary educational and musical pursuits potentially exhibit enhanced cognitive flexibility and problem-solving skills throughout their development as adults, connecting to Knowles' principles of andragogy.³⁸³ Knowles et al. proclaim, "It is important to note that andragogy does not prohibit combining it with other theories that relay its goals and purposes. Andragogy can be embedded within many different sets of goals and purposes, each of which may affect the learning process differently."³⁸⁴

³⁸² Piaget, "Retrospective and Prospective Analysis," 131-32.

³⁸³ Knowles et al., "The Adult Learner," 144.

³⁸⁴ Ibid.

The study also emphasizes the positive effect of diverse academic perspectives on adult learners, fostering a more comprehensive understanding of complex topics. By meticulously exploring interdisciplinary approaches, the research conveys how a potential interdisciplinary music degree may promote lifelong learning by encouraging adults to integrate knowledge from various disciplines. This research may enrich the discourse on adult education and provide valuable insights for educators and institutions seeking to optimize the learning experiences of adult students pursuing interdisciplinary degrees, especially those in music.

Limitations

Theoretical Limitations

Several limitations existed within this study. Theoretical limitations included those pertinent to the study's scope, depth, and applicability. The participants in this study participated in interviews and observations. However, an initial limitation existed: questions may not have been as broad or specific in scope or depth as necessary to gain the most accurate results.

Methodological Limitations

This study maintained a qualitative hermeneutic phenomenological approach in terms of methodology. Therefore, a quantitative approach or alternate form of qualitative research may have been more effective. Further, because a hermeneutic phenomenological approach maintained the inclusion of the researcher's perspectives, some degree of bias may have been present.

Empirical Limitations

Empirical limitations in this study were those pertinent to the data's representativeness, validity, and reliability. Initially, age was a limitation. Participants in this study were between 32 and 86, rendering an average age of 55.9. Fifty-four years was the range of difference between

the oldest and youngest participants. As such, a lesser age difference and an overall younger group of participants may have yielded different or more representative results. Moreover, 70 percent of participants indicated their race was black; the remaining 30 percent identified as white. This racial imbalance may have skewed results. Unintentionally, only black and white participants were enrolled in this study, presenting another limitation.

Analytical Limitations

Analytical limitations were those pertinent to the findings' accuracy, completeness, or significance. As such, this study did not reflect the views of all K-12 music teachers, college music professors, or fine arts administrators, nor did all the findings maintain total accuracy relative to the significance of the research questions and hypotheses. Moreover, the transcriptions may not have captured participants' responses to questions. Errors in syntax and misinterpretation of tone or inflection may have altered the researcher's understanding of some responses. Although all participants were qualified to participate in the study, some participants did not possess the ideal combination of degrees and credentials for their determined roles as participants in the study.

Ethical Limitations

Ethical limitations in this study included those pertinent to access, consent, or confidentiality of the data. To maintain confidentiality, names and work-related identifiers were removed from transcripts and other data related to this study. In so doing, the reliability and validity of the results may have been affected.

Recommendations for Future Research

This study has produced several recommendations for future research directly proportional to the study's limitations. Initially, the researcher recommends a quantitative approach as an effective alternative in future research related to these findings. Because this study is hermeneutic phenomenological, another type of qualitative methodology, such as grounded theory, is recommended to yield results that potentially afford more reliability and viability.

The researcher also recommends including more participants in future studies. Recruiting as many as fifty respondents may drastically enhance the findings. This will allow the research to reflect the perspectives of most K-12 music teachers, college music professors, and fine arts administrators. Including participants within a given age range, maintaining exact degrees and credential requisites, and reflecting various racial backgrounds will likely produce more conclusive results. These measures will help eliminate bias, strengthening the study in future research.

The researcher recommends the expansion of musical interdisciplinarity in future studies. Although music and fine arts administration, music performance, and music education remain central to the music field, additional subfields of music warrant extensive study, particularly relevant to interdisciplinarity. For instance, interdisciplinarity among music therapy and music business, physics and music pedagogy, and other combined disciplines are promising future studies. Lastly, the current researcher recommends that he and other scholars perform follow-up studies upon successfully expanding or implementing the proposed MEMPAA interdisciplinary degrees.

Summary

The purpose of this hermeneutic phenomenological qualitative study was to address the gap in the literature about interdisciplinary degrees in music education, music performance, and music and fine arts administration, thereby offering solutions toward achieving extensive career preparation, pathways, outcomes, flexibility, and transferable job skills within and beyond the field of music education. As such, this study has identified the gaps in the literature about this phenomenon, recognizing a lack of comprehensive research on interdisciplinary degrees in music education, music performance, and arts administration (MEMPAA) and acknowledging the need to explore interdisciplinary degrees. This study has also examined and addressed an interdisciplinary music degree's unique benefits and challenges. In so doing, the perspectives of fine arts administrators, college music professors, and K-12 music teachers cumulatively informed the potential design of a comprehensive interdisciplinary MEMPAA degree program and sequence, yielding this study's implications and limitations as well as recommendations for future research. Conclusively, this study aims to contribute valuable insights into the interdisciplinary nature of music education and seeks to offer solutions that will improve the quality of life for those who choose to pursue limitless careers in music.

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Appendices

Appendix A: IRB Approval

Date: 2-27-2024

IRB #: IRB-FY23-24-871

Title: The Interdisciplinary Music Degree: Music Education, Music Performance, and Music and Fine Arts Administration

Creation Date: 11-20-2023

End Date:

Status: **Approved**

Principal Investigator: Edwin Williams

Review Board: Research Ethics Office

Sponsor:

Study History

Submission Type	Initial	Review Type	Limited	Decision	Exempt - Limited IRB
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Key Study Contacts

Member	Nathan Street	Role	Co-Principal Investigator	Contact	[REDACTED]
Member	Edwin Williams	Role	Principal Investigator	Contact	[REDACTED]
Member	Edwin Williams	Role	Primary Contact	Contact	[REDACTED]

Appendix B: Research Participant Consent Form

Consent

Title of the Project: The Interdisciplinary Music Degree: Music Education, Music Performance, and Music and Fine Arts Administration

Principal Investigator: Edwin R. Williams, Doctoral Candidate (Doctor of Music Education), School of Music, Liberty University

Invitation to be Part of a Research Study

You are invited to participate in a research study. To participate, please see the following criteria, which must be met:

- Participants must be 18 years of age or older.
- Participants must work as fine arts administrators, music teachers, or college music professors.
- Fine arts administrators must hold at least a bachelor's degree in music performance, music education, liberal arts, music business, business administration, fine arts administration, or a related field. Participants in this group must currently work within an arts department or organization.
- Music teachers must hold at least a bachelor's degree in music education, music performance, or liberal arts. Participants in this group must be licensed elementary or secondary music teachers, or they must maintain a private music studio.
- College music professors must hold a doctorate in music. Participants in this group must work in a collegiate or community-based setting as a private or ensemble instructor or lecturer; administrative roles (i.e., deans, chairpersons, department heads, etc.) are also acceptable.

Taking part in this research project is voluntary.

Please take time to read this entire form and ask questions before deciding whether to take part in this research.

What is the study about and why is it being done?

The purpose of this study is to uncover the ways in which music students and the field of music education might benefit from the integration of music and fine arts administration degrees with that of music performance and music education. I would also like to learn music professionals' perspectives on the suitable designs for interdisciplinary music degrees inclusive of music education, music performance, and music and fine arts administration.

What will happen if you take part in this study?

If you agree to be in this study, I will ask you to do the following:

1. First task/procedure: Participate in an in-person, audio-recorded interview that will take no more than 1 hour.
2. Second task/procedure: Participate in the researcher's audio-recorded observation your class, lecture, or administrative setting that will take no more than 1 hour.

How could you or others benefit from this study?

Direct Benefits: The direct benefits participants should expect to receive from taking part in this study include gaining multiple perspectives regarding music careers and career preparation.

Benefits to society include the design of prospective interdisciplinary degree program suitable to the success and advancement of music students and professionals in multiple industries.

What risks might you experience from being in this study?

Minimal risk: The expected risks from participating in this study are minimal, which means they are equal to the risks you would encounter in everyday life.

How will personal information be protected?

The records of this study will be kept private. Published reports will not include any information that will make it possible to identify a subject. Research records will be stored securely, and only the researcher will have access to the records.

- Participant responses will be kept confidential by replacing names with pseudonyms.
- Interviews will be conducted in a location where others will not easily overhear the conversation.
- Data collected from you may be used in future research studies and/or shared with other researchers. If data collected from you is reused or shared, any information that could identify you, if applicable, will be removed beforehand.
- Data will be stored electronically. Data will be stored on a password-locked computer and in a locked drawer. After seven years, all electronic records will be deleted, and all hardcopy records will be shredded.
- Audio recordings will be stored on a password-locked computer until participants have reviewed and confirmed the accuracy of the transcripts and then deleted. The researcher and members of his doctoral committee will have access to these recordings.]

How will you be compensated for being part of the study?

Participants will not be compensated for participating in this study.

Is study participation voluntary?

Participation in this study is voluntary. Your decision whether to participate will not affect your current or future relations with Liberty University. If you decide to participate, you are free to not answer any question or withdraw at any time without affecting those relationships.

What should you do if you decide to withdraw from the study?

If you choose to withdraw from the study, please contact the researcher at the email address/phone number included in the next paragraph. Should you choose to withdraw, data collected from you will be destroyed immediately and will not be included in this study.

Whom do you contact if you have questions or concerns about the study?

The researcher conducting this study is Edwin Williams. You may ask any questions you have now. If you have questions later, **you are encouraged** to contact him at [REDACTED]. You may also contact the researcher's faculty sponsor, Dr. Nathan Street, at [REDACTED].

Whom do you contact if you have questions about your rights as a research participant?

If you have any questions or concerns regarding this study and would like to talk to someone other than the researcher, **you are encouraged** to contact the IRB. Our physical address is Institutional Review Board, 1971 University Blvd., Green Hall Ste. 2845, Lynchburg, VA, 24515; our phone number is 434-592-5530, and our email address is irb@liberty.edu.

Disclaimer: The Institutional Review Board (IRB) is tasked with ensuring that human subjects research will be conducted in an ethical manner as defined and required by federal regulations. The topics covered and viewpoints expressed or alluded to by student and faculty researchers are those of the researchers and do not necessarily reflect the official policies or positions of Liberty University.

Your Consent

By signing this document, you are agreeing to be in this study. Make sure you understand what the study is about before you sign. You will be given a copy of this document for your records. The researcher will keep a copy with the study records. If you have any questions about the study after you sign this document, you can contact the study team using the information provided above.

I have read and understood the above information. I have asked questions and have received answers. I consent to participate in the study.

The researcher has my permission to audio-record me as part of my participation in this study.

Printed Subject Name

Signature & Date

Appendix C: Interview Questions

Semi-Structured Interview Questions: K-12 Music Teachers

1. What is your age, and how do you identify in terms of race and gender?
2. What is your job title?
3. What is your job description? In other words, what does your job as a music teacher entail?
4. What is your educational background? What are your degrees, certifications, and notable credentials?
5. What college/university/conservatory did you attend? Can you describe the rigor or design of that program?
6. What are the most important courses that you took as a college music student?
7. What courses were the least important or useful to you as a music educator?
8. What are your thoughts on the career preparation afforded to you by your degree program?
9. From your vantage point, what are the benefits of a music degree, and what are the available careers in music?
10. What is your observation of your college professors regarding their understanding of subject matter, their teaching style, and educational philosophy?
11. Why did you choose music? How did you decide on music education vs. music performance vs. music or fine arts administration?
12. What is your understanding of music and fine arts administration?
13. Do you feel that your current role entails any work pursuant to music administration? If so, how? If not, why?
14. How do you feel about those who choose music performance degrees as opposed to music education degrees? What are the differences between the two?
15. What courses, experiences, or curricula would best prepare students for various music career pathways?
16. What are your thoughts on interdisciplinary degree programs?

17. In what ways could music education, performance, and administration be combined to create an interdisciplinary music degree program at either the undergraduate or graduate level?
18. How might music as a career field change if more interdisciplinary degrees were offered?
19. What problems currently exist in the field of music education and music career preparation?
20. Do you possess any documents (blank evaluation forms, rubrics, course descriptions, degree sequences, syllabi, etc.) that can be shared with me to further express your experiences, teaching philosophy, etc.?
21. Do you have any questions for me? Do you have any additional comments?

Semi-Structured Interview Questions: College Music Professors

1. What is your age, and how do you identify in terms of race and gender?
2. What is your job title?
3. What is your job description? In other words, what does your job as a college music professor entail?
4. What classes and how many students do you teach?
5. What is your educational background? What are your degrees, certifications, and notable credentials?
6. What college/university/conservatory did you attend? Can you describe the rigor or design of that program?
7. What requirements did you fulfill to become a college music professor?
8. What are the most important courses that you took as an undergraduate/graduate music student?
9. What courses were the least important or useful to you as it relates to your current work?
10. What are your thoughts on the career preparation afforded to you by your degree program?
11. What courses would you recommend for current and future music students?
12. What advice/mentorship do you offer students regarding success in music?
13. From your vantage point, what are the benefits of a music degree, and what are the available careers in music?
14. Why did you choose music? How did you decide on music education vs. music performance vs. music or fine arts administration?
15. What are your thoughts on the importance of music/fine arts administration (or arts management), particularly as it relates to your career?
16. How do you feel about those who choose music performance degrees as opposed to music education degrees? What are the differences between the two?

17. What courses, experiences, or curricula would best prepare students for notable music career pathways?
18. What are your thoughts on interdisciplinary degree programs?
19. In what ways, if any, could music education, performance, and administration be combined to create an interdisciplinary music degree program at either the undergraduate or graduate level?
20. How might music as a career field change if more interdisciplinary degrees were offered?
21. How do you keep up with research and current trends in the field of music education?
22. What problems currently exist in the field of music education?
23. Do you possess any documents (blank evaluation forms, rubrics, course descriptions, degree sequences, syllabi, etc.) that can be shared with me to further express your experiences, teaching philosophy, etc.?
24. Do you have any questions for me? Do you have any additional comments?

Semi-Structured Interview Questions: Fine Arts Administrators

1. What is your age, and how do you identify in terms of race and gender?
2. What is your job title?
3. What is your job description? In other words, what does your job as a fine arts administrator entail?
4. What is your educational background? What are your degrees, certifications, and notable credentials?
5. What college/university/conservatory did you attend? Can you describe the rigor or design of that program?
6. What qualifies one to become a fine arts administrator?
7. What do attribute to your success as a music/fine arts administrator?
8. What are the most important courses that you took as an undergraduate/graduate music student?
9. What courses were the least important or useful to you as it relates to your current work?
10. Are you aware of any degree programs in music or fine arts administration?
11. What are your thoughts on the career preparation afforded to you by your degree programs?
12. What courses would you recommend for current and future music students, especially those seeking work in fine arts administration?
13. From your vantage point, what are the benefits of a music degree, and what are the available careers in music?
14. What are your thoughts on music performance and music education degrees? What are the differences between the two?
15. Why did you choose music? How did you decide on music education vs. music performance vs. music or fine arts administration?

16. What courses, experiences, or curricula would best prepare students for careers in fine arts administration?
17. How does music administration differ from fine arts administration?
18. What are your thoughts on interdisciplinary degree programs?
19. In what ways, if any, could music education, performance, and administration be combined to create an interdisciplinary music degree program at either the undergraduate or graduate level?
20. How might music as a career field change if more interdisciplinary degrees were offered?
21. How might the existence of an interdisciplinary music degree in music education, performance, and music and fine arts administration have benefitted or changed the trajectory of your career?
22. What problems currently exist in the field of music education?
23. What has experience taught you regarding your career?
24. Do you possess any documents (blank evaluation forms, rubrics, course descriptions, degree sequences, syllabi, etc.) that can be shared with me to further express your experiences, teaching philosophy, etc.?
25. Do you have any questions for me? Do you have any additional comments?

Appendix D: Interview Transcripts

Interview Transcript: Participant 1

Age: 65

Race: Black

Gender: Male

Occupation: College Music Professor

Researcher: Good evening.

Participant 1: Good evening.

Researcher: As you know, the title of my thesis is “The Interdisciplinary Music Degree: Music Education, Music Performance, and Music and Fine Arts Administration.” And I’m seeking to interview music professors, K-12 music teachers, as well as fine arts administrators. Today, I’m going to ask you several questions. To begin, what is your job title?

Participant 1: Okay. Well, I hold the title of university professor at a university in this beautiful country of Austria, which is the highest rank at the university here. I am enjoying life.

Researcher: And what would you say is your job description, or what does your job as a university professor entail?

Participant 1: Well, I’m a professor of piano. This is a very prestigious school of the arts that doesn’t mind spending the kind of money needed to hire people, experts in their fields. So, they hired me to teach piano, and that’s all I do here. I would’ve liked to have done other things such as teaching methods courses, maybe even piano history. I would’ve been interested in doing those kinds of things. This is something that’s very different from what you find in most schools in the States where one teacher is responsible practically for everything. You know, they have to teach choir, they have to teach band, they have to teach orchestra, theory, analysis, all of these kinds of things in the U.S. We have experts for each one of those things here. And they specifically do just that. The quality that comes out of the school as a result is quite remarkable.

Researcher: That sounds beautiful.

Participant 1: Yes, we have over four hundred faculty, but the school is only made up of 1,500 students.

Researcher: Wow. That must be amazing. Yeah. And how many students do you teach specifically?

Participant 1: I've typically had twelve students at a time, which equates to twenty-four teaching hours. And it has been nice to be able to teach a variety of students. I mean, I also teach chamber music students. And I do prepare them well because I don't leave one stone unturned.

Researcher: So, can you tell me about your educational background? For instance, what are your degrees or notable certifications that you have? And you might even include what colleges you attended and how you made it to Europe.

Participant 1: There was a lot that I went through in order to qualify myself for being able to teach here. I received both a bachelor's and a master's degree from Southern Illinois University in the areas of piano performance, music education, chamber music, and pedagogy. Because I had all of these qualifications, it was enough for the school to invite me to come and audition for the job here. I came over to Europe to do some supplementary work on my piano skills with a Fulbright Scholarship, which turned out to be a two-year term. But immediately after that, there was a professorship available. And I decided I would try to see if I might be lucky enough to get invited, which I was. And then, I was even luckier to have been chosen for the position.

Researcher: Wow.

Participant 1: To teach on the faculty here meant that I had done something historical here in Austria, which I didn't know at the time. I had become the first black person to be bestowed such a prestigious position at this particular prestigious school.

Researcher: That is impressive. How does that feel for you to have been the first black person to hold that position?

Participant 1: Well, of course, I was very, very proud of it. But when I first got the job, I was taken into the back room and told that several heads of departments did not think that my image fit the role of a professor at the school. This was, of course, because I was black. And I am a spectacular teacher, but they were more focused on image and insisted that I would be ousted within a couple of years. But they had not yet realized that I have someone, God, watching over me. And that was going to keep me on the path of righteousness and well-being.

Researcher: Well, I'm happy that you had that connection to God and were able to understand that you were protected. And you went on to make history because of it. So, going back to your undergraduate and graduate days, what courses would you say were the most important ones that you took, especially as it relates to your current work as a professor.

Participant 1: Well, you know, now reflecting back on it, I think every course was important. Okay. At the time, I may have figured that certain general courses were unnecessary, but years down the road, I even found courses like World History to be important. And it meant very little to me until I came to Europe and visited Berlin. I visited the remains of a church that had been bombed. That was a very famous church in the middle of the city. And my heart fell to the ground as I could see with my own eyes that war had taken place there.

Researcher: Wow.

Participant 1: Yes, yes, yes. Yeah, and when I visited the concentration camps like Auschwitz, I could take in the smell of the barracks. They had all sorts of photos and commentary and such. And it became evident to me that, many times, through this kind of history, beautiful music was composed. Yes, this made me begin to think about that, in music, you have to know history, not just traditional music history. For instance, there is a piece written by Mozart and his mother had recently died when he wrote that particular piece. This helped me to understand the pain he was feeling, you know? So, that causes you to play it differently. That kind of philosophical and practical research has to be done.

Researcher: Yes, I would imagine so.

Participant 1: So, I really can't say that there was any course that was not important or would've been unimportant at some point in time. What I can say, though, is that it all depends on the teacher who's teaching the course. For instance, I took a music theory course my first year of music theory. We had a fabulous teacher. He had us fascinated, you know, with what was going on. And we were always in competition against each other to see who was going to get the highest grade, you know? But then the second year, we got another teacher, and he was the exact opposite. And we all hated the class to no end, you know? So, if you get a good teacher, I think any course could be interesting for you.

Researcher: And based on your experiences, what kinds of courses would you encourage music students to consider?

Participant 1: Well, if you're going to go to the administrative side, you have to take business courses. I also wish people would be more exposed to languages. They need language courses. After all, my country borders on thirteen different countries, you know, so you can go two hours in any direction and, all of a sudden, you're in another world. And if you don't know the language, you might be a lost duck as a musician or any person.

Researcher: And that's, I guess, a big difference between the States and European countries. Still, I think that all people, especially musicians and music educators, would benefit from extensive training across languages, but being in Europe, that would be extraordinarily important from what I'm hearing you say.

Participant 1: Oh, yes. And in Europe, you get a lot of practical experience. And you don't have to be perfect at it unless you're going to be teaching at the university level. But you really must have your language skills up to snuff to survive here in Europe. Take Mozart, for instance. He spent much of his life in Italy. He also spent so much time in France, you know? He was a traveler, you know? So, it's interesting to realize which of these atmospheres inspired him to write the kinds of music that he did, you know? And I'm just using him as one example, but there are many others, as you know.

Researcher: So, you have a very broad base of experiences, and a lot of people would want advice from you. In terms of your experiences and expertise, what advice would you offer students of music? What would you tell them regarding how to be successful in this career field?

Participant 1: Well, first, I would tell them that they have to love music above everything else because it is a hard field. It's a really hard business. You often just don't get the accolades that you actually deserve. And oftentimes, people don't want to pay you anything. Think about something as simple as weddings. People will spend beaucoup bucks on that dress, on the food, even a couple of thousand on the cake is, you know, but then they start getting skimpy on the musicians. And on another note, when I was earning my doctorate at Louisiana State, there were college freshmen in sports who were given full scholarships and apartments and cars and things. Yet I, who had proven myself by the time I started the doctoral program, was only given a scholarship of \$700, which is outlandish.

Researcher: Wow. That is mind-blowing.

Participant 1: Yes, it indeed blew my mind. So, if people really want to do music, they have to be prepared to deal with some unpleasant things.

Researcher: Yes. Absolutely.

Participant 1: I care very much about my students, so I advise them closely. And I often get beautiful letters from students of past years who have expressed what they learned during the time I was there and the gift that was given to them through being able to be in my studio. That is very uplifting to say the least. That makes it all worth it.

Researcher: You've offered really good advice for those in music and really in any field. From this vantage point, what would you say are the benefits of a music degree? And what are the available careers in music?

Participant 1: Well, there are many benefits. I mean, of the four degrees that I have in music, the least helpful was in the area of performance. That's because performance says that you can perform, but you can't do anything else. When I was being considered for the job here, what impressed them was that I had a music education degree, had taught in the school, and also had a pedagogy degree. So, you know, I really knew repertoire. And now, when people apply for jobs at this university, if they don't have that pedagogy degree, the hiring committee won't even look at them. It's become a requisite since I've come on board. For the longest time, I was the only one who had those degrees. Everyone else had performance degrees. But now, that philosophy has changed. And here, pedagogy is the area where people get jobs in music education. So, regarding jobs, there are many available, but in the area of performance, there is only a handful of people who are able to earn enough money to live off on.

Researcher: That's fair to say . . . which is one of the reasons we're doing this study. We're wanting to figure out how to expand the available careers in music and create additional pathways for those with music degrees. And you've brought up so many good points. As you

suggested, there are wonderful music educators and they know how to teach, but sometimes, that may be at the expense of removing themselves from music performance. I'm wanting to figure out how to balance all three prongs of a potential music program in education, performance, and administration. With that said, how do you make sure that you and your students are still performing? How do you ensure that students are also learning to teach well?

Participant 1: You know, one of my teachers constantly reminded me that I can't tell people what they need to need to know if I don't do it myself.

Researcher: True.

Participant 1: So she proved to me that now, even in her nineties, it is still important to continue performing regardless of your teaching schedule. She was one of the greatest things that could have ever happened in my life. She took me under her wing and nurtured me. And that's how I ensure that my students are getting what they need and doing what they're supposed to do, as well.

Researcher: I love that. And as far as music and fine arts administration, how much of that would you say comes into play in the work that you do?

Participant 1: A lot. Well, of course, I have been on many committees. I was on many of the curriculum committees. I was on search committees, you know, for people applying for jobs. I even chaired them and things like that. I was chairman for exams, piano exams, and things like that. So, all of this is a lot of administration. And you need those experiences. So, it would behoove one to take administrative courses in order to learn how to effectively lead and direct. Unfortunately, there are not enough people who have that skillset.

Researcher: What are your thoughts on interdisciplinary degree programs? And with that, do you think that music programs incorporate music education, performance, administration in any way that would be beneficial?

Participant 1: I would definitely hope so . . . because you don't want to have some miseducated administrator making decisions as to whether or not this person or that person is good enough to teach at a music school. We've had enough of that. We definitely don't want that by any measure. I mean, people are just not sensitive to what's going on.

Researcher: That's true. So, you do believe in interdisciplinary degree programs?

Participant 1: I do. I think they do need to be offered. And if someone can handle all of the coursework these would require, more power to them.

Researcher: Also, you mentioned that being able to perform well is very important. So, would there be a way to possibly trim the fat of the performance degree, focus on music education, and still get the necessary performance and administration skills in a potential interdisciplinary program?

Participant 1: Well, I can think of even more courses that people should be taking. And already, my students have thirty-six hours of coursework per week.

Researcher: Wow. And how is that possible?

Participant 1: I don't know how they do it. I often wonder how they even have time to practice. Thirty-six hours is a tremendous amount, you know? But students find a way. They get through it.

Researcher: And do you think that if more interdisciplinary degrees were offered it would possibly help sustain the field of music education?

Participant 1: Well, you know, music is something that is alive, and one should explore as many avenues as one possibly can in order to keep music alive and important in one's life. So, yes. And I was lucky to be a Ted Talk speaker. They asked me to talk about the music effect, so I went through all kinds of avenues. I showed videos. I quoted some people. I involved the audience in some activities or exercises related to how music can affect them. And one of the things that came up was that King Charles, for his wife's birthday, decided to conduct the orchestra. And what I didn't know was that he had seriously studied cello. He said that music is certainly something that has been very, very important in his life. It helped develop the cultural aspect of his life.

Researcher: That's good to know. I had no idea. And since you mentioned your Ted Talk, I'm sure there was quite a bit of research that went into that. How do you keep up with research and the current trends in the field of music education?

Participant 1: Well, I read magazines until I turn blue in the face. I also attend various workshops and travel to different countries and study the music and culture there. You must travel, you know? And the internet offers all kinds of avenues to explore. And if you're particularly interested in a certain subject matter, then one should delve into it and see what one finds. It can be overwhelming. While writing my dissertation, I was overwhelmed with all the information that was already out there. I needed to figure out where I was going to find my little niche in order to make a significant contribution.

Researcher: Do you publish any journal articles?

Participant 1: Oh yes. I have published journal articles.

Researcher: Awesome. I will have to read your articles. These can even help to inform my research.

Participant 1: Yes. I will send you the links and stuff like that. Please do.

Researcher: Will do. So, what problems currently exist in the field of music education?

Participant 1: Well, the problem that we're all facing now is that everything is centered around technology. Everything is immediate. Many people expect to have everything handed to them on a silver platter. Yes. Nobody's willing to work at their trade by any sense of the word. It's as though if you can't just conjure it up or if my computer can't do it, then I'm not interested. Everyone is interested in staying at home. It used to be that kids had dreams of becoming . . . Now, everyone just wants to sit and play with their video games and things like that. I was just out today, and I just looked around me. Everyone had their cell phones in their hands. Every one of them was. No one was talking to each other. The social skills have just gone down to dirt, basically. It's a shame. So, as a result, kids have very little respect for their teachers. That's in all the fields of teaching, you know? It's not just in music. You have to be a very, very creative teacher in order to keep the kids' attention. I find that many people just lack creativity. I find that there's a real deficit in that, unfortunately, these days. I'm always asking my students questions: How do you feel when you play this piece? What are you trying to say through this piece? Are you achieving that by just playing it, or are you doing something special in order to achieve that goal? How do you go about that? Do you articulate more? Do you phrase differently? And things like that. So, I'm getting their brains to work all the time by asking questions, because they, too, will be teachers someday.

Researcher: Yes. I see what you mean. Lastly, do you possess any documents that can be shared with me to further express your experiences, teaching philosophies, et cetera?

Participant 1: Yes, I do. Also, at the beginning of the year, I tell my students to read a book called *The Inner Game of Tennis*, by Timothy Gallwey. Okay. I originally received that book as a gift from a singer and found it very strange that he would hand me this book. He said it would be one of the best things that I'd ever read. And it was. I could not put that book down until I finished reading it. It was so informative about the function of each side of the brain and stuff like that. And this book inspired others to write their own versions of the book, such as *The Inner Game of Music*.

Researcher: Wow. I'll have to check that out. Thank you so much for your time today, sir. This has been a rich interview, and you've provided me with a wealth of resources.

Participant 1: You are welcome. I am happy to help. Have a great evening.

Researcher: Thanks again. You do the same.

Interview Transcript: Participant 2

Age: 86

Race: Black

Gender: Female

Occupation: College Music Professor

Researcher: Good evening. Thank you so much for joining me today.

Participant 2: Good evening. You're welcome.

Researcher: What is your job title, or what job titles have you held?

Participant 2: Okay. Well, I've been a music professor at a university for twenty-eight and a half years. I also taught high school for three years in Southeast Missouri. I had even subbed in elementary school for about eight years. And I taught kindergarten for almost ten years. I taught junior high for one year. So, I've done it all. And then I transitioned into the college world and taught for nearly thirty years.

Researcher: And as a college professor, what has your job entailed? What has your role been?

Participant 2: Well, as professor emeritus, I was director of a concert choir, the college choir. That was one of my main responsibilities. And then I taught music education courses, like Music Theory, Music for Elementary Teachers, Music Methods, Conducting, and Voice. There were only two teachers for a while when I first took the job, and then after a few years, there was only one music teacher. So, I taught everything on a rotation.

Researcher: Wow. Okay. That's really impressive. And what is your educational background? So, what are your degrees or certifications?

Participant 2: Let's see, where do I start? My Bachelor of Music Education Degree is from Lincoln University. My Master of Music Education is from Washington University in St. Louis. And then, my doctorate, in music education, is also from WashU.

Researcher: Out of curiosity, is your doctorate a DME, PhD, or another type?

Participant 2: It is and Ed.D.

Researcher: Okay. Excellent. Can you describe the rigor or the design of the programs at WashU?

Participant 2: Let's see. I got my master's in the 1970s. That's a long time ago. I took courses at night because I was working then. So, all of my courses had always been evening courses. And I

also took summer classes. And I found all of my classes to be quite challenging. It took me a while to get through some things. For example, I'd finished all of my coursework in about three years for the doctorate. But then, I started working at the university and got so busy that I didn't work on the dissertation. So, it took me thirteen years to finally finish that dissertation. I had almost given up, but the school gave me a chance to finish it.

Researcher: That's wonderful.

Participant 2: And then there was something historic about WashU at the time. I believe there were seven or eight African American music education doctoral students. And that had never happened before. And I believe every one of us graduated, except maybe one.

Researcher: Okay. It is remarkable that you completed the program throughout that thirteen-year period.

Participant 2: Actually, at first, I wasn't doing anything on the dissertation. I was so busy directing the choir. And then, I had my church choirs. With all of the performances and my choir raising money, I just felt like I didn't have time. And then when I knew I just had to get the dissertation done, really in order to keep my job, I did what I had to do . . . and I got it done.

Researcher: That's inspirational. What would you say were some of the most important courses that you took at either the undergraduate or graduate level?

Participant 2: I would think for me, one of the most important classes that I took was the African American History class that I took at WashU. Okay. When I first entered, the professor suggested that I take the class of African American history. He challenged me and just insisted that I take the class, and my eyes were opened. Wow. I didn't know anything about African American music and about myself and all. So, it opened my eyes to many things outside of music and made me learn to appreciate where I came from. I also think the education courses were very important classes.

Researcher: Were there any courses that you found to be least important?

Participant 2: Chemistry!

Researcher: So, some of those general education courses?

Participant 2: Right.

Researcher: Were there any classes in music that you felt you didn't need?

Participant 2: No, I can't think of any because everything was a learning experience. Like when I took an orchestration class, I never really knew that I would go on to compose music and write and conduct for an orchestra. So, that was an important class. I learned a lot from it.

Researcher: So, with that said, what are your thoughts on the career preparation afforded to you by your degree program? Do you feel that your programs really prepared you well for your career?

Participant 2: Yes, definitely. I think it really did.

Researcher: Good. Are there any courses that you've had or taught that you would recommend for current and future music students?

Participant 2: Well, I would recommend the African American History courses for everybody. That would be whether you are performance, education, vocal, or instrumental. You rarely get that in school, and it's important.

Researcher: And what advice or mentorship would you offer someone who's pursuing a music degree or even someone who has a music degree and wants to advance in the field?

Participant 2: Don't delay. Just go for it. If this is something you want to do, jump right in there. For example, thirteen years is a long time to be hanging on and trying to get a dissertation done. And you normally don't get that amount of time. And another thing, courses that you think are hard, take those right away. Don't try to save those for the end. Many students tend to do that, and they should not. Be consistent. Be persistent . . . in your study habits, reading, practicing, and even staying in touch with the world.

Researcher: Oh, I love that you included staying in touch with the world. Can you tell me more? What do you mean by that?

Participant 2: By that I mean, being aware of what's happening and seeing how you fit into what is happening inside and outside your community.

Researcher: That's really good advice. What would you say are the benefits of a music degree? And what are the available careers in music?

Participant 2: Well, I think the benefits are that, if you're a performer or if you're a teacher, you develop skills and information that you need, you know, information and lots of things. What music has to offer is that it provides knowledge that is beneficial across the board.

Researcher: And then, beyond teaching music, let's say as a K-12 music teacher, or even as a college professor, are there other available careers in music that you would encourage other people to pursue?

Participant 2: I'm not so aware of all the careers. I know there are a lot of them, but I would recommend that a student choose a suitable path and follow that.

Researcher: Why did you choose music, and how did you decide on music education versus music performance?

Participant 2: Well, I had been in music all my life. I had been a piano student since I was about five or six years old. I studied piano, and then my father was a minister. So, at a young age, I started playing with the church. It was a small church. And at fourteen, I was a choir director. And then, when I went to high school, I accompanied the choir, and they said that I played pretty well. So, that's how I got to accompany the choir. And I did that for four years. And then, my college choir director got me a scholarship to college. So, I went to college, and I guess they decided that I would do music education. But, at one time, I thought that I wanted to be a concert pianist. And then, I don't know, somehow along the way I kind of felt like I wouldn't make it as a concert pianist. I don't know why. I remember one time when I had even changed my mind about music, but my high school music director just shocked me back to reality, and I stuck with music. Since then, I never looked back. And when I got to college, one of my professors had suggested that I go into teaching because it would give me something more than performance to fall back on. A lot of times you cannot get a job in music performance and all these other things, but you can always teach. So, then I just followed his advice and became a teacher. And I think that was sound advice, honestly.

Researcher: I can relate. So, what are your thoughts on fine arts administration? Is it important?

Participant 2: I'm really not sure. I don't really know much about the area of administration since I was never in administration. Okay. And I never really wanted to be in administration. I always wanted to be on the performance and teaching ends of it all. Okay. And I imagine that I don't know what jobs there are in administration.

Researcher: And that's a great and honest answer. I think a lot of people don't know. And I think a lot of people who become fine arts or music administrators kind of find their way. They may learn experientially because there aren't a whole lot of degree programs that are focus on that aspect. Also, you talked about a lot of the skill sets that music students can use, and you talked about some of the courses that you took as a music student. That is all to say, what are your thoughts on interdisciplinary music programs? And in what ways can music education, performance, and administration be combined?

Participant 2: When you think about music education in the 21st century, we talk about 21st-century skills and technology and the way the world is moving. So, interdisciplinary music studies would strengthen the career field. It would be difficult to do that, but it would be a good idea to have some programs that would help others to have a fuller musical experience. I think it seems like it could be very helpful.

Researcher: As a college professor and someone who has done research, how do you keep up with current research trends?

Participant 2: By reading, watching television, and going to lectures, programs, and concerts.

Researcher: And you sometimes give public lectures, too, right?

Participant 2: Right. I do.

Researcher: By the way, what was your dissertation topic?

Participant 2: It was about the black choral sound.

Researcher: That's a terrific topic. What problems do you think currently exist in the field of music education?

Participant 2: We need more teachers with more music training. You know, for example, back when I was teaching, and even before then, they would put teachers in classrooms who were teaching music and really had not taken any music courses. They might have been choir directors that didn't have choral education courses or conducting courses. So, I think more education is needed.

Researcher: Thank you so much for your time and expertise that you've lent me this evening. I appreciate you.

Participant 2: No problem at all. It is my pleasure. I am very excited for you and look forward to your results.

Researcher: Thank you.

Interview Transcript: Participant 3

Age: 65

Race: Black

Gender: Female

Occupation: Music Professor

Researcher: Alright. Good evening.

Participant 3: Good evening.

Researcher: The title of my study is “The Interdisciplinary Music Degree: Music Education, Music Performance, and Music and Fine Arts Administration” So, in interviewing and observing you, a music professional, I really appreciate your perspectives. So, what would you say is your current job title? If there are multiple, feel free to include those, as well.

Participant 3: Well, I have a couple of job titles. I am currently the Director of Arts at a church, and I am also a retired K-12 music teacher, which includes choral music directing. And I still teach voice lessons as a retiree. Because I have also taught college music courses, many people call me professor.

Researcher: And what is your job description? What do your roles entail?

Participant 3: At the church, they entail incorporating the pastor’s vision, his main vision for the church, and leading the music ministry within that to provide training and coaching for the choir and other ministries of the church that come under the umbrella of music and arts, which would be the drama ministry, dance ministry, and any other ministry that we may create. As time goes along, I can see some other things coming into it that I’ve done in the past with other churches and organizations involving young people. Also, from an administrative standpoint, I supervise all musicians. In the past, I’ve had teams of maybe seven or eight musicians that have been under my supervision. So, I’m their immediate supervisor and the director of music at a church and a vocal music teacher. And we collaborate with other groups, so it can be a broad spectrum.

Researcher: Yes. It sounds like it. And not only that, you said you’ve also taught some courses? And do you ever teach workshops? If so, can you describe those?

Participant 3: Oh yes. In fact, I’ve got some workshops coming up. I’ve taught many music seminars. I’ve taught seminars here in St. Louis and outside of St. Louis, which I always enjoy doing. I enjoy meeting new people and maybe having an opportunity to present my own personal music because I’m a composer and arranger, as well. So yes, I do have opportunity to do that. And the college courses that I have taught have been choirs.

Researcher: Okay. So, you've shared that you've created and facilitated workshops, you're a music director, you teach, and you're a composer. That's a lot of great things. Can you tell me about your educational background? What kinds of degrees or certifications, or credentials have allowed you to do so many great things?

Participant 3: I got my bachelor's in elementary education from Harris State University here in St. Louis. That was in the 70s. And then, I had a minor in music. I then started to teach, and I got my master's in music from the University of Missouri St. Louis, or UMSL.

Researcher: Okay. Excellent.

Participant 3: I did some hours towards the doctorate in music at Webster University, and then some other things came about. And I never got back to it.

Researcher: Okay. I've done a lot of research on doctoral programs in here in St. Louis, and I've found only one, which is in musicology at Washington University, and I've been told time and time again that they are even phasing that doctoral out. So, out of curiosity, does the doctorate in music at Webster still exist.

Participant 3: I'm not sure that it does.

Researcher: I don't think that it does, so I am surprised to learn that they once had a doctoral program and got rid of it.

Participant 3: A lot has changed.

Researcher: Indeed, it has. So, can you describe the rigor of any of your degree programs?

Participant 3: So, if I remember back to the Bachelor of Arts in Elementary Education, it was quite a bit then. The program itself wasn't too bad really, but I was married and had just given birth to a second child, so it was intense. But I think it was very attainable in terms of the general design of the program and the cost of tuition, of course back then. My goodness . . . Back then, the cost per semester was only \$125.

Researcher: Goodness . . . That's unheard of today. Wow.

Participant 3: And the master's in music was the most rigorous, I think. Okay. I was much older then, but that was something that I still wanted. It was a good program. It was during that time that I'd actually discovered that I enjoyed doing research. I hadn't realized that before.

Researcher: What would you say were some of the most important courses that you took as part of that program?

Participant 3: Composition courses, literature courses, education courses, and the courses on acoustics were most important. I learned a lot. I learned a lot, but the acoustics courses were

tough because that had to do with a lot of math. I had a good professor who really worked well with people who were returning to school. And then my master's thesis, or master's project, was very important. I decided to research the female singing voice during pregnancy.

Researcher: Wow. That's a good one.

Participant 3: That's what my professor said. He said that he didn't think that there was much knowledge in that area. So, I had to find people who were willing to be a part. At that time, I was also minister of music at my church, so I was able to do some surveys and studies with them. And that was that. I enjoyed that a lot. I did. It was a lot of work, but I enjoyed it.

Researcher: That's interesting. I'm intrigued.

Participant 3: Yeah. And the thesis really stemmed from the fact that there were two ladies in my choir at the time, one in particular whose wedding I played for. She eventually got pregnant, and she said that she just couldn't sing anymore. She was about three or four months when she said that. So, at five, six, and seven months, she was done for. She couldn't sing anymore. And she was so unhappy. She just could not find the breath support to vocalize. And I grew curious and wondered why that was, you know? I knew that she was carrying extra weight and all of that. And there were blood pressure issues, which eventually led to me to consider hormones. Women deal with hormones a lot, which can dictate a lot of what we do and don't do, what we're able to do and what we're not able to do. So, I mentioned it to my professor. And he agreed that it was a good topic.

Researcher: I'd say so, too. Thank you for sharing that. Were there any courses that you took that you found were not necessary or helpful in terms of your career?

Participant 3: Yes, a few, but I can't remember the names of those. Some of them might have been general education courses.

Researcher: No problem. But ultimately, what are your thoughts on the career preparation afforded to you by your degree programs?

Participant 3: I definitely feel that I got what I needed from my programs. I did. And I understood that, from an educational perspective, I was getting exactly what I needed in order to do well. And despite your qualifications, there's nothing like experience. But I was satisfied with the knowledge that I got.

Researcher: That's great. Other than classes in acoustics and some of the other areas you've mentioned, are there any classes that you would recommend for students pursuing music?

Participant 3: So, acoustics would definitely be the one. I think that if the student is in music performance, instrumental or vocal, I see where acoustics would be extremely important.

with how things sound in a particular room. For soloists and directors or teachers, this course helps you understand why things sound different in various spaces like sanctuaries, recital halls, classrooms. I would say that's very important.

Researcher: I like that. And given that you've had such a broad and long-lasting career, what would you say are the benefits of a music degree, and what are the available careers in music?

Participant 3: Well, music helps me get up in the morning. If you're going to have a career in something, it's not just something to do. It's your passion. So, I've always felt that you should know as much about your passion as you possibly can. I mean, why not? Why get degrees in other things that you are really not that interested in or something that really doesn't turn your wheels?

Researcher: That's a beautiful philosophy.

Participant 3: Absolutely. And I think there's a great benefit in getting music degrees or a degree in anything that you're passionate about. It just happens to be music for me, but for someone else it could be another subject. You should learn everything you can.

Researcher: How did you decide on music education versus music performance versus arts administration?

Participant 3: Interesting. I guess education is something that I just slowly gravitated toward instead of performance, even though I took lessons as a child and came up as a singer with a great voice studio instructor. She was very much about performance. She taught classically and did not teach by ear. If you wanted to learn by ear, that was the wrong place to be. She was an excellent leader and teacher. She was just absolutely fabulous and did not play about her expectations. They were very high. And I'm glad they were because it taught me to not only have high expectations for myself, but also for my work. Okay. So, back to the question . . . As time went along, I found myself working with my church choir, and I became much more interested in training other people to sing than being the performer myself. In doing that, I get to play piano, direct, and sing. And I absolutely love conducting.

Researcher: What is it that you love about conducting?

Participant 3: It might be a control thing. I don't know.

Researcher: That's fair.

Participant 3: It might also be that I love training voices as a conductor. I like to see people achieve what they thought they couldn't do. That's part of being an educator, too. I love to teach, so I've had private music students for maybe twenty-five years. And when the pandemic came, I moved lessons online.

Researcher: You mentioned enjoying conducting, and you said it may be a control thing. Speaking of being in control, as in arts management or arts administration, what would you say is the importance of music administration or arts administration in general?

Participant 3: I believe it's very important. Leadership and managing music and the arts is very important. Without this, everything falls apart. After all, the Bible shows us how many battles were won when the warriors were led in song.

Researcher: I'd never heard it put that way before. Thank you for sharing that idea. With that, what are your thoughts on interdisciplinary degree programs such as one inclusive of music education, performance, and administration?

Participant 3: That's a tough question. I guess it depends on what you're desiring for yourself. These days, you do need to know how to do more than one thing. That's for sure. That's a given. Only knowing how to do one career is almost out of style. In other words, that's not the norm anymore, so yeah, I think an interdisciplinary music degree is a good thing in this day and age. It's 2024.

Researcher: Well said. And how do you keep up with research and current trends in the field of music?

Participant 3: Mainly through my professional friends who are still in education. We talk about different things in music. And there are also some television stations, of course, that speak about the arts and different trends. And there's always good old YouTube. Even Facebook will have some articles from time to time about trends in music.

Researcher: Those are all really good resources. Last question: What advice or mentorship do you offer students regarding success in music??

Participant 3: Okay. The first thing on the list is education. Get as much education as you can achieve. And choose your school wisely. Build relationships with people who have been where you are trying to go, those who have been where you currently are. Seek out their advice. I think mentors are extremely important. And it doesn't help too much if you're talking with people who haven't been where you are. I would say talk to professionals with lots of different experiences in the classroom, in performance, in administration, or in working with other musicians. Those are all different experiences that you need. That's rich stuff right there. You can learn a lot from people.

Researcher: I agree. And I thank you again for your time today. It's been a pleasure speaking with you.

Participant 3: Thank you for thinking to include me. Have a good evening.

Researcher: You do the same.

Interview Transcript: Participant 4

Age: 36

Race: Black

Gender: Female

Occupation: Music Teacher

Researcher: Good morning. Thank you so much for allowing me to be here today. What is your job title?

Participant 4: I am an elementary vocal music teacher.

Researcher: Great. And what would you say is your job description? What does your job entail?

Participant 4: I teach kindergarten through fifth grade. I put on performances, concerts. That's pretty much my job, teaching K-5, and I do performances.

Researcher: That's wonderful. What is your educational background? What degrees, certifications, or notable credentials do you have?

Participant 4: I have a bachelor's degree in music education and K-12 certification in vocal and instrumental music. I got that from Southeast Missouri State University in 2009. And I have a master's in gifted education, K-12, from Lindenwood University. I got that in 2020.

Researcher: Okay. Can you describe the rigor or design of the programs at Southeast and Lindenwood?

Participant 4: Both are very rigorous. It's because you have to know everything from kindergarten up to twelfth grade. In music education, you have to know strings, band, and choir. And in the gifted program where I have my master's degree, I'm also licensed to teach gifted K-12 students. So, that's a wide range of teaching, which is from five years old to eighteen years old. That is extremely rigorous.

Researcher: Can you tell me more about the gifted K-12 program? Does that work alongside music, or is that a completely separate area?

Participant 4: It's separate. I picked that because I teach gifted kids in music. I see every single kid in the whole school. And not only do I teach the gifted kids, but I also teach kids that have IEPs. I teach bilingual kids. I teach every single part of the spectrum. But I specifically chose my master's program in gifted education because that opens up my range of teaching, so I'm not just a music teacher. And I wasn't interested in getting my master's in music. It was going to be in another subject area, which was gifted. And then, when I go for my doctorate in the future, it also

won't be in music education. That is intentional because I need a wide range so I can kind of dabble in whatever I want.

Researcher: Okay. This is interesting. So, when you say that you may get your doctorate later on, what do you think you would choose as your concentration?

Participant 4: Educational leadership.

Researcher: And why?

Participant 4: So, I can be a professor.

Researcher: That sounds wonderful. By the way, does the gifted program also qualify or train you to teach to other exceptionalities? I know you mentioned IEPs, but are you particularly qualified to teach students with other special needs?

Participant 4: Yes. They have this thing called twice exceptional, so you could be gifted and also have special needs. And in our public school system, there is also a different school within our district where gifted and kids can go. So, if I wanted to leave this school and go teach at the gifted school, I'd be able to use the gifted certification to teach anything over there. And even if I went to a different district, there are gifted schools in those districts, and that would get me into those schools. So, I wouldn't even have to go through the music realm because you have to have a certification to teach at the gifted schools within these districts.

Researcher: Okay. And either at the bachelor's or master's level, what were just some of the most important classes that you might have taken to prepare you for your career?

Participant 4: In my undergraduate program, my most important classes were along the lines of technique, like music techniques. I remember that's when we had to actually work with kids. And my professor would give us a scenario with maybe a small group. And we'd have to teach these lessons. You would teach it, and they were going to give you feedback on those lessons. Your peers were your class. And the pros and cons of what that professor was looking for in those lessons inform the way I teach today. When you are teaching a lesson, you have to figure out the positives or the negatives, what could you have done different. There has to be a provoking question. And you have to wonder, if this or that happened, what you would do . . . because in education, everything is unpredictable. You have to kind of be prepared for literally everything. So, those classes that I had to take in my undergraduate days were probably the only ones I really remember because everything else was core classes, you know. Plus, when you're in music education, you're almost like a double-major in music performance. And all of the performance stuff doesn't even matter. Being a musician and doing recitals does not matter at all when you are an educator because you're not performing.

Researcher: Okay.

Participant 4: And in master's program, every class was the most important. All my classes were important because when it comes to gifted, analyzing or identifying a gifted kid and getting them tested is different in every district. Missouri has its own way. And then, your district has its own way. So, every class was important. I had to be on it because that realm is almost like a clinical, and you have to know a lot about the brain. You have to know why this kid is doing this or that. It's very specific. So, all of those classes were important.

Researcher: How long was that program?

Participant 4: I did it in a year and a half, which is kind of unheard of. But I also got it during the pandemic. So, a lot of the things that I did, people wouldn't normally do. For example, I did my student teaching online over the summer because that was all that was available. So, I didn't have to be on the usual waiting list to find a place to go. And my district helped me pay for some of it, but not all of it. And I had to get it quickly because you kind of need your master's for things in our district. When you get into districts that are high performing, you're not going to make it if you don't have your masters. You're going to stay on the same pay scale without it. Forever. So, when you're in a district that's high-achieving, they want their teachers to be high-achieving.

Researcher: Wow. So, would you say that the master's program, although accelerated, was suitable for those working full-time?

Participant 4: Yes. I did. I worked full-time. Full-time.

Researcher: Okay. Awesome. What were some of the least important or useful classes to you in your work as a music educator?

Participant 4: All the ones that were performance-based. I kind of always knew I was going to teach, so I wanted to stay in this area. I did not want to be a performer. And like I said, when you are a music education major, you pretty much double as a performance major. But as a performance major, all you really can do with that degree is perform and do private lessons. I mean it is important to keep up playing, especially when you're maybe teaching high school and doing band and orchestra. And that's another thing . . . Since my degree is so broad, you have to be versatile enough to teach K-12 band, orchestra, and choir. You need all those areas. I chose to be in elementary education, so I don't teach instruments. But all that instrumental training gave me the background that I needed. I was a musician first. It just so happens that I don't use all of those instruments in elementary education, but if I wanted to go into high school or even change districts and teach strings, I could do it easily because I have the certification. And when I do become a professor, I would only be interested in teaching new teachers because I've had five student teachers myself, and I know what they need because it's not the same today as it was fifteen plus years ago when I graduated from college. And there are so many things that new teachers don't realize or were never taught. That's why I'm passionate about and only interested in teaching new teachers in education and getting them prepared to be actual teachers.

Researcher: By the way, what is your primary instrument?

Participant 4: Flute and piano.

Researcher: And in your work today, do you use either of those?

Participant 4: Not the flute, but I do use piano often.

Researcher: Okay. And you mentioned that, as a professor, you would want to teach new teachers. Do you see the benefits of perhaps teaching potential administrators, as well?

Participant 4: I would probably have to be an administrator first. And I have no interest in being an administrator.

Researcher: That's fair.

Participant 4: And that segues into another topic. Once you cross over to the administrative side, which means assistant principals, principals, superintendents, coordinators, it's almost like you have gone to the dark side. You either have your own prerogatives and you get into politics, or you're actually an advocate for the teachers, which is kind of rare. And administrators have to deal with the media, parents of all kinds, and so many things. And I have no interest in doing that.

Researcher: I get that. I think that there are probably some other perspectives that we can pull from what you just said. But before I forget, you mentioned music performance. Your bachelor's degree is in music education as far as I know. But I noticed that you said that music education pretty much includes music performance as a double-major? Are you saying that you were a double-major? Or are you saying that performance is naturally, but not officially, included in the education program?

Participant 4: It's naturally included, but no, I do not have a performance degree.

Researcher: Did many of your peers choose to double-major?

Participant 4: Yes. All the time. But I don't see the benefits of doubling in performance. If I wanted to double in anything, I would have doubled in early childhood education because then, you are more certified. So, I always say if you have an opportunity in education to get an early childhood certification, do it. Not a lot of people have it. And you can then teach from birth up to twelfth grade. IEP certification is big, too. They call it SSD in my district.

Researcher: I love that perspective because that's something I had not thought of at all. So, that's helpful. Let's see. You've kind of answered this, but I want to make sure that we capture everything. What are your thoughts on the career preparation afforded to you by your degree programs?

Participant 4: I think that I was prepared very well in undergrad to get into this field. I believe I was more prepared than other people from other schools simply because I had some phenomenal

professors in the field. And they didn't play any games. They knew what they were doing. They told us what we needed to do, and you had to just do it. Now, I don't know if there's professors like that today. And I also don't think that there are students that are willing to just do it in the way that my generation did. Many students today have their own prerogative. They don't think they need to listen, or they want to do their own thing. When we were in school, we just did what our professor told us to do. We didn't think twice about it, which is now kind of old school. You didn't question them. We wanted to do our best for them, wanted to impress them. And I think that's kind of lost now. So, when I have my student teachers, I put that expectation on them. I'm a little hard on them. I'm tough because my professors were tough. They were equally kind and loving and wanted me to be exceptional and amazing. That was fifteen to twenty years ago. I don't think that's still happening today. That's, again, why I would want to be a professor and get these kids ready for the real world . . . because it's not the same as it was back then. There are way more elements to it. There are classes that need to be provided for these kids that were not provided to us. Culture and diversity needs to be a whole class. We never had that. That wasn't a thing. Inclusion should be a class. I only took one class that kind of touched on that, and that was in my techniques class. In that class, I remember creating mallets for kids with disabilities. But today, when I'm talking about inclusion, this also includes mental health, speech, and things. I mean, all that stuff is in music. I didn't have any of that in college. So, I push that hard with my student teachers. That's something that they wouldn't even think about. And it prepares them for when they are actually in the classroom. And if they have social-emotional issues in kids in the music classroom, they'd know how to deal with it. They need to have resources and examples and know what to do with those kids. It's a thing now. It's going to be even more prominent in the future.

Researcher: I can see that happening. From your current vantage point, what would you say are the benefits of a music degree? And then what are the available careers in music that you are aware of?

Participant 4: So, the benefits would be that you get to teach music. And if you're getting your music education degree, you are kind of only dealing with kindergarten through twelfth grade in public and private schools. You can be a choir, band, or orchestra director. That's kind of it. There are also music therapy degrees. We actually have a music therapist who comes here. They kind of work on the healthcare end. And the health side of things, paired with a musical background, is a good thing. That's a good degree to get.

Researcher: I'm glad you mentioned music therapy. That's really important. So, what is your understanding of music and fine arts administration?

Participant 4: Well, it makes me think about the arts coordinators in the districts I've worked for. This is the second district that I've worked for. In the first district, there was no such thing as a purely fine arts coordinator. There was a finance coordinator who was over music, art, theatre, and physical education. Now that I'm in a high-achieving district, there is an arts administrator who is over all those things except gym. She's in charge of K-12 band, orchestra, choir, and theatre. And that's just impossible. She's stretched too thin. There needs to be a coordinator for each department, but that gets political. That goes into the district's unwillingness to pay

someone top administrative salaries for all those separate divisions, which is unheard of. So, they're not going to have a music coordinator, a PE coordinator, and an arts coordinator. That's too much money in their minds. So, what they do is they'll get teachers to do those jobs for free. They'll have a lead elementary teacher. I was a lead elementary music teacher in my old district. And I did not get paid a dime for these duties. I coordinated professional development. Anything anyone needed, they would go through me.

Researcher: So, were there stipends available to lead teachers?

Participant 4: No. Not for that. Not at all.

Researcher: Were teachers aware that they were doing those extra jobs?

Participant 4: Oh yeah.

Researcher: Is it accurate to say that grouping music and arts with PE is in order to save money.

Participant 4: Yes. It was a political strategy because there was no way they could pay administrators a teacher's salary. So, they got teachers to do the administrative work. Sometimes, there was an ELA coordinator or a science coordinator who had one specific job. But then, there may only be one fine arts coordinator who manages all of the arts for the entire district.

Researcher:

Yes, there was a time when it seemed that the arts were more appreciated. There might have been several music teachers in a single school or an administrator for each arts area. But now, it seems that teachers, who are already on the frontline, are asked to do more and more. You've been teaching a long time. Have you noticed that?

Participant 4: Yes. There was a fine arts coordinator before I started teaching in my district. That person retired, and they never filled her position. That's what they do. People leave or retire, and they don't replace them. It saves money.

Researcher: So, since there is an arts coordinator in your district, do you think that much of your work has to do with music administration? Do you see yourself in any way as a music or arts administrator?

Participant 4: Not really. I, myself, am in the business of teaching. And I like to advocate for teachers. I'm an activist for teachers and students. So, I'm big in the union. I'm on the executive board of the union for the district. So, I am on several hiring committees, including an upcoming interview for the next assistant superintendent of student services for our district. And that's through the union. So, that's my gig. That's what I like to do. When someone has a problem, you know, I try my best to fix it immediately. Tell me what the problem is. I will tell you the avenues to fix it, or I'll figure out how to fix it on my end. And that has nothing to do with music. So, I am a music teacher and an activist. I like to say it like that because I'm more than just a music teacher. Okay. And that's what a lot of musicians and music teachers aren't interested in. They

want to be the music teacher, and that's it. But there's more to me. I don't just feel passionate about music. I feel passionate about taking care of people and what's best for teachers. This is one of the reasons I have no desire to be an administrator.

Researcher: I appreciate your truths. I know that many teachers don't have the passion for administration, but some will go for it because they know that it's a way to remain in education while improving their quality of life by making a greater salary.

Participant 4: Yes. They do it to get more money.

Researcher: And I can also understand their perspectives. But what I like about your career trajectory is that you've found a way to get more education and experience, which I'm sure has helped your quality of life. So, you've been able to enjoy the work that you do without being done with teaching. You've been honest with yourself. You know that you personally don't want to be an administrator, which I really think is respectable. What courses, experiences, or curricula do you think would best prepare students for various music career pathways?

Participant 4: Students need to be getting certified in methodologies such as Orff or Dalcroze. These are especially important in performance and education.

Researcher: Okay. I'm so glad that you mentioned these. Yeah. I had not considered that in terms of designing a program. So, I'll hold onto that thought. And what are your thoughts on interdisciplinary degree programs?

Participant 4: I think you're going to get people who don't know what they want to do when it comes to interdisciplinary degrees. You're going to get people who feel like they're just dabbling in a trifecta degree. They might not see that they need all of the areas, and they might only want to move into administration later in life. That's how I would think of it. But if you know that you want all of these, then I'd say it might be a good idea. It's important to think about your end goal. But someone who's eighteen years old may not be able to do that yet.

Researcher: Yes. That's a very valid perspective, especially thinking about younger students . . . unless there are some exceptional students who are eighteen and already know that they'd want all three of these things. Otherwise, it's possible that the interdisciplinary music degree may be most suited for graduate students. We shall see. As far as you can see, what problems currently exist in the field of music education?

Participant 4: Classes need higher rigor. People will then take it more seriously.

Researcher: So, in thinking about sustaining the field of music education, is there any advice that you offer those considering music education?

Participant 4: You have to know who you are. You have to know what you want. So, if you are, trying to get into music, you have to have a passion for it because this is a hard job. Teaching is a hard job. If you don't have the passion for it, it's going to break you. I know plenty of struggling

teachers who don't want to do this anymore. And they'll likely get out of the music classroom and go into the business world and make three times as much as they did in music. But then, they'll miss music. So, people have to know what they're doing and keep actively doing things to keep their passion alive. I do all the time because that's just who I am. You have to be willing to do anything you can to help these kids and to craft your specific art form.

Researcher: Great advice. Thank you so much for your time this morning. If you have any questions for me or any information that might aid in this research, please feel free to share it with me.

Participant 4: Absolutely. I will email you. Thank you.

Interview Transcript: Participant 5

Age: 56

Race: White

Gender: Male

Occupation: Music Teacher

Researcher: Good morning, and good to see you.

Participant 5: Same to you. Good morning.

Researcher: Okay. What is your job title?

Participant 5: I am a guitar instructor, but I also handle the development of the guitar program as well as the development of the piano program. So, I teach guitar, piano, music technology, and music history.

Researcher: How would you describe your job in terms of your specific duties? What does it look like on a regular basis?

Participant 5: Nonstop would be the first thing, but I'm trying to gain a little more knowledge every week. It depends really what, what the class is.

Researcher: Do you have any administrative duties?

Participant 5: Not like I used to . . . So, that's kind of why I took this job. It's just more teaching than anything, but there is also curriculum development and making sure that the other teachers are able to follow my ideas.

Researcher: Okay. And how would you describe your educational background? For instance, what are your degrees, certifications, or any notable credentials?

Participant 5: I have a bachelor's and master's in music performance. And that was a long time ago. And I actually don't have certification, which is too bad. I'd like to get that. I enjoy school, but I just can't seem to get straight answers on how to go about it. I started my doctorate, but I never finished.

Researcher: Nice. What college, university, or conservatory did you attend? And can you describe the rigor or designs of those programs?

Participant 5: Millikin University for my bachelor's and Shenandoah Conservatory for my master's. Okay. And then, Peabody Institute of The Johns Hopkins University is where I started doing my doctoral work. Both of these programs were really hard.

Researcher: I can imagine.

Participant 5: I mean, it's extremely competitive. And it's been quite a while ago, but I spent most of my time there near the library or behind a guitar.

Researcher: What would you say were some of the important courses or even types of courses that you took at either of those schools?

Participant 5: Psychology.

Researcher: Okay. That's a good one.

Participant 5: Yes . . . Psychology, sociology, and philosophy, hands down.

Researcher: I'm glad that you mentioned these classes. They are very important.

Participant 5: Business was also an important class.

Researcher: Another good one. So, why do you say business?

Participant 5: Because marketing is intangible for a performer. In most schools, at least at that time, they taught you how to be a really fine player, but not what to do with it. And I would say that music theory comes into play, for example, when I arrange music, which I've done for companies like Warner Brothers and other publishers like that. And when I'm doing those arrangements, there's always something like that I catch while I'm doing it. When I listen back and I hear something weird, I'll remember that I learned not to do that my first semester in music school. Parallel fifths, for example . . . Something ridiculous like that. So, it's always kind of hindsight that causes you to appreciate these things. As far as music education content, I've picked that up on my own through reading and working with students.

Researcher: That's fair. Are there any courses that you found to be least useful considering what you've accomplished in your career?

Participant 5: Well, Millikin, my undergrad, was a liberal arts college. So, I felt lucky enough to go there, but going to a liberal arts college also meant that there were things that I wouldn't need. Pascal programming was one of those things. Other than that, I think I got something out of everything that I've taken.

Researcher: That's good. It's a good situation to be in when almost all of your coursework is useful.

Participant 5: Yes, most of it has been at least of some use. Some gem has been there. And just about everything as far as I can tell.

Researcher: Good. So, ultimately, what would you say are your thoughts on the career preparation afforded to you by your degree programs?

Participant 5: I'd say their goal for me in school, though, was to make me a competition winner as far as being a player. That was the height that they wanted for their students. So, I learned how to play, you know? And I learned a lot of music history and how to be a good writer, not just in music, but in English. I learned music theory, too. That was a great benefit. I don't use all the music history stuff. I mean . . . I still have to go back and look some of it up. But I certainly would've benefited more from directed study in management, of course. Now, there's music management degrees everywhere . . . and music entrepreneurship degrees everywhere. So, it's a different world.

Researcher: You mentioned music management. I've been using that term, as well. I also say arts management to encompass all the arts. Do you see these terms as being the same as maybe music administration or arts administration? I've been using them interchangeably.

Participant 5: Yes, but when I think of administration, I still think of something that happens in a school setting. And when I think of arts management, I think of something that happens in the world setting. That's just how my brain hears and interprets those. So, when we're talking management, I might even be thinking about a road manager. But that's certainly still administration.

Researcher: That's a good point to consider. Thank you. Okay. I'll look at that as I think about interdisciplinary degree designs. Now, what would you say are the benefits of a music degree?

Participant 5: There are so many things. And it's constantly changing. If you would've asked me thirty years ago, I would've given you a completely different answer. But right now, if you are a composer or producer, there are endless opportunities, so much work, in movies and television for you. And it pays pretty well. It makes me wish that I could write better. As a writer, and I don't care if you're writing rock, classical, or video-game music, that's where the money is. And especially if you own your publishing, right? You're always going to be making money residuals as a composer, whereas as a performer, you're making pennies. Well, I mean, they're used to paying performers very little. But music can be beneficial when you're able to do what you love and sustain yourself.

Researcher: True. And you've touched on this, but how did you decide on music performance versus music education versus, let's say, music or arts management when you were in school?

Participant 5: Music management was just barely starting out at that time. You could get it at a few places, you know? We're talking 1990. Right. Okay. So, there were workshops more than anything else. Management wasn't really on the table. But why performance over education? Narcissism.

Researcher: I wasn't expecting that one. Tell me more.

Participant 5: You know, the amount of time that I would spend traveling on the road, even when I was in college and stuff, and sitting in a room all by myself, practicing or being on the bus practicing, and writing all this stuff makes you focus on yourself. So, I call it narcissism. And I had a lot of talent and was always one of the best at what I was doing. That doesn't usually go well in life. And I got to a point where I realized that although I could do this, this, and this, I didn't know how to practice. Nobody had ever taught me how to practice, which is the weirdest thing I can say, but it's true. So, I'd sit down and play my guitar or the piano for hours. But I wouldn't call what that younger version of myself was doing practice. I no longer call it that. But performance allowed me to focus on what I called practicing and putting myself out there.

Researcher: That's very interesting. Do you think your career trajectory would have been as profitable as a performance major if you were a singer as compared to an instrumentalist?

Participant 5: Well, I do also sing, so not necessarily. I used to do a lot of commercial jingle work. So, even as a singer, I would tell students to simply be ready for whatever door happens to be in front of you, and when it opens, walk through it.

Researcher: Great advice.

Participant 5: And one thing that I've noticed is that guys are typically better at this.

Researcher: Why men as compared to women?

Participant 5: Women sometimes feel like they're only 90 percent qualified for this or that and choose to walk away due to a 10 percent deficit, you know? But then, many men only have 60 percent of the qualifications and will walk through the door with a 40 percent deficit and get the job or opportunity because they had the nerve to apply or show up. Women sometimes won't even apply. And they should. With a 90 percent skillset, I would've picked her. So, people, regardless of their lane in music, or any other area, have to believe in themselves . . . and literally apply themselves.

Researcher: I'd never heard that perspective before. But I see what you mean. Speaking of jobs and careers, what courses, experiences, or curricula do you think would best prepare students for music careers?

Participant 5: Well, I'm not sure that any course can get someone completely prepared for life in music. And things are changing so fast, and it continues to change faster. That blows my mind. I mean, the things that I was once qualified to do, I'm no longer qualified to do them. I mean . . . by the state's standards, I'm technically not qualified to teach music.

Researcher: I know what you mean, but I'm sure that everyone would agree that you're qualified.

Participant 5: Students can also use classes in psychology and those that help them to learn how to present themselves professional, how to secure managers, how to market themselves and their music. It's all very convoluted.

Researcher: Those are all good suggestions. Do you think that there could be any way to combine music education, music performance, and music administration or music management as a cohesive degree, whether it would be at the undergraduate or graduate level? What are your thoughts on that?

Participant 5: Yes. For a bachelor's degree, though, a student would have to understand that there's going to have to be more study beyond this level in order for things to cement. But you could definitely do something to combine all of these. My mind immediately goes to the idea of whether or not the institution is a conservatory, or is it at a liberal arts school? Or is it something that's neither one of those? I think that at a conservatory, you are more focused on what you're doing or a specific path, whereas at a liberal arts college, you're branching out constantly. So, the liberal arts design could work well. I mean . . . a four-year degree, if that even still exists, might look different than a five-year degree, which would give you more time to explore pathways. But this would allow more time for classes in management, technology, entrepreneurship, finance, and things like that.

Researcher: I love all these ideas. Well, if such an interdisciplinary music degree program were to exist, how do you think the field of music education might change or benefit?

Participant 5: I think people could and would stay in the field longer. I have many friends who were just maybe ten years in. They tried to make it work, but they got tired. It was hard. It was really difficult. You know, there's nobody coming and offering me a job in their music firm or a \$90,000 salary as soon as I graduate. Yet, I'm putting in all those hours . . . and getting nothing for it. Having said that, what music firm or what law firms are really hiring these days at that? I mean, what law firms are even hiring for that amount these days? I know plenty of struggling lawyers and doctors. And how do you buy groceries when you've got no money? So, I always ask students: What are you willing to do for music? For me, I've always said that I was going to do whatever I had to do to keep playing guitar.

Researcher: Those are words to live by for sure. I noticed that you mentioned finance and entrepreneurship . . . Would you say that some aspects of business administration should be added to music programs?

Participant 5: Yes. Definitely. That would be important. I mean, the whole university thing is completely different now. Students need a broad base of career preparation. It used to be that you could aim to be a college professor, but how can you do that at the early stages? And thinking back to your earlier questions, some professors are not prepared to teach students about music careers or the job skills that they'll need. And now, there are not enough college professorships. One would be lucky enough to be an adjunct. I eventually became an adjunct instructor. I only made it to half-time, though, at WashU, which is where you can get the benefits and all that, but still, you're working endless hours. And I was getting paid less there than I was at the community college. Some community colleges are great environments for faculty, by the way.

Researcher: What would you attribute to some of the major changes in the field, such as those you just mentioned?

Participant 5: Technology. We're now able to do things in thirty seconds that used to take days to do. Yet, some music programs have not changed with the times, which means that many people need computer skills. Nobody's telling you these things.

Researcher: Beyond what we've already discussed, would you say that there are any specific problems that exist within the field of music education?

Participant 5: I would say that the mental exhaustion of faculty is an issue.

Researcher: That's a good one.

Participant 5: It's a big problem.

Researcher: Do you think that that would change if maybe some administrators were better prepared or versed in music and the arts?

Participant 5: I think that it could, but it wouldn't necessarily make the case for students becoming better musicians. But it would help if administrators knew how to get people interested in the arts and raise money. Administrators don't necessarily have to be musicians or have an arts background, but having some skills and an appreciation for the arts is enough.

Researcher: Last question: Do you have any documents, such as syllabi, course descriptions, et cetera, that might help me better understand your philosophies and contribute to the research?

Participant 5: Yes. I'll put some stuff together for you.

Researcher: Thank you so much. This has been a great experience.

Participant 5: Same here. Keep me posted on things.

Researcher: Will do.

Interview Transcript: Participant 6

Age: 32

Race: White

Gender: Male

Occupation: Music Teacher

Researcher: Good afternoon. Thank you for joining me today.

Participant 6: No problem at all.

Researcher 6: So, I'm going to ask you several questions, some of which I may think of as we go along.

Participant 6: That is just fine. I think this stuff is always interesting,

Researcher: Awesome. So, first question: What is your job title?

Participant 6: I am the upper academy choral director, or director of vocal music.

Researcher: Does upper academy mean that you're working with the high school students?

Participant 6: Yes, grades nine through twelve.

Researcher: Okay. And what is your job description.

Participant 6: Sure. So, I essentially handle high school vocal music of all sorts. I direct the choir, and if there are other performances where they need someone to sing a solo, I'm sometimes preparing students for these. You know, I'm helping arrange that or set it up. And I also teach music theory.

Researcher: Okay. I didn't know that you also taught theory. That's great. And what is your educational background? What are your degrees, certifications, or any notable credentials?

Participant 6: It's pretty interesting. I went to a Catholic grade school and a public high school. I then went to a two-year college, Southwestern Illinois Community College and transferred from there to Webster University. I got my degree from Webster. So, I just have a bachelor's degree in K-12 music education.

Researcher: That's great. And can you describe the rigor of either of these programs?

Participant 6: At Webster, the rigor was really, really high. It was really tough. My brother was going to school for engineering at the same time at WashU, and I would argue that we probably

had to put the same amount of time in. So, the rigor was really high while I was at Webster. Southwestern Illinois University, or SWIC, was about the same. But I went into college not planning to be a music major. I spent my first year of college trying to catch up to everybody essentially.

Researcher: Okay. Did you know what you wanted to be initially, or were you just kind of figuring that out?

Participant 6: Originally, I wanted to be a medical doctor, from the time I was like four until I was about nineteen. So, my original plan was to get a science degree and then go do pre-med and try to take that route, but I realized I don't like chemistry enough.

Researcher: I get that. What were some of the most important courses that you took as a music student?

Participant 6: When I was in school, I would've probably told you all the music classes were most important, the ensembles, conducting classes, and stuff like that. But in retrospect, I would argue that the educational classes were the most useful.

Researcher: Okay. That's good to know. Why were the education classes most useful? And what classes?

Participant 6: Now, I can't remember the titles of the classes, but there was one that was about education in a diverse society. And that was all new to me. I grew up in a rural area, so I didn't even know about a lot of the issues that can trouble schools that are in a more urban environment. That was all new to me. I had no idea. So, that was really interesting. And now, that's the stuff that I feel like I put to use most often. It gave me the mechanisms to communicate with people and understand those things, which I feel were the most useful.

Researcher: Okay. And were those classes tailored to music, or were they more general?

Participant 6: Webster did a good job of splitting that stuff up. Some of the classes were just through the school of education. And then, some of the classes were through the music department, but specifically for music education students. For instance, there was a classroom management course that was taught through the school of education, but the music department taught one specifically for music students because our K-12 music classrooms are usually so much bigger, so we just expect different things.

Researcher: Nice. And were there any courses that you found to be not useful at all when you think about your current career?

Participant 6: Yes, but I don't know if I can think of them off the top of my head.

Researcher: No problem. Even if you can recall some of the topics of those courses, that is just fine.

Participant 6: Okay. So, I feel that sometimes, the theory and history goes a little bit deeper than it needs to for a music educator. Maybe if you were gearing up to teach college or something, all of it would be necessary, but I feel like some of those semesters could have been better spent somewhere else, doing something else. More time could have been spent on more hands-on stuff specifically.

Researcher: That's a really good point. So ultimately, what would you say are your thoughts on the career preparation afforded to you by your degree programs?

Participant 6: I think it was as good as it could be. But I wrote an email a few years ago. In that email, I talked about how more emphasis should be put on schools that aren't really high-achieving. Throughout my music education, it was always gearing me up to teach at an affluent school, preparing really high-level music, and that's it, not so much the classroom management or even specifically how to teach music theory. You know what I mean? None of those topics were really addressed. So, when I got to teaching, all I really kind of knew how to do was how to prepare music, not how to go about classroom management. I knew the principles behind it, but I had never put it into practice so much. So, that's kind of my big takeaway, which has been that I was prepared to make really high-quality, high-level music, but not necessarily the other things that go into teaching.

Researcher: That's critical. So, it sounds like you're highlighting the idea that working with underserved students versus working with students who have a lot of resources would be very different. And at your current school, you're primarily working with students who don't have as many resources?

Participant 6: Exactly.

Researcher: And how many years have you been at this school?

Participant 6: This is my sixth year. I actually did my student teaching here and did a practicum beforehand. So, it's my seventh year in the building, my sixth year as the teacher.

Researcher: So, you have a legacy here. I didn't realize you had been here that long. That's great. So, what do you tell students, or what might your own philosophy be, regarding the benefits of a music degree? And what are the available careers in music?

Participant 6: Sure . . . Those are good questions. I think having a music degree teaches you to think outside the box. You think about things in a different way. Every time I get into a group of friends, each one approaches things differently. I have one friend who's a geologist and another one sells insurance. Their approach to things is just different. And I don't know why or how, but you just think about things differently when you know music. That's my number one takeaway. Even outside of music, outside of teaching, it always comes down to that for me. I also think that in order to be a teacher, at least on a certain level, you have to be able to manage time and stay organized a little bit. There's a benefit in being able to do that. And that's the difference between earning the degree and then using the degree. Those are really helpful skills. And as far as jobs in

the music field go, we just talked about that the other day in the music department. We went on a field trip to see the Saint Louis Symphony, and they actually did a whole seminar on music careers. They talked about people who work at the symphony and arrange for them to go on tour and arrange all the buses and how they're moving their equipment. And that was a whole other area that I hadn't considered.

Researcher: Yes indeed.

Participant 6: Yeah. And I've played in a lot of rock bands. So, from that perspective, you have people who work at the venues and people who are running sound, or people in a recording studio running sound. There are also people who are acoustic technicians or whatever that title would be. There are also consultancy firms that come in and test the acoustics at the concert hall across the street, and then they make slight modifications to things like the curvature of the wall to help amplify or direct the sound. So, there are many, many music careers.

Researcher: That's fascinating. That incorporates a lot of science, physics even.

Participant 6: Also, I've always been fascinated with luthiery, or building instruments. I think that's really cool. There are a lot of things you could do in music, other than teaching and performing, that I wish I had known about in high school.

Researcher: Right. And that's something that students should know for sure. Do you feel that your college professors presented material and resources in a way that truly prepared you for music?

Participant 6: Another good question. I think it took me a while to adjust to different professors. That was especially when I transferred into the university. One of the choral directors I had also taught other music classes, and he was very much someone who put a piece of music in front of me and motivated me to learn it even when I didn't think I could. And he presented it to me as if I didn't have an option. I had to learn this. And I feel like that pushed me and forced me to up my skill level to meet that expectation. But the choir director at the other school didn't approach things that way. He didn't push me to raise my standards. So, I tend to have adopted the approach of the first teacher where it's sort of like I want you to use the skills you have to try to figure out how to do this or that. I push students to do that.

Researcher: I like that approach. Also, how did you decide whether to choose music education versus performance versus music administration?

Participant 6: So, again, I did not plan to be a music educator at first. If I'm being honest and transparent, it was kind of like a backup plan. Honestly, at first, I wanted to play rock music for a living. And then, I had kids and that wasn't as much of a possibility anymore. So, it was a good thing that I was working on a music ed degree. And obviously, I came to realize that teaching music is awesome and that there's so many cool facets to it.

Researcher: Great. So, in terms of administration, what is your understanding of music administration and arts administration, or music management and arts management.

Participant 6: I only have very limited understanding of it, I guess. When I was at Webster, there was a community music school on campus there. And I had a student job there where I would just sit in the lobby while people practiced music. So, when I think of music administration, I think of the person behind the desk managing music programs and activities . . . Now that I think of it, I was very good friends with someone in college who double-majored as a Bachelor of Arts in music and a bachelor's degree in business administration. She essentially combined the two and got into arts administration.

Researcher: That's really good because I've been finding that many of the skills in business administration are also used in arts administration. And if there were more programs that brought the two fields together it might better empower people to formulate their careers. With that said, do you feel that any of your work has to do with music administration?

Participant 6: I mean, I guess I wouldn't have previously thought of it in this way, but even earlier today, I was making sure everyone knows what they need for the choir festival tomorrow, making sure that the timeline is set, which I guess I would fall under that umbrella. I wouldn't have thought of that of it that way before you asked that question.

Researcher: That's a great answer. And that's honest. I have another question for you: What are your thoughts on those who choose music performance as compared to music education?

Participant 6: Well, I have far more friends working in their field who have music education degrees. Most of my friends that got performance degrees also have a nine-to-five job and then they're performing in something like an opera theatre organization after hours. From what I've seen, it seems like the people who should go into performance are people who have a very, very specific idea of what they want to do, those who have already started making the connections to get there. This is totally anecdotal, but from what I've seen, if you wait until college to start making connections, doing performances, and learning the repertoire that you're expected to know as a classically-trained vocalist, then it's too late. I feel like. I feel like the people I know who were really successful as performers were successful like by their mid-twenties. And it's not like they walked out of college on graduation day and started doing it. There's this middle ground where they're still in college, but they're becoming a professional performer already. And I feel like having the self-awareness to recognize that you're on the right track to get there, or even understanding what that final step looks like, is important. So, I think that you have to have a really, really clear idea of what you're going to do with the performance degree if you intend to use it. That's been my experience. But that's not everyone. Another friend of mine has a vocal performance bachelor's and master's degree, but then got a conducting DMA and now teaches collegiate choirs and is really good at it. So, performance doesn't box you in like some people think it does, but you have to be either really, really know what you're going for with it or be willing to sort of shift later on if it doesn't go that direction. That's been my take on it. That's what I always try to tell students.

Researcher: That sounds like really sound and informed advice. really good. And your response made me think about gender and voice type. Some voices take longer to develop. So, how might a performance degree be detrimental to those people whose voices won't be ready in their mid-twenties so to speak?

Participant 6: That's a really good point. I don't remember what the exact numbers are . . . I didn't take as much pedagogy as I should have, but the male voice doesn't stop developing till like thirties and the female voice has its own timeline, as well, generally speaking. I hadn't thought about that.

Researcher: So, what do you think would best prepare students for various music career pathways?

Participant 6: I think it's just getting out there and doing it. Okay. I am very much a hands-on learner. I want to see something or do something to learn it as opposed to hearing about it or reading about it. I started playing gigs when I was fourteen or fifteen years old and have continued playing since then, you know what I mean? So, playing music, singing, playing guitar, whatever your instrument is, doing it as much as you possibly can for anything you possibly can is important. Absolutely everyone I know who is a successful performer practically lives on their instrument and has done this forever.

Researcher: Okay. And what are your thoughts on interdisciplinary degree programs?

Participant 6: I think that those sorts of degrees make you a pretty well-rounded individual. I would imagine that, from an employer's perspective, seeing someone with a music education degree would show that you studied two subjects as opposed to having maybe just an education degree. And it's not that you would look down on having one degree instead of two . . . There's sort of this idea that interdisciplinary degree programs are able to teach you sort of like 90 percent of several different skills instead of 100 percent of one skill. For instance, I don't feel like I can teach as well as someone who has just a teaching degree, and I can't make music as well as someone who has just a performance degree or something like that. But I still teach and perform very well.

Researcher: I like that you said that. Well said. So, are there any ways that you could imagine combining music education, performance, and administration?

Participant 6: Yeah, I think that Webster's done that with their Bachelor of Arts in Music degree. I'm trying to remember what all that entailed now. I know that there were ensemble requirements, education classes, pedagogy classes, music history, and jazz theory or something like that.

Researcher: Okay. I'll see if I can find some information on that because I didn't realize there were programs like that at Webster.

Participant 6: Yes, there were specific things they had to do, and then, there was a recital at the end of their year. But it was all different from the performance degree. And in music education, student teaching was the equivalent of our capstone. And there are assignments that come along with that. But for the BA music folks, they had several options. They could write something like a thesis, give a recital, or a third option that I can't recall. But that degree was a well-rounded degree. One of my friends who selected that program went on to do speech pathology or music therapy.

Researcher: Great. I like that you brought up speech pathology because that one had not come up yet. And I think that that the availability of that pathway is something, other than administration, that would be especially complimentary to singers and voice teachers. By the way, what problems absolutely do you think currently exist in the field of music education?

Participant 6: So, having not been brought up doing classical music at all until college, I have a pretty different perspective. I think that way too many music teachers are more interested in the attention or glorification it brings to them, such as how good their choir is, how good their program is when I don't really care. I am more interested in seeing students become capable musicians and engage in music than knowing about their teacher. It's great that you're a good teacher. That's awesome, but it's not about you. And I feel like self-centeredness is really prominent in the teachers in this field. All these teachers want you to know is who they studied with. That's fine. That's great. But what are your students doing and learning in your classroom? That's what it's all about. And in a school like the one I'm at, focusing on students is the only thing that works. The main goal of music education, when you reduce it to the tiniest form or idea, is that you should be using music to connect to students, to teach them things, not necessarily aiming for the greatest performance ever or accolades that come along with that. Awards and praise should be the byproduct of what you're doing. So, that's my take.

Researcher: I think that's a beautiful philosophy that should be shared with the world.

Participant 6: Yeah. I like to give the students what they need to go above and beyond what they were already doing. That's just my character. That is kind of why I said what I said earlier. I think it's way more important to give the students the tools they need in order for them to go on to do great things. All I ask is for them to create the highest level of music possible for them right now. And I try to remind them that they can go out and sing and perform even now. They can earn money by getting involved in church and community choirs right now. I remind them all the time that they can get church jobs. They have the skills. I mean, we sight-read every day. You have the skills. You can use these skills now to make money. That's something I wish I knew in high school.

Researcher: It's awesome that they are realizing this now. Lastly, do you possess any documents such as blank evaluation forms, rubrics, or syllabi that might help me further understand your philosophies?

Participant 6: I do. Can I email them to you?

Researcher: Of course. That will be very helpful. Thank you so much for taking time for today's interview.

Participant 6: Like I said, I love things like this, so not a problem. Thank you.

Interview Transcript: Participant 7

Age: 46

Race: Black

Gender: Female

Occupation: Fine Arts Administrator

Researcher: Good morning. Thank you for agreeing to meet with me today. Let's get started. What is your job title?

Participant 7: I am an academy principal, or school principal.

Researcher: How would you describe your job as an academy principal?

Participant 7: There are several moving parts. There are always a lot of moving parts. You know, my primary job is to provide support and supervision and leadership to teachers so that they feel that they are prepared and equipped to then teach students. But I find sometimes that I have to remind myself to be student-focused first. And sometimes that can make teachers feel like they're second. And it shouldn't be that way. As a principal, teachers should always feel like they're first, even though we always say kids are first. My role also deals with discipline, parent communication. I do a lot. I'm heavily involved with students' graduation plans. So, I'm always monitoring, you know, students' credits, what they need, what they don't need, making sure that they're passing their classes, and whether they need financial assistance of some sort, or any resources. I try to make sure that the students have everything that they need in order for them to be successful. I also observe teachers, do performance improvement plans. I currently oversee the arts department, so that's music, theatre, dance, and visual arts. And I also oversee the special education department, which is crazy because I feel like they're on an island by themselves. They don't fit the other departments that I supervise, but because I oversee the arts, I have had an opportunity to really grow the special education area. Each department starts at different points, but we have a collective goal for the performing arts departments that I push all of them to meet, as well as individualized goals within their departments to get them where they need to be. So, it's always a balancing act.

Researcher: And, speaking of fine arts, do you see yourself as a fine arts administrator?

Participant 7: Yes, I am a fine arts administrator. I didn't originally know that there was a difference, I guess, between being a fine arts administrator versus just an administrator. But I can see how there are things that I have knowledge of that non-arts administrators don't. And when I was not overseeing the arts departments, I would not have thought twice about things unrelated to the arts. So, you know, being here in this role has helped to grow me as a leader because I know arts and general curriculum. I know how to teach. I know best practices around classroom instruction, student engagement, and all of the things that happen in schools. But I didn't initially

understand how the fine arts influence what happens in a performing arts school. But that's what we're here for, performing arts. So, I've had to learn that.

Researcher: That's an honest answer. And it makes sense, especially since a lot of your experience has to do with administration and education. There's a fine arts component of your work, and you're an experienced administrator. So that uniquely qualifies you as a fine arts administrator.

Participant 7: Exactly.

Researcher: With that said, what is your educational background? For instance, what are your degrees, certifications, and any notable credentials or even experiences?

Participant 7: So, I have two master's degrees and a bachelor's degree. At first, I was going to college to be a lawyer and earned a degree in political science. I thought that I was going to be this big-time corporate lawyer until I realized that there was a test to get into law school and that this plan might not work. So, I was like, okay, I don't know what I'm going to do now. But I had an opportunity to apply for a fellowship that I actually won. So, through the fellowship, I earned a Master of Arts in Teaching through the University of Pittsburgh. The master's was an eighteen-month program. We taught while we learned how to be teachers, so that was very intense. I worked a full-time job. I was a teacher during the day and then went to class at night. But it was great. It taught me a lot. And I wouldn't change it or trade it for the world . . . because I gained real-world experience. So, I wasn't just a student sitting in classroom and later finding that none of that works. And my second master's is in administrative K-12 education and trained me as a principal, which was why I got my second master's degree. I should have gotten a doctorate, but I didn't. So, I started off as an elementary school teacher, then I became a middle school math teacher. Eventually I was an instructional coach. Then, I became a director of instruction. So, I skipped the whole principal thing at first. As the director, I oversaw thirty-eight schools, and I was responsible for their progress in math. That was a lot. I put together instructional plans for principals about setting goals for what they needed to achieve in their benchmark testing. And I left that role and transitioned a little bit. I went from being a director of instruction to being the director for effectiveness, which was basically when we got an \$11 million grant from the federal government. It was a race to the top for our district. We had all of this money and three years to meet the state's new standards. We had to implement a new observation system for teachers, principals, and non-teaching staff. It was a statewide mandate. We got the money from the grant to help us do it, and I was responsible for making that happen within a school district of Philadelphia. And our district was made up of 222 schools. So, there was a lot of training to be done. In that role, I served as the liaison from the school district to the state, which I loved. It showed me a whole other side of things. So, it was great. Then, I got tired of dealing with adults, and I missed the kids. And I had an opportunity to be a principal. I took the opportunity, and I was a K-8 principal for three years. And then, I transitioned to Missouri. I was an assistant principal for middle school at a school here. Then, I moved into my current role.

Researcher: This is great information. At any point in your experience, did you come across any degree programs that had to do with fine arts?

Participant 7: I was never looking for a program in the arts. My mind wasn't there in the past. But I don't even think that I came in contact with any fine arts programs, which in retrospect, is really odd now that you mention it. So, to answer your question, no.

Researcher: That is good to know. And with that said, what would you then say qualifies one to become or be considered as a fine arts administrator?

Participant 7: Oh, boy. That's a good question. I think the biggest thing would be to have had experience in the arts as a fine arts teacher. Although, that's not been my journey, what helped me to adapt quickly is that I am a fast learner. Also, my children have gone to performing arts schools. So, I also had perspectives as a parent. That's what now causes me to constantly ask myself: How are we a performing arts school? Sometimes, our student's don't even have enough clarinets or we need new mirrors for the dancers. But I'm being told that it's going to take five years to get what the students need. As a parent and a principal, I realize that this is unacceptable. We can't treat this like an after-school program. This is a school of the arts. This is education. If this is the dance room, then we need everything in the dance room to work properly. Right? So, I think these perspectives and experiences have helped me. And if I knew earlier on what I know now, I think it would be helpful to possess an understanding that the fine arts also help students with academic achievement. One of our instructional coaches here at the school often makes that point. That's a good thing. At a performing arts school, the kids should be performing higher because, what research has shown is, they are coming to the table with a different skillset that helps them to be better academically. Something should be different here than the general school around the corner.

Researcher: So, if I'm hearing you correctly, your experiences as an educator and a parent, as well as available research and even feedback you've gotten from colleagues, have all attributed to your success as a fine arts administrator?

Participant 7: Absolutely. Yes. And I think that I am also coachable. I don't ever think that I have all the answers or know everything. So, I always try to put myself around people who are smarter than me so that I can learn from them. I don't have a problem with saying that I don't know how to do this or that. That's why, as an arts leader, I bring all of the department chairs together and encourage them to collaborate. I want my department chairs to also feel like they are leaders. That's a big deal. No matter what they do, I want them to feel like they're the best at what they do . . . because it's all about buy-in. And so, that's what I knew I needed to do. I knew I needed to get all of the arts department chairs on the same page. So, you know, we have a meeting for them every two weeks. And we use that time to teach them how to be leaders in their own departments. At one point, none of that was happening. So, I really took the time to go back to the basics like establishing meetings and holding the department chairs accountable. I can honestly say that we're there this year.

Researcher: Well, it sounds like you have been successful in coaching and supervising the arts. You mentioned that you have two master's degrees. You've clearly had a lot of training. So, what would you say are the most important courses that you took as either an undergraduate or graduate student?

Participant 7: Oh wow. So, there's this one class that I had. It was when I first was learning how to teach. The professor had been a real-life elementary teacher. And she taught us how to write lesson plans. And I'll never forget that because I learned how to write lesson plans that year, not just checking the box, but actually writing them. She taught me that if what you're doing in class does not align with where you're trying to get the kids to go, then scratch it. And I never forgot that. I reflect on that or have reflected on that through the years as a teacher and even as an administrator when I'm teaching teachers how to plan classes. I also remember another professor, and he, too, was a principal at the time. And one of the things that he taught me was that there will always be the book's answer to issues in education, but there are also practical solutions that the book never gives us. The book sounds great in theory, but you know best in terms of what works with certain schools, students, teachers, and families. So, he helped me to master that lesson. Now, I can say that the more practical things are, the better they tend to work.

Researcher: Oh, that's such a good point. And what classes would you say were least important or practical? Can you recall any of these?

Participant 7: I think so. I had this other class in educational law. It was a required course, but it's important to know how to present the material, regardless of the course. The professor was unable to do this effectively. The information might have been helpful, but it was not effective because of how it was taught. It was uninteresting and unstructured.

Researcher: So, this would, of course, be a class that you don't tend to pull from today?

Participant 7: No, I don't.

Researcher: That's fair. Are you aware of any degree programs in music or music administration or fine arts administration?

Participant 7: Not really. They're not as common, which makes me think that programs like that don't really exist.

Researcher: That's an honest answer, and I love that. And not that I need to say this now, but just as a side note, these programs do exist. You're right in that they're not as common. Many people know what programs lead to careers as teachers, principals, music teachers, and even musicians, but it appears that a lot of people don't know about arts administration and music and arts administration degree programs. Business administration, on the other hand, is very common.

Participant 7: You're so right. The only program, or rather educational or administrative certification, related to the arts that I ever saw was arts integration. Artsintegration.org has a certification program for principals or really anyone, but you don't walk away with a certificate or degree in administration. You walk away with a certificate that says you're something like an arts integration specialist. I had signed up for it, but I realized that I didn't want it to just be arts

integration. I would've liked something more well-rounded. It's not well-rounded, so I won't do it.

Researcher: And how long is that program?

Participant 7: It's a year-long program. I believe it's somewhere between ten and twelve months.

Researcher: So, you've answered parts of this question already, but just in case there's anything that I might have missed, what would you say are your thoughts on the career preparation afforded to you by your degree programs? Do you really feel that they prepared you for what you do today?

Participant 7: I would say it's probably like fifty-fifty. I would say that I walked away with more from my teaching program than the administrative one. Part of this is due to my specific pathway or progression to various positions. For instance, by the time I was in school for my administrative certification to become a principal, I had already been an instructional coach and had a lot of teacher-oriented experience. I had a very unique opportunity because my boss had gone on to be the superintendent in our school district. I then applied for an instructional coach position and got the position. So, by the time I started the administrative program, I found myself realizing that I already knew the material. So, I would say that my actual principal certification program was more effective. I got more out of that experience as well as the experience of being on the ground doing the work as a principle versus being in the classroom.

Researcher: Got it. Thank you. I think that's the case with a lot of career fields as far as practicality. And from your current vantage point, what would you say are the benefits of a music degree? What are the available careers specifically in music that you are aware of?

Participant 7: That's a good question. And I'm now thinking that there may, or possibly may not, be a need for new music programs to exist because the benefit of a music degree would be that students are able to learn to perform and teach music, which may not be profitable for some students. The main careers would be performers and music teachers.

Researcher: I think these are valid points. That is, is there a plethora of careers available to those interested in music?

Participant 7: Right . . . because when you go to medical school and finish, you're a doctor. Right? And if you go to law school, when you pass your exams, you're a lawyer. That's not necessarily the case in music—especially with performance degrees.

Researcher: Agreed. And it may be a little different for someone who gets a degree in, let's say, business administration. They may not have an exact title from that degree, but there are so many things that they can do with such a degree. Sometimes, there is the notion that musicians and even some music educators have to make something happen for themselves or forge a career pathway rather than know exactly where they are going.

Participant 7: Yes. And so that's what I wonder, and I'm going to be honest with you here . . . That makes me think, though, that there is something that I don't know as a fine arts administrator in a performing arts school. I should know more about music degrees and their benefits as well as the kinds of careers students might pursue as musicians and music teachers.

Researcher: And it's okay that you don't know right now. I think a lot of people stand in your exact shoes, and that's the purpose of this research. So, to go further, what courses, experiences, curricula, et cetera, do you think would best prepare students specifically for careers that would involve fine arts administration?

Participant 7: I think any coursework that creates a balance of the planning, execution, and monitoring of arts programs would be best. So, for instance, how does someone design a course for beginning band? What does that look like? If we already have this class or that class and there are problems, we have this program, what steps could we take to possibly fix them? So, giving people the opportunity to learn what that educational and administrative process looks like is imperative. Even thinking about the meanings of words is important. Like what does it mean to monitor something? What does it mean to implement a program, you know? These are all of the things that we take for granted. And some people have no clue what these things mean. I also think that any courses or programs that give students opportunities in both the administrative part and the hands-on piece of their preferred art would be ideal. So, let's say, and this might sound crazy, but let's just say that, in a perfect world, I went back to school for a fine arts administration degree. I would need all of those things like how to plan and execute arts programs. But it would also be cool if, even if this were an elective part of the program, I would have to pick a music or arts pathway to balance the administrative side of things. After all, I'd be in this fine arts administration program to tie in the administrative piece with what I'm doing with the hands-on component.

Researcher: What you just said is crucial. The result of this research would be to design a potential program that would be effective as an interdisciplinary music degree program, whether at the graduate or undergraduate level. So, what you just said is very helpful. Again, the title of my study is "The Interdisciplinary Music Degree: Music Education, Music Performance, and Music and Fine Arts Administration. So, bringing these three areas together is central. With that, do you see a difference between music administration and fine arts administration?

Participant 7: I don't think so, but I would say that there is just a difference between managing an arts school or company and a music school or company. But there also seems to be a lot of overlap between the two. It seems that fine arts administration, though, is broader and gives you more career choice.

Researcher: Good answer. Yes. And what are your thoughts on interdisciplinary degree programs?

Participant 7: I think they're important. I do. I think the world has shifted in education. It is calling for a more well-rounded leader. And I think having an interdisciplinary program would

help prepare people to be more well-rounded professionals. It's daunting, but it would be more beneficial.

Researcher: Okay. As you think about interdisciplinary degree programs, can you imagine any ways that music education, music performance, and arts administration could be combined to create an interdisciplinary music degree?

Participant 7: Yes. And all of those areas are needed. And again, it goes back to creating that well-rounded individual. If someone were able to see the connection between music education, music administration, and music performance and then, create a program that brings them together, the sky's the limit.

Researcher: Exactly. You can't just jump from undergraduate getting a performance degree to actually being a music professor. You can't simply teach lessons at the college level right away. And you might have, instead, earned a music education degree and started your career at a school, but then you still may not have all of the credentials to take your career into administration. So, what if music majors were able to plan their careers and earn credentials more succinctly or upfront? Oftentimes, other career fields are more direct in terms of their trajectory, and music students may also appreciate and benefit from such a design. Their career pathways may open up, and that's really the point of all of this.

Participant 7: I really like that. That makes sense. It really does. Students would then be qualified to do several things in music. So, I think this design would allow them to have the credentials and the resume to do anything.

Researcher: I'm glad that you see that it sounds practical.

Participant 7: Know. Yeah. When you said that, I'm like that duh. Yeah. Yeah, yeah.

Researcher: Yes. And how might music as a career field change if more interdisciplinary degrees were offered?

Participant 7: It would validate music students. I think it would allow for more validation from the world. Yes. It would be that you're more than just a person who can sing. You're more than just a person who can play the clarinet or the saxophone. Like, there's depth to you beyond just performing. So, I do think it would open more opportunities.

Researcher: Yes, yes, yes. Lastly, do you possess any documents, like blank evaluations that you use for your teachers, any rubrics, course descriptions, degree sequences, teaching philosophies, syllabi, anything at all that you'd like to share with me to further express your experiences and inform the study?

Participant 7: Yes, I may have a bit of each of those, and I will gladly share them with you.

Researcher: Thank you so much. I look forward to it.

Participant 7: Thank you. This has been refreshing.

Interview Transcript: Participant 8

Age: 69

Race: Black

Gender: Male

Occupation: Fine Arts Administrator

Researcher: Hello.

Participant 8: Hello. How are you today?

Researcher: I'm fine. How are you?

Participant 8: I'm fine. Thank you.

Researcher: Thank you for taking the time to interview with me. Let's get started. What is your job title?

Participant 8: My current job title is director of a choral ensemble, which is an organization that was founded eighty-three years ago by a famous music director at a historic school in the city. He had a long tradition of excellence and success. He started this group with some of his high school students who were in the choir. And since that time, there have been four directors. I'm the fourth as a matter of fact. The second director was one of the founder's students. The third director was also one of his students. And again, I'm the fourth director, and the baton was passed on to me by the third. It was her suggestion that I would take the role. It's a very fine group of singers. Everyone in the group has a professional-sounding voice. They're very talented people. I enjoy working with them. And our mission is to maintain the music of African American composers and arrangers as well as non-African Americans who create, compose, or arrange in the style of African American music. So, that's our mission—to keep it alive.

Researcher: Wonderful.

Participant 8: Yes. And in addition to that, I am the minister of music at a Presbyterian church. That has been my role for over a decade. And we have several choirs. I direct the chancel choir, which is more traditional music like anthems, spirituals, and some light gospel. And then, we also have a gospel choir. We have a men's chorus. I direct that group as well. And every Sunday morning, one of the groups will sing, or maybe two of the groups might sing, you know. So, we rehearse every week. And we have quite an extensive library of music. And I am always looking for new music.

Researcher: And what are some of your job duties as an administrator or fine arts administrator in those capacities?

Participant 8: In those capacities, my responsibilities are to maintain the choral decorum, to continue developing the voices, especially as people age, and to make their voices a higher quality. In addition to that, I do the budget for the music department at the church. And I also create an annual report. So, there's plenty of administration, you know, throughout the church's music department. We also have an organization that serves as an artist guild. This is a group of people that we try to raise funds for and bring different organizations into the church to perform. For example, we had a strings quartet come and perform for the young people that were here. And then we've had piano concerts. Several different choirs and soloists come in and perform for us. So that's the Artist Series Guild.

Researcher: Excellent. And what is your educational background? Specifically, what are your degrees or any certifications or notable credentials that you can highlight?

Participant 8: Okay. My bachelor's degree was a Bachelor of Music Education Degree from Louisiana Tech University in Ruston, Louisiana. I was a double-major there in piano and vocal music. I received that degree in 1975. Following that, I came to Southern Illinois University of Edwardsville. And my main motivation there was to come and study with the concert pianist who was artist-in-residence, a renowned pianist. As a matter of fact, she's now ninety-nine years old, and she's the last living student of Sergei Rachmaninoff. She's still living and still performing. So, that was my motivation for going there. But I did meet some other great people and studied vocal music and piano with several people there. I was also a research assistant while I was at SIUE. And I did the research assistantship under an excellent professor. So, that was another good experience. And I received a minority fellowship grant the second year I was there. And I was there for two years for my master's. Following that, I received my first position as a music teacher. And that was at a junior high school here in Saint Louis. I was the vocal music teacher as well as the piano accompanist of the concert choir at that time. At that school, in 1977, we had five music teachers, believe it or not, in one school. That was at just one junior high school. Okay. And we had three vocal music teachers, a band director, and an orchestra director. So, there were five of us teaching these junior high school students. I taught there for eight years. And following that, I went to the senior high school in that same district and became the choral director there. And I did that for another ten years. Then, I was elevated, promoted to become the fine arts coordinator for that entire district. In that role, I coordinated classes, curriculum, and supervision within the music, theatre, dance, and visual arts departments. But we didn't originally have a dance department. We got some local teachers to come in and teach dance. We'd already had theatre for middle school and high school. So, we maintained that program. And vocal music was taught beginning in kindergarten and through twelfth grade. In addition to that, we had a strings program. Band was available to kids beginning in the fifth grade. We even developed a Suzuki program, a modified Suzuki program in that district, which had kids playing on those tiny violins and so forth. So, we had a strong program with a good feeder system. One of our high school bands even went to the Rose Bowl one year. They did a lot of great stuff, as you might imagine. Also, the choir, when I worked at the junior high school, traveled quite a bit. We went to Kansas City for the Worlds of Fun Festival of Music. We also went to Wildwood, New Jersey for the International Music Festival. We went to Florida twice. We went to New York City. We just traveled quite a bit.

And we did fundraise to get money to travel via a coach bus. And I worked with a mentor to raise these monies. Those were some good experiences there. That was in 1985, and I stayed there until about 2005. Then, I moved on to another school district where I worked as its arts coordinator for five years. In that role, again, I was also over all of the arts areas. I retired from that position in 2010, and I continued working with church choirs as I've always done outside of my work with schools. Then, I went back into education for five more years as the artistic director at a visual and performing arts high school in another district from which I retired in 2018. In total, my career has spanned over four decades.

Researcher: Wow. This is impressive. And thinking back to the universities that you attended, how would you describe the rigor or design of those programs?

Participant 8: Well, I'll say, at Louisiana Tech University, I had an excellent piano instructor, and I took voice lessons from another professor. Of course, we had music theory and music history, and all those programs were good for the music educator. But there were other courses we had to take, such as geology, you know, as well as general classes like English, social studies, and science, which, at that time, made me wonder why I needed all of those things. I was really majoring in music as a music educator, so it didn't make sense to me. But I guess everything helps. So, you know, I thought the rigor was definitely there in the applied music courses, like piano, voice, and music theory. And I did take a couple of electives. One of them was violin lessons. And I discovered that, by starting with this instrument in college, I was a little bit too late. I think one needs to start learning violin when they're in elementary school. I also took a percussion class as an elective because I thought I could learn to become a drummer, and that was okay. But again, I think that instrument also requires an early start. That's why music education is so important. You train students early, and then they can develop all the way through high school and into college. My master's at SIUE, also afforded me some good teachers who were demanding. One of my favorite teachers taught piano and had done over three thousand concerts. She had a record deal and had studied with famous teachers like Nadia Boulanger. She actually had quite a reputation in the region and all over the world. I had first heard her in my hometown in Louisiana. She had come there for a piano teacher convention. It was then that I knew that I wanted to go and study piano with that lady. And that's how it came about. I wrote her and she told me to send her a recording of my playing. And I did. So, I went on to SIUE and got to study with her. Even though I was a music education piano major, she accepted me as an independent study because most of her students were performance majors.

Researcher: And since your background is in music education, and you've been a teacher, performer, and arts administrator, what would you say qualifies one to become a fine arts administrator?

Participant 8: I would say experience, for one thing, because the more you know about the subject areas . . . and what people do . . . and what they're expected to teach, the better situated you are to support the teachers that do that kind of work. And I felt qualified because I had also done much of what my teachers were doing. And also, I continued my studies during my career by taking some courses in arts administration at the University of Missouri St. Louis. I also took some classes at Webster University. I went to workshops, conventions, and conferences to learn

and observe new trend trends in music. I tried my best to follow what other schools were doing and to see how other school districts were doing in terms of the arts. So, all those things and experiences helped me. And I think the most important thing was that my philosophy was to support the music and arts educators. I felt like those were the people that I was supposed to be supporting. I helped them become better teachers and gave them the supplies and resources that they needed to teach their students and improve their craft.

Researcher: Okay. And what courses of those you took at the undergraduate or graduate level were most useful as a fine arts administrator? And what courses were then least useful as a fine arts administrator?

Participant 8: I think the most useful courses were the music theory courses, which taught you the foundational elements of music, as well as the applied piano courses, which really taught discipline and required many hours of practice. I think those things help you to see what others need to do in terms of teaching students. And I hate to say it, but my music history classes, though important, were the least useful. I didn't particularly care for the method by which they taught it. Quite a bit of it involved memorizing and dropping the needle. The teacher would play music from the Baroque, Renaissance, Classical, Romantic, or Contemporary Period and expect you to be able to identify what the pieces were. They'd just put on a recording and ask for the name of the piece or its period or composer. It was all about memorizing, which felt temporary.

Researcher: Got it. That's great information. And are you aware of any degree programs in music or fine arts administration?

Participant 8: To be honest with you, no, not really. Not really. You know, I think that most people, as they completed their bachelor's, master's, or even doctoral degrees, seemingly learned a lot about how to supervise music and fine arts programs and teachers through on-the-job training.

Researcher: So, a lot of what music and fine arts administration requires is acquired experientially?

Participant 8: Yes, oftentimes, it is. Right. For example, a big part of what administrators and some teachers have to do in schools is develop curriculum. And you create a curriculum based on course descriptions and courses that your district offers. And I think that districts are constantly trying to develop ways of helping students to learn better and to read better. While I was at SIUE, one of the courses that we took was Dalcroze. And you have things like the Suzuki Method, which administrators often encourage.

Researcher: So, as you think about the bulk of your career, what are your thoughts on the career preparation afforded to you your degree programs, especially given that there weren't any available programs in fine arts administration.

Participant 8: I think that the main courses that I mentioned, like music theory, analysis, and music history were good in terms of helping to develop a sense of music administration, how to

help other teachers teach, and how help them to help their students to learn. By the way, the teachers in the public schools are only sometimes preparing students for careers in music. At other times, they are preparing students, through music, to be a good, well-rounded citizen, to be able to know how to do more than just math and science and social studies, you know, to be able to do music also. And, as you know, the arts provide certain skills like spatial learning and memory learning. And there are a lot of different advocacy programs that tell you why it's important to have music education and arts education in schools. And all of that feeds into arts administration because you want to be sure you're supporting those programs and keeping your teachers on track.

Researcher: Right. And what courses would you recommend for current and future music students, particularly at undergraduate and graduate levels? What kinds of courses, experiences, et cetera would you recommend for those individuals.

Participant 8: One thing would be courses that teach sight-reading and sight-singing. That's really what students should learn when they're in elementary, middle, and high school so they could actually read difficult literature by having been taught intervals, rhythms, and things like that. And that would help them if they plan to have any career in music. And it doesn't matter what the career is, whether it's jazz or whether it's gospel or classical. They need to have a strong foundation in those areas.

Researcher: Are there specific courses at the bachelor's, master's, or even doctoral level that you think would be important for those seeking work in fine arts administration? Let's say that one would want to become an executive director of an arts organization, an orchestra, or a choir. Perhaps, they want to become the person who directs that organization, or let's say someone wants to be the artistic director of an arts school, like you . . . Is there specific coursework at any postsecondary level that might be important in their career preparation?

Participant 8: Absolutely. Yeah. One thing about it is that colleges are somewhat regulated by state organizations, and they tell them what to teach in terms of degrees in music, whether it be in vocal music, piano, or orchestra. And so, the state will give you requirements of courses that schools must offer and students must take. As far as music administration, I didn't come across many of these programs when I was in school, you know, and I think that it's really important that we now have more programs in that area. If you want to manage an arts school or be dean or director of a music or arts department, there should be degree programs that prepare you for this. Who teaches you how to do that, and where can you find this kind of program?

Researcher: Exactly.

Participant 8: You know, I think that's really important.

Researcher: Would you say that some of the coursework in business administration could be applied to arts administration to help those in the field learn how to successfully manage arts companies?

Participant 8: Absolutely. Also, music business courses are important. Business administration, as it applies to music and the arts, as well as music engineering, should be part of these programs. Programs like these might have been around when I was in school, but I wasn't steered in that direction. I wish that I had been.

Researcher: Yes indeed.

Participant 8: To know what the options are, you know? I look at the different positions now. For example, the Saint Louis Symphony Orchestra has administrators. So, how do they get their experience? How do they get that specific training? That's the question, you know? And that should be offered in college.

Researcher: Absolutely.

Participant 8: Yeah. So, I think it's very important to have not only music education and music performance, but also the option of music administration in school.

Researcher: I like that. And from your vantage point, what would you say are the benefits of a degree in music? This could be music performance, music education, or music administration? And what are the available careers in music that you are aware of?

Participant 8: Well, the benefits of music would, of course, be gaining professional insight, understanding, and knowledge. You want to be a music teacher? I'd say go into music education. Want to be a performer? Go into vocal performance where you'll have a lot more applied music, private lessons, and opportunities to develop your voice or instrument. It will teach you pedagogy and how to coach others, you know? And the music degree will prepare them for different roles and careers.

Researcher: What are some additional careers in music that you can think of?

Participant 8: Careers in music technology, music production, and music business.

Researcher: Those are great additions. So, we've discussed both music performance and music education degrees. What are the differences between the two? Do you favor one over the other?

Participant 8: Do I favor one or the other? Not necessarily. I think it depends on the individual. Music education prepares you to teach K-12 music education. Music performance prepares you to perform.

Researcher: Right. And how did you make your decision between music education and music performance? How did you determine which of these degrees was appropriate for you?

Participant 8: My decision was made based on inspiration. Many of my teachers inspired me, and they had great choirs in high school. And I decided that music was what I wanted to do. I also think I always knew I wanted to be a teacher because my mother was a teacher.

Researcher: Did your music teachers' degrees, or the types of degrees they had earned, influence the music degrees that you chose to acquire? So, for instance, your piano teacher . . . was her degree in performance?

Participant 8: Yes, she had a performance degree and a degree in music education. She had a master's degree, too. And she also could teach the piano students well. She was a very gifted pianist. And that's really what inspired me to go into that realm. Okay. She was what you might call a lifelong learner. She never stopped going to school. Her master's was from Tennessee State, but she also went to Northwestern in Evanston, Illinois.

Researcher: Okay. And how would you say music administration differs from fine arts administration?

Participant 8: Well, the only difference would be the courses or programs you're administering or supervising. That's basically it. Arts administration includes visual arts, dance, and theatre. So, that's the difference.

Researcher: Yes. Okay. That makes perfect sense. And what are your thoughts on interdisciplinary degree programs?

Participant 8: I think that's important. I think it's a good thing for people to be able to do multiple things today. Interdisciplinary programs are good for that reason.

Researcher: Okay. So, in what ways, if any, could music education, performance and administration be combined to create an interdisciplinary music degree program? And this could be at either undergraduate or a graduate level.

Participant 8: I think that's a great idea, to be honest with you . . . because you would be prepared in music education. You'd be prepared in performance. And then, you'd be prepared in administration. So, you'd have more options in terms of your career. So, I think that would be really helpful.

Researcher: Yes. And that leads to my next question. How might music as a career field change if more interdisciplinary degrees were offered?

Participant 8: I think, for one thing, there'd be more demand. I think more people would understand the importance of different aspects of music . . . because many people don't currently see music as something that's earth-shaking or important, even though it is. But they, instead, think about it as something easy. They have no idea what happens in the background to get people where they are. You know? So, yeah, I think that would be really important whether you are a music administrator, educator, or performer. You'd then have different career perspectives and resources that you'd draw from.

Researcher: Absolutely.

Participant 8: Yeah. In fact, one of my teachers was from East St. Louis, and he was another musical genius. But I don't think he had the kind of backing and support that he should have had. He performed at Carnegie Hall. He lived in Denmark for many years. And, you know, he taught at the college level. He also was administrator at the Catholic Diocese Center in East St. Louis. And where did you get all that experience from? Where did you get the training for that? He had to learn much of it on his own.

Researcher: So, how might the existence of an interdisciplinary music degree, let's say in music education, performance and music and fine arts administration have benefited or changed the trajectory of your career?

Participant 8: Tremendously. Often, I think that if I had to do it all over, I would probably still choose music, you know, but I'd be a lot smarter or more career-ready if I'd had those kinds of programs to help me know what I needed to know. It would have brought the best of all of those worlds together. You know, it's what we don't know that hurts us. And sometimes, we don't know what we don't know, you know? But when you have those perspectives and the resources to pull from, you have a lot better chance of having a more successful career and an opportunity to help other people.

Researcher: Speaking of helping others, what problems would you say currently exist in the field of music education?

Participant 8: One of the problems is that academic administrators don't have an artistic background or understand the importance of art and music. That's a big part of it. They should have to take a class in music or piano or something like that. I don't know if they do that anymore. But they used to. And I just think that people take it for granted that we just do music without any type of rigorous training. But in reality, my undergraduate degree was a five-year program. It wasn't just four years. It was five years, which is more than some of the other academic disciplines. I even took classes every summer during my college years. Another problem right now is that we're going to lose a lot of kids through the cracks if they don't have music and arts programs available in schools. The first thing many districts want to cut is the arts, music. Sometimes, they'll maybe maintain the band programs because they play at the ball games.

Researcher: What would you say are the benefits associated with music degrees?

Participant 8: Oh, that's a good question. Yeah. I think that music creates smarter people who have more skills to share and to develop. Why couldn't a person who has a degree in music administration, education, and performance be a school principal? Why not? They could be, you know, because they've had to have so many different types of experiences and courses. So, I especially think this this kind of combined degree that you are researching would be beneficial and make a tremendous difference. And I think it would open the eyes of a lot of people in terms of the importance of the subject area.

Researcher: I agree. And lastly, do you possess any documents that would help to further express your experiences or teaching philosophy or further inform my study.

Participant 8: Of course. And I am happy to share those with you.

Researcher: Thank you. I would love to see what you have. Thank you so much for your feedback today. It has been wonderful and really helps to inform the study. You are what I call a master teacher and administrator, and you have a great deal of experience and wisdom. So, I really appreciate everything that you've contributed.

Participant 8: Thank you. Thank you for your time and the opportunity. It made me think a bit, and I appreciate that. This has just been a good time. Thank you.

Researcher: I am grateful to hear that.

Interview Transcript: Participant 9

Age: 62

Race: White

Gender: Female

Occupation: Fine Arts Administrator

Researcher: Good morning.

Participant 9: Good morning.

Researcher: Thank you for allowing me to interview and observe you today.

Participant 9: Of course. You are always welcome.

Researcher: I know that we have a shorter time than anticipated to complete our interview today, so I will ask questions very directly.

Participant 9: That sounds great.

Researcher: So, what is your job title?

Participant 9: My job title is Director of Education and Community Outreach at an opera company here in St. Louis.

Researcher: Wonderful. And what is your job description?

Participant 9: My job entails overseeing educational programs related to various operas and opera in general, developing outreach initiatives to engage the community, fostering partnerships with schools and community organizations, and promoting appreciation and understanding of opera among diverse audiences.

Researcher: That sounds very fulfilling. What is your educational background. What are your degrees, credentials, and notable credentials?

Participant 9: I hold a master's degree and a bachelor's degree in music performance, both from the University of Missouri in Saint Louis, UMSL. I am a cellist. I never pursued certification since I'm not really interested in that aspect of music. I prefer to manage arts programs.

Researcher: Can you describe the rigor and design of the music program at UMSL?

Participant 9: The music performance program was rigorous and comprehensive, offering a blend of theoretical study, practical instruction, and performance opportunities. The professors emphasized both solo and ensemble performance, providing a well-rounded musical education.

Researcher: Since your degrees are in performance, what would you say qualifies one to become a fine arts administrator?

Participant 9: To become a fine arts administrator, you typically need a combination of education and experience in arts management, business administration, and the specific artistic field that you are working in. Strong communication, organizational, and leadership skills are super important.

Researcher: And what do you attribute to your success as a music and fine arts administrator?

Participant 9: I attribute my success as a music and fine arts administrator to my passion for the arts, my dedication to fostering community engagement, and my ability to collaborate effectively with diverse stakeholders. Additionally, my background as a musician and my formal education in music performance have provided me with valuable insights and perspectives that inform my work.

Researcher: What were some of the most important courses that you took as an undergraduate or graduate music student?

Participant 9: Some of the most important courses I took as an undergraduate and graduate music student include some music theory, music history, performance masterclasses, and chamber music ensembles. These courses provided me with a solid foundation in music, honed my performance skills, and allowed me to collaborate with other musicians in a chamber music setting. These skills help me as an administrator, too.

Researcher: And what courses would you say were least important relative to your current work?

Participant 9: While all of my coursework was valuable in shaping my musical education and career, I would say that some of the upper-level music theory courses were less directly applicable to my current work as a fine arts administrator, but that's all good stuff to know.

Researcher: Good to know. And are you aware of any degree programs in music or fine arts administration?

Participant 9: Yes, there are degree programs in music or fine arts administration offered by at least a few universities and conservatories. I think they're becoming more popular. One good program is at The Ohio State University. I think there's even a doctoral program there.

Researcher: I've heard of that program, and I'll look even more into that for my research. Considering that your degrees are in performance, what are your thoughts on the career preparation afforded to you by your degree programs?

Participant 9: My degree programs provided me with a strong foundation in music history and performance, as well as exposure to some arts management principles and practices that I use today. However, much of my career preparation came from hands-on experience and professional development opportunities outside of the classroom.

Researcher: I can imagine. So, what courses would you recommend for current and future music students, especially those seeking work in fine arts administration?

Participant 9: I would definitely recommend courses in arts management, nonprofit administration, marketing, and community engagement for those pupils.

Researcher: What are the benefits of a music degree, and what are the available careers in the field?

Participant 9: As NAfME says, a music degree can provide a well-rounded education and opportunities for artistic expression and collaboration. Careers in music include performance, teaching, arts administration, and music therapy to name a few.

Researcher: What are your thoughts on music performance versus music education degrees?

Participant 9: Music performance degrees focus primarily on developing instrumental or vocal proficiency, while music education degrees prepare students to teach music in schools or other educational settings. Also, fine arts administration degrees equip students with the knowledge and skills needed to manage arts organizations, develop programming, and engage with communities.

Researcher: I'm glad that you mentioned fine arts administration degrees. With that, why did you choose music? And how did you decide on a music performance degree as compared to music education or arts management?

Participant 9: I chose music because of my passion for artistic expression and my love of the cello. I decided to pursue music initially because I wanted to share my love of music with others and later transitioned into fine arts administration because I was drawn to the opportunity to create meaningful arts experiences for diverse audiences. And a job opened up. And as I mentioned earlier, my passion was never centered in the music classroom, so I did not choose music education as my concentration.

Researcher: Yes . . . So, what courses, experiences, curricula, et cetera would best prepare students for careers in arts administrations.

Participant 9: Experiences such as internships, volunteer work, and leadership roles in student organizations can best prepare students for careers in fine arts administration. And I think I mentioned these, but I strongly recommend that coursework in nonprofit administration, community engagement, and overall arts administration can provide valuable knowledge and skills.

Researcher: How does music administration differ from arts administration?

Participant 9: Music administration focuses specifically on the management and promotion of musical organizations, while fine arts administration encompasses a broader range of artistic disciplines, including visual arts, theater, dance, and more.

Researcher: What are your thoughts on interdisciplinary studies or degrees?

Participant 9: I believe that interdisciplinary studies can provide students with a holistic education that combines insights and perspectives from multiple disciplines, fostering creativity, innovation, and collaboration. That's important today.

Researcher: In what ways can music education, performance, and administration be combined to create an interdisciplinary music degree program at either the undergraduate or graduate level?

Participant 9: I'm not exactly sure, but I think it's a great idea. An interdisciplinary music degree program could surely integrate the important coursework or the very best of all three worlds, allowing students to become eligible for a variety of career paths.

Researcher: How might music as a career field change if more interdisciplinary degrees were offered?

Participant 9: More interdisciplinary degrees in music could lead to greater innovation and collaboration within the field . . . and more career opportunities.

Researcher: How might the existence of such a degree have benefited or changed your career trajectory?

Participant 9: An interdisciplinary music degree program could have benefited my career by providing me with a broader understanding of the music field and its intersections with other disciplines, as well as opportunities to develop skills in areas such as arts management and community engagement, which I use all the time today.

Researcher: I know that time is of the essence, so just a few more questions . . . What problems currently exist in music education?

Participant 9: Some problems are limited access to music programs in schools, inequities in funding and resources, and challenges in recruiting and retaining qualified music educators.

Researcher: What has experience taught you throughout your career?

Participant 9: Experience has taught me the importance of adaptability, resilience, and continuous learning in navigating a career in the arts.

Researcher: Great answer. And lastly, do you possess any documents that can be shared with me that might further express your philosophies or inform this study?

Participant 9: Sure. All of it is online. I'll tell you where to go.

Researcher: Perfect. Well, thank you so much for your time and expertise today.

Participant 9: My pleasure. We will be in touch.

Researcher: Absolutely.

**Appendix E: The Interdisciplinary Music Degree: Music Education, Music Performance,
and Arts Administration (MEMPAA)**



Associate MEMPAA Interdisciplinary Degree

Degree: Associate of Arts in Music Education, Music Performance, and Arts Administration
 MEMPAA: 30 Credit Hours
 General Education: 30 Credit Hours

Semester I

Music Theory I (3)
 Aural Music Skills I (1)
 Piano I (1)
 Private Studio Lesson (1)
 Music Ensemble (1)
General Education (3)
General Education (3)
General Education (3)

Total Credits: 16

Semester II

Music Theory II (3)
 Aural Music Skills II (1)
 Piano II (1)
 Private Studio Lesson (1)
 Music Ensemble (1)
General Education (3)
General Education (3)
General Education (3)

Total Credits: 16

Semester III

Music Repertory (3)
 Principles of Arts Management (3)
 Private Studio Lesson (1)
 Music Ensemble (1)
 Associate MEMPAA Review (0)
General Education (3)
General Education (3)

Total Credits: 14

Semester IV

Music History and Literature (3)
 Principles of Business Administration (3)
 Private Studio Lesson (1)
 Music Ensemble (1)
 Associate Recital (0)
General Education (3)
General Education (3)

Total Credits: 14

Bachelor's MEMPAA Interdisciplinary Degree

Degree: Bachelor of Arts in Music Education, Music Performance, and Arts Administration

MEMPAA: 137 Credit Hours

General Education: 21 Credit Hours

Total: 158 Credit Hours

Semester I

Music Theory I (3)

Aural Music Skills I (1)

Piano I (1)

Private Studio Lesson (2)

Music History and Literature (3)

Intro to Music Education (3)

Music Ensemble (1)

General Education: English (3)

Total Credits: 17

Semester II

Music Theory II (3)

Aural Music Skills II (1)

Piano II (1)

Private Studio Lesson (2)

Teaching Methods: General Elementary
and Secondary Music (3)

Developmental Psychology (3)

Music Ensemble (1)

Year I Jury (0)

General Education: Mathematics (3)

Total Credits: 17

Semester III

Music Theory III (3)

Aural Music Skills III (1)

Piano III (1)

Private Studio Lesson (2)

Music History, Literature, and Musicology (3)

Music Techniques I: Brass, Strings,
Percussion, Woodwinds (3)

Music Ensemble (1)

Music Education Field Experience I (1)

Total Credits: 15

Semester IV

Music Theory IV (3)

Aural Music Skills IV (1)

Piano IV (1)

Private Studio Lesson (2)

Music Techniques II: General Instruments,
Marching Band (3)

Diction/Instrumental Technique (1)

Music Ensemble (1)

Music Education Field Experience II (1)

Aural Music Skills Exam (0)

Piano Proficiency Exam (0)

Year II Jury (0)

General Education: Written Communication (3)

Total Credits: 16

Semester V

Music Repertory (3)
 Private Studio Lesson (2)
 Foreign Language (Level I) (3)
 Music Education Field Experience III (1)
 Principles of Arts Management (3)
 Principles of Curriculum Design (3)
General Education: Verbal Communication (3)

Total Credits: 18**Semester VI**

Private Studio Lesson (2)
 Junior Recital (1)
 Foreign Language (Level II) (3)
 Instructional Design (3)
 Music Education Technology (3)
 Year III Jury (0)
General Education: Natural Sciences (3)

Total Credits: 15**Semester VII**

Private Studio Lesson (2)
 Conducting Fundamentals (3)
 Business and Arts Law (3)
 Collaborative Arts and Technology (3)
 Teaching Licensure Exams Sequence (0)
General Education: Natural Sciences (3)
General Education: Civics/Constitution (3)
General Education: Civics Exam (0)

Total Credits: 17**Semester VIII**

Private Studio Lesson (2)
 Senior Recital (2)
 Student Teaching (12)
 Year IV Jury (0)

Total Credits: 16

Semester IX

Principles of Business Administration (3)
 Arts Education in the 21st Century (3)
 Marketing the Arts (3)
 Arts Entrepreneurship (3)

Total Credits: 12

Semester X

Arts Management Practicum (12)
 MEMPAA Interdisciplinary Review (0)

Total Credits: 12

General Education Requisites *(may be met by music classes and/or taken during summer sessions)*

Civics Examination – 0 Credit Hours
 Civics/Constitution – 3 Credit Hours
 Written Communication – 3 Credit Hours
 Verbal Communication – 3 Credit Hours
 English – 3 Credit Hours
 Mathematics – 3 Credit Hours
 Natural Sciences – 6 Credit Hours
 *Humanities and Fine Arts – 6 Credit Hours
 *Social and Behavioral Sciences – 6 Credit Hours

(Average Total Additional General Education Credits: 21)

**Denotes requisites met by MEMPAA/Teacher Certification courses*

Master's MEMPAA Interdisciplinary Degree

Degree: Master of Arts in Music Education, Music Performance, and Arts Administration
 MEMPAA: 60 Credit Hours Educator Certification: 36 Credit Hours
 Administrative Licensure: 24 Credit Hours Total: 60-117 Credit Hours

Semester I

Vocal/Instrumental Pedagogy (3)
 Music Ensemble (3)
 Advanced Diction/Instrumental Techniques (3)
 Applied Studio Lesson (3)

Total Credits: 12

Semester II

Vocal/Instrumental Pedagogy (3)
 Music Ensemble (3)
 Applied Studio Lesson (3)
 Research Methods and Materials (3)
 Year I Jury/Review (0)

Total Credits: 12

Summer Intensive Study

Arts and Globalization (3)
 Arts, Government, Humanities, and Cultural Affairs (3)
 Culturally Responsive Arts Education (3)
 Technology in Music Education (3)

Total Credits: 12

Semester III

Applied Studio Lesson (3)
 Interdisciplinary Recital/Thesis Project I (3)
 Mind and Body in Music (3)
 Music Curriculum and Assessment (3)

Total Credits: 12

Semester IV

Applied Studio Lesson (3)
 Trends and Statistics in Music and Arts (3)
 Ethical Organizational Leadership (3)
 Interdisciplinary Recital/Thesis Project II (3)
 Master's Recital/Thesis Defense (0)

Total Credits: 12

Third-Year or Add-On Teacher Certification Program (Optional)

Music Education Field Experience I (1)
 Music Education Field Experience II (1)
 Music Education Field Experience III (1)
 Developmental Psychology (3)
 Music Techniques I: Brass, Strings, Percussion, Woodwinds (3)
 Music Techniques II: General Instruments, Marching Band (3)
 Teaching Methods: General Elementary and Secondary Music (3)
 Instructional Design (3)
 Music Education Technology (3)
 Principles of Curriculum Design (3)
 Teaching Licensure Exams Sequence (0)
 Student Teaching (12)

Total Credits: 36**Third- or Fourth-Year or Add-On Administrative Licensure (Optional)***(Prerequisite: Must be certified as teacher)*

Principles of Executive Leadership (3)
 Communications and Educational Leadership (3)
 Theories of Executive Leadership (3)
 Instruction, Curricula, and Executive Leadership (3)
 Advanced Educational Law (3)
 School District, Marketing, Finance, and Business Management (3)
 Executive Administrator Licensure Exams Sequence (0)
 Executive Field Experience I (1)
 Executive Field Experience II (1)
 Executive Field Experience III (1)
 Administrative Leadership Practicum (3)

Total Credits: 24**Additional Administrative Certifications (Optional)**

Associate Professional in Human Resources (aPHR)
 Associate Professional in Human Resources – International (aPHRi)
 Certified Park and Recreation Professional (CPRP)
 Project Management Professional (PMP)
 Certified Business Analysis Professional (CBAP)
 Certified Associate in Project Management (CAPM)

Doctoral MEMPAA Interdisciplinary Degree

Degree: Doctor of Musical Arts in Music Education, Music Performance, and Arts Administration

MEMPAA: 61 Credit Hours

Educator Certification: 36 Credit Hours

Administrative Licensure: 24 Credit Hours

Total: 61-121 Credit Hours

Semester I

History and Philosophies of Music
and Arts Education (4)

Contemporary Trends and Issues
in Music Education (4)

Advanced Research Methods and Materials (4)

Applied Studio Lessons/Coaching (3)

Total Credits: 15

Semester II

Administrative Practices in Music and Fine Arts (4)

Interdisciplinary Lecture Recital (4)

Quantitative Research Methods
in Music and Arts Education (4)

Applied Studio Lessons/Coaching (3)

Total Credits: 15

Semester III

Experiential Education, Teaching Artistry, and
Performance Practice (4)

Advanced Arts, Government, Humanities,
and Cultural Affairs (4)

Qualitative Research Methods
in Music and Arts Education (4)

Applied Studio Lessons/Coaching (3)

Dissertation Proposal Defense (0)

Total Credits: 15

Semester IV

Dissertation I (4)

Applied Studio Lessons/Coaching (3)

Total Credits: 7

Semester V

Dissertation II (4)

Advanced Music Curriculum and Assessment (4)

Total Credits: 8

Semester VI

*Dissertation II (4)

Dissertation Defense (1)

Total Credits: 5

Fourth-Year or Add-On Teacher Certification Program (Optional)

Music Education Field Experience I (1)
 Music Education Field Experience II (1)
 Music Education Field Experience III (1)
 Developmental Psychology (3)
 Music Techniques I: Brass, Strings, Percussion, Woodwinds (3)
 Music Techniques II: General Instruments, Marching Band (3)
 Teaching Methods: General Elementary and Secondary Music (3)
 Instructional Design (3)
 Music Education Technology (3)
 Principles of Curriculum Design (3)
 Teaching Licensure Exams Sequence (0)
 Student Teaching (12)

Total Credits: 36**Fifth-Year Administrative Licensure Option (Optional)***(Prerequisite: Must be certified as teacher)*

Principles of Executive Leadership (3)
 Communications and Educational Leadership (3)
 Theories of Executive Leadership (3)
 Instruction, Curricula, and Executive Leadership (3)
 Advanced Educational Law (3)
 School District, Marketing, Finance, and Business Management (3)
 Executive Administrator Licensure Exams Sequence (0)
 Executive Field Experience I (1)
 Executive Field Experience II (1)
 Executive Field Experience III (1)
 Administrative Leadership Practicum (3)

Total Credits: 24**Additional Administrative Certifications (Optional)**

Associate Professional in Human Resources (aPHR)
 Associate Professional in Human Resources – International (aPHRi)
 Certified Park and Recreation Professional (CPRP)
 Project Management Professional (PMP)
 Certified Business Analysis Professional (CBAP)
 Certified Associate in Project Management (CAPM)

**Associate MEMPAA
Interdisciplinary Degree**

Music Education Coursework

Aural Music Skills I (1)
 Aural Music Skills II (1)
 Music Theory I (3)
 Music Theory II (3)
 Piano I (1)
 Piano II (1)
 Music History and Literature (3)

Total: 13 Credits

Music Performance Coursework

Private Studio Lesson (1) (4 Semesters)
 Music Ensemble (1) (4 Semesters)
 Music Repertory (3)
 Associate Recital (0)

Total: 11 Credits

Arts Administration Coursework

Principles of Arts Management (3)
 Principles of Business Administration (3)

Total: 6 Credits

Review

Associate MEMPAA Review (0)

General Education Coursework

General Education (3 Credits, 10 Courses)

Total: 30 Credits

Cumulative Credits: 60

**Bachelor's MEMPAA
Interdisciplinary Degree**

Music Education Coursework

Aural Music Skills I (1)
 Aural Music Skills II (1)
 Aural Music Skills III (1)
 Aural Music Skills IV (1)
 Music Theory I (3)
 Music Theory II (3)
 Music Theory III (3)
 Music Theory IV (3)
 Piano I (1)
 Piano II (1)
 Piano III (1)
 Piano IV (1)
 Music History and Literature (3)
 Music History, Literature, and Musicology (3)
 Conducting Fundamentals (3)
 Music Techniques I: Brass, Strings, Percussion, Woodwinds (3)
 Music Techniques II: General Instruments, Marching Band (3)
 Music Education Technology (3)

Total Credits: 38

Music Performance Coursework

Private Studio Lesson (2) (8 Semesters)
 Junior Recital (1)
 Senior Recital (2)
 Music Ensemble (1) (4 Semesters)
 Music Repertory (3)
 Foreign Language - Level I (3)
 Foreign Language Level II (3)
 Diction/Instrumental Technique (1)

Total Credits: 33

Arts Administration Coursework

Arts Education in the 21st Century (3)
 Arts Entrepreneurship (3)
 Business and Arts Law (3)
 Collaborative Arts and Technology (3)

Marketing the Arts (3)
 Principles of Arts Management (3)
 Principles of Business Administration (3)
 Arts Management Practicum (12)

Total Credits: 33

Music Juries, Reviews, and Exams

Year I Jury (0)
 Year II Jury (0)
 Year III Jury (0)
 Year IV Jury (0)
 MEMPAA Interdisciplinary Review (0)
 Aural Music Skills Exam (0)
 Piano Proficiency Exam (0)

Teacher Certification Coursework

Developmental Psychology (3)
 Instructional Design (3)
 Intro to Music Education (3)
 Music Education Field Experience I (1)
 Music Education Field Experience II (1)
 Music Education Field Experience III (1)
 Music Education Technology (3)
 Principles of Curriculum Design (3)
 Student Teaching (12)
 Teaching Licensure Exams Sequence (0)
 Teaching Methods: General Elementary and Secondary Music (3)

Total Credits: 33

General Education Coursework

General Education: Civics Exam (0)
General Education: Civics/Constitution (3)
General Education: English (3)
General Education: Mathematics (3)
General Education: Natural Sciences (6)
General Education: Written Communication (3)
General Education: Verbal Communication (3)

Total Credits: 21

Cumulative Credits: 158

**Master's MEMPAA
Interdisciplinary Degree**

Music Education Coursework

Mind and Body in Music (3)
Music Curriculum and Assessment (3)
Technology in Music Education (3)
Research Methods and Materials (3)

Total Credits: 12

Music Performance Coursework

Advanced Diction/Instrumental Techniques (3)
Applied Studio Lesson (3) (4 Semesters)
Vocal/Instrumental Pedagogy (3) (2 Semesters)
Music Ensemble (3) (2 Semesters)

Total Credits: 27

Arts Administration Coursework

Arts and Globalization (3)
Arts, Government, Humanities/Cultural Affairs (3)
Culturally Responsive Arts Education (3)
Ethical Organizational Leadership (3)
Trends and Statistics in Music and Arts (3)

Total Credits: 15

Jury/Review

Year I Jury/Review (0)

MEMPAA Capstone

Interdisciplinary Recital/Thesis Project I (3)
Interdisciplinary Recital/Thesis Project II (3)
Master's Recital/Thesis Defense (0)

Total Credits: 6

Cumulative Credits: 60

**Doctoral MEMPAA
Interdisciplinary Degree**

Music Education Coursework

Advanced Music Curriculum and Assessment (4)
 Advanced Research Methods and Materials (4)
 Qualitative Research Methods in Music and Arts Education (4)
 Quantitative Research Methods in Music and Arts Education (4)
 Contemporary Trends and Issues in Music Education (4)

Total Credits: 20

Music Performance Coursework

Interdisciplinary Lecture Recital (4)
 Applied Studio Lessons/Coaching (3) (4 Semesters)

Total Credits: 16

Arts Administration Coursework

Administrative Practices in Music and Fine Arts (4)
 Advanced Arts, Government, Humanities, and Cultural Affairs (4)
 Experiential Education, Teaching Artistry, and Performance Practice (4)
 History and Philosophies of Music and Arts Education (4)

Total Credits: 16

MEMPAA Capstone

Dissertation Proposal Defense (0)
 Dissertation I (4)
 Dissertation II (4) (Repeat until complete)
 Dissertation Defense (1)

Total Credits: 9

Cumulative Credits: 61

**Master's and Doctoral
Teacher Certification (Optional)**

Developmental Psychology (3)
 Instructional Design (3)
 Music Techniques I: Brass, Strings, Percussion, Woodwinds (3)
 Music Techniques II: General Instruments, Marching Band (3)
 Music Education Technology (3)
 Principles of Curriculum Design (3)
 Teaching Methods: General Elementary and Secondary Music (3)
 Music Education Field Experience I (1)
 Music Education Field Experience II (1)
 Music Education Field Experience III (1)
 Teaching Licensure Exams Sequence (0)
 Student Teaching (12)

Total: 36 Credits

**Master's and Doctoral
Administrative Licensure (Optional)**

Advanced Educational Law (3)
 Communications and Educational Leadership (3)
 Instruction, Curricula, and Executive Leadership (3)
 Principles of Executive Leadership (3)
 School District, Marketing, Finance, and Business Management (3)
 Theories of Executive Leadership (3)
 Executive Field Experience I (1)
 Executive Field Experience II (1)
 Executive Field Experience III (1)
 Executive Administrator Licensure Exams Sequence (0)
 Administrative Leadership Practicum (3)

Total: 24 Credits

Additional Administrative Certifications (Optional)

Associate Professional in Human Resources – International (aPHRi)
 Associate Professional in Human Resources (aPHR)
 Certified Associate in Project Management (CAPM)
 Certified Business Analysis Professional (CBAP)
 Certified Park and Recreation Professional (CPRP)
 Project Management Professional (PMP)