

**The Roles of Performance Music Professors:
How Doctorate of Musical Arts (DMA)
Students are Prepared to Fulfill the
Responsibilities of this Profession**

by
Jennifer Sullivan

A DMA Supporting Area Final Synthesis Paper

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Approved: _____

Dr. Patricia Dewey

Arts and Administration Program

University of Oregon

Date: _____

Abstract:

There is a disconnect in that Doctorate of Musical Arts (DMA) degree students are trained as teacher-performers, but in reality, performing higher education music professors are regularly called upon to carry out functions outside the area of their traditional preparatory study. To aid in identifying and defining these roles to better understand them, I propose that there are four broad categories in which professors are obliged to allocate their limited time and/or resources. They are 1) Performing (research), 2) Teaching, 3) Community (service), and 4) Administration. Based on this observation, amalgamated alongside evidence from conversations with professors, DMA curricula, job descriptions, and written literature, I aim to discover a way to forge solid connections between the preparation of the performing music professor and the actual roles required within the profession.

This study initially involved gathering and compiling information to clarify the scope of the roles of the music performance professor. Then, evidence such as samples of DMA curricula were compared with the compiled roles of the professors in order to shed light on determining the extent of the match or mismatch of DMA preparation for undertaking these roles. I anticipated that my findings would either confirm that the standard preparation for becoming a teacher in higher education as a performance professor is suitable, or highlight some areas for curricular consideration to improve upon DMA programs.

This final synthesis paper is a study meant to serve the artistic academic community by supplying an approach to understanding more about the manifold roles and responsibilities of performing higher education music professors.

Keywords:

- Music professors/teachers/educators
- Roles/profession/occupation
- DMA curricula
- Academic job descriptions
- Higher education/colleges/universities

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I am also indebted to my former violin teachers whose guidance and inspiration have influenced all that I presently work towards in my own studies and teaching. These outstanding role models are Janet Snyder, Lynn Blakeslee, Catherine Tait, Daniel Heifetz, Charles Haupt, Charles Castleman, and currently Kathryn Lucktenberg. Each and every one of my teachers, coaches, colleagues, and students that I have come to know and play music with are a source of knowledge and personal inspiration to me.

The biggest support for me is my husband, John Sullivan, who encouraged me to pursue this degree and to keep working towards the final goal of becoming a Doctorate of Musical Arts.

Curriculum Vitae

Jennifer Sullivan
 1668 Ferry St. #12
 Eugene, OR 97401
 (541)913-9397
jennifer.sullivan05@gmail.com

Education

2004-pending	Doctorate of Musical Arts (DMA) Arts Administration, supporting area	University of Oregon Eugene, OR
1999	Master of Music in Performance and Literature (MMPRL)	Eastman School of Music Rochester, NY
1996	Bachelor of Music in Violin Performance (BM)	Eastman School of Music Rochester, NY

Summer Study

1997	The Quartet Program (by Charles Castleman)	Fredonia, NY
1992	Interlochen Arts Academy	Interlochen, MI

Awards

2007	Walter and Rose Kraft Endowed Orchestra Position	Corvallis, OR
2004-present	Graduate Teaching Fellowship, U of O	Eugene, OR
1997-98	Secondary Violin Teacher, ESM	Rochester, NY
1992-96	Merit Award, ESM	Rochester, NY

Teachers

Kathryn Lucktenberg (U of O); Charles Castleman, Catherine Tait, and Lynn Blakeslee (ESM); and Dr. Thom Ritter George (ISU)

Coaches & Masterclasses

Isaac Stern, Maxim Shostakovich, William Preucil (Cleveland Quartet/Concertmaster, Cleveland Symphony), Charles Castleman, Charles Haupt (Concertmaster, Mostly Mozart & Buffalo Philharmonic), Daniel Heifetz, Daniel Ashlomov (American Quartet), Ronald Copes (Julliard Quartet), John Shirpa (Kronos Quartet), Alexander Quartet, Geoff Nutall (St. Lawrence Quartet), Paul Hersh (Lenox Quartet/San Francisco Conservatory), Ian Swenson (SF Conservatory)

Administration

2003-04	Artistic Director and Conductor - Treasure Valley Youth Orchestra	Ontario, OR
2002-04	Founder and Artistic Director - Chamber Music Program, TVCC - Concerto Competition, TVCC	Ontario, OR

Conducting

2003-04	Treasure Valley Youth Orchestra (full symphony)	Ontario, OR
2003	Treasure Valley Symphony, guest conductor	Ontario, OR
2003	The Musical: <i>Oliver</i> , TVCC	Ontario, OR
2002	Music, Arts, Drama Camp Orchestra	Ontario, OR

Teaching

2005-present	Oregon State University - Adjunct Violin Teacher - Chamber Music Coach	Corvallis, OR
2004-present	University of Oregon - Graduate Teaching Fellowship	Eugene, OR
2003-04	Northwest Nazarene University - Adjunct Violin Teacher	Nampa, ID
2003	San Francisco State University - Guest Chamber Music Coach	San Francisco, CA
2002-04	Treasure Valley Community College - Adjunct Violin/Viola Teacher - Chamber Music Coach - Head of String Department	Ontario, OR
2002-04	Golden Gate Philharmonic - Viola Sectionals, Viola Teacher	San Francisco, CA
2002-04	Mountain View School of the Arts - Violin Teacher	Mountain View, CA
1997-98	Eastman School of Music - Secondary Violin Teacher	Rochester, NY

Violin Solo Performances & Recordings

2005	Lake Arts Council Concert Series - <i>Bach Ciaconna, Mozart K454, Brahms D minor</i>	Lakeview, OR
2002-04	Treasure Valley Symphony: - <i>Mendelssohn Violin Concerto - 2004</i> - <i>Beethoven's Romance in F - 2003</i> - <i>Jeno Hubay's Hullyamzo Balaton - 2002</i>	Ontario, OR
1998	June in Buffalo - <i>Recording Studio Orchestra</i>	Buffalo, NY
1996	Eastman Philharmonia, David Efron, Conductor - <i>Fantasy for Violin and Orchestra, Violin Soloist, by Damon Lee</i>	Rochester, NY
1996	Eastman Chamber Ensemble (New Music) - <i>Concertmaster, Concerto for 16 Strings, by Gregory Spears</i>	Rochester, NY
1996	Eastman Film Collaboration (New Music) - <i>Violin Soloist/Recording Artist</i>	Rochester, NY
1992	Idaho State Civic Symphony - <i>Young Artist Concerto Winner, Mozart G Major Concerto</i>	Pocatello, ID
1992	Idaho Falls Youth Symphony - <i>Young Artist Concerto Winner, Mozart G Major Concerto</i>	Idaho Falls, ID

Professional Chamber Music

2003-04	<i>Quartetto Vivace String Quartet</i> Residency: Treasure Valley Comm. College (TVCC) – 2003-04	Boise, ID Ontario, OR
2000-02	<i>Bella Cosi String Quartet</i> Fischhoff National Chamber Music Competition - semi-finalist - 2001 Concert Series: San Francisco Performances - 'Salons at the Rex' - 2001 Terezin Composers Series - Pavel Haas - 2001 Residencies: - Golden Gate Philharmonic – 2001-02 - Santa Fe Chamber Music Festival - 2000 - Chamber Music Albuquerque - 2000 Premieres: - Pavel Haas String Quartets #2, #3 - west coast premiere - 2001 - Charles Lee- Cinderella - world premiere - 2001 - John D. Robb- String Quartet #3 - world premiere - 2000	San Francisco, CA Notre Dame, IN San Francisco, CA San Francisco, CA San Francisco, CA Santa Fe, NM Albuquerque, NM San Francisco, CA San Francisco, CA Albuquerque, NM

Professional Orchestral Experience

2004-present	Eugene Symphony, asst. principal second & GTF Award	Eugene, OR
2004-present	Corvallis Symphony, principal second & RCE Award	Corvallis, OR
2003-04	Boise Philharmonic	Boise, ID
2002	San Francisco Concerto Orchestra, concertm. w/ solos	San Francisco, CA
2002	Pacific Chamber Symphony, principal violist	San Leandro, CA
2001	California Symphony	Pleasant Hill, CA
2000-02	Classical Philharmonic, principal violist	San Leandro, CA
2000	North Bay Opera, principal second	Concord, CA
2000	West Bay Opera, principal second	Palo Alto, CA
2000	Broadway Tour of 'Titanic'	Rochester, NY
1999	Rochester Philharmonic Orchestra	Rochester, NY
1998-00	Binghamton Philharmonic	Binghamton, NY
1998	Eastman Graduate Chamber Orch., concertm. w/ solos	Rochester, NY
1997-98	Fredonia Chamber Players, asst. concertmaster	Fredonia, NY
1996	Eastman Philharmonia, concertmaster w/ solos	Rochester, NY
1996	Heidelberg Schlossfestspiele Orchestra	Heidelberg, GER
1995-98	Erie Philharmonic, asst. concertmaster & princ. sec.	Erie, PA
1993	Sun Valley Music Festival, SF Symphony	Sun Valley, ID
1992	All Nationals Symphony, State of Idaho Representative	New Orleans, LA
1992	Idaho All State Symphony, concertmaster w/ solos	Boise, ID

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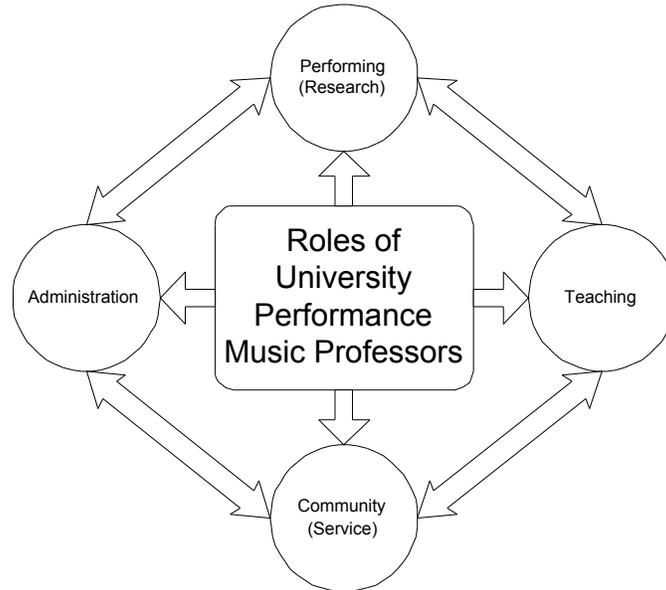
INTRODUCTION

The purpose of this paper is primarily to explore and define the roles of performing higher education music professors by developing a typology of four main professional functions. These categories were initially developed from my personal experience in the field, and were further substantiated in this study by written and verbal resources which have clarified many of the actual skills necessary to accomplish these roles suitably within the context of the academic atmosphere. Informal interviews took place with six professors currently working in the Lane County area in Oregon. While the number of professors who generously donated their time to answer my queries is small (see Appendix A) the information they presented me with is an example of the current trends and areas of focus in which they are at present actively working. While their responses and the information they provided cannot be generalized, the conversations provided valuable in-depth understanding of how the diverse roles of music professors might be conceptualized.

Secondarily, by assessing the traditional DMA preparation path training to become a professor, the linkages and disconnects between curricula and the profession become more evident.

My direct observations and experiences in the field have led me to propose that the roles of performing higher education music professors can be divided into the following four core categories: 1) Performing, 2) Teaching, 3) Administration, and 4) Community service, as seen below.

Fig. 1 The Four Roles of Performing Music Professors



Each of the four categories shown above will be examined in separate chapters of this paper. Each of the roles will be further broken down into the collection of numerous tasks commonly undertaken by professors as subdivisions of each of these four respective areas. After the roles are defined through their respective sub-tasks, the four categories will be reevaluated in terms of how much time professors perceive that they spend in each category.

After the roles of performing higher education music professors have been defined in the context stated above, a conclusion will suggest the influence the reality of the roles the teaching profession has upon job descriptions for teaching positions, academic curricula, and the training a student might seek out in order to prepare him/herself in order to enter the profession. Finally, recommendations and avenues for future research will be proposed.

Overview of the Study

This study is meant to shed light on the multiplicity of roles performing higher education music professors perform as part of their jobs by defining them in concrete terms, even though they fluctuate in and out of prioritized importance in a professor's service. By gathering information regarding the roles of the professors, the world of academia (students, professors, administration, higher educational institutions, and the community) will benefit from viewing this compiled data in a current context.

Benefits of the Study

The benefits of my research are 1) to draw attention to and create an awareness in the academic community to reevaluate the current academic system, which is a healthy process for any well-run organization to periodically undertake, 2) to better inform students who are already in or thinking of entering a DMA program with the end pursuit of a performing higher education music professorship, 3) to present administrators and professors in higher education with another perspective through this type of research based on my findings of the interconnecting links between the respective academic worlds in which their students and they themselves traverse.

Research Design

Due to the primarily qualitative, but also somewhat quantitative, nature of this study, this paper will make use of multiple methods of research including interactive and humanistic approaches. Methods of data collection including open-ended conversations, review of literature, and other document analysis, will be employed to provide additional substantiated evidence (Creswell, 2003, p. 181). I am conducting interpretive research, so

I will explain my biases, values, and reflexivity throughout the narrative (Creswell, 2003, p. 182). I have participated for many years in both the preparation of the performing higher education music professors as well as being an adjunct professor for two years at the Treasure Valley Community College in Ontario, OR and at Northwest Nazarene University. I am currently in the DMA program at the University of Oregon and am in the final year of my studies there. Thus, I have a vested interest in this research as I am seeking to be informed myself from this research in order for me to better prepare to undertake the roles as I enter the job search for this type of teaching position. Also, the more informed I am, the better I will be qualified perform those roles and to help the next generation understand the general roles and duties of a performing higher education music professor.

The task of defining the roles of the performing higher education music professor will be based on written, verbal, and personal experience. Because of this, the nature of this research is subjective and varies from example to example, making the results of this research just one of many possible outcomes. It is my plan to present overarching trends based on this information, but it should not be considered conclusive evidence as a much larger scale of surveys would be needed to supply more definitive categorization. Rather, this research acts as a springboard to stimulate further thought and research on this topic as a result of this paper.

Data Collection

In order to gain a current knowledge of the roles in which professors are actively involved, I formulated a series of questions to informally discuss with six professors. These professors are all located in the Lane County area of Oregon. The reason for

choosing these professors was the local convenience, and their willingness and availability to meet with me. The number of professors is small, as the questions are meant to be casual and brief in order to begin the process of defining the roles they currently undertake. The literature is drawn from printed and electronic resources used to provide further evidence of the roles of this research in order to flesh out each chapter. My own insight is offered as a way to assimilate this information into each category and finally to draw conclusions from this research.

For a visual representation of the conceptual framework of this paper, see Appendix B.

Conceptual Framework

My preliminary collected review of the literature, casual conversations, and personal experiences in the field have revealed the following general areas of interest in regard to my problem statement. These resources were used to support my conception of the roles of the profession which I have divided into categories 1) Performing, 2) Teaching, 3) Community, and 4) Administration, and also to expand upon and provide greater insight and more specific details within these roles. Casual conversations with professors based on my questions helped me identify current, up-to-date trends of activity in these four categories. From my personal experience, I suspected that the comprehensive training of the DMA degree does not cover some of these areas to the extent that a new teacher is fully prepared to take on these roles. I looked for weak connections in this artistic pipeline in order to define them. I believe that, if attention is drawn to these areas, further research will continue on to propose solutions for making

the transition smoother from being a DMA student to acquiring and executing the job as professor.

Significance of the Research

Why define the roles of the performing higher education music professor?

The livelihood of music professors is dependent on successfully navigating the academic promotional system. In that system, the ranking of title and pay scale a professor receives is in direct correlation to the skills which that faculty member can perform well or exhibit exceptional strengths. Often, a new professor will be hired at one level (i.e. adjunct, or assistant) and then have opportunities to progress upwards through the rankings to the highest level of tenured full professor, which also comes with an increase in the level of income. In order to progress through the system, each institution defines what areas a professor should contribute to and in which concentrations of time and/or energy they should spend in each area to prove their capabilities to their institution.

Another reason to define the roles of professors is to aid the doctoral student or the performing equivalent in understanding just what the job entails and in which areas s/he needs to seek out further knowledge or experience to round out their skill set in preparation for the position. The skills teachers need to possess vary from institution to institution. The performing music teacher is somewhat different from the other departments. The university criteria for evaluation are one part of a teacher's assessment for promotion, but there are also the music departmental requirements. For instance, the University of Oregon School of Music has a booklet for new faculty titled: *Policies, Procedure, and Documents: for Faculty Personnel Reviews, Evaluations, Promotion, and*

Tenure. The three areas music faculty need to excel in are: 1) quality of teaching, 2) research and scholarly activities, and/or creative and artistic activities, and 3) leadership in academic and administrative, professional, and community service. Even within these categories, musicians have criteria specific to their type of art. For instance, the quality of teaching can be evaluated on one-on-one lessons or conducting a symphony or choir. And as would be expected, the artistic activities vary quite a lot also. Compositions, CDs, and literature output are assessed by the committee. The leadership capabilities of a teacher are based on committee work, university office work, or even representing the school within the community in other roles such as holding office in arts groups benefiting the school or adjudicating music festivals and contests. Administration skills could be put to good use as audience development is also an area a teacher might focus on to meet these qualifications.

The general traditional academic career path of a teacher is usually that they attain the highest degree in their field, write bodies of research and get published, travel and lecture, teach classes, and attract new students in the broadest sense of functions they perform. However, the performing musician does not necessarily need the highest level of degree if s/he has the equivalence in experience, although if this is the case, it is usually more difficult for him/her to reach full tenured professor status. Also, the biggest difference is that of performing. Performing requires a skill set unique to each situation. The teacher must have an extensive knowledge of a large body of works for their instrument, they must maintain their instrument, as well as keep themselves mentally, emotionally, and physically in top form, as well as making time for practice in order to do their job well. While one might equate performing to giving a speech or a presentation,

often memory and other artistic aspects are unspoken and move beyond the equivalence to a speech. Also, memorization of music can be required, and the concentration and time it takes to hard-wire music into the memory can take an extraordinary effort in this fast-paced day and age. Thus, the importance of defining what skills one needs to perform at peak level becomes essential to being able to plan for, practice, and perform them well.

By clearly defining the roles and the subcategories within them, students, teachers, performers, and academic administrators will have a greater understanding of what exists, or could exist in terms of functions which can be performed in order to benefit the environment and artistic endeavors in which all of these people have a vested interest.

DMA students are trained in a rigorous academic manner which is meant to help them develop the skills necessary to undertake the roles of the performing music professor. The following review of literature provides greater detail and insight into the four major roles of music professors: performing, teaching, community, and administration.

The administrative duties of performance professors take many forms depending upon the mission of the institution they are hired by. Often, professors learn as they go to execute these tasks when necessary. Some of these endeavors might include giving CD and website project advice, building audiences, contract issues, starting a concert series, finding or changing artist management, concert programming, commissioning new works, finding grants, and supplementing their performance careers with other types of work (Beeching, 2005). Other roles might serve their students through use of their experience in locating journals and other print and online resources to help

guide their DMA students in their job search and also providing up-to-date useful advice with that audition process The Chronicle for Higher Education (2006), The College Music Society (2005) and The Music Vacancy List (2005). For instance, the College Music Society meets special needs by holding international conferences, providing mentoring opportunities, and establishing chat rooms and listservs as well as representing college music teachers to professional accrediting organizations and government agencies (Maris, 2000, p. 12). The quality and extent of in depth advice a professor is able to provide his/her students with regarding teaching, securing a position, engaging the community, navigating school policy, planning, scheduling, and buying new equipment, record keeping, publicity, advertising, and performances, and development also greatly assist both the quality of education and success level of the students (Davis, 1941). A teacher should also have a wide knowledge of closely related occupations, such as being a music librarian (Elliot & Blair, 2004) or be able to head a student who is interested in other areas of management in the right direction by showing them such resources as *Livingston's Complete Music Business Directory* which is an extensive address and phone number listing of record companies, record producers, music publishers, artist managers, and other people and companies in the music industry meant to help artists connect to the institutions they depend upon to further their careers (Livingston, R, 1994). Other areas in which a teacher should be knowledgeable in are the growth and survival of arts organizations, organization, sponsored activities, collaboration, values, assessment, and evaluation procedures (Smith, 1954).

The teaching capabilities of new faculty are heavily drawn upon as this is usually the primary function they are hired to perform. As the student's achievement is a sign of

the success of the teacher, the methodology and procedures of teachers are often assessed and if the teacher is found to produce great results, this often contributes to promotion (L'Hommedieu, 1992). In order to provide the best education to their students, teachers should be well-rounded in all of music including: A history of music education research, historical research, curriculum and its study, evaluation of music ability, assessment, the evaluation of music teachers and teaching, the transfer of music learning, methodologies in music, the study of biomechanical and physiological processes in relation to musical performance, efficient learning, critical thinking, research on teaching, teaching settings, music teacher education, sociology and music education, and trends and issues in policy-making for arts education (Colwell, 1992).

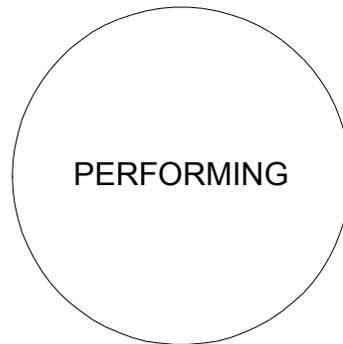
How a teacher interacts with the community can have great impact on the triadic forces of that teacher, their institution, and the community. Thus, it is imperative that the level and type of interaction create positive impacts upon each other symbiotically. Issues regarding the inception, growth, and survival of an arts organization are often dependent upon administrative and interactive skills of the teacher to understand how best to address the community (Smith, 1954). In J. Watson's *The Education of School Music Teachers for Community Music Leadership* (1948), the disconnect between the music teacher and their training and ability, or lack thereof, to perform their role in the community optimally is assessed. This book methodically states the problem, and then looks at the contributing factors in a step-by-step process (Watson, 1948). A historical resource on the pluralistic roles of the music teacher and their role in the community from a historic standpoint until the 1980s is *Essays on Music in American Education and Society* by K.

A. Wendrich (1982) in which Wendrich describes the interactive relationship between music schools and their communities.

Performance is one of the most essential qualities a teacher must undertake often and present at the highest levels in order to be promoted to elevated levels of status, such as becoming tenured. There are many basic levels of musical concern, and the main components comprising a checklist of artistic and technical areas to concentrate on need to be addressed clearly (Farkas, 1976). A large part of performing and its assessment is dependant on skills in other relevant areas such as ensemble playing, healthy relationships with colleagues and conductors, and addressing stage fright (Farkas, 1976). While performance professors are assessed by their institutions on their performances, other departments such as musicology, theory, and education are assessed on their output. In order to understand how everyone is assessed in their different fields and how that assessment compares and contrasts the teacher's abilities in order to determine their status level, the teacher needs to be aware of the inconsistencies which contribute to their fate with that institution (Rees, 1984). For example, the University of Oregon lists three main categories in which professors must excel in order to attain a change of status in their online and printed Faculty Handbook in Chapter VI which address the promotion and tenure process. They are: a) The quality of teaching; b) Professional growth, scholarly activities, creative and artistic achievement; and c) Leadership in academic and administrative service. The handbook refers new faculty to their department head or Dean in order to obtain specifics which apply to them within those main school-wide criteria.

In the upcoming chapters, the four areas teachers spend their time in are observed. The roles teachers perform within those areas will be noted and then assessed in order to define each segment in greater depth for a better understanding of those roles.

Chapter 1: Performing



According to the *New Grove Dictionary*, which is one of the foremost resources for musicians:

The role of the performer in Western music is nowadays typically characterized in two ways. First, the performer is seen as the composer's ambassador, with decisive powers, a perception that is at least as old as the mid-18th-century...Secondly, however, there has been an emphasis fuelled by social science to examine the relativities and interdependencies of music-making and posit a more democratic picture in which those for whom performances are performed have a supposedly equal significance. (New Grove Online, Article on Performance, Retrieved February 26, 2007).

Performance is one of the most essential, if not the most essential, qualities a teacher must master in order to be promoted to higher levels of status and income, such as being hired by an institution of higher education, or becoming tenured. There are many basic levels of musical concern, thus the main components comprising a checklist of artistic and technical elements which teachers must concentrate on need to be addressed clearly (Farkas, 1976). "After decades of study and research, the components that make up successful performance remain elusive, differing not only from individual to individual but also from circumstance to circumstance" (Gordon, 2006, p. 7). From the quote above, performance involves much more than just getting up on a stage. First,

being the ‘composer’s ambassador’ implies that the performer must have a deep level of historical and theoretical understanding of composers and their compositions in order to represent the composer in an accurate and true manner. Thus, the music history and theory classes applied in almost every institution of higher education are working towards educating the performer to this end. The second issue, arising from the quote above, denotes that a more sociological and community-orientated approach to performing is necessary. This aspect of performing is not necessarily systematically and academically worked on through traditional academic requirements. Rather, this skill is often learned by observing the generations before navigate these challenges, but as each new generation and other variables change, the performer is required to adapt along with their culture in order to perform well...according to the quote above from *New Grove Online* (2007).

There are other complexities that may arise regarding performance, such as performance anxiety or other physical and/or mental conditions. In order to consistently give high quality performances, music teachers may employ several techniques to counteract the body of catalysts which can negatively affect a performance. Some of these are: using self-expression to build confidence and creativity, a solid preparation which includes organizing the content of the music, honing specific techniques, and reinforcing the physical motions necessary to carry out the musical intent, using psychological training of various types to mentally train for the performance, seeking out feedback from trusted colleagues and teachers, noting personal growth and reassessing relationships with others and the environment, and also seeking out what is inspiring in order to incorporate that which moves one into a performance (Gordon, 2006, p. 8). A

performer's ability to cope with the stresses and rigors of performing affect more than their ability to perform, but also to teach these skills on to their students both verbally and through the student's imitation of the teacher as is part of any oral tradition, thus blurring the lines of performing and teaching together.

Performance anxiety can also impact different performers in varying ways, such as the following three categories: physical, mental, and social (Havas, 1973). If one can use the body's natural response to a perceived threat well, the performance can be even better than practice. As cellist and music professor, Richard Hollister said: "Nervousness is not a thing to be despised, but a thing to be mastered. It is that quickening power that lifts a true man out of the commonplace and makes him eloquent. When controlled, it makes the heart beat stronger, the blood flow steadier, and the mind work at higher efficiency" (Watkins and Karr, 1940). A study with the following percentages of artists experiencing stage fright: 47% of instrumentalists, 38% of singers, 35% of dancers, and 33% of actors (Parncutt and McPherson, 2002). So, the mental rigors of performing can take its toll on a performing professor. Physical rigors are just as important to address also. In the book *Playing (less) Hurt: An Injury Prevention Guide for Musicians* (2006) by Janet Horvath, medical issues musicians are typically susceptible to are described and injury prevention and maintenance after injury are presented for musicians in a clear and helpful manner, including how to deal with the psychological, financial, and physical aspects of performing.

By using positive self-talk, creating mental rehearsal and imagery, realistic goal setting, employing relaxation techniques to disperse with residual tension, set pre-performance routines, creating anxiety hierarchies to understand what influences

performances better, and living a healthy, supportive lifestyle should eventually lead to more consistently finding what some performing artists refer to as being in ‘the zone’ or a ‘flow state’ where performers are realizing their optimum level of performance (Parncutt & McPherson, 2002).

In order for a performer to become more consistent within the infinite variables which may happen during performance, Malva Freymuth (1999), in her book *Mental Practice and Imagery for Musicians*, addresses the body/mind connection by dividing complex interactions into smaller, predictable ingredients which a musician can then practice in a systematic way to become a dependably strong performer. One of the core concepts in Freymuth’s book is that of a mental three-step practice loop of 1) Projection: where the artist creates a mental model of how to play a passage ideally, 2) Action: the act of playing itself, and 3) Recall: recreating the experience of the past event (Freymuth, 1999). By practicing this three step process, the performer systematically works to train his/her mind to work efficiently and effectively so that s/he can withstand the rigors of and excel in the potentially stressful and varying conditions of performance. Freymuth systematically strengthens the syntax of the five senses and mental correlation to create a balanced routine in the musician’s preparation for performance (Freymuth, 1999). This is just one self-help book which performers may extract valuable information from in order to improve performances. There are many other books regarding the mental side of performing, and one cannot afford to address this issue in this generation as the music world is fast-paced and highly competitive. Any information that can give a performer an edge over another will contribute to that performer’s overall success, which translates into better job security, prestige, and income...thus quality of live. A few other books

which help the musician maximize their potential through mental training are: *Mental Practice and Imagery for Musicians* (1999) by Malva Susanne Freymuth, *Stage Fright: Its Causes and Cures* (1973), by Kato Havas; *The Science and Psychology of Music Performance* (2002,) by Richard Parncutt and Gary E. McPherson; and *The Inner Game of Tennis* (1974) by W. Timothy Gallwey.

A large part of performing and the assessment of performing is often linked to skills in other relevant areas such as ensemble playing, healthy relationships with colleagues and conductors, and addressing issues like performance anxiety (Farkas, 1976).

While performance professors are assessed by their institutions partially in differing amounts based on their performances, other departments such as musicology, theory, and education might be assessed in an equivalent manner based on their published literature output. In order to understand how different professors are assessed in their different fields and how that assessment compares and contrasts the teacher's abilities in order to determine their status level, teachers need to be aware of the intra-departmental inconsistencies which contribute directly to their fate with that institution (Rees, 1984). Each institution will have its mission statement from which the goals and values are generally met through what is expected of the teacher/performer. Besides the overall mission of the institution, the music department has specific criteria unique to the music world which performing teachers must understand and succeed within.

These various criteria are valued differently and in different capacities at each institution as well as within the community, thus it is difficult to make a definitive list as these criteria tend to be specific to the individual and are usually assessed on a case-by-

case basis. In Patricia Jeanne Baker's (1981) dissertation on the development of music teacher checklists, she identifies the top ten behaviors, qualities, and characteristics of music teachers of all levels valued by the professors she surveyed and came up with the following end results in regards to what qualities are most valuable in a performer. The numbers below are the ranking in order of importance which her survey revealed to be the most important on a scale from one to ten. The traits listed below are Baker's findings on which areas music teachers preferred to be assessed by their administration on (Baker, 1981).

- 5) Sense of humor
- 6) In depth musicianship in his or her area plus a breadth in all areas
- 7) Knowledge and good use of literature
- 9) High professional standards for him or herself

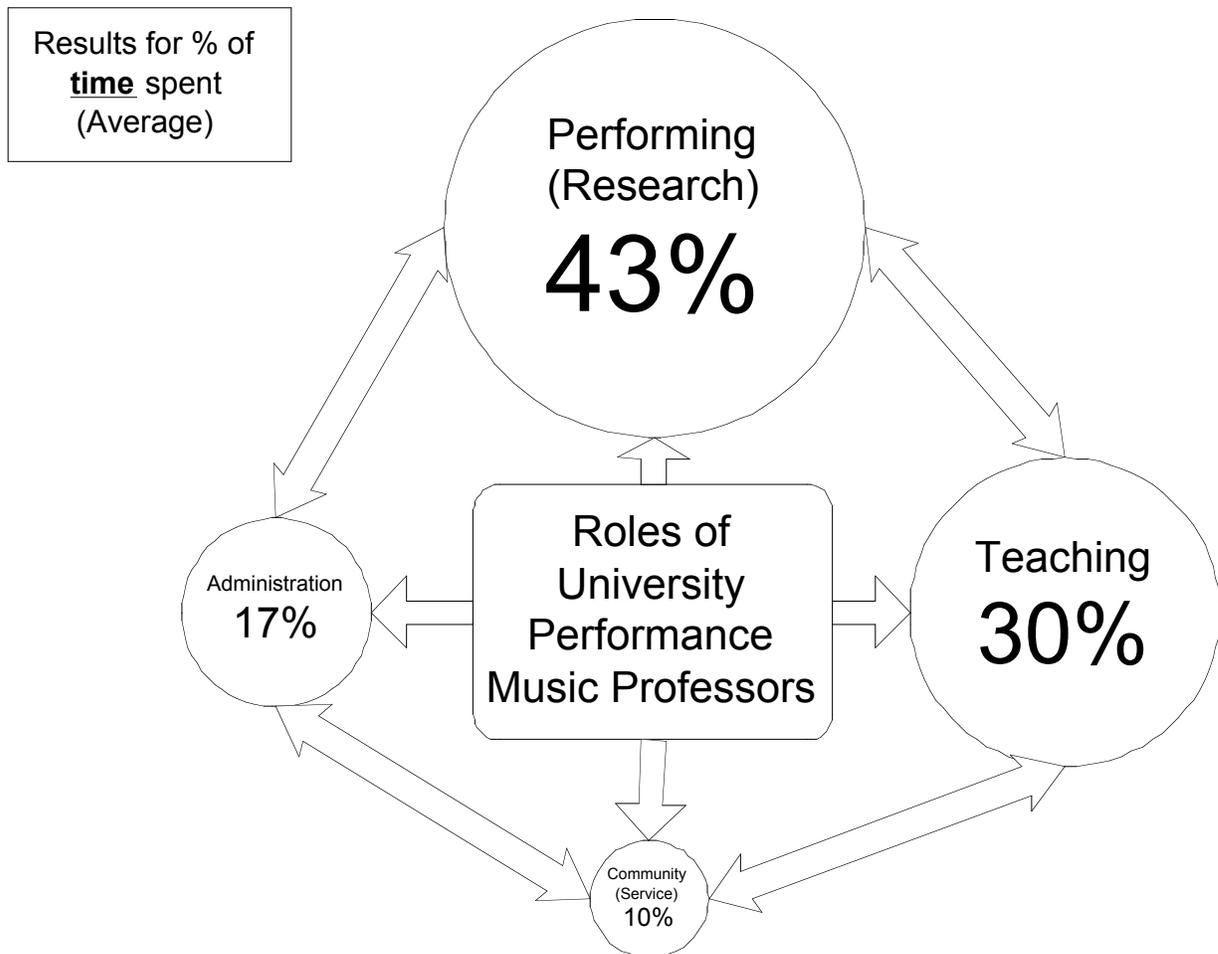
Most of the characteristics above are not unique only to the music field, however, the criteria are not exactly quantifiable, and thus are not easy to measure in a consistent, systematic way. This causes the dilemma of causing the performing music professor to wonder just how they will measure up when they are being assessed by their institution when it is time for their review.

The amount of time and preparation of performance can even be difficult for the performer to assess or sometimes even be conscious of as there is much more groundwork involved in preparation than that of practicing diligently resulting in the outcome the audience sees on the stage. A performance orientation (state of mind and mental/physical preparation) begins to be defined as different from everyday tasks when the following begin to occur: stakes rise according to the perceived necessary level for success in a performance activity, using a time frame to understand how to organize preparation time leading up to a performance, the level of difficulty of the music causes

the performer to practice envisioning performing those works in a performance setting, a perception of how the level of music is personally difficult to execute, thus creating a self-assessment of personal achievement, and finally a personal skill profile which deals the relationship of the performer to their technical growth and assessing how this might affect the performance (Gordon, 2006, p. 6-7).

For further information regarding how performance professor currently perceive the amount of time spent in each of the four areas professors work within defined in this paper are shown below. The following flow chart is a visual representation based on my findings from conversations with six professors in Western Oregon. Using quantitative data from these professors' estimations of their individual lifestyles at work, Fig. 2 (below) represents how these six professors state that they divide their time among the four categories: performing at 43%, teaching at 30%, administration at 17%, and community service at 10%.

Fig. 2 Amount of time professors perceive that they spend in the four areas



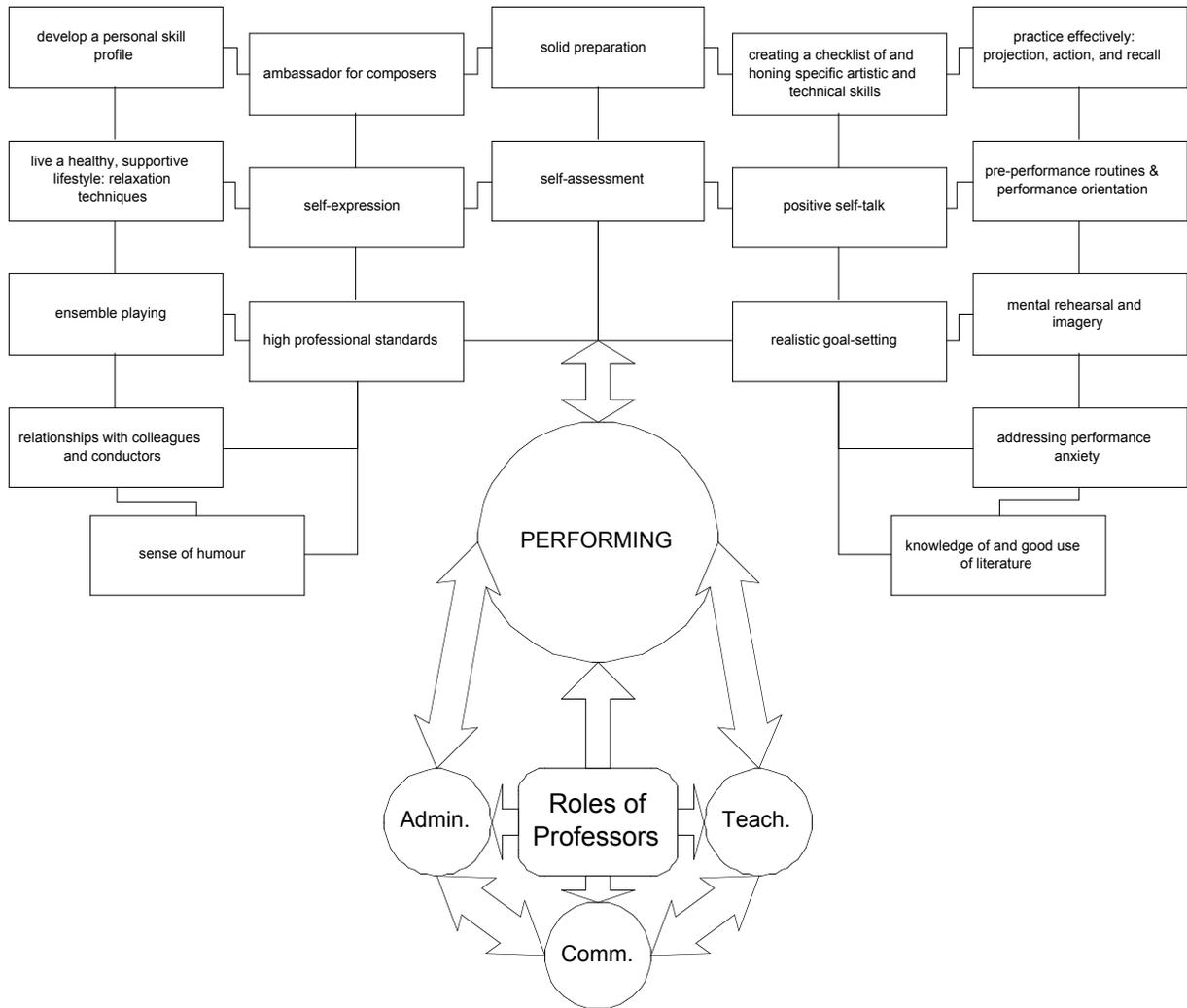
This information is valuable in that by isolating each of these four categories, even though they are all interrelated and dependent upon each other (thus the interconnecting arrows), the majority of time these professors perceive they work within are performing and teaching, while their time spent within administration and the community is significantly smaller. The fact that more time is spent performing than teaching is interesting in that the title of their position is ‘teacher,’ not ‘performer,’ so one might be misled to believe that the majority of that professional’s life would be spent in

the teaching arena. Also, the smaller numbers associated with administration and community service may only be perceived by these faculty members in a more formal context such as meetings, and other time they specifically must schedule in to their day. However, there is much room for the more informal time spent in these areas which happen almost at an unconscious level, maybe even as an oral tradition. For instance, was the quick rearranging of lessons due to conflicts in schedule with performances and lessons viewed as administration? Was the unexpected bumping into a board member of an arts institution by a professor and them discussing a mutual student's potential seen as community service? So many of these small quick exchanges take place, but they do add up over time, and they do hold value for the professor and their institution, as well as everyone else. So, how does one measure the output of professors who choose to be more or less active in these roles? As a researcher, many more questions arise from this information, such as: Should the academic world take note of the value professors add by making themselves available to perform these small tasks? And in the DMA student's formal preparation to become a performing music professor, do any of these issues need to be addressed or added to the curricula in order to better prepare the student to be an effective professor?

Below is a visual summary of the roles addressed in this chapter as a synthesis of the music professor as performer today. This flow chart is meant to be a concise way to view the roles gathered so far in this paper which have a strong correlation to the roles a professor regularly undertakes associated with their performing duties. Due to the constraints of the size of this paper, these are just a few representations of the roles of

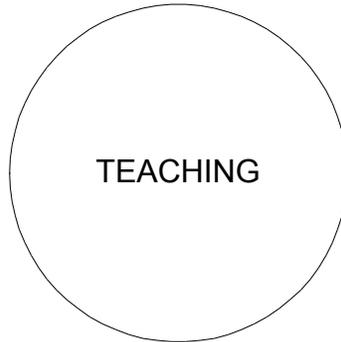
performing professors in regards to performing, however a larger and lengthier study would surely shed more light on this subject.

Fig. 3 Roles within performing



As seen in the flow chart above, careful inclusion of the other three categories interrelating to performing should be noted as performing should not be seen as an isolated event. The sub-categories within performing are also connected in an elaborately woven and symbiotic relationship.

Chapter 2: Teaching



Twentieth century master violin teacher Ivan Galamian writes a note to the teacher advising the following:

In teaching as well as in practicing there has to be a balance between “building” and “interpreting.” To emphasize only the interpretive element will result in neglect of technical equipment, while an exclusive concern with the technical factors will cripple the imagination as well as the ability for spontaneous music-making. (Galamian, 1985, p. 106-107).

This is good advice. However, there is a broader, more global approach to teaching which the teacher today cannot afford to ignore if the art is to remain alive and vigorous. The larger picture involving our culture, generation, pace of life, status, geography, education, and many other situational contexts needs to be considered by teachers in order for them to teach most effectively.

Teaching involves three aspects of learning: teaching ourselves, teaching others, and teaching others to teach. Who will teach music in the twenty-first century? *All* our music students, whether or not they become certified as music teachers. All people who make music and listen to music will, whether by default or on purpose, influence others. (Maris, 2000, p. 9).

With this more global view of the teaching world, the role of the teacher becomes more crucial than ever to provide the best up-to-date information that that teacher can in order to help the students be successful and finally contribute what they learned to the next generation. To do this, the teacher and student must continue to learn and adapt to changes in their environments in order to continue to be effective musicians. Samuel Adler, in his paper *Performance and Applied Musical Skills* (1970), notes that the changing times of a more electronic age have made live performances less convenient and more expensive to a population that has access to music through other means at their fingertips. Adler questions whether the young artist is adequately trained in conservatories or schools of music to navigate the contemporary situation in order to thrive, and that he believes for the most part we have failed to prepare these young artists for the actual tasks which they will be called upon to perform (Adler, 1970, p. 43-44). Adler proposes that some of the changes in teaching music should be undertaken with the following in mind:

- 1) The concert field is not closed, but has ceased to exist as we once knew it.
- 2) We should continue to produce performers, only these individuals must be more than mere performers on their instrument to survive today.
- 3) The field of orchestral playing is in flux today, [but it will] be an exciting challenge to the “different” kind of performing musician of the future.
- 4) Competitions have and will continue to lure our most talented performers, but these students should be warned that even though the winning of a competition is important, the residue or the reward of many concert appearances and of instantaneous fame accompanied by fortune is a fact which has ceased to exist. (Adler, 1970, p. 44).

The landscape of the music occupation has become even bleaker as more and more evidence supports dwindling interest and resources, however with that comes a

challenge to all artists to answer it and adapt in order to keep the profession alive and thriving. Students must be made aware of the fact that they will have to begin to think outside the box in order to make a living as a musician. Their skills will have to answer to the fast changes in technology and pace of their community. It is no longer realistic to assume that if a student plays well that student will make a fine living teaching and performing. There are no guarantees for students. With that said, it becomes more and more important that music students gain skills in other areas in order for them to adapt their art to include other areas of expertise. While this diversifying will broaden their skill set and make them more marketable, it will become harder for them to reach the highest levels of artistic performing skill as they are spread more thinly. Thus, the artist is forced to become a juggler in an extreme balancing act in order to make a living as a musician. However, some personalities thrive on this intense challenge, and those who do will have a good chance of succeeding.

As a result, exceptionally high levels of teaching capabilities (in the broadest sense to include the application of skills from other fields) are of immense importance for new faculty to possess. Job applicants must demonstrate achievement in as this is one of the core functions music faculty are hired to perform. The student's achievement is seen as a reflection of the teacher's abilities to teach. As a result, the methodology and procedures of teachers are often what is evaluated and held under close scrutiny by their institutions. If the teacher produces great results via their students' successful playing and performing, this often contributes to the teacher's promotion (L'Hommedieu, 1992).

According to Colwell, in order to provide the best education to their students, teachers should be well-rounded in all of music, including: a history of music education

research, historical research, curriculum and its study, evaluation of music ability, assessment, the evaluation of music teachers and teaching, the transfer of music learning, methodologies in music, the study of biomechanical and physiological processes in relation to musical performance, efficient learning, critical thinking, research on teaching, teaching settings, music teacher education, sociology and music education, and the trends and issues in policy-making for arts education (Colwell, 1992).

In Patricia Jeanne Baker's (1981) dissertation on the development of music teacher checklists, she identified the best desirable behaviors, qualities, and characteristics found in music teachers of all levels and came up with the following list of results. Baker's survey revealed what was most important to the polled music teachers on a scale from one to ten. The traits are Baker's findings of which areas music teachers would prefer to be evaluated on by their administration.

- 1) Enthusiasm for teaching and caring for students
- 3) Observable student enjoyment, interest, and participation
- 4) Communication skills, including demonstration, for desired student results
- 6) In depth musicianship in his or her area plus a breadth in all areas
- 7) Knowledge and good use of literature
- 8) Strong rapport with students individually and the group as a whole
- 9) High professional standards for him/herself
- 10) Use of positive group management techniques

Because the teachers themselves picked these categories in which they would like to be evaluated by their institutions, is this type of education best for the students to be receiving from their teachers in order to become successful musicians? Does this preparation adequately address the future needs of the student? The impact a teacher has on their student can be more than just teaching the literature in a conducive manner. Other fields such as administration or community service might also play a large part in the success of the student through their teacher. Would the use of new technology

improve the list above, or knowledge of the latest competitions or music community events, or career guidance along the student's path is helpful in providing the student with opportunities? Would understanding how to promote oneself to chamber music concert series, how to write a cover letter, or understanding how to write grants and for what reasons enhance this list? The possibilities are endless, and the teachers and their institutions have limited resources. Just what are the best choices for evaluation?

A dissertation by Randi Louis L'Hommedieu (1992) focuses on common characteristics master teachers share. His findings are in a set of compact criteria are listed below:

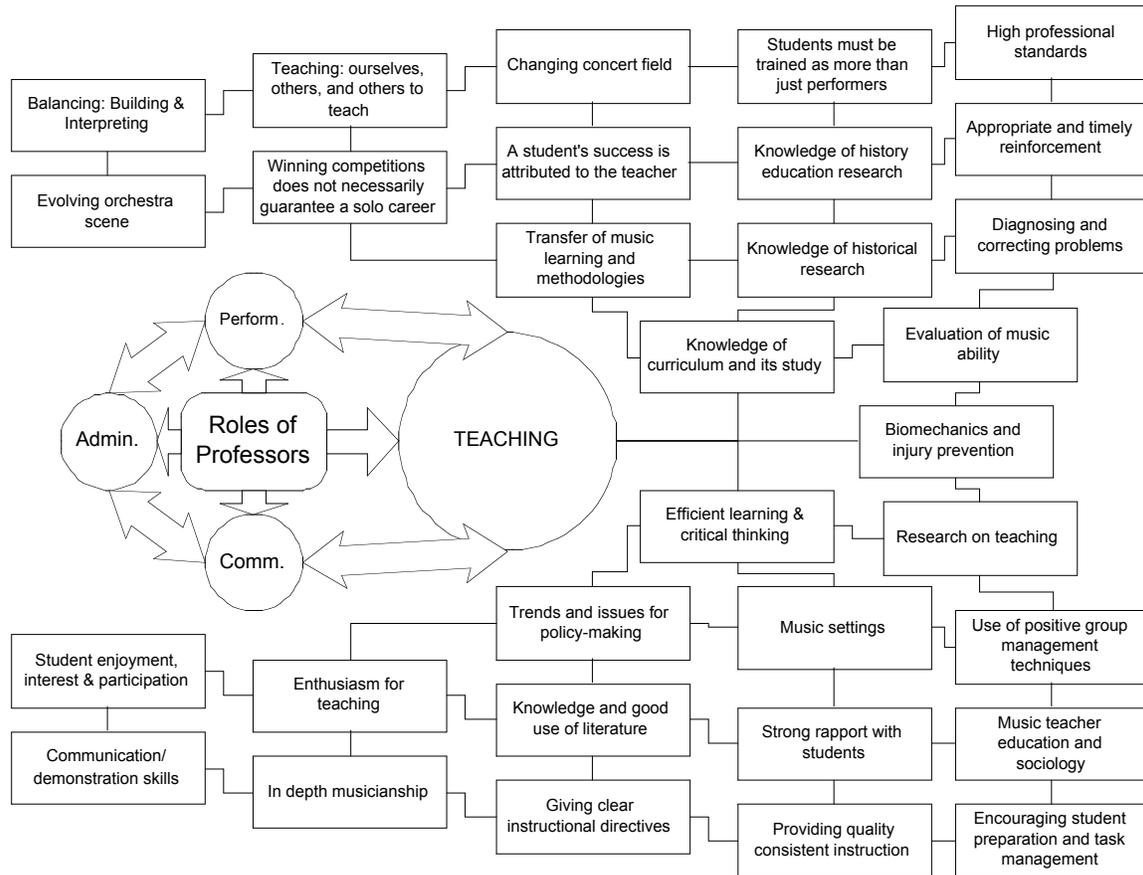
- Offering clear instructional directives
- Encouraging student preparation and task engagement
- Providing appropriate and timely reinforcement, effectively diagnosing playing problems and formulating effective instructional correctives
- Providing quality instruction in a consistent manner

This list is both focusing and specific, and yet it is broad enough to access a wide breadth of knowledge. The idea of timing and reinforcement as well as effectively diagnosing problems could be applied to the broader sense of the entire world in which the student artist is traversing. What information is most important for the teacher to provide their student with at any given time to aid them in developing their own sense of vision, or mission statement for themselves and their art?

Below is a flow chart summarizing the concepts that were addressed in this chapter that were found to be related with the roles of the performing music professor as teachers. This list is not comprehensive, but is a springboard for further thought and study on this subject as this art is constantly evolving and changing, although the core idea of teaching remains the same. What does change is the quality and relevance teaching has

within the environment and variable factors associated with it, such as the student and teacher's styles and methods.

Fig. 4 Roles within teaching



Chapter 3: Administration



The administrative component to a musical teaching position is often dependent on how each teacher is able to organize their work. Often, it is up to the individual teacher to develop their own skills in this area, sometimes with the help of the department's administration, to perform the tasks necessary move forward with their own mission and that of their institutions.

Often, professors learn as they go to execute tasks as they arise when necessary. Any practical prior experience in this field a teacher has before entering into a job would be an incredible advantage. However, it is difficult to plan ahead as technology and other factors continue to change at a fast pace. Perhaps money set aside by the institution could contribute to the continued training in these areas in order for the teachers to maintain their technical and administrative skills in this fast-paced world.

Some of the endeavors professors might include giving CD and website project advice, building audiences, contract issues, starting a concert series, finding or changing artist management, concert programming, commissioning new works, finding grants, and supplementing their performance careers with other types of work (Beeching, 2005).

Other roles might serve their students through use of their experience in locating journals

and other print and online resources to help guide their DMA students in their job search and also providing up-to-date useful advice with that audition process (The Chronicle for Higher Education, 2006; The College Music Society, 2005; and The Music Vacancy List, 2005). The quality and extent of in depth advice a professor is able to provide his/her students with regarding teaching, securing a position, engaging the community, navigating school policy, planning, scheduling, and buying new equipment, record keeping, publicity, advertising, and performances, and development also greatly assist both the quality of education and success level of the students (Davis, 1941). A teacher should also have a wide knowledge of closely related occupations, such as being a music librarian (Elliot, & Blair, 2004) or be able to head a student who is interested in other areas of management in the right direction by showing them such resources as *Livingston's Complete Music Business Directory* which is an extensive address and phone number listing of record companies, record producers, music publishers, artist managers, and other people and companies in the music industry meant to help artists connect to the institutions they depend upon to further their careers (Livingston, 1994). Other areas in which a teacher should be knowledgeable in are the growth and survival of arts organizations, organization, sponsored activities, collaboration, values, assessment, and evaluation procedures (Smith, 1954).

Ennis Davis (1941) writes about the “human, professional, and business relations of the music educator to his school and community” (p. 80). For musicians, there is not a surplus of arts administration books of this type, written as early as 1941. The topics Davis writes about fall into the four categories of performing, teaching, administration,

and community service, however, Davis' emphasis is on administration. Below is a representation of topic Davis addresses in these four areas.

Teaching

- Teaching plus (developing music education and conveying it within the community)
- Degrees and learning

Performing

- Publicity, advertising, and performances

Community

- The supervisor meets a new community
- Publicity, advertising, and performances
- Being a model in a community (i.e. not allowed to smoke)
- Professional affiliations

Administration

- Securing a position
- Structure and authority of the school system
- Plans and Schedules
- Purchase of supplies and equipment
- Correspondence and Records
- Publicity, advertising, and performances
- Professional affiliations
- Degrees and learning

Davis (1941) addresses the issue that it is difficult to define the roles of the music teacher in that "...music education is not a formula. It has no objective and impersonal set of rules and regulations which may be applied to its proponents, its procedures, and its products." (p. 167). However, he does go on to say that the following are a list of "necessary qualifications" of which could have possibly been listed in job descriptions in 1941 (Davis, 1941).

- Good general education
- Pleasing personality

- Good musician
- Knows how to get jobs
- Knows how to ingratiate himself into the life of a community
- Excellent instructor
- Knows business procedures, organization, and management
- Dresses and appears well
- Has fine professional standing and relationships
- Has always made an excellent impression in public and press
- Credo (the ability to blend the highest artistic aesthetic with general procedure)

A resource which focuses primarily on the administrative duties, and secondarily the community service, of the music teacher, is a book by Robert H. Klotman who hails from the Indiana University School of Music (Klotman, 1973). This book is a 'how to' guide for public school administrators and supervisors. However, it is also useful to music teachers at every level who are involved with an institution in that these teachers should at the very least be aware of these processes, if not actively involved in them. This book has an unusually large and practical section of sample forms for procedures, common to any music school. The administrative roles this book addresses are:

Administration

- The process, purpose, and function of administration
- Traditional patterns of organizational structure and behaviors
- Designing and planning curricula
- Improving instruction to promote change
- Personnel practices
- Evaluation following up on the process of change
- Scheduling and its implications
- Budget and business
- Keeping the community and school informed
- Challenges of administration

The following list is an extraction from the casual conversations with currently active professors regarding what kinds of administrative roles they perform. By asking professors actively performing these roles about what they do provides a mini snapshot in time of what these professors are focusing on in the moment. This list is a useful tool to

first define what is occupying seventeen percent of their time (see chart on p. 20), to be able to make more informed decisions about how to streamline these tasks. For instance, it might be more efficient to contract out certain specific tasks such as advertisement or some aspects of budget balancing to someone who can perform those tasks at a professional level in less time and cost. One main concept which I have taken from my Arts Administration as a supporting area classes is that evaluation is often neglected in order to spend more time and energy in more ‘critical’ endeavors such as planning next season, or contacting newspapers, radio stations, and television stations to promote the next performance. However, if some time is allotted for evaluation, the administrative flow of the music business will run smoother and be a payoff in the end. Thus, the following list of endeavors becomes a highly relevant step in understanding the current trends or professors’ administrative tasks.

- Professional development (score study, new repertoire) – 600 hrs/per year
- International Activity – 4 weeks/per year
- Fund-raising, Donor cultivation – 400 hrs/per year
- Mentorship
- Advisement
- Committee work
- Collaboration with other departments
- Budget balancing
- Hiring of outside contractors
- Securing of performance venues
- Selection of repertoire (operas and scenes) in consultation with the voice faculty
- Unit administrator
- Orchestra program
- Rotating string chair
- Served on two cross campus committees
- String orchestra and mandolin ensemble director
- Orchestra administration
- Opera program director
- Academic advising on such policy-related committees as the undergrad committee and the voice area committee
- I’m in charge of cellos at OSU
- I administrate my home cello studio

One point I notice from this list is that large and small tasks are lumped together. Each of these areas could still be sub-divided into smaller tasks yet. Thus it is amazing to me that only seventeen percent of the professors' time is spent in this area. I suspect that either the amount of time is misjudged, or that these professors are indeed the true role models for the community that they are accomplishing feats of superhuman strength and wisdom in order to keep their artistic occupations running smoothly. Furthermore, my guess is that the list above is still only a partial portion of the administrative tasks they perform in their careers. This is but a brief snapshot.

At the end of this chapter is a flow chart visually representing the cumulative information presented in this chapter. The categories are numerous, but there are still more to be identified. Considering the traditional training of students preparing to undertake these roles in a DMA program, it is very interesting to see how these students move on to teaching positions and begin to undertake these roles. Most DMA students I know do not have any training connected to their degree career path that involves budget balancing, writing contracts, building audiences, running a concert series, writing grants, recordkeeping, advertising, or working with publishers, producers, and artist management.

Below is a sample from six institutions selected based on familiarity of having heard or know of successful students in my social world that speak fondly of their academic training to show what types of classes Doctorate of Musical Arts (DMA) students are focused on by their respective curricula. The information below is based on

the respective websites from each institution, and may not be current for that reason.

Also, these numbers are based on the respective quarter or semester systems.

Fig. 5 Chart of DMA curricula

Music Performance DMA Degree Curricula

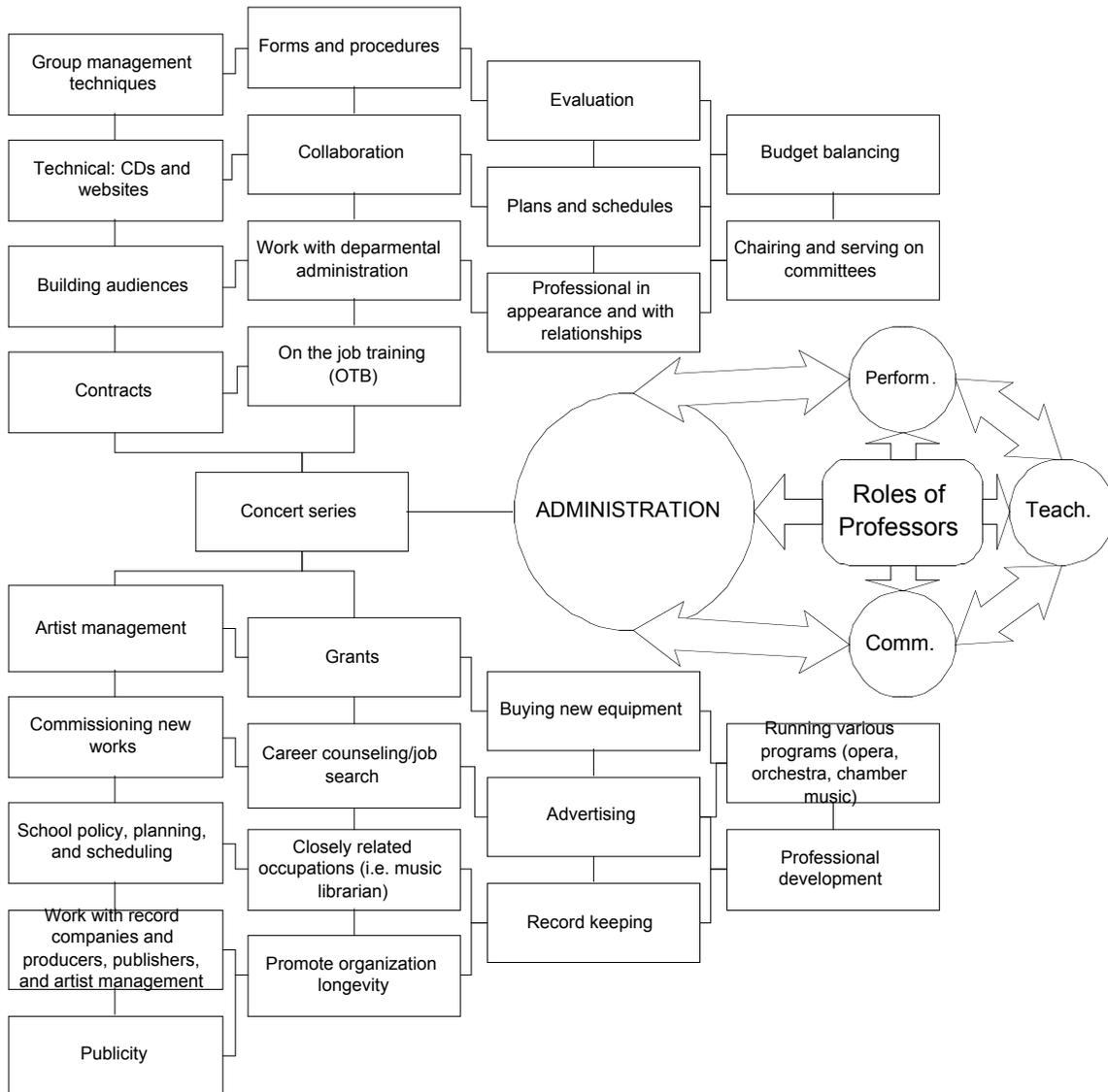
	Les- son	Theory	Hist	Ped	Vln. Lit.	Elect	Lang	Supp Area	Doc Res	Ens	Ch Mus	Perf Prac	Recit	Chamb Recit	Sem Perf	Lect	Comp Exam	Oral Def	Diss	Tot
U of Alab	16	9	9	3		5			4	2			3			1	2	1	1	48
U of Houst	16	3						12	3	2	4	6	8		3					60
Ariz St U		9	6						9				5					1	1	39
Indiana U	16				4			12	2	1	8		3	1						62
U of Oreg	24	6	6	3		9	12	36	6	9			3			2	3	2	1	124
Eastman	20-5	9					2 yr	14-19	12									1	1	48

This chart illustrates that some institutions value solo performance, chamber music, or a supporting area more than others. The emphasis each institution places on each of these areas directly contributes to the preparation of the DMA student's ability to perform the roles of the professor once they graduate from that institution. Only four of the six institutions require a significant amount of concentration in a supporting area. Other institutions just recommend it. Only two of the six require a pedagogy course. However, the information gleaned from these websites may not be up-to-date with what is happening now as web pages are often not updated regularly and may not show the comprehensive picture. However, it is still interesting to note in general the differing emphasis each program places on the various subjects to be studied.

If a student does have any prior experience in the administrative fields, they would at least be more equipped to begin to teach at a higher education institution and feel that they were more in control of their situation. Those without prior experience in these fields are faced with a sharp learning curve ahead of them.

Below is a synthesis of roles performing professors undertake under the hat of administration.

Fig. 6 Roles within administration



These skills are highly valuable to an institution, yet DMA students are not required to learn many of them. Is the expectation that the new professor will learn these skills on the job or just have an innate ability to naturally adapt themselves to them? DMA programs might do well to consider the broader skills of an applicant, rather than just the narrow, specialized talent of a musician in their primary area. By doing this, they

would in turn teach their students to be more well-rounded and adaptable to the changing environments in which institutions work.

Chapter 4: Community Service



How a teacher interacts with the community has the ability to have great impact on the triadic forces of that teacher, their institution, and the community all around them. Thus, it is imperative that the level and type of interaction create positive impacts upon each other symbiotically. The growth, and survival of arts organizations are enhanced through the teacher's skills to impact the community in positive ways, thus making the binding ties between the arts organizations and their communities stronger (Smith, 1954). In J. McL Watson's *The Education of School Music Teachers for Community Music Leadership* (1948), the disconnect between the music teacher and their training and ability, or lack thereof, to perform their role in the community is optimally assessed. This book methodically states the problem, and then looks at the contributing factors in a step-by-step process (Watson, 1948). A historical resource on the pluralistic roles of the music teacher and their role in the community from a historic standpoint until the 1980s is *Essays on Music in American Education and Society* by K. A. Wendrich (1982) in which Wendrich describes the interactive relationship between music schools and their communities.

In a collection of essays, Wendrich (1982) addresses issues that weigh heavily on his mind regarding music schools. One essay, “Music Schools and their Communities,” focuses on the connections and disconnections between higher education music departments and their communities within the global realm of developing a musical culture in America (Wendrich, 1982). In this essay, he suggests subtle changes in the pragmatic side of music performances are necessary to make music more accessible to the changes in the community (Wendrich, 1982). Some of these suggestions are:

- Changing the time and location of concerts to better suit the needs of the community (i.e. mid-day concerts and taking down the “third wall” that separates the audience from the concert stage)
- Consider concert programming and concert length to suit the needs of the community which is generally feels they are short of time

Jack McLaurin Watson (1948) is an author who writes about how music teachers are prepared to perform administrative roles in arts organizations to effectively interact in a symbiotic relationship within their respective communities (Watson, 1948). His book describes the importance and effectiveness of college programs to prepare the student to perform this role at the public school level, not higher education. However, the basic principles of administration are applicable to the higher education music professor.

At the higher education level, the professors I interviewed gave me descriptions below of the tasks they perform in the community. The amount of preparation and care the professors must undertake to perform these roles well is listed as just a small portion of their time at only ten percent (see Fig. 2). But I believe that the small moments add up again as many of these tasks are often performed beyond normal ‘work’ hours. In fact, the professor as a whole, down to their house, what car they drive, what they wear, how

they style their hair is a reflection on the institution and the arts organizations they are connected with. Thus I would propose that the following list far exceeds the ten percent of time which professors professed to working in this area.

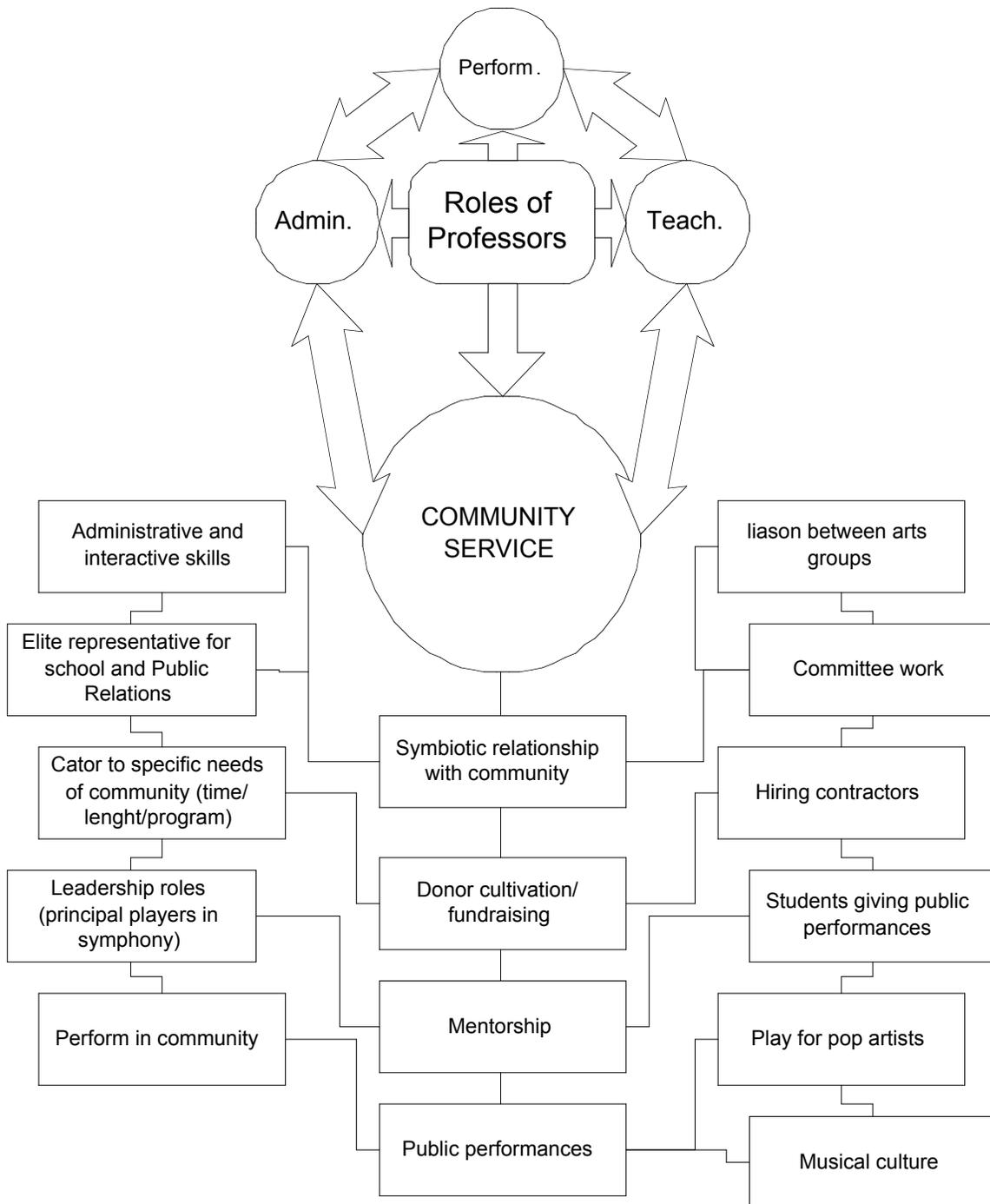
Here is a list of tasks these professors regularly undertake: fund-raising, donor cultivation, mentorship, committee work, public relations, hiring of outside contractors, securing of performance venues, university, department, and orchestra representative, responsible for being the “elite” of the community, serving as a liaison between Eugene Opera and the students/university, perform in public, organizing the opera students to present public performances (both ticketed and for benefit), performing as principal cellist in the OSU Symphony, performing weddings and once in a while, and making CDs for local pop artists.

The possibilities of performing other tasks in this arena are endless. The benefits these endeavors have upon the arts institution are of great benefit. Thus, only ten percent of time concentrated in this area by professors seems sadly low as so much more could be done to promote the health and well-being of the arts organization within the community to better serve that community. However, the ten percent of time professors spend in this area is most likely their perception, rather than the actual reality of time spent. As I have said before, small moments add up, and it is probably the case that much more time is in fact spent in this area than is perceived. This means that the interaction that is occurring is more informal. Thus there is a need to integrate more formal, proactive plans of community engagement by the arts organizations. The time spent on community service by an institution sends out a message to the community of how hard that institution is working to serve that community’s needs. The more involvement a community has with

an institution reciprocates that gesture in the form of volunteers, donations, ownership, and audience attendance, just to name a few. This can only aid in the general health and longevity of that organization.

A visual compilation of the concepts in this chapter are represented below. These are but a small amount of categories that an institution can utilize. I feel that there is extensive room for growth in this area and that greater and enhanced activity involving the community can only lead to benefits for all constituents.

Fig 7. Roles within community service



Thus, professors who are actively and successfully engaged in their communities should be acknowledged for their efforts and encouraged. Due to the limited resources,

time, and energy professors have left after they finish their daily maintenance tasks to keep their jobs running well, community service often gets put on the backburner...much like the concept of evaluation mention in the previous chapter. So, what would be a better solution? One possibility might be to have one person in the administration offices in charge of community service who works closely with the specific needs and ideas of the professors and takes care of the scheduling and other details so that the professor may have more of an impact with their 'face time' in the community as the planning would free them up to perform that job more efficiently.

Leon Bolstein (2000) in his article "Is There a Future for the Traditions of Music and Music Teaching in Our Colleges and Universities?" write about the importance of addressing the changing issues revolving around the arts, the community, and teachers and their institutions. Some of the issues Bolstein brings up are about the dominant popular culture and mode of consumption out there which affects how students fit within these cultures, the acoustic environment that surrounds us which affects memory, recognition, and how people process information, the changing social structure throughout the changes in time and generations, and how life cycle and longevity affect music making (Bolstein, 2000, p. 19-13). Thus, the changing community should be carefully watched and monitored by arts institutions so that they stay relevant to the needs and wants of that community. This is a large part of the dilemma surrounding the issue of dwindling audience participation. Maintaining the relevance of the arts in the communities' eyes is essential. Arts institutions do not have the luxury of relying on what has worked in the past. They must continually grow and adapt.

Chapter 5: Related Issues

Advice to candidates entering the field:

Because the field of the performing higher education music professor is so competitive, the professors with whom I spoke supplied me with the following recommendations and advice for students wishing to enter this competitive market regarding their training. The list of responses is quite extensive and specific.

- Start early – age 5-8
- Learn piano to Beethoven Sonata level
- Commit to music by age 12
- Never watch TV
- Stay in top physical condition – do sports
- Learn German and Italian – minimum
- Take anger management/psychology/meditation courses
- Be more global (i.e. go to everything related to music)
- Take a psychology of learning course
- Be passionate about music
- Have the ability to think well and be articulate
- Don't limit yourself
- People are resources; seek out other people for new projects
- Write well
- Know that they are not in it for the money but for the love of what they do
- They need to know how long a program takes
- When considering a school, ask: “What is the graduate success track record?”
- Be proactive in forming chamber groups
- Networking, especially when you get out of school
- Attend national conventions to meet people
- Do your practicing now, there is not as much time for that later, even though it doesn't seem like there is time now
- I recommend that students reach out more to people, and to perform as much as they can
- Study abroad
- Need more piano requirements
- They need more exposure to live music – less CDs and recordings

The list above sheds much light on the music professors' perceptions of their occupation. Many of the harsh realities of the job are not openly apparent to the student as they are learning. Knowing that making a living from the occupation is difficult as

well as time and energy consuming may make the student stop to reconsider. Only the ones driven by their passion are likely to succeed under the above criteria. The resulting impact on the personal life of the professors is often perceived as their being pretty much slaves to their art and must apply any skills they have, and continue to develop new skills, in order to make a living. For instance, someone who spends the majority of time practicing and studying music will likely not be as great at networking as they mostly know the solitary confinement and discipline it takes to perfect their art to their best ability. It is this tug and pull from creating art, to figuring out how it applies in the real world, which is so challenging.

Desirable qualities of performing music professors:

Once a candidate does attain a pre-tenured position, it is very important that s/he impress and work well with their colleagues as they are often contributors to the tenure committee's decisions. In order to understand some of the qualities a new professor must exhibit, I engaged my pool of professors in casual conversation about what qualities they value and find admirable in their colleagues. Some of these characteristics are: commitment to students and their discipline, high artistic standards, willingness to work long hours – 70+ per week, pragmatism, lack of pretension, flexibility, dedication to teaching/mentoring, generosity, kindness, supportiveness, willing to help out, mutual respect, incredible knowledge, experienced, artistry combined with humility, teaching at a really high level, putting the students first, nurturing across the board, following through with things, colleagues who can balance their roles well (performer, teacher, mother/father, husband/wife, etc...), and a willingness to work together in a supportive and non-competitive atmosphere. Developing these skills will take practice, and practice

implies mistakes. So, I would add that graceful recovery from making mistakes is also an important skill.

Suggestions for change in the academic system:

Professors must also be advocates for change in their organizations to help them work efficiently within that institution. When I interviewed my pool of professors in regard to what changes they would like to see in their institutions' rules and policies, they were very well-spoken and articulate. Some of the ideas they believed in were to limit the number of performance majors to only those who appear to have a higher chance of success, encourage music professors to parlay real concerns for the potential hardships a career in music entails to the students so that they enter with a more realistic view of the profession, require 90% of music majors to get training in a secondary field so that they are more well-rounded, like music Ed, business, or computers, raise piano standards for all majors, include diverse experience in vernacular music (i.e. jazz, rock, pop, improvisation, etc...), give them (monetary) support, improve community interactions, encourage students to develop the skills to be their own managers, encourage students to arrange/search for performing opportunities as often as they can, and finally, that more money would help in hiring better quality teachers, equipment, and students.

Prerequisites to the profession:

More insight into performing higher education music professor's roles can be discovered by sifting through job descriptions and extracting common themes. Online resources are one of the best ways to search for jobs as they are generally the most up-to-date resource that is widely available reaching a diverse audience. Based on websites like <http://chronicle.com> (The Chronicle of Higher Education), <http://www.music.org/cgi-bin/showpage.pl>, (The College Music Society), and <http://www.academickeys.com>, (Academic Keys), as well as other online and printed resources, the following skills are frequently requested:

- Masters or doctoral degree, or performing equivalence
- Competition winner
- Concertmaster of an orchestra
- Conductor
- Major solo career
- Previous teaching experience at the higher education level
- At least two areas of expertise/concentration such as history or theory
- Administration qualifications or prior experience
- Experience as an advisor
- A successful grant writing track record
- A successful history of being published
- Technical recording lab skills
- Specific types of computer skills
- Performance practice expertise
- K-12 education teaching background
- Pedagogy background
- Suzuki certification
- A pre-designed general music curriculum
- Ability to play and/or teach other instruments
- Piano class qualifications
- Experience playing in a faculty chamber ensemble

Each institution will have a slightly different focus on what is considered to be the most important of the roles professors perform. A case in point is the following. A study by Mary Anne Rees (1984) demonstrates the differing priorities overall between

institutions which are called universities versus schools of music. The ranking in order of importance to those types of institutions is portrayed below in order of importance to those types of institutions by Rees (1984).

Nuances within the academic environment to be aware of:

Fig. 8 Differences between university and school of music settings

<u>University Setting</u>	<u>School of Music Setting</u>
<ol style="list-style-type: none"> 1) Having a regional or national scholarly reputation 2) Academic rank 3) Number of publications 4) Ability to attract grant money 5) Number of good review and publications 6) Number of good reviews of performances 7) Having a regional or national performance reputation 8) Having performances reviewed by prominent critics 9) Number of off-campus lectures 	<ol style="list-style-type: none"> 1) Performance ability 2) Having a regional or national scholarly reputation 3) The ability to attract students 4) Number of successful students 5) Having a regional or national performance reputation 6) Academic rank 7) Number of good reviews of performances 8) Number of publications 9) Being highly regarded by students

The order of importance in which the values of the these institutions place them directly affects what types of roles the professors should be focusing on in order of importance and the amount of time they spend in each area. For instance, the number of publications is higher on the list in the university setting than the school of music, so the professors should spend their time working toward getting published accordingly. Each institution will have their own agenda and it is important that professors support the main

mission of that institution, even though every institution is essentially working in the same field, the goals and values they strive to attain may be different.

CONCLUSION

This study was meant to illuminate the roles that performing music professors are currently performing by systematically examining their activities in four main areas of performance, teaching, administration and community service. By doing this, I was able to isolate many roles within these areas in order to determine what capacities and skill sets a professor, or a potential candidate for the job, needs to be able to perform. Having interviewed currently active professors on how they perceive their time is spent within each area shed much light on how music departments are kept running. The areas that the professors focused on were crucial in determining what current trends are shaping the next generation of teacher-performers. A thorough review of literature further substantiated my informants' views and my own experience.

It is important to understand that while the four areas of concentration for this paper neatly delineate specific tasks, there is much crossover between the labels placed on them. Each sub-task fits primarily in one category or another, but it is often influenced by at least one or more of the other areas. Viewing the sub-tasks involved primarily in the administration and community areas shows that professors spend much time there. It is interesting then to refer back to Fig. 2 to understand how much time the six professors I spoke with perceived their time spent to be in these areas. There seems to be a disconnect in the perception and understanding of these fields.

After the four roles were defined in this paper, looking at the preparation of Doctorate of Music Arts (DMA) programs shed some light on how students are being prepared to undertake these roles as new professors. From this preliminary research, there

seems to be a mismatch between this academic preparation of skills which DMA students will need for their future jobs as professors.

The main findings resulting from this study are:

- 1) The validity of the four roles which construct the foundation of this paper is confirmed.
- 2) It is difficult to articulate these four distinct roles because of the interconnections and crossovers of tasks.
- 3) Professors overwhelmingly perceive that their time is allocated to performing and teaching, although distinct sub-sets of skills do not confirm this perception.
- 4) There appears to be a mismatch between DMA curricula and the capacities and skill sets required of the profession.
- 5) There is a need for professional development of music performance professors so that they have the opportunity to enhance their administrative and community engagement skills.

From these findings, it may be inferred that several avenues for future research may lead to specific implications and recommendations. Avenues for further research would center more on the elaborate connections and interdependence between each of the four areas addressed in this paper. No one area can stand completely independent of another. They all work together to produce the artistic end result.

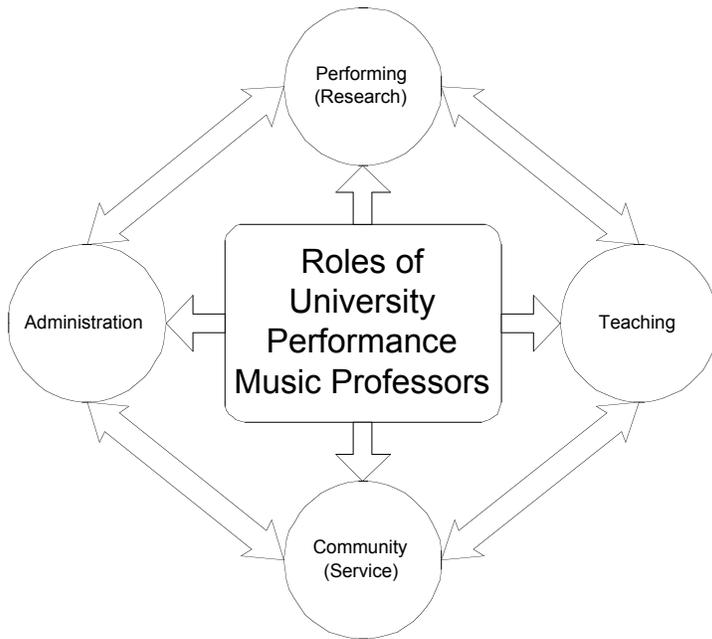
The implications resulting from this study are the following areas need more research, development, and assessment:

- 1) The four roles formulated for purposes of this paper need more research and development to refine them...especially community service and administration.
- 2) Systematic assessment of DMA curricula and the music professors' profession needs to be conducted.
- 3) Detailed needs assessments for professional development of music professors should be studied in order to determine what types of activities would most benefit them.

An enormous area left too far off the radar in importance that was introduced in this paper is the topic of professional development for professors. This area has become one of the most critical areas that need to be studied and defined based on my results

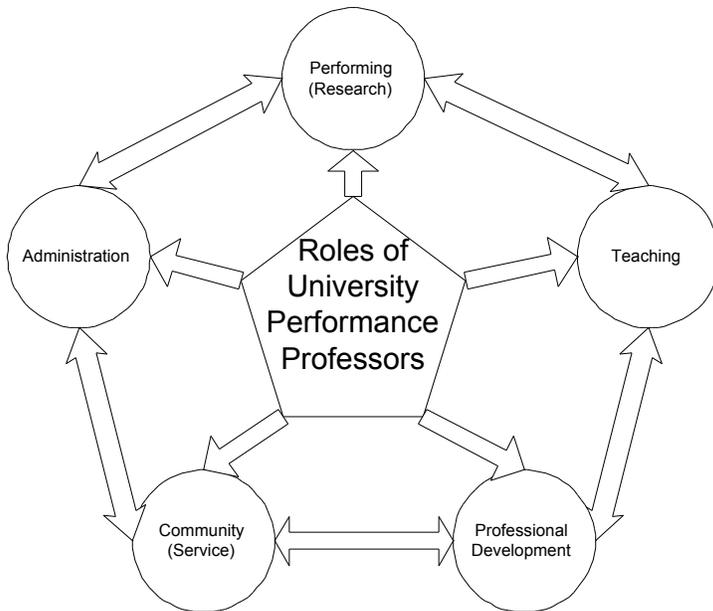
from this paper. I believe that this field is undervalued and not given enough priority by institutions and professors. Further study in this area would greatly help parlay the significance of this issue. As a result, my visual representation of this concept would change from this:

Fig. 9 Four area concept



To this:

Fig. 10 Five area concept



This study within this paper is significant in that it focuses attention on the everyday tasks of professors, and communicates the intricate web which professional teaching musicians weave. Understanding the professional roles of performance music faculty and the lifelong learning required of this position is crucial to the advancement of the artistic pipeline. The future of music in America, and even the world, is dependent on the kind of education these professors supply the next generation with. It is a significant duty that a professor undertakes as that professor instills the values, aesthetics, goals, and pleasure that listening to, performing, and teaching music entails. The value of this research is that it shows that greater understanding is needed every day by the music world and community for music to thrive and touch the lives of all constituents of education and the arts.

APPENDICES LIST

APPENDIX A

Casual Conversation Introductory Questions:

- Please rank the following four categories in order of importance 1. to you and 2. to the school as a music professor, one being most important:

To You

- Performing
- Teaching
- Administrating
- Community

To Your School

- Performing
- Teaching
- Administrating
- Community

- What percentage of **time** goes into each area?
 - % Performing
 - % Teaching
 - % Administrating
 - % Community
- What percentage of your **energy** goes into each area?
 - % Performing
 - % Teaching
 - % Administrating
 - % Community
- How do you see this changing in the future?
- Are there any other areas not listed above that are an integral part of your life as a music professor?

The following questions have to do with the many pluralistic roles you perform as a professor in your environment.

Performing:

- Rank the importance of performing as you perceive it in the eyes of the following people:
 - yourself
 - your students
 - your colleagues within your school
 - your colleagues outside your school
 - your school administrators
 - your community
 - critics
 - other? _____

Teaching:

- Rank the importance of teaching as you perceive it in the eyes of the following people:
 - yourself
 - your students
 - your colleagues within your school
 - your colleagues outside your school
 - your school administrators
 - your community
 - critics
 - other? _____

Administration:

- Describe your role(s) as an administrator.
- Rank the importance of administration as you perceive it in the eyes of the following people:
 - yourself
 - your students
 - your colleagues within your school
 - your colleagues outside your school
 - your school administrators
 - your community
 - critics
 - other? _____

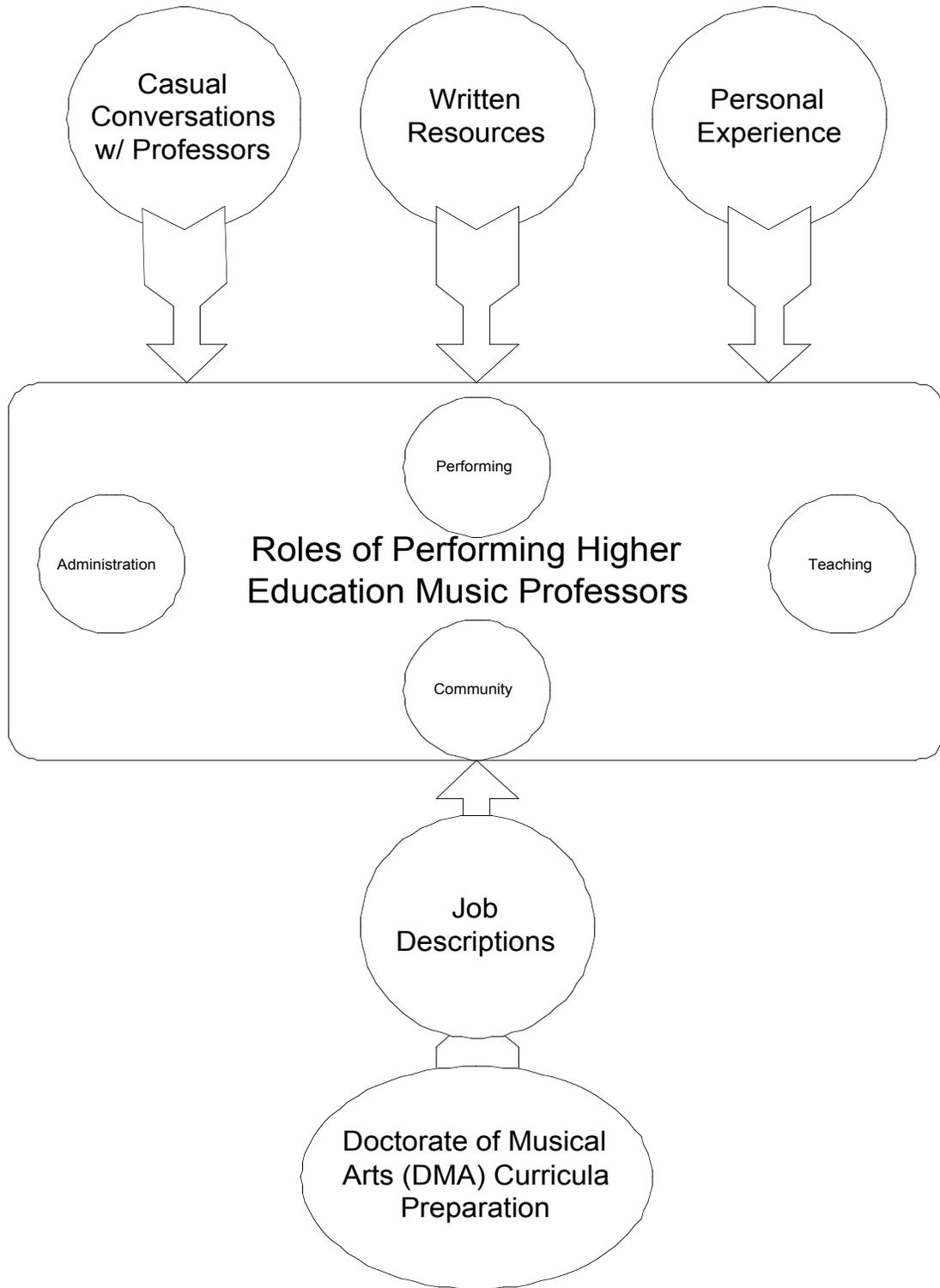
Community:

- Describe your role(s) in the community.
- Rank the importance of interacting with the community as you perceive it in the eyes of the following people:
 - yourself
 - your students
 - your colleagues within your school
 - your colleagues outside your school
 - your school administrators
 - your community
 - critics
 - other? _____

Closing Questions:

- Perception seems to play an important role in the advancement of music professors. What are the qualities you admire most about your colleagues?
 - Do you feel that your students have access to the training they need to become experts in your field if they so choose?
 - What recommendations do you have for people entering the field in regard to their training?
 - How would you improve existing music departments?
 - Do you recommend any resources I could include in my research?
- * Performing higher education music professors who contributed to this study are:
- Marlan Carlson, violin/viola/conductor/department head, OSU
 - Kathryn Lucktenberg, violin, U of O
 - Dr. Gina Chi, China/U of O
 - Ann Graby, cello, OSU
 - Dr. Nancy Andrew, flute, U of O
 - Dr. Charles Turley, voice/opera, U of O

APPENDIX B



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