

THE HISTORY OF THE TEXAS WOMAN'S UNIVERSITY
MUSIC THERAPY PROGRAM FROM 1957 TO 1977

A THESIS

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To the Provost of the Graduate School:

I am submitting herewith a thesis written by Nora J. Goodreau entitled "The History of the Music Therapy Program at Texas Woman's University from 1957 to 1977." I have examined the final copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Arts, with a major in Music Therapy.

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Abstract

The History of the Texas Woman's University Music Therapy Program from 1957 to 1977

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The purpose of the study was to provide an historical record of the originating events and the early contributors of the Texas Woman's University music therapy program from the years 1957 to 1977. Documentation (personal correspondence and program files) was organized to develop a chronology of events of the music therapy program over a twenty year period. Taped interviews of one administrator, three faculty members, and two students were administered to obtain personal observations of the program's changes in facilities, equipment, administration, faculty, research, curriculum, student enrollment, type of student, music therapy internship, first employment, current employment, and involvement in the field of music therapy, respectively. The results indicated that the Texas Woman's University music therapy program has progressed in its first twenty years and has generated positive feelings about it on the part of not only those who were involved in its development, but also on the part of former students.

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CHAPTER I
INTRODUCTION

The music therapy program at Texas Woman's University began as the result of an increasing interest in music therapy as a profession in the mid and late 1950s. The National Association for Music Therapy, Inc. (NAMT) was established in 1950 and soon began to develop standards which were used to establish criteria for registration and certification of music therapists.

At Texas Woman's University, then called Texas State College for Women, two persons were responsible for initiating the idea of a music therapy curriculum: William Jones and J.W. Eberly, faculty members in the Department of Music. William Jones was influential in advocating a music therapy curriculum in the mid 1940s. J.W. Eberly communicated frequently with R. Sutherland, director of the Hogg Foundation, which was a part of the University of Texas system. The Hogg Foundation had agreed to finance the emerging music therapy program in the mid 1950s until it was able to operate independently.

Historical research in music therapy is limited. It is important to identify the role of this type of research to understand the rationale behind organizing a study of the

Texas Woman's University music therapy program for twenty years from its onset. Heller and Soloman (1982) suggest clear consequences of this type of research: "(a) a better understanding of the present, (b) a richer basis of information, (c) a more complete record, (d) a more accurate accounting, and (e) a clearer explanation of complex ideas" (p. 166).

Heller and Soloman (1982) describe historical research in music therapy as the "careful and systematic study or investigation of the past practices, materials, institutions, and people involved in the therapeutic applications of music" (p. 165). They further recognize the importance of early contributors in music therapy. Heller and Soloman stated the following:

Many early leaders in NAMT and others connected with the professions' development are not well known to the vast majority of practicing therapists. Any body of professional literature which ignores the human element is not only missing important information, but is askew for not taking personal and human factors into account (1982, p. 168).

The Purpose of the Study

The purpose of this study is to present an accurate record of the originating events and the key personnel who

contributed to the development of the Texas Woman's University music therapy program from 1957 to 1977. Identifying and tracing the goals and objectives is important in being able to understand the more recent events and directions of the program. In addition, understanding the history can help determine future directions.

The specific research questions are:

1. What motivating factors led to the establishment of the Texas Woman's University music therapy program?
2. Who were the key contributors in the development of the program?
3. What were the original goals of the music therapy program?
4. What criteria exist for evaluating the overall effectiveness of the program?

CHAPTER II

RELATED LITERATURE

A search for examples of historical research in the music therapy field revealed few resources. This chapter examines the related literature to historical research in music therapy, some of its benefits, and some observed limitations.

Ruth Boxberger (1962) compiled a history of the National Association for Music Therapy, Inc.. She described the importance of establishing an organization to specify the standards for the education and the certification of music therapists. Several studies have emphasized the significance of historical study in music therapy. Heller and Soloman (1982) spoke of historical research as "a way of knowing about music therapy . . . capable of contributing knowledge which cannot be obtained through other research techniques" (p. 161). Few historical studies have appeared in the field of music therapy, although historical roots have been described (Schullian & Schoen, 1948). In recent years, however, a few have emerged at the National Association for Music Therapy, Inc. conventions and in the literature, such as Rowan's study; "A History of Music Therapy in Topeka, Kansas" (1984), and "Music Therapy in

19th Century America" (1987), by W. Davis. Scholars in the field today recognize the importance of historical research. "As it becomes more clearly defined as an important field of knowledge, historical research in music therapy holds much promise for solving present problems and for organizing future efforts" (Soloman and Heller, 1982, p. 176). Phelps (1986) suggests that "Study of the past may serve as the basis for understanding the present or for predicting the future" (p. 153).

In a 20 year observation, 1952 to 1972, Jellison (1973) ranked music therapy research in diminishing order of occurrence in the literature (a) descriptive, (b) philosophical, (c) experimental, and (d) historical. Coddling (1987) reports that there are few examples of historical literature that were published during that period. From 1977 to 1985 Coddling (1987) states that "Analysis of research by frequency of preferred mode of inquiry indicates the following order, high to low, (a) experimental (53.07%), (b) descriptive (30.61%), (c) historical (4.08%), and (d) philosophical (2.04%) methodology. She includes in her summary that "Few examples of historical and philosophical research exist in the recent music therapy literature" (p. 202).

CHAPTER III

METHOD

The method of this study was historical. It included past data from the Music Therapy Program of the Performing Arts Department. The program files include correspondence from the period covered (1957-1977) relative to the establishment of the program. Newspaper articles from the period above were examined to reference corresponding events i.e. The Daily Lasso, the school newspaper, and the Denton Record Chronicle. One administrator, three faculty members, and two former students were interviewed to determine further evidence of the changes in the facilities, equipment, administration, faculty, research, curriculum, student enrollment, type of student, music therapy internship, first employment of two graduates of the program, their current employment, their involvement in the music therapy field (programs, research, etc.) and their general impressions of the music therapy program at Texas Woman's University.

Theses and professional papers from the music therapy program also were examined from 1945 to 1978 to determine the availability of the music therapy related literature. Curriculum records in catalogs and in the files were

reviewed for course descriptions and revisions in the curriculum. Transitions in clinical practicum sites affiliated with the development of the music therapy program at Texas Woman's University also were reviewed. In addition, a detailed chronological survey was documented to specify the significant events in the history of the program.

CHAPTER IV
RESULTS AND CHRONOLOGY

The music therapy program at Texas Woman's University can be described as a vital academic program that was developed during a decisive period of postwar events. The following chronology is a record of the significant events in the establishment of the music therapy program from its beginnings through 1977.

- 1944 Report in Southwestern Musician about developing a Music Therapy Program at Texas State College for Women (December, 1944).
- 1945 Miriam Meisenbach thesis, "A Survey of Music Therapy," surveyed approximately 200 hospitals in Texas for music/music therapy programs.
- 1946 to 1953 No specific data located.
- 1953 J.W. Eberly attended the fourth annual convention for the National Association for Music Therapy, Inc. and presented material from his doctoral dissertation,

"The Aptitude of Elderly People for Learning the Piano" (October, 1953).

NAMT report in Music Journal (1953) included excerpts from J.W. Eberly's doctoral dissertation on music and the elderly (December, 1953).

Texas State College for Women Bulletin described the music therapy study plan as a four year music degree program with a major in music therapy (December 1, 1953).

1954 TSCW College Bulletin listed minor in music therapy on the graduate level (June 1, 1954).

Dorothy Brin Crocker presented a music therapy workshop during the summer session as noted by Vere MacNeal in a special college publication (Summer Session, 1954).

1955 Mary Helen Brown-Winkle was invited to lecture on music therapy at TSCW at summer workshop for one week (August 5, 1955).

First regional convention for music therapy held at

Texas State College for Women in Denton, Texas
(September 22, 1955).

1956 Vere MacNeal wrote an article entitled "Music Therapy" for the College of Fine Arts in a special publication. The article refers to summer workshops by Dorothy Crocker and Mary Helen Brown-Winkle. It also noted William Jones and TSCW's involvement in pioneering music therapy as reported in the Southwestern Musician in 1944 (college publication, 1956).

R. Sutherland wrote J.W. Eberly in response to his previous letter and denied his request for funding due to (a) the lack of available funds and (b) the absence of a recognized music therapist or a consultant in the music therapy program (R. Sutherland, personal communication, September 1, 1956).

Ruth Boxberger replied to Eberly's request regarding her status in school and her availability as a possible candidate for a future faculty position (R. Boxberger, personal communication, November 17, 1956).

J.W. Eberly wrote R. Sutherland about his plan for

acquiring a staff position. He reported that E. Thayer Gaston, a well respected music therapy educator, had reviewed the proposed catalogue and program of studies (J.W. Eberly, personal communication, December 11, 1956).

1957 R. Sutherland invited J.W. Eberly to confer with Dean Doty, of the University of Texas Music School, and Dr. Wayne Holtzman, associate director of the Hogg Foundation to discuss the establishment of an accredited school of music therapy and the specific plans which TSCW was developing to serve that function (R. Sutherland, personal communication, March 1, 1957).

Correspondence between R. Sutherland and J.W. Eberly revealed plans for April 26 meeting (R. Sutherland and J.W. Eberly, personal communication, March 11 through April 8, 1957).

J.W. Eberly wrote organizational notes for April 26th meeting. Eberly discussed developments of the previous two years including consultations with E. Thayer Gaston and Dorothy Brin Crocker, TSCW departmental conferences, the first regional music

therapy conference (1955), favorable trends of career opportunities, and plans for research studies.

J.W. Eberly wrote R. Sutherland a note of thanks after the April 26th meeting (J.W. Eberly, personal communication, (April 29, 1957)).

J.W. Eberly wrote R. Boxberger to update her on the progress of the music therapy program development in regards to the Hogg Foundation. Eberly asked for clarification on the status of her doctoral program (J.W. Eberly, personal communication, May 1, 1957).

J.W. Eberly wrote R. Boxberger again with news of a definite commitment from the Hogg Foundation to support the music therapy program. He asked for some response or interest in a position for the fall to direct the program (J.W. Eberly, personal communication, June 4, 1957).

J.W. Eberly wrote R. Sutherland in response to his letter of approval from the Hogg Foundation (J.W. Eberly, personal communication, July 20, 1957).

R. Sutherland acknowledged the letter from J.W. Eberly and noted his endeavors to develop a list of eligible

candidates for the music therapy faculty position (R. Sutherland, personal communication, July 24, 1957).

J.W. Eberly wrote R. Sutherland with a list of eight candidates for the music therapy position. Four were definitely interested; Geneva Scheihing, James Gregory, Charles Braswell, and Helen Ann Dinklage. The other candidates were Robert Unkefer, Donald E. Michel, Ruth Boxberger, and Erwin H. Schnieder (J.W. Eberly, personal communication, August 9, 1957).

J.W. Eberly wrote R. Sutherland. Eberly discussed the music therapy faculty position with William Doty, and Dr. John Guinn, TSCW's president, and selected Geneva Scheihing as the preferred candidate. The contract began February 1, 1958 and ended January 31, 1959 with an annual salary of \$6,000 (J.W. Eberly, personal communication, September 23, 1957).

R. Sutherland asked Etelka Lynn to write President Guinn to recognize the appointment of Geneva Scheihing and to inform him about the payment schedule for the grant.

R. Sutherland wrote President Guinn and complimented

the college for its support of the music therapy program as related to the mental health field (R. Sutherland, personal communication, November 7, 1957).

1958 News release of Geneva Scheihing's appointment:
"Miss Scheihing will be in charge of the further development of music therapy at TSCW and will carry on a research program in this field. The furtherance of music therapy on this campus has been made possible by an initial grant-in-aid from the Hogg Foundation for Mental Health, the University of Texas, Austin, Texas" (Department announcement, February 4, 1958).

J.W. Eberly updated R. Sutherland of Geneva Scheihing's activities since her appointment:
her teaching assignment, a survey of music therapy clinical situations, a bibliography of music therapy references, music therapy research on the TSCW campus, course development for non music therapy majors as distinct from courses for music therapy majors, assisting with the formation and organization of the Southwestern Association for Music Therapy, and the development of clinical training facilities in the local areas (R. Sutherland, personal communication, April 21, 1958).

Geneva Scheihing photograph and story in the Denton Record Chronicle shown assisting J.D. Tyson in his work with handicapped children and their speech (July 13, 1958).

Study by Geneva Scheihing reported on the "Use of Music in Texas Institutions" supported by the Hogg Foundation and Texas Woman's University (July, 1958).

J.W. Eberly wrote R. Sutherland about Geneva Scheihing and her involvement in research i.e., her study of music therapy in Texas institutions, and updated him on school projects and future plans for research (J.W. Eberly, personal communication, August 6, 1958).

J.W. Eberly wrote R. Sutherland a progress report of the music therapy program at Texas Woman's University during the first year (J.W. Eberly, personal communication, December 3, 1958).

1959 R. Sutherland wrote J.W. Eberly in response to December letter. He noted Miss Scheihing's special study of sixteen children in the Delayed Speech Clinic. In addition, he supported the belief that careful selection of prospective students should be

considered to ensure emotional stability (R. Sutherland, personal communication, January 5, 1959).

J.W. Eberly wrote R. Sutherland in reference to the music therapy program and spoke well of Geneva Scheihing. Eberly explained that Miss Scheihing had decided to get married over the vacation break and was leaving Denton. He then asked for a \$7,000 stipend for a replacement with travel allowances (J.W. Eberly, personal communication, January 19, 1959).

Etelka Lynn wrote J.W. Eberly about the available funds, \$3,500 for six months. Miss Lynn requested notification of V. Cotter's acceptance of the music therapy position. She also inquired about the status of President Guinn's letter of approval (E. Lynn, personal communication, February 18, 1959).

K. Menninger wrote Dr. Stubblefield, consultant psychiatrist to Texas Woman's University, to urge him to encourage the "growth of this young Music Therapy department". Dr. Stubblefield was in the Department of Psychiatry at Southwest Medical Center, Parkland Hospital (K. Menninger, personal communication, February 19, 1959).

K. Menninger wrote R. Sutherland regarding the music therapy program, Geneva Sheihing's work, and the Hogg Foundation's plans to continue to support the program for two additional years (K. Menninger, personal communication, February 19, 1959).

J.W. Eberly wrote Dr. Guinn with the news that the Hogg Foundation for Mental Health agreed to support the music therapy program for two additional years, February 1, 1959 to February 1, 1961. The grant allocated was \$7,000 for the first year and \$3,500 for the second year plus a travel stipend as designated by the Foundation. At that time Vance Cotter had moved to Denton and had bought a home (J.W. Eberly, personal communication, February 20, 1959).

E. Lynn wrote Dr. Guinn a reply. She enclosed the Foundation's check for \$3,500 in his care for Vance Cotter for the period of February 1, 1959 through August 31, 1959 and promised to send the balance of \$3,500 in September (E. Lynn, personal communication, March 16, 1959).

J.W. Eberly wrote R. Sutherland an outline of visitation plans to several localities to inform

mental health professionals about music therapy, to recruit students, and to offer support and services to facilities. Eberly proposed a list of travelling expenses that totaled \$477 (J.W. Eberly, personal communication, March 24, 1959).

The Department of Music issued a brochure on Music Therapy describing the profession, the NAMT academic training criteria, and contact sources for additional information, and a list of the program of courses leading to the Bachelor of Science Degree in Music Therapy. The courses included English, Government, History, Sociology, Physical Education, Psychology, Science, Medical Lectures, Speech, and Music Courses i.e., Theory, History, Influence of Music on Behavior, and Psychology of Music (July 1, 1959).

R. Sutherland wrote J.W. Eberly in reference to the policy of the Foundation to receive an interim report on the activities by the end of the fiscal year in August (R. Sutherland, personal communication, September 24, 1959).

Vance Cotter wrote J.W. Eberly after returning from the NAMT conference in East Lansing, Michigan. Cotter

outlined the highlights of the conference and enclosed a list of dates to choose from for the future meeting of the Southwestern Association for Music Therapy (V. Cotter, personal communication, October 27, 1959).

Sister Mary Bernadine wrote to Vance Cotter. She informed Mr. Cotter that she had sent a report of their discussions regarding his music therapy article to the editor of MUSART, a news publication of the Catholic Music Educators Association (M. Bernadine, personal communication, October 29, 1959).

R. Stubblefield, M.D. wrote to Karl Menninger a report that he had met with V. Cotter and had discussed the role of the music therapist. Stubblefield indicated that V. Cotter would participate in the in-hospital program in the Department of Psychiatry there at Parkland Hospital (R. Stubblefield, personal communication, November 19, 1959).

1960 J.W. Eberly wrote R. Sutherland with an update on the progress of the music therapy program. Eberly discussed an article in the January issue of the Bulletin of Music Therapy, a publication of the National Association for Music Therapy, Inc., that

announced that Texas Woman's University was among the educational institutions that offered bachelors degree training in music therapy. Eberly recognized that TSCW still needed to secure approval from the National Association for Schools of Music. He reported that V. Cotter was in touch with the proper authorities, understood the procedures, and intended to have all the arrangements made for final accreditation in music therapy prior to the next meeting date of the NASM. Eberly expressed his enthusiasm and gratitude about the developments of the music therapy program (J.W. Eberly, personal communication, January 28, 1960).

Etelka Lynn sent a check to President Guinn in the amount of \$3,500 which completed the Hogg Foundation's commitment to the music therapy project at TWU. The Foundation promised to cover V. Cotter's travel expenses through December of 1960 (E. Lynn, personal communication, February 12, 1960).

R. Sutherland wrote J.W. Eberly thanking him for the report he sent in January. Sutherland wrote that he intended to show the letter to W. Doty, who had participated in the initial planning conferences of the music therapy program that had convened in Austin.

Sutherland noted that he was eagerly anticipating the arrival of V. Cotter that week in Austin (R. Sutherland, personal communication, February 15, 1960).

E. Lynn wrote V. Cotter with regrets that R. Sutherland and she could not meet when he visited in Austin. Lynn restated the agreement with TWU and added that the Hogg Foundation had extended the coverage for travel expenses through August of 1961 (E. Lynn, personal communication, February 26, 1960).

Mary Grace Sweeney, the managing editor of MUSART, an official publication of the National Catholic Music Educators Association, wrote V. Cotter thanking him for his letter of March 16th. Sweeney indicated to him that his article "Music Therapy and Its Uses" would appear in the April to May 1960 issue. She informed Cotter that she had made the changes he had requested and thanked him for submitting the article (G. Sweeney, personal communication, March 24, 1960).

An announcement of the annual program for the Southwestern Regional Chapter of the National Association for Music Therapy included a list of the

officers: President, Vance Cotter: First Vice
President, Dorothy Brin Crocker: Second Vice
President, Mary Ryder Toombs: Secretary, Virginia
Teller Sanchez: Treasurer, J. Wilgus Eberly, Ph.D..
The conference was held at Fincher Auditorium at
Southern Methodist University on Saturday, April 15,
1960.

The Daily Lasso, the student newspaper of TSCW,
"Editorials and Features" published an article
entitled "They Care Enough" noting that the Department
of Music offered a major in Music Therapy (May 8,
1960).

Lee Minard, the Supervisor of Rehabilitation Services
at Mendocino State Hospital in Talmadge, California
wrote to V. Cotter to inform him that the hospital had
been approved through NAMT to act as a hospital for a
1960 clinical training site. In addition, he
indicated that the hospital offered two stipends, of
\$450 for each six month clinical training period
(October 5, 1960).

V. Cotter reported on the Southwestern Region at the
twelfth annual conference for the National Association

for Music Therapy in Milwaukee, Wisconsin, October 18 through the 21st, 1960.

1961 A special publication, "A Summary of The University, 1901 to 1961" included a section on the Department of Music. "In 1958 Dr. Eberly requested and received a grant from the Hogg Foundation of Mental Health to establish a music therapy program leading to the bachelor of arts and master of arts degree. Miss Geneva Scheihing directed the program in 1958 since which time Mr. Vance Cotter has been its director".

An article in the Daily Lasso entitled "Research in Music Study to Lower Noise Level" discussed V. Cotter's research. "It is believed that if more noise is generated by the residents of the ward, it is possible that the patients could have hyperactive behaviors", Mr. Cotter said. In addition to noise level, Cotter studied whether there was some difference between vocal and instrumental music in changing behavior patterns (February 28, 1961).

News article "Nationally Known Music Therapy Authority Here" described V. Cotter conducting an inservice on music therapy for the Quanah Oklahoma Music Club

meeting January 31st. Eberly authorized Cotter to hold auditions for prospective students at the high school (February, 1961).

In Keynotes, from the Department of Music, V. Cotter was recognized for his attendance at the National Association for Music Therapy convention in Milwaukee, Wisconsin from October 18 to the 21st and the article described his activities (October, 1961).

At the Houston VA at a workshop on music therapy on December 5th and 6th, 1961, Cotter spoke to a group of members in medical recreation about recent trends in music therapy and reported information received from the NAMT convention to a group of music therapy volunteers and prospective students (December, 1961).

1962 The sixth annual conference for the Southwestern Regional Association for Music Therapy was held at the Veterans Administration Hospital in Houston on April 13. V. Cotter was acting president at the time.

The sixth annual conference of the Southwestern Region

of the National Association for Music Therapy was held at Houston Veterans Administration Hospital April, 13, and 14, 1962. V. Cotter was a moderator for a panel discussion in the program. Cotter was also noted in a Whos Who column, as the President of the Southwestern Region NAMT, and instructor of music therapy and music therapy research at Texas Woman's University, Denton, Texas (April, 1962).

1964 Virginia Wilson replaced Vance Cotter as director of the music therapy program (University Bulletin, 1964).

1971 Vance Cotter returned and worked for one year and then left to go to Ohio State.

1972 Dr. Charles Eagle was hired.

C. Eagle wrote a memo to J.W. Eberly regarding changes in the graduate catalog (C. Eagle, personal communication, September 11, 1972).

1973 C. Eagle wrote R. Bentley, Chairman of the Curriculum Committee and questioned the course content of Musicianship I through VI. He argued that these courses emphasized (a) music of the past for the music

therapy student and (b) practically no emphasis is given to popular idioms" (C. Eagle, personal communication, November 9, 1973).

1975 Emily Stevens was hired in July.

E. Stevens established a variety of practicum sites and encouraged student participation in music therapy club activities and music therapy conferences (see APPENDIX D).

Donald E. Michel was hired in August.

1976 D. Michel included NAMT approved curriculum for 1976 in music therapy file that outlined music therapy courses, psychology, sociology/anthropology, music, general education, and general electives. These totaled approximately 144 semester hours including clinical hours (curriculum sheet for 1976).

Theses Related to Music Therapy

There were eleven theses found that relate to music therapy between the years 1945 and 1978. Most of these studies can be found in the main stacks in the Texas Woman's

University library. The music therapy related theses are listed in the references section of this paper.

Curriculum History

Prior to 1958 music therapy courses were taught by J.W. Eberly. They included the courses Music 430 a, b, c, d - Music in Recreation and Therapy, and Music Education 536 - Psychology of Music (graduate students) as noted in the 1953 TSCW College Bulletin. In addition, Music Therapy 462 - Clinical Training was listed in the catalog representing six credit hours towards fulfillment of an Internship in Music Therapy. The following is a summary of the changes in student curriculum from 1952 to 1976:

1952 Psychology of Music offered only to graduate students until August, 1958.

1960 Graduate level music therapy courses and course descriptions appeared in the catalog:
Psychology of Music, course number 436A and 436B, Music Therapy 5301, 5302, 5303, 5304, and two Seminars in Music Therapy, 535, and 536 were among the courses added.

- 1962 Course number 113. Orientation to the Therapies was added and "required of all majors in Music Therapy" (University Bulletin, June 15, 1962, p. 136).
- 1964 One of the primary courses for Music Therapy, course number 4301, was changed to Influence of Music on Behavior and 4302 remained in the catalog as Music in Therapy. In addition, Orientation to Therapies was renamed Introduction to the Therapies.
- 1967 In the University Bulletin, it is noted that "Clinical Internship of nine months in psychiatric hospital is required at end of senior year after finishing all coursework" [sic].
- 1971 A number of course numbers were changed but the course content remained the same. Hospital Orientation, however, was changed to Clinical Orientation (University Bulletin, 1971-1972, p. 292).
- 1972 Graduate studies toward a Master of Arts in Music Therapy were not evident in the catalogs until G. Scheihing was hired in 1958, however, emphasis on the development of the masters level program progressed more rapidly during C. Eagle's tenure.

1976 By 1976 E. Stevens and D. Michel had established a standardized and approved curriculum which led to a baccalaureate degree in music therapy. It included the following courses to fulfill the degree requirements: Psychology of Music, Psychology of Music II, Influence of Music on Behavior, Music in Therapy, Therapy Orientation, Internship in Music Therapy, General Psychology, Abnormal Psychology, Psychology Electives, Sociology or Anthropology, Basic Theory (Music), Music Literature, Applied Music, and Piano (curriculum accredited by the National Association of Schools of Music). The masters degree program was continued as established.

Preclinical Experience

Practicum sites were undeveloped until the mid seventies. E. Stevens and D. Michel worked diligently to set up a variety of practicum sites and internship placements for the music therapy students at Texas Woman's University. The best record of the preclinical experiences is D. Gardner's (1977) unpublished thesis, "Survey of Undergraduate Clinical Practicum Experience in Music Therapy," (p. 98). It was also during this phase (1975-1977) that the initial steps were taken to develop the Music Therapy Clinic.

Interview Results

In response to the questionnaires (see APPENDIX A) given to the faculty, and one administrator, the following are the highlights:

Q 1 Faculty targeted (a) reorganization, (b) practicum development, and (c) research orientation (see APPENDICES C, D, and E). The administrator cited the establishment of a "good program" (see APPENDIX B).

Q 2.a Faculty described the facilities as (a) a two storied building, (b) in the basement of Stoddard Hall, and (c) the present building.

Q 2.b Noted some of the equipment purchased for the program, i.e., a computer terminal, music therapy library materials, a Beckman Dynograph, and a Sine Wave Analyzer. The administrator stated that equipment evolved gradually with the needs and requests of the music therapy professors.

Q 2.c Faculty stated that administration was represented by President Guinn and his staff who by the report of the administrator interviewed had been supportive of the new music therapy program.

Q 2.d Faculty focused on the changes by describing some events of their tenure and who had preceded them and followed them. The administrator listed the faculty members who had been in the program to the present.

Q 2.e Faculty targeted on (a) research skills in

preclinical experiences, (b) the development of music therapy resources, and (c) special education and music therapy.

Q 2.f Faculty responded that changes in the names of some course entries were necessary and there was more emphasis on developing the practicum course (APPENDICES D and E). The administrator listed the original course titles of the program and his consultant, E. Thayer Gaston.

Q 2.g Faculty recollected that there had been an increase of student enrollment (see APPENDIX C) averaging as high as the seventies in the mid 1970s. The administrator suggested that this rise had at one time contributed to the health of the music department when enrollment was down in other areas.

Q 2.h Faculty and the one administrator interviewed stated that there had been a number of bright, "exciting," (see APPENDIX E) students who had attended the music therapy program. There appeared to be overall agreement in this area.

Q 3. General comments by faculty indicated that the program has generated a lot of positive feelings in regards to individual roles, the appropriateness of the program as an integral part of a womens' university, the interdepartmental relationships that have developed, and the support of the administration.

Interview Results of Students

Two former students were asked six questions relating to the following: internship, first music therapy job, current job, present involvement in the field of music therapy, the main focus of the music therapy program during their enrollment, and their relative views of the program in value and effectiveness. The two former students had each been employed at the same facility they had been hired into for their first jobs. One student attended conferences on a regular basis and the other student reported willingness to attend conferences held closer to her home. In response to what was the main focus of the music therapy program one former student replied mental retardation in practicums, and psychology in courses. The other former student described the focus as academic, and clinical with a heavy emphasis on research. The two former students responded to the final question in terms of courses that have been beneficial in their work (see APPENDIX H) and in terms of positive feelings about the benefits of the program (see APPENDIX G).

CHAPTER V

SUMMARY AND CONCLUSIONS

From 1957 to 1977 the music therapy program at Texas Woman's University progressed because of the initiative and persistent efforts of its founders. William Jones promoted a music therapy "program of studies" at Texas State College for Women that he described in a number of public speaking engagements in the mid forties (Southern Musician, 1944). W. Jones and J. Wilgus Eberly were instrumental in generating the idea of a music therapy program at Texas State College for Women.

In 1957 J.W. Eberly seized the opportunity to establish a music therapy program. He capitalized on the already existing music therapy courses; music therapy a, b, c, and d (see APPENDIX B, p. 40). He used these courses in the school catalog prior to Geneva Scheihing's appointment in 1958 to teach basic courses in music therapy and psychology of music until a more standardized program could be instituted.

From 1956 to 1959 J.W. Eberly corresponded with Robert Sutherland, director of the Hogg Foundation. Eberly was able to obtain financial support to initiate the music therapy program at TSCW. The grant-in-aid awarded to TSCW

from the Hogg Foundation in 1957 enabled the college to appoint the first music therapist, Geneva Scheihing.

Ms. Scheihing coordinated the music therapy courses, and conducted research on the prevalence of music and music therapy programs throughout Texas in the Spring and Fall semesters of 1958. The August, 1957-1958 issue of the University Bulletin described the music therapy degree plan as follows:

A special four year plan of study leads to the Bachelors degree with a major in music therapy. Students who possess high scholastic standing, sound musicianship, good health, and emotional stability may be admitted to this study. Clinical training in an approved hospital will be required for graduation. The Music Department will furnish a course outline upon request (university publication, 1957).

In the Spring of 1959 Vance Cotter replaced Ms. Scheihing. His appointment was also funded by the Hogg Foundation and it was during this period in the history of the music therapy program that J.W. Eberly and V. Cotter attempted to educate and inform prospective students throughout Texas about music therapy and the young music therapy program at TSCW.

In 1964 Virginia Wilson was hired to be the third music therapist at TSCW. She was active in the Southwestern

Regional Association and was elected president in October of 1966 (TWU News Bureau). Ms. Wilson directed the music therapy program from 1964 to 1970 (University Bulletin, 1964).

In 1971 Vance Cotter returned to the music therapy program (see Chapter 4, p. 25). He stayed for one year before he accepted another appointment in Ohio (see APPENDIX B). Charles Eagle succeeded V. Cotter and was instrumental in energizing the graduate curriculum (see Chapter 4, pp. 25, and 29), and promoting a research attitude. C. Eagle developed the program base on the data that developed into the CAIRS project, Computer Assisted Information Retrieval System. This work led to the eventual publication of the Music Therapy Index Volume I (1976), and the Music Psychology Index Volumes II (1978) and III (1984) (see APPENDIX C).

In the Spring of 1975, C. Eagle accepted a post at Southern Methodist University and Emily Stevens was hired to replace him in July. Donald E. Michel was also hired in August and this began a new era in the history of the music therapy program. For the two years included in this study they were able to further develop the program "for teaching research and objective measurement" (see APPENDIX E) by encouraging a research attitude and diversifying the preclinical experiences (see APPENDIX D).

In conclusion, an examination of the motivating factors that led to the development of the Texas Woman's University music therapy program suggests that the program emerged as a result of J.W. Eberly's enduring interest to develop it and his background in psychology and music. The newly established National Association for Music Therapy was also a vital mainspring and resource to elicit current information about music therapy and the revisions in the requirements for the education and registration of music therapists. E. Thayer Gaston was influential in nurturing J.W. Eberly's zeal to develop the music therapy program by updating him on the changes in NAMT that directly affected the TSCW program.

Key contributors in the development of the music therapy program at TWU have been identified in Chapter 4 and also in APPENDIX I for quick reference. The original goals of the music therapy program were to establish a bachelors level program and to establish a masters level program in music therapy that met the standards of NAMT and the National Association for Schools of Music (NASM), which was achieved in 1958 and 1972, respectively (see APPENDIX B and E).

The present criteria that exists for evaluating the overall effectiveness of the music therapy program at Texas Woman's University is limited in this study to the subjective appraisals of one administrator (J.W. Eberly),

three faculty members, and two former students (see APPENDIX G and H). However, Gardner's thesis (1977) mentioned in Chapter 4 illustrates the progress of the music therapy program over twenty years. J.W. Eberly described the beginnings of the program. "What it amounted to was getting the choir out on a Sunday afternoon to go to a military base, of which there were many around here after the war, you know" (see APPENDIX B). By 1977, the music therapy program had prospered to become a fully accredited music therapy degree program at both the bachelor and masters level with several developed practicum sites and choices for investigating internship options.

Because this study is limited to the years 1957 to 1977, a complementary study is indicated to define the directions of the music therapy program at Texas Woman's University for the past fifteen years. New unanswered questions about the music therapy program have emerged since 1977 because the NAMT and the Southwest Regional Association have progressed in new directions.

The founders and the prominent figures (see APPENDIX I) of the music therapy program at Texas Woman's University from its onset through 1977 deserve the deepest respect and admiration. They have contributed not only to the music therapy program and to the music therapy profession as a whole, but also to the mission of Texas Woman's University

as stated even today:

It is the special mission of Texas Woman's University:

...to serve as a distinct and unique institution among institutions of higher education in Texas in order to provide undergraduate and graduate education of the highest quality in a learning environment that fosters the advancement of women and supports their aspirations to achieve their fullest potential;

...to place emphasis on the liberal arts, health related and other career studies, and research that will enhance the progress and welfare of the people of Texas, the nation, and the world in a time of rapid technological and social change;

...to encourage women to develop intellectual, humanitarian, and leadership skills that will advance their potential for service in all areas of human endeavor, and to provide these opportunities to men who wish to pursue their education in the University's Institute of Health Sciences and Graduate School;

...to provide minority women an academic and social environment for learning, involvement, and leadership development to enable them to pursue and complete higher educational programs which afford economic mobility and independence;

...to provide educational programs to meet the needs of

adult students, especially women, who wish to resume or initiate collegiate or graduate study in preparation for career entry or advancement;

___to provide service to the wider community through its on-campus health and educational clinics, continuing education programs, programs in the visual and performing arts, and basic and applied research in nutrition, food science, textile technology, and health sciences.

___to serve as a resource and depository for information and knowledge about women and their particular contributions to the history and progress of the State of Texas, the nation, and the world.

(TWU General Catalog, 1989-1991, pp. 5 & 6)

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APPENDIX A

Faculty Taped Interview Questionnaire

Faculty Questionnaire

1. What was the main focus of the music therapy program during your tenure at Texas Woman's University?

2. What changes took place during your tenure?
 - a. In facilities?
 - b. In equipment?
 - c. In administration?
 - d. In faculty?
 - e. In research?
 - f. In curriculum?
 - g. In student enrollment?
 - h. In type of student?

3. General comments about the TWU program and your role in its development?

APPENDIX B
Transcription of J. Wilgus Eberly's
Taped Interview

John Wilgus Eberly's Taped Interview

April 11, 1990

A: Let me just take these questions beginning with number 1, the main focus of music therapy during your tenure?

Well, obviously, the main focus was to develop a good music therapy program. That's obvious.

A: Number 2, what changes took place? Well, I came here in '52, there was no music therapy, that is to say, not the way we think of it. The music therapy consisted of, I mean there was music therapy listed in the catalog: music therapy a, b, c, and d. What it amounted to was getting the choir out on Sunday afternoons to go to a military base, of which there were many around here after the war, you know. And the old womens' club idea of taking a program to those poor people and entertaining them was about all it amounted to. So, I say we didn't have any real music therapy. Yes, you know how they used to do, the Federation of Womens Clubs, and in fact, I think the Federation of Womens Clubs has a music therapy committee now. But you know what it was, it was just sort of, this is good music, this will help you, this will cheer you up. We found out that sometimes good music didn't cheer them up, it just had the reverse effect. But they weren't smart enough to see all that at

that time. It was a start, anyway. The main thing was, I had just come here with a PhD in educational psychology and while I was getting my degree I was getting more and more interested in music therapy and I visited the state hospital in Lincoln, Nebraska where I was going, and I was getting all set to come down here and teach Psychology of Music, and music therapy, never having been a music therapist, but neither was E. Thayer Gaston. It got started because of the educators who became interested in it. But what I found here, was that course, Music Therapy a, b, c, and d. There was at that time a lot of legislative pressure on us to keep us from expanding and proliferating courses and programs and things. I took that little a, b, c, and d, and did a little slight of hand, I called music therapy "a" music therapy, music therapy "b" psychology of music, and music therapy "c" something else, and music therapy "d" something else, so it didn't look like I was doing anything. So it got space in the curriculum, I'm not saying that they were all good courses, but we got space in the curriculum so we had something to move into.

A: Question number 2, in facilities? In the beginning, of course, none, except what a music department would have in the way of instruments, tape recorders, and that sort of thing.

A: The matter of equipment just gradually grew as the

teachers we had asked for things.

A: In the meantime, up to '63, I'm being loaded up on psychology. Just for example, in '52 the first year I was here, now I didn't teach this all at once, but spread over the two semesters and summer school, I taught what they called Psychology 431. I'm not sure what that was, and 331, Psychological Testing, Psychology of Exceptional Children, Techniques of Counselling, Research and Guidance, Clinical Testing. That's all in the catalog, but I got it out of my grade book. It's a little vague but, if you could ever get your hands on a whole assortment of catalogs you'd find them. Then there's another course Psychology 433, and what that is I don't know. But those are the courses. When I came here I was chairman of the Department of Music, but I was also responsible for all the advanced psychology teaching. Fortunately, in Nebraska they had some very good courses on counselling and guidance, and testing, and all of that, and I had my eye on what I thought I wanted to do after I got out. The reason I got the job was because I had the combination of music and psychology background. Well, are you interested in all these courses, more? In '53, '54, I couldn't find anything for summer school, but over that period of time, I taught again the psychology of exceptional children. I think I'm the first teacher at TWU to teach a course in gerontology and the Psychology of Learning, that

year, also. That was the first time I taught a course of the Psychology of Music. That was '53, '54. Now in '54, '55, there was kind of a sparse year, but there was a course in Music Therapy that I taught. See, I didn't know very much about this business, and I was just trying to keep it alive and keep it in the catalog. In the meantime, I was working very hard to get this department accredited with NASM so I had some divided interests there. I was also trying hard to revise the catalog. Bill Jones was my predecessor. Bill retired and they got somebody in and they didn't like him and then he came back and it was in those years when he came back he wasn't much interested in it and things went downhill pretty fast. Bill was one of the reasons I was slow getting into NASM. He was absolutely, adamantly opposed to it. Now, that is a fact that is too bad to be otherwise. What Bill was interested in, he was one of the founders, along with Grady Harland, of the Texas Association of Music Schools. Now, he was strong for that. And when the National Association got mixed up in it he was very much opposed to that. He didn't want the National Association to tell us anything. So, we had a little problem there but it was in 1958 I did manage to get the department lined up for a membership and we were accepted. In 1955, '56, and summer school of '56, I don't have anything. I don't know what I did then. I probably just

worked on NASM.

A: I was in correspondence with the Hogg Foundation for sometime. The president gave me leave to go, on my own initiative. Dr. Sutherland was head of it. He finally invited me to come down and have a conference with their committee. I don't know what the committee was, but I do know that there was a psychologist, a sociologist, and Bill Doty, the head of the music department, and a few others. I was right in the middle of them and they were popping questions at me right and left. I had just, I had read a lot and I knew enough about what I wanted to do, and I also knew that TWU had already entered occupational therapy, and speech therapy, and they had a nursing program up and getting going. There was a perfect atmosphere for music therapy to be added. Now at one point, this is very dramatic as I look back on it. Dr. Sutherland looked at Bill Doty and Bill Doty and I were sort of like, we were outwardly great friends, but the backstabbing is in order. But at one moment in that all day conference Dr. Sutherland looked at Bill Doty and said "Bill, don't you have any desire for having a course like this at the University of Texas?" And Bill said, "None, whatever." So, from that moment on it became ours. Now, what they did, they gave us, they guaranteed us to pay the salary of a music therapy teacher for two years. And we didn't have to count the

number of kids in the classes, 'cause that was one of our bugaboos in those days. We could take as many students or as few students as came. If it had been otherwise, we had to have ten people in an undergraduate class or we weren't allowed to teach it. Well, so the Hogg Foundation came across and Dr. Guinn was pleased that they were interested in it so he guaranteed that after the two years that TSCW would indeed carry on the program. So, we were on our way. In '56, '57 again I have this graduate student whose doing a thesis. I don't know when she finished. Her name is Carol Elskes. She was the first person to get a masters degree here in music therapy.

A: Now in '57 we really try to put on the dog here. Then these others would follow. OK, the summer of '57 was a rather interesting time because we had a big workshop here, we had five wellknown people. Dorothy Brin Crocker, E. Thayer Gaston, Mary Helen Brown Winkle, Helen Dinklage, and Mary Ryder Toombs. Dorothy Brin, of course you know, E. Thayer Gaston, you better know. Mary Helen Brown Winkle was a music therapist down in the Crippled Childrens Shriner Hospital down in the southern part of the state. She'd been up several times. And Helen Dinklage at this time was the music therapist over at Terrell State. Let me just give you the names of the people. After Geneva came Vance Cotter. He stayed for several years. I don't remember how many.

After Vance, Virginia Wilson came for a year or two. Yeah, then Vance came back for just one year. He had finished his doctors degree and he was a little at loose ends. He just stayed with us one year. Then Charlie Eagle, you know him? Then after him came Emily Stevens. And it was after Emily came that Dr. Guinn gave us permission to increase the faculty and Don Michel was added. Since then we've had two people in music therapy.

A: Next question, in curriculum I have these notes. From the beginning we followed as precisely as possible the standards of NAMT. I would call Thayer Gaston sometimes and say "Now look, tell us exactly what you're doing, or what you're planning to do and we'll change." The president was giving me the biggest freedom. I could almost issue an edict and from now on we're going to do it this way. And he was a big help in this. We achieved NASM in '58, I believe, is that the date you have. At that time NAMT was doing its own accrediting. And I think now NAMT is under NASM, right?

A: As far as student enrollment is concerned, its been most satisfactory. And Don can give you the statistics on that.

A: Type of student, I was just there when your telephone rang. I think we've had first class students. Really, I think people who turn to this field are just naturally a little better. Now in the first few years many students came to therapy like a lot of people come to psychology, and

psychiatry; people who need these things themselves and not finding that this was something from which they were going to get the greatest benefit, they just decided that they weren't fit for this so they just dropped out. I don't know that Don had much trouble with that in recent years, you'll have to check with him.

A: General comments about the music therapy program and your role in its development. Well, all I can say is I started the damn thing! And I got good help from the administration. I was fortunate to get the Hogg Foundation interested. I couldn't have done a thing without these things. And for the most part, when Geneva came she put a very professional touch on the thing. When Vance came he did the same thing the first time. When Vance came back he came back for a year but he really had some other place (pause) he went to Ohio State after that and he might have had that bug in his bonnet, then. And then he was in bad health, and he died prematurely. Then Emily came, and then Don. There was a time when the music therapy enrollment saved the department, because enrollment was going down in other aspects of the department, and therapy was going up so its contributed to the health of the department. I regret now that I didn't keep more records and lists of who came and went, but you never do that at the time and when the historian comes along twentyfive years later, and says now

what's happened, you just have to scratch your head and dig. The fact is that when our girls graduated they were sent to for their internship to various places all over the country. And in most cases for the first few years they stayed right on at a job. I don't think that happens anymore to any great extent.

APPENDIX C
Transcription of Charles Eagle's
Taped Interview

Charles Eagle

June 26, 1991

Q: The first question I'd like to ask you is what was the main focus of the music therapy program during your tenure at Texas Woman's University?

A: The main focus can be summed up in one word, reorganization, and bringing it up to par. In 1972 there were 20 students and by the time I left three years later there were right at 70. I was talking to Pat the other night and we were trying to remember. I'll just say 70. And also during that time, as I say reorganization is the key word. I think along with Leo Muscatevic, who had just moved into the University of Wisconsin, Milwaukee as far as I know we established the first practicum program. Then over the period of three years I reorganized the department and the courses taught and also the curriculum. As I understand it, Dr. Michel, (pause) the curriculum pretty much stands the way that I put it into it. I don't know because I haven't been in Denton in a number of years.

Q: What kind of changes took place during your tenure in facilities?

A: When I moved there I was headquartered in a two storied house right across the street, it's now a parking lot. It had previously been the Physics Department. When I moved

in there we had place heaters. I never will forget the first winter we had a pretty cold winter and those place heaters just wouldn't work so I'd be sitting there in my overcoat with a scarf on with earmuffs writing these letters please come to TWU and responses to inquiries. There were only two of us, the other was Dr. Keel, the pediatrician. She was on the staff working in Special Education. A guy by the name of Watson was chairman of Special Education. So, that was the facility. Then, I believe, it was October, the second year, October of '73, then we moved into the basement of Stoddard Hall. The School of Physical Therapy had been housed there. And we were still there when I moved, I think when Dr. Michel came in the next year then that's when they moved over to the present location. So, those were the facilities.

Q: OK, thank you, how about changes in equipment?

A: In the Spring of '72 I had interviewed for a position at another university, in fact three universities. For one I had verbally accepted. They had offered me the job on interview and I had verbally accepted however it wasn't final. I said I'll go back to Miami and I'll think about it, talk to Patsy and so forth. I was to call the head of the search committee at noon on this particular day. At 11 o'clock Dr. Eberly called and over the phone, he offered me more money than I was going to take. And also in this

telephone call he mentioned that the Hoblitzell Foundation had given \$135,000 to buy equipment for a laboratory. Well, in those days I was much younger and had these ideals and thoughts about research. So, I told him I guess I better fly up there. So, he met me at Love Field. He took me up and in the meantime I called the search committee at the other institution to let them know what I was doing. I got to TWU then and things worked out. The Provost then was Les Kreps, the Vice-President and Provost and I think he is still perhaps a professor in Speech. I'm not real sure of that. That was his area anyhow. And I told him my situation and I accepted that job on his word. I didn't even have anything on paper which is not the best business way to go. I would not recommend it. But Les Kreps looked me right in the eye and having lived in Texas practically all of my life, I accept that, a person's word is their bond. I came here with the expectation of receiving rather immediately the funds for equipment. It was well into the second year and I kept asking administrators about these funds. Finally one day I called John Guinn and just asked him a point blank question, when am I getting the money to buy this equipment that I was promised? If I remember correctly, he did allocate \$35,000 rather quickly. Then we began to buy some equipment but then I left in '75. Even though I was promised in the Spring of '72 I really didn't

get it until the Spring of '75 and then it was only I'll say less than a third or less of what was promised and I'm not real sure if the rest of that money was forthcoming. I do know, however that it was matching funds from Hoblitzell. Hoblitzell put in something like 75 thousand or some such figure and the University was matching with the other half. If I remember correctly, Hoblitzell was mostly in the scientific area, with a pension towards medicine. Now I'm not sure of this next point. I know that Dr. Eberly in the fifties went to the Hogg Foundation for some funds and did receive them. I think as part of establishing the program at TWU that he may have received funds from Hoblitzell but I wouldn't swear to that. Just speculation.

Q: What kind of changes took place in administration?

A: Well, Dr. Eberly was chairman of the music department. He was also Dean of Fine Arts. And then during my third year, he had an additional title which was Provost for a year so he was holding three titles at one time. And of course Dr. Guinn was president throughout that period.

Q: How about in faculty?

A: As far as music therapy is concerned, I was doing it all, teaching every course, undergraduate and graduate. And I was also on a couple of music education thesis committees. During my third and final year there the administration did make the decision to hire a second

person. We did interviews in the Spring of '75. Emily Stevens was hired in August but I never worked with her. Then I came to SMU and for four years I did the same thing. Some of the other faculty that come to mind are Joan Wall, Lanelle Stevenson, Bentley. When I first went there Joe Stuessy was the head of the music theory and composition area. He came directly from the Eastman School of Music where he finished all his doctorate work except for dissertation. He came in '69 and left in '73. During that period his wife died on the operating table and consequently met a student there and married her and her name was Carolyn. And then Joe left after my first year, '73 and came to SMU as head of the Music Theory and Composition Department and was instrumental in getting me here. In '79 he moved to the University of Texas, San Antonio as chairman of the Division of Music. Oh, there was a fellow in Music History by the name of Tom Turicche. Brilliant! As was Joe. Joe Stuessy is probably the most talented individual I have ever met in my life, pianistically, played Gershwin's Concerto in F as a matter of fact ... And then Joe left after my first year, '73 and came to SMU as head of Music Theory and Composition Department and was instrumental in getting me here. In '79 he moved to the University of Texas, San Antonio as chairman of the Division of Music.

Q: OK, how about in research?

A: We were actually reestablishing the graduate program. And while I was there several theses were started but none were finished under my direction. My research centered around two areas. One was what eventually became known as the CAIRS project, Computer Assisted Information Retrieval Service System. There was a young man from Texas A&M that worked in computers then at the TWU Computer Center which wasn't very much as a matter of fact in those days. And most of the work for TWU was done over at North Texas on main frame. And his name was Sidney Pruitt. Sid reprogrammed some material that I'd picked up in the Department of Biomedical Engineering at the University of Texas, Austin through a guy named R.A. Rubiture. And then Sidney reprogrammed it and that eventually was the program base that led to the publication of Music Therapy Index Volume I and then the subsequent volumes which were renamed Music Psychology Index Volume II and Music Psychology Index Volume III. That project had actually started when I was at Miami when I ran into Dorothy Brin Crocker who started a music therapy program here in 1952 for a period of about 3 or 4 years. She said, "Well, what's in the literature?" That got me thinking and so the long trek began. Prior to that time, when I was doing graduate work at the University of Kansas with Thayer Gaston, I asked him one time, "Why don't we have a PhD in this business? And you know, to this day, there is

not a bonafide PhD in music therapy. In my humble opinion, this is the greatest detriment to the field of music therapy. And there is no reason for it from an academic and scholarly standpoint. When Dr. Gaston answered me, he said, "The reason we don't have a PhD program is because we don't know enough." This has been a guiding light for twentyfive years together with what Dorothy said in the airport that one time. I was going to prove Dr. Gaston wrong. It might have been a negative approach, and it was, but we now know that there are just bushels of information and it is exploding, not just linearly but exponentially. But you got to know where to go and it is just phenomenal. We've identified well over 900 medical journals that have published fine, even empirical studies. A good support at TWU for the project really got it off the ground. It was really TWU, not only through Sid Pruitt, but the project also had three institutional grants from TWU which enabled me to make a couple trips to the University of Georgia which had a similar project going in music education. It also allowed me to hire some graduate students, supplies, and a computer terminal. So, a lot of credit goes to TWU for what success the CAIRS project and the consequent indices have generated.

Q: What changes took place in curriculum during your tenure?

A: Les Kreps, the Provost at the time, had his campus committee on curriculum and I was approached to prepare my ideal curriculum. I did exactly that. I put together what I thought was an ideal curriculum for undergraduates and graduate students in music therapy.

Q: How about changes in student enrollment?

A: When I went there, there were 20 and by the time I left there were right about 70.

Q: How about in type of student?

A: The TWU students were bright. I think music therapy programs everywhere tend to entice a very intelligent student, one with naggings and tugs in their belly buttons, as well as who are fascinated with the influence of music on behavior and responses. The musical skills have always been a concern of mine because I think music defines music therapy. I think it's what leads the sensitivity to others that allows for them to entrain with their patients. Music therapists make the best therapists of all because the years of training in music has made them careful listeners, attending to slight movements in behavior. The students at TWU were just a fine group. Most of them came from smaller schools.

Q: Do you have any general comments about the music therapy program at TWU and your role in its development?

A: It's an honorable program. I think music therapy at TWU

is extremely appropriate. The most recent survey that we have done here is a piece of research in which we have just calculated the data by the way suggests that eightysix percent of all music therapy professional population are female and I think that TWU at its base, being a female institution is very appropriate. I think that teaching music therapy to young women at a womens' institution is right on target. And I was very glad to see Dr. Michel move to TWU. He is a dedicated man. He is a true music therapist. I can think of no other person, anywhere, who is more dedicated to his profession.

APPENDIX D

Transcription of Emily Stevens Bauman's
Taped Interview

Emily Stevens Bauman's Taped Interview

July 3, 1991

Q: What was the main focus of the music therapy program during your tenure at Texas Woman's University?

A: My particular focus was to develop the clinical aspects and that included the practicums and the internships. It involved setting up a lot of practicum clinical sites. Not too much had been done with that before. So, I went out to the community and tried to get as much variety as possible. And, of course we had the mental retardation out at Denton State School. We went into even preschool because I felt like they needed experience with "regular, normal" kids as well. That was a challenge for a lot of students to work with preschool children. And we also went to the public schools in special ed.. Then we set up one there in the psychiatric ward of the local hospital. And we also worked with the senior citizens and we did that in the community center and also in the nursing home.

Q: What changes took place during your tenure in facilities?

A: One of the main things that I remember was about the music therapy library. We had to get a space for it. Then we ordered materials and tried to expand what was there.

We had to catalog everything and purchase new materials. We also started videotaping to let the students see how they were doing. And then I used that too as an evaluation for their grades.

Q: Were there changes in equipment?

A: Yes, we ordered a lot of materials and instruments and things we needed in the practicums. Whatever we needed we were able to get it. Dr. Eagle had a lot of research equipment, behavioral type equipment. And we had the beginnings of the on campus clinic. It's a lot more developed now but we did start it. We had some people coming in from the community for sessions.

Q: How about changes in administration?

A: In terms of the faculty we had to train them or inform them on what music therapy was about. We had to check a lot of the courses to meet the music therapy needs, like the guitar, and the class piano, a certain emphasis with chords and that kind of thing that were different for our students than they would be for the music ed majors.

Q: Were the people in administration supportive?

A: I remember they were. We got support from them for conferences. We had some regional conferences there on campus. And then we had publicity and they were positive about that. And we had to design the brochures on the music therapy program. Then we had the consulting area where we

went out and we had people come in. When I was hired Dr. Eberly was there but I think Dr. Fox was there shortly afterwards.

Q: How about changes in faculty?

A: Since Dr. Michel and I were both on board we had to define the roles of who would do what. And that developed quite naturally and he took more of the emphasis on the graduate program. And I worked more with the undergraduate area. But we did both do some of each. We had to coordinate our programs with other departments, not only with the music faculty but other departments like physical therapy, occupational therapy, the education department, and special ed.. The students took some classes and then we tried to do some things with all of the students together so that they could learn what the other one was doing. In the clinics they would be working together with those other disciplines. A lot of times the places would hire PTs and OTs but they wouldn't see the necessity for music therapy students so we wanted to have them become aware of what our assets were.

Q: How about changes in research?

A: I remember that we tried to encourage a research attitude. I taught methods and procedures and had the students gather data. My main involvement would have been through the practicums in trying to set that up on a

research basis. Everything they did would be on a baseline, noting any changes, and doing it on a graph evaluating the post with the pretest. That's the way they tried to evaluate their practicums, on their baseline data. And we'd encourage the students to try to get things together to present at conferences.

Q: What changes took place in curriculum?

A: We had to extend the course offerings in both the undergraduate and graduate programs. Then we needed to order books and materials to keep up with the latest things that were coming out. One of the big things was to design an evaluation system for the practicums. This wasn't unique especially but I don't think that all the colleges did it in that I went out on a regular basis and actually visited in the clinics and observed the students during the practicum.

Q: What changes took place during your tenure in student enrollment?

A: We had a pioneer group in some respects. They were a very lively group and we formed a music therapy club. I think that helped to encourage not only the membership within the thing but a social atmosphere and kind of an extended family feeling. So, I think a lot of students that held on to the program liked the feeling that we had. Some of them had not traveled a lot or been out in the world too much. We also had a lot of foreign students, we had some

Mexican students, some from the Phillipians, and Oriental. So that gave a different kind of flavor to this population too. And we encouraged all students to join the national association and I think that gave a larger focus. We encouraged them to go to conventions. And then we tried to help them with job development. ... The average classes were somewhere between 10 and 12 students at that time and of course we had to have a minimum because the university had minimum enrollment standards.

Q: What changes took place in type of student?

A: I know that the graduate program grew a lot. We did increase that. We didn't have too much trouble with students changing majors. Most of them that came into the program pretty much stayed. We may have had a few go into music ed or something.

Q: Do you have any general comments about the TWU music therapy program and your role in its development?

A: Well, it was a great part of my life. I really enjoyed being there. I felt that we had some good support from administration. Dr. Michel and I were a good team. I think we complimented each other well. I met my fellow there. He was a graduate student in special ed. and I just decided it was the time in my life to just kind of semi-retire and get married. I was ready to let go at that point.

APPENDIX E
Transcription of Donald E. Michel's
Taped Interview

Donald E. Michel's Taped Interview

December 7, 1990

A: Relative to your interview questionnaire, to the first question, what was the main focus of the music therapy program during your tenure here at Texas Woman's University, I have to say that my tenure isn't over yet, but in the first two years, I think the program was an attempt to build some good solid practicum ideas which was facilitated by my assistant, that was Emily Stevens, and to at the same time to set up a good laboratory and a good program for teaching research and objective measurement which would also apply into the clinical practicum programs where our people would do more in terms of measuring what was going on in their music therapy practicums.

A: Now, your next question was what changes took place during your tenure? And first of all you say, facilities. And in facilities, I think, there was quite a bit of change, which had already been started by Dr. Charles Eagle, who had preceded me for three years before I came. Some of the things that he had done were to get some money to buy all new equipment for a laboratory. In fact, that was one of the things that attracted me to this place was the fact that I was going to be able to have a dream laboratory developed

for Psych of Music. Now most of the things that had been started were at Stoddard Hall basement where the music therapy program was installed when I came and while I was here that first year, we moved it all over to the music building which had been redecorated to some extent and renovated. Emily and I were given sumptuous offices and we had the attention of the chairman, Dr. Fred Fox, who was more than willing to do all he could to make us happy and get us into a good start. Now we did have the laboratory equipment coming in and I was able to order some of the new equipment so that I had a say in terms of what types of things we were going to put into the lab. So, that was partial answer to your next question in terms of equipment.

A: We've got a lot more materials relative to the laboratory, including the Beckman Dynograph which measures physiological responses, a sine wave analyzer, and a number of other kinds of things that were very useful in the early years of the lab.

A: In terms of the administration, that was the, the first year I was hear Dr. Guinn was still president and during that year he was very supportive to Dr. Fox and there's another story behind it I'll have to tell you sometime. Then sometime during the year, Dr. Guinn died. Mary Evelyn Huey, who was a dean of the Graduate School at that time became the new president and this began a new era and we had

after about a year, the so called honeymoon with our new chairman and the whole setup began to fade a little bit. The thing I began to find out was why the rest of the faculty had not been all too friendly with us, but that was another behind the scenes story relative to their treatment by the chairman, Dr. Fox. At any rate, we did have quite a bit of stirring up there in the second year, in 1976-77. But relative to the faculty there was no other change. Emily and I had a good start and we did have enough enrollment at that point, probably sixty or seventy majors so that we could justify the hiring of a graduate assistant. A: We were able to get graduate assistants then for several years after 1975 when I came. In terms of faculty, no new faculty other than Emily and I, but as I say, the graduate assistants teaching some of the undergrads beginning courses was very helpful.

A: In the research area we did get a small grant from the university which helped to support a grad student assistant that had come here, Susan Kane, who was a blind music therapist from California and she was able to fit in very well and do this particular research which was relative to special education and music therapy and our role in Special Ed. And we targeted the Lee Elementary School here in Denton during the school year of 1976 - '77. Out of that came a lot of interesting stuff, some of which was published later

on.

A: I believe in terms of the curriculum there was very little change over what we had inherited from Dr. Eagle. We did change the title of the music therapy introductory course from a Basic Skills title to Introduction to Music Therapy. And then I think, in the second year we added the Music 2522, a new basic skills course which had been called Music and Recreation.

A: Yes, I was mentioning the course that had been called Music and Recreation was changed to be called Music Skills and Therapy and Recreation. We did also move the Psychology of Music courses which had been taught in the senior year back to the junior year which was a sequence that I was used to at Florida State and throughout the country. Dr. Eagle had a pretty good idea about that trying to leave students with a research orientation. And as a matter of fact, Dr. Hadsell and I are now considering the possibility of returning somehow to that and putting the research course into the senior year.

A: In terms of other curriculum changes we did have a reduction in the number of hours for the Internship. Dr. Eagle had 24 hours and we changed it to 12 hours. And that stayed with us until the 1980's when we got we got a new chairperson, Dr. Rodean.

A: In terms of student enrollment, I don't have specific

figures with me but I know that in the mid-seventies we were still experiencing sort of a bulge in students which corresponded to the enrollment bulge we had throughout the country. And at one point there between 1975 and 1980 we had approaching 100 majors in music therapy. We also had two graduate teaching assistants and we were quite a going concern. That gradually declined into the 80's and that's another story.

A: In terms of the type of student, we had quite a few pretty exciting students coming along like Susan Kane from California. We had a couple of students that came from the East, Marian Torenzio, who was from one of the fine girls schools and Pheobe Parker, who came at the same time and who eventually went back to Ohio State to work on a PhD in Special Education. This type of student was pretty exciting and I was very happy to find that kind of quality of student here after experiencing a very high level exciting type of student at Florida State for a number of years. So, I was happy about that.

A: Now, as far as general comments about the program, this will give you an outline to work from. My overall feeling is that, my role in the development of the program was of some significance but at that point, I think in the first two years I think we were able to get the program

stabilized. One of the things that I think, is not going to be in any other kind of documents, that is, my memory of what we did with the, relative to other part of the faculty. I think that they had been somewhat alienated to the music therapy program because of the battles that we heard of later between Dr. Eagle and his administrative people, including Dr. Fox. And I don't know how much we can put into your thesis. But, I think that I became an important figure in the sense of helping to identify with the rest of the music faculty, Music and Drama, it wasn't Music and Drama then, it was just all Music, Music faculty. In opposing what we had determined were some wrongs were being committed by the chairperson. And when I was able to do that suddenly I found that there were lots of people that were ready to be befriended among the faculty colleagues whom I hadn't hardly gotten to know in my first year so in the second year I was kind of spearheading the attempt to right some wrongs and I think that that was when I was able to contribute to our becoming more of a part of the whole music program, in general. The rest of it, I think, in the 13 years has happened since then, that'll have to be left to another historian, but I think we did get off to a good start in those first two years.

APPENDIX F
Former Student's Taped Interview
Questionnaire

Former Student Questionnaire

1. Where was your internship completed?
2. Where was your first job in music therapy? how long?
3. What is your current job?
4. What is your present involvement in the field of music therapy?
5. What was the main focus of the music therapy program at Texas Woman's University while you were there (courses, research, clinical practicums)?
6. How do you view the program now in retrospect? its value to you? its effectiveness?

APPENDIX G
Transcription of Nell P. Wilson's
Taped Interview

Nell P. Wilson's Taped Interview

April 7, 1990

Q: Where was your internship completed?

A: Dallas County Mental Health and Mental Retardation, I think is the full name.

Q: OK, where was your first job in music therapy?

A: Preston Hollow Presbyterian School.

Q: And how long have you been there then?

A: Since the fall of '76. It's a perfect place to work.

Q: What is your present involvement in the field of music therapy in terms of participation in conferences, or officer positions?

A: I have never been an officer, and my participation in conferences is limited when there's a conference close enough like in town or Denton, I attend. I don't go to conferences far away. I have not been to National since I was in college. I went one year when I was in college.

Q: Do you ever give talks to various clubs or something like that?

A: No.

Q: OK, and the fifth question is what was the main focus of the music therapy program at Texas Woman's University while you were there in terms of courses, research, and clinical

practicums.

A: I would say as far as practicums go the main focus was mental retardation. Courses, well we took a lot of psychology. I had a minor in psychology and a wide variety of different kinds of things in music.

Q: Do you happen to remember what the music therapy courses were, in particular?

A: Let's see, Introduction to Music Therapy. There was the Psychology of Music. I have a book called that. That's probably about all I remember.

Q: Do you happen to remember what was going on as far as music therapy research? Dr. Eagle was involved in something like a catalog where he was pulling together a lot of the research. That's all I remember.

Q: Well, good and the last question is how do you view the program now in retrospect? And that's in terms of its value to you and its effectiveness?

A: I felt like it was very good. I felt like I was prepared for what I'm doing.

Q: Well, good. I'm glad. What kinds of things do you do?

A: Well, we're a special school, learning disabilities, and I do things that would help them with academics, self esteem. The music period, its often a time for relaxation when they can get away from the rigors of the classroom.

Q: Thank you for the interview and is there anything that

you can think of that you would not want stated in my thesis?

A: No.

APPENDIX H
Transcription of Judy Robinson's
Taped Interview

Judy Robinson's Taped Interview

April 10, 1990

Q: Where was your internship completed?

A: Pine Crest State School, Pine Crest, Louisiana.

Q: And where was your first job in music therapy?

A: My current position at Terrell State Hospital.

Q: So, how long have you been there?

A: Eleven and a half years. I'm not the norm, and I'm back in school working on a second masters to go into the field of business.

Q: What is your current job?

A: The title of it is Coordinator of Unit Rehab Services.

Q: What do you do?

A: My responsibility is to ensure the clinical soundness of all the programs that are based on the units in the hospital as far as rehabilitation therapy is concerned, not only music but recreation, vocational, leisure, cognitive, you name it.

Q: What is your present involvement in the field of music therapy? That can mean anything from participating in conferences to giving special presentations in local clubs, holding an officer position in one of the associations or something like that.

A: I do fairly regularly attend conferences, both national and regional, however I did not make either one this year due to the fact one, that I had gone back to school. I don't know whether this falls into the realm that you're looking at. I'm the director for the internship program here. I hold no offices, I don't want to hold any offices. Yes, I do presentations when asked. I do a lot of defining and discussing what music therapy is, working with the interns, and doing music therapy on the grounds.

Q: How many interns do you have?

A: Currently, we only have one. At one point during the year we had five.

Q: The fifth question is what was the main focus of the music therapy program at Texas Woman's University while you were there? And you might just think in terms of courses, research, clinical practicums, what was going on?

A: It was, let's see I was there when Eagle was there except for my senior year when Michel came. And it was a combination focus of academic and clinical rolled together taking what you learned into the clinical area. But there was also a pretty heavy emphasis with research.

Q: What kinds of research?

A: Clinically based research. What was actually going on in the clinics, not a lot of far fetched ideas that you kind of sit back and go what has that got to do with music

therapy. Whether it was taking baseline behaviors and using music to either increase or decrease those behaviors. You know, who responded to what? Was music with words more helpful to this population than nonverbal music? You know, things like that.

A: OK, how about courses, what kind of courses were you taking? If you don't mind me asking, what year did you graduate?

A: I finished the course work in '76 and graduated in '77. I did my internship from July to January. I started in '72 and finished the course work in May of '76, started my internship in July of '76, finished in January of '77 but they didn't have December graduation so it was May of '77 before I graduated. In fact I already had a semester of graduate school completed by then.

Q: So, how do you view the program now? Looking back, in retrospect, in its value to you, and its effectiveness?

A: It's hard for me to separate undergraduate from graduate school? Probably the psychology courses in the present position that I'm in and have been, the psych courses were a real big help to me. The practicum courses gave me an insight into the clinical situation even though the majority of mine were done with MRs, some of it did spill over into the psychology. As far as the core courses in music therapy, I do off the cuff research with just the stuff that

comes through from my groups. As far as publishing and all that, after I did my thesis I said thank you, I don't care to go through all this hassle again of getting permission to do all this. It's quite a set of paperwork, there's about a hundred and twentyfive pages worth of paperwork to fill out to be able to do research out here. And that doesn't include getting the client permission. That's just to get it cleared through the research committee. The psychology, sociology, anatomy and physiology courses I took came into more of a play than I thought they would when I was having to take them. This is due to the fact that I've taken more of a gestalt view of things. I look at everybody as a whole, and there's a lot of physical stuff that goes along with the mental.

Q: Judy, I really appreciate your time and I'm real glad we got together. I wish you all the best.

A: Well, I wish you the best of luck. They aren't easy to do.

APPENDIX I
Pioneers in the Field of Music Therapy
at TSCW/TWU

Pioneers in the Field of Music Therapy
at TSCW/TWU

Mary Helen Brown-Winkle Music therapist who lectured on music therapy at summer workshop at TSCW in 1955.

Dorothy Brin Crocker Music therapist who presented workshop in 1954.

Vance Cotter Music therapist hired to direct the music therapy program at TSCW in 1959.

William Doty Director of the University of Texas music school who attended initial discussions of the music therapy program at TSCW with J.W. Eberly and R. Sutherland.

Charles Eagle Director of the music therapy program from 1972 to 1975.

J. Wilgus Eberly Originator of the music therapy program in the mid fifties. Chairman of the Music Department and professor.

E. Thayer Gaston Music therapy educator who provided current information regarding music therapy to J.W. Eberly throughout the earliest years of the music therapy program's development.

John Guinn President of TSCW/TWU during the first twenty years of the music therapy program.

Wayne Holtzman Associate director of the Hogg Foundation and Director of research at the University of Texas. He

attended initial discussions of the music therapy program at TSCW with J.W. Eberly and R. Sutherland.

William Jones Chairman of the Music Department in the forties and lecturer on the subject of music therapy and the "program of studies" at TSCW.

Vere MacNeal Faculty member in the department of music who promoted music therapy program in her 1956 article.

Donald E. Michel Music therapy professor at TWU from 1975 to present.

Geneva Scheihing First music therapist hired to teach at TSCW as the result of a grant-in-aid from the Hogg Foundation.

Emily Stevens Music therapy professor at TWU from 1975 to 1984.

Robert Sutherland Director of the Hogg Foundation who was instrumental in allocating grant monies for the establishment of a music therapy program at TSCW in the mid fifties.

Virginia Wilson Music therapy professor at TWU from 1964 to 1971.