

HIGH SCHOOL MUSIC EDUCATORS: INFLUENCING THE CAREER CHOICES
OF FUTURE MUSIC THERAPISTS

A THESIS

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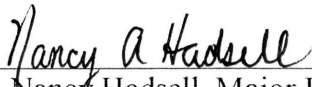
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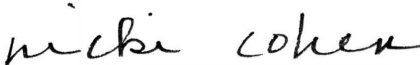
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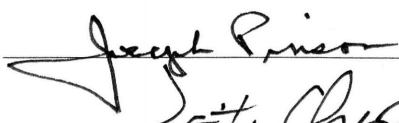
I am submitting herewith a thesis written by Sarah Peters entitled "High School Music Educators: Influencing the Career Choices of Future Music Therapists." I have examined this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Arts in Music with a major in Music Therapy.




Dr. Nancy Hadsell, Major Professor

We have read this thesis and recommend its acceptance:








Department Chair

Accepted:



Dean of the Graduate School

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ABSTRACT

SARAH PETERS

HIGH SCHOOL MUSIC EDUCATORS: INFLUENCING THE CAREER CHOICES OF FUTURE MUSIC THERAPISTS

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The purpose of this study was to investigate Texas high school music teachers' awareness of music therapy as a possible career option for their students. This research was divided into two parts: a content analysis of music education publications and a survey of Texas Music Educators Association (TMEA) high school music educators. A search of music education publications from 1945-2009 yielded 40 articles that discussed music therapy in some capacity. The survey portion of this research was completed online by 381 high school music educator members of TMEA. The majority of the participants responded that they were only somewhat to not at all familiar with music therapy as a profession. A discussion and recommendations for future action and research in order to further inform music educators about music therapy as a potential career option for their students follow the findings from this research.

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CHAPTER I

INTRODUCTION

A defining moment in young people's lives is their choice of future career. Once accepted into college, entering freshmen often must declare a major, which determines their entrance into particular classes correlated with their chosen fields. If uncertain about their selection of a major, they are labeled as undeclared, with the goal of adopting a major as their studies progress. Some individuals may eventually end up in careers that are distantly associated with or even completely unrelated to their college majors. However, some professions, such as music therapy, are highly specialized and mandate specific training at the undergraduate level in order for one to become certified and able to practice.

Students, especially those in high school, are influenced by a myriad of factors when determining their future career options. Parents, teachers, siblings, peers, and mentors, in addition to one's own knowledge of self and personal characteristics, interests, and aptitude, may be influential in the process of imminent career development. In addition, environmental factors, such as a family's financial situation and/or high school class and elective selections, may also play a pivotal role in future career decisions.

Music therapy is a relatively young profession when compared with other vocations, as it began after World War II. While the profession has seen healthy growth

over the years, the number of music therapists in the United States is still a small group of professionals when compared to other related healthcare professions, such as occupational therapy and physical therapy. A possible disadvantage that may accompany the rather young state of this occupation is that many people may not be familiar with music therapy, both as a treatment form and as a career option. As an unfortunate result, individuals who may have the perfect qualities for the profession of music therapy may not have received information about it as a possible career choice.

High school students who have an affinity for music often receive college and career guidance primarily from their high school music teacher(s). Band, choir, orchestra, and other music teachers may be unaware that students interested in pursuing a career in music have the option of majoring in music therapy in addition to more traditionally known majors such as music composition, education, business, or performance. Therefore, this may leave a lamentable gap in knowledge for students aspiring to a career in a music-related profession, possibly leading to regret or financial hardships if they decide to pursue music therapy after receiving degrees in other majors. In addition, the field of music therapy and the communities that these students would potentially serve would lose valuable contributions that cannot possibly be quantified.

CHAPTER II

REVIEW OF LITERATURE

Fortunately for aspiring music therapists, music therapy will continue to be a growing profession, as the demand for music therapy services will increase even more dramatically in the near future (Groene, 2003). Groene (2003) cites “the aging baby boomer population,” increased requests for special education services in schools, and “the rise in incidence of autism and related disorders” as large contributors to the increasing demand for music therapists (p. 12). Also, in the coming years, many music therapists will be retiring, as Groene predicts that AMTA membership could decline by almost half in the next 20 years due to therapist retirement. After analyzing U.S. population census figures and the American Music Therapy Association membership data, he concluded that the music therapy ratio is approximately one music therapist per every 28,000 persons. He states that, clearly, the profession will need to recruit and retain new therapists.

Related Majors: Music Therapy and Music Education

The music therapy literature does not directly address the influence of high school music teachers on their students’ future careers as music therapists; however, several studies address the personality traits of music therapy majors and compare them to other music majors, such as education or performance. Steele and Young (2008) compared 170 music education and 207 music therapy majors’ responses on the *Myers-Briggs Type*

students. They concluded that, in general, more similarities than differences in personality and demographics existed between students in the two majors.

Correspondingly, as Steele and Young (2008) noted the similarities between the majors, Standley (1985) also found that music education and music therapy majors often share similar experiences as music learners and leaders. Thirty-eight freshmen music education and music therapy majors conducted music activities with young children and were evaluated for teaching competency. Although the relationship between teaching competency level and the influence of prior music teachers was not found to be statistically significant, having the presence of a public school teacher in their home was a “statistically significant variable” (Standley, 1985, p. 9). Standley postulated that “prior identification with the career” may have influenced the participants to choose their respective majors (Standley, 1985, p. 9).

Along the same lines of comparing music therapy students with other music majors, Oppenheim (1984) compared the work values of music therapy and performance majors by utilizing Super’s 1970 *Work Values Inventory*. The two groups of students had several key differences between them. The music therapy majors tended to be more altruistic than performance majors, while the performance majors were found to value prestige, esthetic, and economic returns more than music therapy majors.

Educator Impact on Student Career Choice

Although teacher influence on student career choice is not explored in the music therapy literature, its importance has been examined in career development research. Helwig (2008) interviewed 208 students for 15 years, from the second grade through their

senior year of high school, to study the influences on their career developments. Thirty-five participants also completed a five-year post-high school survey. After students' mothers and fathers, their high school teachers were the primary influences on these students' career choices, with 33% reporting that their teachers were the most influential in terms of helping and supporting their future careers. Likewise, in a study of 384 high school students by Kniveton (2004), teachers again ranked third on career influence, behind mothers and fathers. As Helwig (2008) notes, "Perhaps more should be done with high school teachers to educate and support them in a role many may not be aware of, that is, the important influence they exert on high school students in their career growth" (p. 46). Kniveton similarly remarks that teachers "can identify aptitudes and abilities," encouraging students in their career development (2004, p. 47).

In accordance with Helwig (2008) and Kniveton's (2004) research, a study by Dick and Rallis (1991), also found that teachers may make a critical difference for some students when deciding to pursue a particular career. They surveyed 2,213 high school seniors to determine which students were planning to choose careers in mathematics and science as well as what factors motivated them to do so. Of the 129 males and 37 females who were interested in choosing careers in these fields, teachers once again ranked third, after mothers and fathers, in the category of people who influence career choice. Overall, the males "indicated that they were influenced by a teacher in their career choice significantly more often" than the females (Dick and Rallis, 1991, p. 289). However, for the females and males who were not planning to pursue careers in math and science, a teacher was mentioned significantly less often for females. Dick and Rallis

proposed that this may indicate that teachers “may make a critical difference in the decision to pursue careers in science or engineering” for some females (1991, p. 290).

As may be seen in the literature above, teachers have a significant influence, second only to parents, on students’ career choices (Dick and Rallis, 1991; Helwig, 2008; Kniveton, 2004). What remains disturbingly unknown is how this influence concerning music therapy translates from high school music teachers to their students. Is music therapy represented in the music education literature, and if so, in what capacity? Are music educators familiar with this literature and/or with music therapy? And if so, do they recommend it to students who may be interested in it as a career option? The purpose of this study was to investigate Texas high school music teachers’ awareness of music therapy as a possible career option for their students. This research was comprised of two distinct parts: (a) a categorization and evaluation of the music education literature pertaining to music therapy and (b) a survey of high school music teachers and their knowledge of music therapy as a career option. Several questions directed the first portion of this study, the analysis of the music education literature, including:

1. Has the frequency of articles pertaining to music therapy in the music education literature changed?
2. What types of articles discuss music therapy in the music education literature?
3. Is a definition of music therapy provided, or is a basic knowledge of music therapy assumed?
4. Is music therapy compared with music education, and if so, in what capacity?
5. Is music therapy mentioned as a career option?

Specific aspects of inquiry within the second part of this study, the survey, included (a) how long the music educators have been teaching music to high school students, (b) the TMEA region where they teach, (c) the size of their high schools, using the University Interscholastic League classification system, (d) the musical courses/organizations that they teach, (e) the musical publications they read on a regular basis, (f) whether they have heard of music therapy as a career option, and if so, how they gained that information, (g) whether a music therapist is currently employed with their school districts, (h) how familiar they feel with their knowledge of music therapy as a career option, and finally, (i) whether they have recommended music therapy as a career option to one or more students, and if so, how often.

CHAPTER III

METHODS

Method: Part One

This study focused solely on music education literature and research in Texas (i. e., *Texas Music Education Research* and TMEA's *Southwestern Musician*), and Texas music educators were surveyed in the second part of this research. The first portion of this research, the content analysis, concentrated on a total of 40 articles from the *Music Educators Journal*, *Music Education Research*, *Teaching Music*, *Bulletin of the Council for Research in Music Education*, *UPDATE: Applications of Research in Music Education*, *Texas Music Education Research*, and *Southwestern Musician*, a magazine published by the Texas Music Educators Association (TMEA). Electronic searches utilizing EBSCOhost, JSTOR, and ERIC, in addition to hand searches of the literature were completed, resulting in article publication dates of 1945 through 2009. Search terms included *music therapy*; *music and special education*; *music and special learners*; *music careers*; *career influences*. Since the aim of this research was to uncover what the music education literature contained about music therapy and musical career options, only music education literature was included in this content analysis. Unpublished materials and book reviews were also excluded from this review.

The articles in this content analysis are presented in tabular format from the oldest to the most recent, with Table 2 including (a) author(s) and publication date, (b) publication, (c) type of article, and (d) target audience. The types of articles are indicated by the following: descriptive research (D), experimental research (E), and historical

research (H), as classified by Madsen and Madsen (1970). Descriptive articles included surveys, content analyses, and case studies. Experimental articles incorporated the manipulation of at least one variable through experimental methodology, and historical articles were concerned with the past. The researcher additionally created three categories, pedagogical (P), meta-analysis (M), and alternative research methods (A) due to the nature of the articles contained in the content analysis. Pedagogical articles were those which aimed to instruct while the meta-analysis category referred to those articles that compiled and analyzed previous studies. Articles that were categorized as utilizing alternative research methods included studies that focused on philosophical or sociological modes of inquiry.

The target audiences of the articles were determined by whom the authors explicitly addressed; if an author had not stated an intended audience, a deliberate assignment was made at the researcher's discretion. In addition, the articles were divided into 10-year increments in order to determine the number of articles which pertained to music therapy for each decade. These were compared in Table 1 to determine whether a trend existed in the frequency of published articles concerning music therapy in the music education literature. Additionally, Table 3 addressed articles that compared music therapy and music education by noting the similarities and differences that were mentioned. After the research questions were addressed, a discussion of the results followed.

Method: Part Two

The second portion of this research consisted of a survey of high school music educators and their knowledge about music therapy as a career option.

Participants and Setting

The researcher utilized a database, prepared by TMEA according to the researcher's specifications, which included all of the TMEA high school band, orchestra, and vocal teacher members in the state. The researcher incorporated all of the individual listings from the database as potential participants. Potential participants were emailed a letter asking for their participation in an online, anonymous survey (see Appendix B). The survey was completed online by the participants at their convenience throughout a two-week period after receiving the email invitation to participate.

Instrumentation

Potential participants were emailed the link to a twelve-question survey, created on Survey Monkey (see Appendix C). All of the questions were multiple choice and mostly dichotic in nature; skip logic was added for two of the questions, so the survey was potentially shorter for some of the participants. The survey began with four demographic questions. The next question aimed to gather data about the music education publications that participants read, connecting this portion of the research with the content analysis which was conducted in the first portion of this research. This question also allowed the participants to contribute other music education publications that they read or to which they subscribe. The last seven questions asked the participants to reflect upon their knowledge of music therapy and whether they have recommended it

as a career option to their students. At the conclusion of the survey, if participants desired to acquire additional information about music therapy, they were given access to the American Music Therapy Association's website via a link.

Data Collection and Analysis

Data were collected using Survey Monkey, which automatically and anonymously delivered the results to the researcher. Then, the researcher computed percentages based upon the data gathered, and the results were presented in the form of tables, graphs, and narrative text.

CHAPTER IV

RESULTS

Results: Content Analysis

A total of 40 articles met the inclusion criteria for the content analysis of music education publications. The results of each research question are presented along with an analysis of these results in the discussion section.

Research Question One

The first research question asked whether the frequency of articles pertaining to music therapy in the music education literature has changed (see Table 1). A definite upwards trend since 1990 exists in which music therapy is included in some capacity in the music education literature. From 1945 through 1969, three articles about music therapy appeared in the researched music education literature. In stark contrast, the time period between 2000 and 2009 alone contains 17 articles, or 42.5% of the articles included in this content analysis.

Research Question Two

The second research question sought to classify the types of articles that discuss music therapy in the music education literature (see Table 2). The articles were assigned to categories based upon Madsen and Madsen's 1970 model: descriptive research (D), experimental research (E), and historical research (H). Due to the nature of the articles, the categories of pedagogical (P), meta-analysis (M), and alternative research methods (A) were also included. Additional information in Table 2 includes the author(s), publication date, publication name, and target audience for each article.

Table 1

Frequency of Articles about Music Therapy/Career Planning in the Music Education Literature

Decade	Number of Articles
1945-1949	2
1950-1959	0
1960-1969	1
1970-1979	4
1980-1989	8
1990-1999	8
2000-2009	17

After studying Table 2, it is immediately evident that the most numerous category of articles is pedagogical (29 articles), as this type of article comprises 72.5% of the literature review. Since 1990, seven other articles (17.5%) are classified as descriptive research, alternative research methods, and experimental research. It should also be noted that five of these articles were written after 2000.

Another dominant theme that may be discovered from Table 2 is that the majority of these articles, while clearly intended for music educators, also either specifically mention music therapists in addition to music educators (Jellison, 1984; Standley, 1996) or imply music therapists as possible readers (Johnson, 1981; Montgomery & Martinson, 2006).

Table 2

A Chronological Overview of the Literature

Article Author(s) & Year	Publication	Categorization of Article	Target Audience
Gilliland (1945)	<i>Music Educators Journal</i>	P	Musicians
Gaston (1945)	<i>Music Educators Journal</i>	P	Music educators, esp. in schools
Gaston (1968)	<i>Music Educators Journal</i>	P	Music educators, esp. in schools
Graham (1972)	<i>Music Educators Journal</i>	P	Music educators, esp. in schools
Carlé (1973)	<i>Music Educators Journal</i>	P	Anyone with interest in MT
Morgan (1975)	<i>Music Educators Journal</i>	P	Music educators
Forsythe & Jellison (1977)	<i>Music Educators Journal</i>	P	Music educators & MTs, esp. in schools
Tanner & O'Briant (1980)	<i>Music Educators Journal</i>	P	Music educators
Chadwick & Clark (1980)	<i>Music Educators Journal</i>	P	Music educators
Kersten (1981)	<i>Music Educators Journal</i>	P	Music educators, esp. in schools
Johnson (1981)	<i>Journal of Research in Music Education</i>	H	Music educators and MTs
Lathom & Eagle (1982)	<i>Music Educators Journal</i>	P	Music educators, esp. in schools
Jellison et al. (1984)	<i>Journal of Research in Music Education</i>	D	Music educators and MTs-schools
(table continues)			

Table 2 (*continued*)

Article Author(s) & Year	Publication	Categorization of Article	Target Audience
McReynolds (1988)	<i>Music Educators Journal</i>	P	Music educators in schools
Clair & Heller (1989)	<i>Journal of Research in Music Education</i>	H	Music educators & MTs
Roehmann (1991)	<i>Music Educators Journal</i>	P	Music educators
Pratt (1991)	<i>Music Educators Journal</i>	P	Music educators
Duerksen & Darrow (1991)	<i>Music Educators Journal</i>	P	Music educators
Walczyk (1993)	<i>Music Educators Journal</i>	P	Music educators
Jellison (1994)	<i>Texas Music Education Research</i>	D	Music educators
Standley (1996)	<i>Journal of Research in Music Education</i>	M	Music educators & MTs
Johnson & Darrow (1997)	<i>Journal of Research in Music Education</i>	D	Music educators in schools
Madsen et al. (1998)	<i>Teaching Music</i>	P	Music educators
Jahns (2001)	<i>Teaching Music</i>	P	Music educators in schools
Bernstorf (2001)	<i>Music Educators Journal</i>	P	Music educators in schools
Patterson (2003)	<i>Music Educators Journal</i>	P	Music educators in schools
Perret (2004)	<i>Music Education Research</i>	A	Music educators & MTs
Floyd (2005)	<i>Southwestern Musician</i>	P	Music educators
Bruenger (2005)	<i>Southwestern Musician</i>	P	Music educators
<i>(table continues)</i>			

Table 2 (*continued*)

Article Author(s) & Year	Publication	Categorization of Article	Target Audience
Batt-Rawden & DeNora (2005)	<i>Music Education Research</i>	A	Anyone with interest in music
Bass (2005)	<i>Southwestern Musician</i>	P	Music educators
Montgomery & Martinson (2006)	<i>Music Educators Journal</i>	P	Music educators & MTs
McCord & Watts (2006)	<i>Music Educators Journal</i>	P	Music educators & special educators
McCord & Fitzgerald (2006)	<i>Music Educators Journal</i>	P	Music educators
Darrow (2006)	<i>UPDATE: Applications of Research...</i>	P	Music educators
Jacobi (2007)	<i>Southwestern Musician</i>	P	Music educators in schools
Henry & Braucht (2007)	<i>Southwestern Musician</i>	D	Music educators
Thornton & Bergee (2008)	<i>Bulletin of the Council for Research in Music Education</i>	D	Music educators
Harman (2009)	<i>Southwestern Musician</i>	P	Music educators
Darrow et al. (2009)	<i>UPDATE: Applications of Research...</i>	E	All school educators, esp. music educators

Research Question Three

The third research question sought to determine how many articles, if any, included a definition of music therapy. Seven articles out of the 40 explicitly stated a definition of music therapy (Chadwick & Clark, 1980; Duerksen & Darrow, 1991; Graham, 1972; Lathom & Eagle, 1982; Montgomery & Martinson, 2006; Patterson,

2003; Tanner & O'Briant, 1980). Of the seven articles offering definitions of music therapy, three provided definitions cited from another source (Graham, 1972; Patterson, 2003; Tanner & O'Briant, 1980), with Patterson's article referring to the definition provided by the American Music Therapy Association (AMTA). While the other four articles furnished definitions provided by their respective authors, Montgomery and Martinson (2006) referred readers looking for more information about music therapy to the AMTA website in a footnote. It is also notable that a definition of music therapy is absent from the researched music education literature until 1972.

Research Question Four

This research question asked whether any of the articles compared music therapy and music education, and if so, in what capacity. Eight of the articles compared music therapy and music education, with an equal number of articles that primarily delineated between the professions and articles that emphasized their similarities (see Table 3). The older articles focused on defining the roles and goals of the two professions (Forsythe & Jellison, 1977; Lathom & Eagle, 1982), while the newer articles tended to emphasize their similarities, with the exceptions of Patterson's (2003) and Perret's (2004) articles.

Also, the articles that highlighted the correlations between the professions tended to invoke them specifically with regard to the school setting (Duerksen & Darrow, 1991; Montgomery & Martinson, 2006; Pratt, 1991). Additionally, it is imperative to note that three of the articles called for collaboration between the professions specifically within the school environment (Lathom & Eagle, 1982; Montgomery & Martinson, 2006; Patterson, 2003).

Table 3

Chronological Progression of Articles Comparing Music Therapy and Music Education

Author & Year	Purpose of the Association
Forsythe & Jellison, 1977	delineates the duties of MEs and MTs
Lathom & Eagle, 1982	delineates the goals of MEs and MTs; collaboration
Duerksen & Darrow, 1991	notes professional similarities in the school setting
Pratt, 1991	notes professional similarities in the school setting
Madsen et al., 1998	notes professional similarities; curriculum differences
Patterson, 2003	delineates the duties of MEs and MTs; collaboration
Perret, 2004	compares ME and MT using a continuum
Montgomery & Martinson, 2006	notes professional similarities, esp. in schools; collaboration

Research Question Five

Only one article (Carlé, 1973) in the review of literature specifically addressed music therapy as a career option. Irmgard Carlé's 1973 article explains what the clinical training of a music therapist entails, as he was a music therapy supervisor himself at the time of his article's publication. Although a dearth of articles discussed music therapy as a career option, three articles declared the importance of music educators' influence on students considering musical career options (Bruenger, 2005; Floyd, 2005; Thornton & Bergee, 2008). Bruenger (2005) points out that certified music teachers are supposed to

have and dispense knowledge of music and music-related career options to their students, according to the Texas Examination of Educator Standards.

Results: Survey of High School Music Educators

A consent letter with a link to the survey was emailed to 2,635 high school music educators from the TMEA database. Ninety-eight emails were returned to the researcher as undeliverable, so the usable number of potential participants was 2,537. The potential participants were provided with a two-week period to complete their surveys, and a follow-up reminder email was sent to all potential participants when there were five days left to complete their surveys. A total of 381 music educators completed the online survey, so the response rate equaled 15.0%.

Survey Question One

The first survey question asked the participants how long they had taught music to high school students in one of six categories: 0-3 years, 4-6 years, 7-10 years, 11-15 years, 16-20 years, and 20 + years. The results indicated that the largest number of participants (37.4%) had worked for 20 + years as high school music educators. The other categories were more evenly distributed, as 11.1% of the participants had worked for 0-3 years, 12.6% had worked for 4-6 years, 12.4% had worked for 7-10 years, 13.9% had worked for 11-15 years, and 12.6% had worked for 16-20 years.

Survey Question Two

Twenty-eight regions comprise TMEA's division of the state of Texas. The second question asked participants to identify the TMEA region of Texas where they currently teach. Survey responses were received from all 28 regions across Texas.

Region 7, in Central Texas, generated the greatest number of responses (7.4%), and the least number of responses (1.3%) came from Region 21, in Northeast Texas. The other regions were distributed within these values.

Survey Question Three

Participants were then asked to state the size of their high school according to UIL classification. The largest number of participants (39.5%) taught at 5A high schools. Other responses included 1A (6.6%), 2A (8.9%), 3A (12.9%), and 4A (28.7%). In addition, 3.2% responded that UIL classification either did not apply or taught at a private school. One participant stated that he/she was unsure about their high school's classification.

Survey Question Four

The fourth survey question asked participants to identify which subject(s) they taught and to select all of the subjects that applied. The majority of the participants, 60.6%, taught band, 30.6% taught choir, 29.3% taught theory or general music, and 14.6% taught orchestra. Only 4.3% of the participants reported that they taught one or more non-music courses. It is not surprising that the majority of the participants taught band, since band teachers were the largest group that was originally represented in the TMEA database.

Table 4

Music Education Publications Read/Subscribed to on a Regular Basis by Participants

Publication	Percentage of Responses (%)
<i>Southwestern Musician</i>	98.1
<i>The Instrumentalist</i>	44.8
*Other	28.4
<i>Music Educators Journal</i>	9.1
<i>American String Teacher</i>	6.4
<i>Journal of Research in Music Education</i>	5.4
<i>Teaching Music</i>	2.9
<i>Texas Music Education Research</i>	1.6
<i>Journal of Music Teacher Education</i>	1.3
<i>American Music Teacher</i>	1.1
<i>Bulletin of the Council for Research in Music Education</i>	0.5
<i>UPDATE: Applications of Research in Music Education</i>	0.5
<i>Music Education Research</i>	0.5
<i>Contributions to Music Education</i>	0.0

**Texas Sings!*, *School Band and Orchestra*, *Choral Journal*, *In Tune Monthly*, *Percussive Notes*

Survey Question Five

The fifth survey question sought to gain insight into which publications the participants held subscriptions or read on a regular basis (defined as at least two issues per year). Since this question is directly related to the content analysis in the first part of the research, the publications that were searched by the researcher for the content analysis were listed as possible answer choices. The publications that were searched for the content analysis were hardly an exhaustive compendium of music education publications, so the option of “other” was also provided so that participants could contribute additional publications.

As may be seen in Table 4, an overwhelming majority of participants, 98.1%, regularly read or subscribed to *Southwestern Musician*. *The Instrumentalist*, selected by 44.8% of the participants, also garnered a large percentage of responses. The category of “other” was selected by 28.4% of the participants. After compiling the results, the researcher found that 42 different music education publications not included among the answer choices were additionally listed by the participants. Five publications under the category of “other” garnered five or more participant responses and are listed in descending popularity below Table 4.

Survey Question Six

Participants were asked whether they had ever heard about music therapy as a career option. Almost all of the participants, 97.1%, responded that they have heard about music therapy as a career option, leaving only 2.9% who had not. Skip logic was added to this question so that participants who stated that they had not heard about music

therapy were advanced to the last page of the survey, as the remaining questions of the survey assumed that the participants had some knowledge of music therapy as a possible career. After the skip logic was employed, 367 participants continued to complete the survey.

Survey Question Seven

Question seven asked the participants whether a music therapist was currently employed in their school districts. A majority of the participants (71%) stated that there was not a music therapist currently employed in their school districts, while 10.9% of the participants responded that a music therapist was employed in their school districts. In addition, 18% of the participants selected that they were “unsure” whether a music therapist was currently employed in their school districts.

Survey Question Eight

Participants who had responded that they had heard about music therapy as a career option in the previous question were asked about where they had gained this knowledge and to select all choices that applied (see Table 5). Over half of the participants (56.4%) learned about music therapy during their college training, followed by knowing or meeting a music therapist (37.6%), and conferences/workshops (37.3%). Of particular note to this research, only 29.4% of the participants selected music publications as a source where they had heard about music therapy as a career option.

As it is virtually impossible to list all of the possibilities where the participants may have learned about music therapy, the option of “other” was provided.

Unfortunately, many of the responses generated under the classification of “other” were

technically already represented by the given choices; however, these responses were not added by the researcher to their respective categories since it is unknown whether the participants had also selected those options in addition to choosing “other.”

Table 5

Sources of Participant Knowledge about Music Therapy as a Career Option

Source	Percentage of Responses (%)
College training	56.4
Knowing/meeting a music therapist	37.6
Conferences/workshops	37.3
Music publications	29.4
*Other	18.5
Media (TV, movies, radio, non-music publications)	10.9

*Students/others that they know interested in possibly pursuing a career in music therapy, learning about it during their own time in high school, don't know/remember

Survey Question Nine

Figure 1 displays the results of survey question nine, which asked the participants to rank along a continuum, with 1 being “not at all familiar” to 5 being “very familiar,” how familiar they were with music therapy as a career option. The middle of the continuum, i.e., 3 (labeled “I feel that I know some information”), received the most participant responses (41.4%). The ranking of 2, between “not at all familiar” and “I feel that I know some information” received the second highest amount of responses with

25.1%. The remaining options (1, 4, and 5) received rather comparable response percentages.

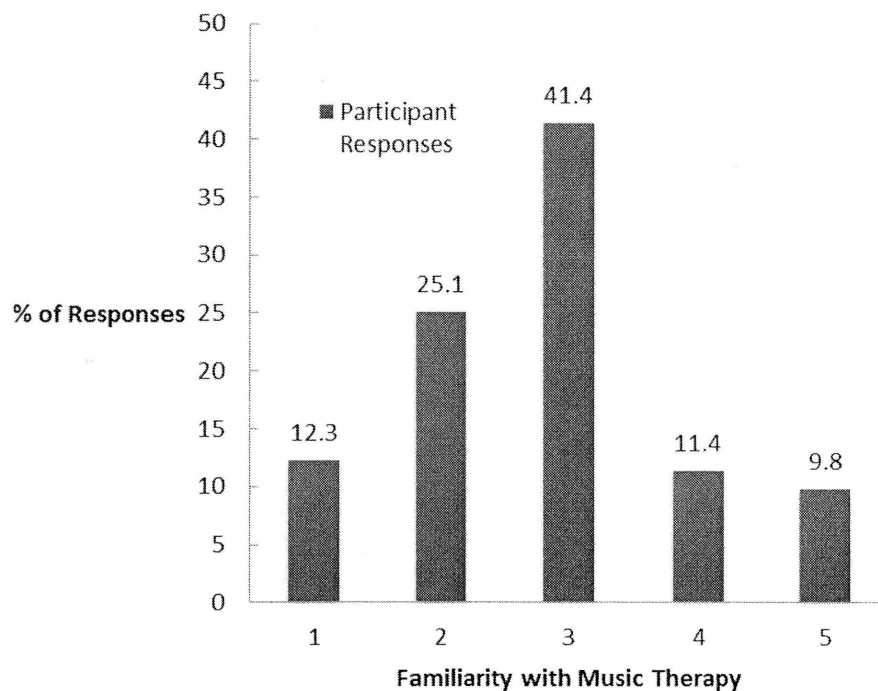


Figure 1. Participants' perceived familiarity with music therapy as a career option. Numbers 1-5 represent a continuum of familiarity, with 1 being "not at all familiar" with music therapy as a career option and 5 being "very familiar."

Survey Question Ten

Question ten asked participants whether they had ever recommended or discussed music therapy as a possible future career option with one of their music students. The majority of the participants (62.1%) responded that yes, they had discussed or recommended music therapy with a student, while 37.9% of the participants stated that they had not. Skip logic was employed on this question, so the participants who selected "no" were redirected to the end of the survey.

Table 6

Estimate of Students with Whom Participants Discussed Music Therapy as a Career Option in the Past Year

Number of Students (%)	Percentage of Responses
1-5 students	86.8
6-10 students	4.0
11 + students	2.6
Entire class of students	6.6

Survey Question Eleven

After skip logic had been employed on two previous questions (questions six and ten) of the survey, 227 participants remained to answer the final two questions. The participants who continued on with the survey were requested to estimate with how many students they had discussed or recommended music therapy as a possible career option within the past year (see Table 6). An overwhelming majority of the participants (86.8%) had discussed music therapy with one to five students within the past year. At the opposite end of the spectrum, the answer choice with the next highest percentage of participant responses was discussion or recommendation of music therapy to their entire classes (6.6%).

Survey Question Twelve

The final question of the survey asked the 227 remaining participants to estimate how often they had recommended music therapy as a career option to their students over

the course of their own careers in music education (see Table 7). Almost half of the participants (48.9%) responded “sometimes,” followed by “rarely” with 38.3% of the responses and “moderately often” with 11.5% of the responses. Only a few of the participants (1.3%) stated that they recommended music therapy as a career option “very often.”

Table 7

Frequency Estimate of How Often Participants Recommended Music Therapy as a Career Option to Their Students Throughout Their Teaching Careers

Description of Frequency (%)	Percentage of Responses
Rarely	38.3
Sometimes	48.9
Moderately often	11.5
Very Often	1.3

CHAPTER V

SUMMARY, DISCUSSION AND RECOMMENDATIONS

Summary

The purpose of this study was to investigate Texas high school music teachers' awareness of music therapy as a possible career option for their students. This research was conducted in two parts. The first part consisted of a content analysis of music education publications to determine if music therapy was discussed, and if so, in what capacity. Forty music education articles from 1945-2009 discussed music therapy in some capacity. Since 1960, the number of articles that discussed music therapy has either remained constant or increased, with the largest increase occurring during the past decade. Overwhelmingly pedagogical in nature, only seven articles provided a definition of music therapy (Chadwick & Clark, 1980; Duerksen & Darrow, 1991; Graham, 1972; Lathom & Eagle, 1982; Montgomery & Martinson, 2006; Patterson, 2003; Tanner & O'Briant, 1980).

Eight of the articles compared the professions of music education and music therapy, with an equal number of articles delineating between the professions and emphasizing their similarities (Duerksen & Darrow, 1991; Forsythe & Jellison, 1977; Lathom & Eagle, 1982; Madsen et al., 1998; Montgomery & Martinson, 2006; Patterson, 2003; Perret, 2004; Pratt, 1991). Three articles advocated for professional collaboration specifically within the school setting (Lathom & Eagle, 1982; Montgomery & Martinson, 2006; Patterson, 2003). Only one article (Carlé, 1973) specifically addressed music therapy as a career option, while three other articles noted the significant role that high

school music educators play in assisting their students with their future career choices (Bruenger, 2005; Floyd, 2005; Thornton & Bergee, 2008).

The second portion of this research was an online survey of TMEA high school music educators that asked them about their familiarity with music therapy as a career option for their students. Potential participants were emailed a consent letter as well as a link to the survey. The survey response rate was 15.0%, and 381 participants responded to the survey. A rather diverse group of participants completed the survey, based on their years of teaching experience to the TMEA regions represented and the sizes of their high schools according to U.I.L. classification. The majority of the participants taught band.

A staggering 98.1% of the participants regularly read or subscribed to *Southwestern Musician*, TMEA's publication. While almost all of the participants had heard about music therapy (skip logic was employed for those who had not heard about music therapy, bringing the number of participants down to 367), when asked to rank their level of familiarity with it as a career option, the most numerous responses (78.8%) ranged from "I feel that I know some information" to "not at all familiar." The most common answer regarding where they had heard about music therapy was from their college training, and 71% of the participants stated that there was not a music therapist currently employed in their school districts.

The next questions of the survey sought to determine how often, if at all, the participants had recommended or discussed music therapy as a career option with their students. Although 62.1% of the participants stated that they had discussed or recommended music therapy to students (skip logic was employed for those who had not

discussed music therapy, bringing the total number of participants down to 227), over the course of the past year, the large majority (86.8%) had done so with only one to five students. The participants were then asked to estimate how often they had recommended or discussed music therapy as a career option with students over the course of their teaching careers; “sometimes” received the greatest participant response (48.9%), and “rarely” followed with 38.3% of the responses.

Discussion of the Content Analysis Results

Music therapy has definitely gained attention in the music education literature, especially in more recent years (see Table 1). With the passage of *Public Law 94-142* in 1975 and its more recent updates (IDEA), the inclusion of students with disabilities into general education classrooms has presented music educators with new teaching challenges (Bernstorff, 2001; Jacobi, 2007; Jahns, 2001; Johnson & Darrow, 1997; McCord & Fitzgerald, 2006; McCord & Watts, 2006; Montgomery & Martinson, 2006; Patterson, 2003). An emphasis on the similarities connecting the two professions and collaboration with music therapists are increasingly mentioned as possible solutions for music educators who feel inadequately trained or prepared to teach music to students with disabilities (see Table 3).

The music education literature has shown an undeniable interest in music therapy for over half a century. Morgan’s admission from 1975 (p. 91) that “although music therapy is a relatively new discipline, it offers enormous potential for helping in our understanding of human behavior” is representative of the cautiously hopeful attitude of many of the authors in the earlier music education literature (Carlé, 1973; Gilliland,

1945; Graham, 1972). The professional development of music therapy with its own expanding body of research as well as its growing relevance to music education in the school setting have likely contributed to the increased attention it has received in music education literature.

Unfortunately, these gains have not been made in the area of informing music educators about music therapy as a possible career choice for their students. The vast majority of articles that discuss music therapy are pedagogical in nature. The unsurprising popularity of this categorization may largely be attributed to the types of publications and target audiences of these articles; in other words, music education is the primary concern. In general, sharing teaching and classroom concerns along with research and techniques addressing these issues forms the foundation of much of this literature.

Only seven of the articles include a definition of music therapy (Chadwick & Clark, 1980; Duerksen & Darrow, 1991; Graham, 1972; Lathom & Eagle, 1982; Montgomery & Martinson, 2006; Patterson, 2003; Tanner & O'Briant, 1980). Do the other authors who did not provide a definition of music therapy assume that their readers, who are mainly music educators, are already familiar with music therapy? The answer to this question is likely aligned not with the authors' assumptions about their readers' knowledge but rather with their purposes for writing their respective articles. Their concern is how to work with and receive assistance from music therapists in their classrooms, not to promote music therapy career awareness.

It should also be noted (see Table 2, p. 16) that, for several of the articles, music therapists may have also been part of the target audience (due to a possible mutual interest or the author's specific reference) in addition to music educators. A possible reason for the inclusion of music therapists as readers of the music education literature is that several of these authors, including Gaston, Clair, Jellison, Standley, Darrow, Patterson, and Perret, are certified music therapists themselves and/or have published research within the music therapy literature. Also, music therapy and music education's histories are intertwined, as pioneering music therapists such as Gaston were often influential music educators as well.

Regardless of whether their literature reflects music therapy as a career option, according to the Texas Examination of Educator Standards, music educators are expected to share accurate information with their students about possible musical career options (Bruenger, 2005). Obviously, this indicates that music educators should have some knowledge about music therapy as a profession. Although the increasing number of articles that discuss music therapy within the music education literature bodes well for music educators' awareness of music therapy in a general sense, these articles are largely pedagogical and focus on collaboration within the school setting. The result may be that music educators express increased recognition of music therapists as helpful colleagues, but respect does not automatically translate into knowledge about music therapy as a profession or a future career option that they share with their students. An alarming lack of articles about music-related professions (other than performance and music education)

suggests that music educators may be uninformed about music therapy as a future vocation for their students.

Discussion of the Survey Results

One of the most salient features of the survey results was that the high school music educator participants are lacking information about music therapy as a career option for their students. Although 97.1% of the participants stated that they had heard about music therapy as a career option, a substantial 78.8% of the participants responded that they were “not at all” to only “somewhat familiar” with music therapy as a profession. Helwig (2008) and Kniveton (2004) both noted the influence of teachers, who ranked third behind mothers and fathers, on their students’ future career choices. In the case of music therapy, music educators may be even more crucial in the career planning process, as their students may come from households where their parents are not musicians or familiar with music, much less with music therapy.

After analyzing the first four questions of the survey, which were primarily demographic in nature, it is clear that a diverse sampling of music educators in Texas was obtained. All 28 TMEA regions of Texas were represented; the sizes of the high schools where they taught realistically varied (with 5A represented most frequently, descending to 1A); and though 37.4% of the participants had taught for 20+ years, the other ranges of years of teaching experience were almost evenly represented. The subjects that the participants taught rather heavily favored band, but this was due to band teachers being the most represented group in the original TMEA database that was utilized to gain potential participant email addresses.

Although it is clear from the results of the survey that the majority of music educators need more information about music therapy as a career option, an encouraging finding about how to reach them as an audience emerged from the survey. An overwhelming 98.1% of the participants subscribed to or read *Southwestern Musician* on a regular basis. The inclusion of an informative article that discusses music therapy as a career option in *Southwestern Musician* may be the most effective outlet to increase music therapy career awareness for music educators in Texas. The participants typically did not regularly read music education research journals and while other publications such as *Texas Sings!* and *School Band and Orchestra* received many comments under the category of “other,” these tend to be niche publications (*Texas Sings!* for choir teachers and *School Band and Orchestra* for band and orchestra teachers). *Southwestern Musician* is a more universal music education publication that concerns all aspects and types of music education in Texas. It should also be noted that *Southwestern Musician* is a publication of TMEA, which provided the database of potential participants.

Results from this research indicated that music educators in Texas read a diverse variety of music publications, as 42 different publications were mentioned in the “other” category in addition to the 13 answer choices that were given. A future content analysis should include additional music publications that were not included in this research’s content analysis, especially those that are less scholarly and more pedagogical in nature (as those are the publications that the participants regularly read, according to the survey), to determine if music therapy is mentioned or discussed in them. In the current research’s content analysis of 40 articles, *Music Educators Journal* contained by far the

most articles (21) that mentioned music therapy; however, only 9.1% of the participants responded that they regularly read or subscribed to it. *Southwestern Musician* was a distant second, with six articles that mentioned music therapy. Unfortunately, none of the articles in *Southwestern Musician* defined music therapy or discussed it as a career option.

Also, rather disturbingly, 18% of the participants were unsure of whether a music therapist was currently employed in their school districts, and only 10.9% of the participants responded that there was a music therapist currently employed in their school districts. Knowing or meeting a music therapist was the second-highest grossing answer choice when the participants were asked about where they had gained knowledge about music therapy as a career option. Therefore, interacting with a music therapist as a colleague in the school system might be a valuable opportunity for high school music educators to learn more about the profession; however, according to the survey results, it appears that interaction with music therapists in the school setting does not occur often, if at all, for the majority of the participants.

As far as where the participants had gained knowledge about music therapy as a career option, music publications ranked fourth behind college training, knowing/meeting a music therapist, and conferences/workshops. These results are not surprising since the music education publications that the participants most regularly read did not feature articles that defined what music therapy was or discussed it as a career option. While it is unknown whether music therapy has been discussed in the publications that participants listed under “other,” it seems unlikely that it has been to any large degree since music

publications only ranked fourth in response to this survey question. *Southwestern Musician*, which almost all of the participants regularly read, included articles that mentioned music therapy within the past five years, but a basic knowledge of music therapy was assumed in these articles. Awareness of music therapy from college training may likely be highest at institutions that offer a major in music therapy, but there are currently only five universities in Texas that do so.

While over half of the participants responded that they had discussed or recommended music therapy as a possible career option with at least one of their students, it appears that they did so infrequently. An overwhelming 86.8% of the participants who had recommended or discussed music therapy had done so with to one to five students. While this implies that there are many high school music students who may not be receiving information about music therapy as a career option, music educators may selectively discuss music therapy with students that they feel may have the attributes necessary for the profession. The unique combination of musical and interpersonal skills in addition to at least some degree of academic aptitude distinguishes music therapy from many other musical career options. Clearly, not every student would be suited for music therapy or would have the desire to pursue it as a profession. Similarly, the vast majority of the participants responded that they recommended music therapy over the courses of their own careers only “rarely” or “sometimes” as opposed to “moderately often” and “very often.” It is unknown whether this response was due to their discretion or a lack of information about music therapy as a career option.

As with any form of research, there were limitations to this research. The participants were limited to Texas TMEA members, so results obtained from high school music educators from other states or from music educators in Texas who are not members of TMEA may differ considerably. Also, the survey was sent via email, which may have impeded the number of completed surveys due to email filters. Since the survey was aimed at TMEA members, a larger response rate may have been attained if the survey had been conducted at the annual TMEA convention.

Recommendations

Based upon the results of this study, future research in the form of content analyses should include more music and music education publications to determine if and when music therapy is discussed to gain an even greater understanding of its representation in the literature. *Texas Sings!*, *School Band and Orchestra*, *Choral Journal*, *In Tune Monthly*, and *Percussive Notes* were the publications that received the most additions in the field of “other” on the music publications question of the survey, so they should be searched for any information pertaining to music therapy. This would provide a more thorough review of articles that discuss music therapy in the music education literature.

High school music educators in Texas seem to be largely aware that music therapy exists, but their knowledge of what the profession actually entails appears to be lacking. Therefore, their students may not be informed about the possibility of music therapy as a career option, possibly leading to regret later in life. According to this research, an informative article that defines and discusses music therapy as a career

option in *Southwestern Musician*, which was read by almost all of the participants, may be an extremely effective option for music educators to gain awareness and knowledge about music therapy. High school music educators, like many other educators, provide crucial career guidance and awareness to their students, in hopes of leading them to more successful and fulfilling professional lives.

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APPENDIX A

IRB Approval Letter



Institutional Review Board

Office of Research and Sponsored Programs
P.O. Box 425619, Denton, TX 76204-5619
940-898-3378 Fax 940-898-3416
e-mail: IRB@twu.edu

January 20, 2010

Ms. Sarah Peters
816 N. Bell Ave., Apt 44
Denton, TX 76209

Dear Ms. Peters:

Re: High School Music Educators: Influencing the Career Choices of Future Music Therapists

The above referenced study has been reviewed by the TWU Institutional Review Board (IRB) and appears to meet our requirements for the protection of individuals' rights.

If applicable, agency approval letters must be submitted to the IRB upon receipt PRIOR to any data collection at that agency. A copy of the approved consent form with the IRB approval stamp and a copy of the annual/final report are enclosed. Please use the consent form with the most recent approval date stamp when obtaining consent from your participants. The signed consent forms and final report must be filed with the Institutional Review Board at the completion of the study.

This approval is valid one year from January 20, 2010. According to regulations from the Department of Health and Human Services, another review by the IRB is required if your project changes in any way, and the IRB must be notified immediately regarding any adverse events. If you have any questions, feel free to call the TWU Institutional Review Board.

Sincerely,

Dr. Kathy DeOrnellas, Chair
Institutional Review Board - Denton

enc.

cc. Dr. James Chenevert, Department of Music & Drama
Nancy Hadsell, Department of Music & Drama
Graduate School

APPENDIX B

Consent to Participate in Research

TEXAS WOMAN'S UNIVERSITY CONSENT TO PARTICIPATE IN RESEARCH

Title: High School Music Educators: Influencing the Career Choices of Future Music
Therapists

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Explanation and Purpose of the Research

You are being asked to participate in a research study for Ms. Peters's thesis at Texas Woman's University. The purpose of this research is to determine high school music educators' familiarity with music therapy as a possible future career option for their students.

Research Procedures

For this study, you will be given a link to Survey Monkey where you will be asked to complete a 12-question survey. Based upon your answers, the survey may be shorter than 12 questions. The survey is multiple choice and has an expected completion time of 10 minutes or less.

Potential Risks

There is a potential risk of loss of confidentiality in all email, downloading, and internet transactions. You may discontinue the survey at any point with no consequences. The researcher will try to prevent any problem that could happen because of this research. You should let the researcher know at once if there is a problem, and they will help you. However, TWU does not provide medical services or financial assistance for injuries that might happen because you are taking part in this research.

Your responses will not be associated with your identity in any way, so the researcher will not know how you have responded. No names or other identifying information will be included in any publication. Confidentiality will be protected to the extent that is allowed by law.

Participation and Benefits

Completing the survey on the link provided indicates your consent to participate in this research. Your involvement in this study is completely voluntary, and you may

discontinue your participation in the study at any time without any penalty. There are no direct benefits to you for participating in this study. Please contact the researcher via email if you would like to receive a summary of the results of this study.

Questions Regarding the Study

If you have any questions about the research study, you may ask the researchers; their phone numbers and email addresses are at the top of this form. If you have questions about your rights as a participant in this research or the way this study has been conducted, you may contact the Texas Woman's University Office of Research and Sponsored Programs at 940-898-3378 or via email at IRB@twu.edu.

APPENDIX C

Survey for High School Music Educators

Survey for High School Music Educators

The completion of your survey indicates your consent to participate in this research.

1. How long have you been teaching music to high school students?

- ☐ 0-3 years
- ☐ 4-6 years
- ☐ 7-10 years
- ☐ 11-15 years
- ☐ 16-20 years
- ☐ 20+ years

2. In which TMEA region of Texas do you currently teach?

- | | |
|-----------------------------|-----------------------------|
| <input type="checkbox"/> 1 | <input type="checkbox"/> 15 |
| <input type="checkbox"/> 2 | <input type="checkbox"/> 16 |
| <input type="checkbox"/> 3 | <input type="checkbox"/> 17 |
| <input type="checkbox"/> 4 | <input type="checkbox"/> 18 |
| <input type="checkbox"/> 5 | <input type="checkbox"/> 19 |
| <input type="checkbox"/> 6 | <input type="checkbox"/> 20 |
| <input type="checkbox"/> 7 | <input type="checkbox"/> 21 |
| <input type="checkbox"/> 8 | <input type="checkbox"/> 22 |
| <input type="checkbox"/> 9 | <input type="checkbox"/> 23 |
| <input type="checkbox"/> 10 | <input type="checkbox"/> 24 |
| <input type="checkbox"/> 11 | <input type="checkbox"/> 25 |
| <input type="checkbox"/> 12 | <input type="checkbox"/> 26 |
| <input type="checkbox"/> 13 | <input type="checkbox"/> 27 |
| <input type="checkbox"/> 14 | <input type="checkbox"/> 28 |

3. What is the size of your high school, according to UIL classification?

- ☐ 1A
- ☐ 2A
- ☐ 3A
- ☐ 4A
- ☐ 5A
- ☐ Does not apply/private school
- ☐ Unsure

4. Which subject(s) do you teach? Please choose all that apply.

- ☐ I teach band.
- ☐ I teach choir.
- ☐ I teach orchestra.
- ☐ I teach general music/theory.
- ☐ I teach (a) non-music course(s).

5. Which music education publications do you subscribe to or read on a regular basis (at least two issues per year)? Please check all that apply.

- ☐ *American Music Teacher*
- ☐ *American String Teacher*
- ☐ *Bulletin of the Council for Research in Music Education*
- ☐ *Contributions to Music Education*
- ☐ *Journal of Music Teacher Education*
- ☐ *Journal of Research in Music Education*
- ☐ *Music Education Research*
- ☐ *Music Educators Journal*
- ☐ *Southwestern Musician*
- ☐ *Teaching Music*
- ☐ *The Instrumentalist*
- ☐ *Texas Music Education Research*
- ☐ *UPDATE: Applications of Research in Music Education*
- ☐ Other(s)



6. Have you ever heard about music therapy as a career option? (Skip logic will be added to this question. If they answer no, the participant will be taken to the last page of the survey, which will thank them for their participation and provide a link to the AMTA website.)

- ☐ Yes
- ☐ No

7. Is there a music therapist currently employed in your school district?

- ☐ Yes
- ☐ No
- ☐ Unsure

8. Where did you gain knowledge about music therapy as a career option? Please check all that apply.

- ☐ Music publications
- ☐ Media (TV, movies, radio, non-music publications)
- ☐ Knowing or meeting a music therapist
- ☐ During college training
- ☐ Conferences/workshops
- ☐ Other



9. Due to the fact that you are aware of music therapy, please rank (with 1 being not at all familiar and 5 being very familiar) how familiar you are with music therapy as a career option.

- ☐ 1-Not at all familiar
- ☐ 2
- ☐ 3-I feel that I know some information
- ☐ 4
- ☐ 5-I feel very familiar

10. Have you ever recommended or discussed music therapy as a possible future career option with one of your music students? *(Skip logic will be added to this question. If they answer no, the participant will be taken to the last page of the survey, which will thank them for their participation and provide a link to the AMTA website.)*

☐ Yes

☐ No

11. In the past year, how many students would you estimate that you have discussed or recommended music therapy as a possible future career option?

☐ 1-5 students

☐ 6-10 students

☐ 11+ students

☐ I have talked to my entire class about it.

12. Over the course of your career in music education, how often would you estimate that you have recommended music therapy as a career option to your students?

☐ Rarely

☐ Sometimes

☐ Moderately often

☐ Very often

Last page of the survey:

Thank you for your participation in this research. If you are interested in gaining more information about music therapy, you may click on this link to gain access to the American Music Therapy Association's website: www.musictherapy.org