

DOROTHY BRIN CROCKER: HER CONTRIBUTIONS TO THE FIELD OF
MUSIC THERAPY

A THESIS

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BY

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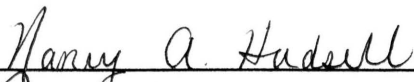

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To the Dean of Graduate Studies and Research:

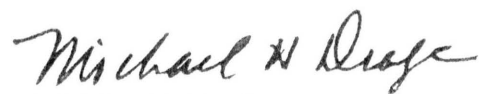
I am submitting herewith a thesis written by Deborah C. Mansfield entitled "Dorothy Brin Crocker: Her Contributions to the Field of Music Therapy." I have examined this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Arts, with a major in Music Therapy.


Dr. Nicki Cohen, Major Professor

We have read this thesis and recommend its acceptance:

Accepted:


Dean of Graduate Studies and Research

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I want to thank my family and loved ones for their enduring support throughout my long journey to complete this project. Their encouragement helped me to persist in this challenging endeavor. I particularly want to thank my parents for instilling the value of maintaining commitment to all tasks and situations no matter how difficult.

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Finally, and most importantly, I would like to thank the Crocker family for their kindness and generosity during the long interview process with Dorothy. Through their cooperation, I was able to gain important information and insight into a beautiful individual who contributed greatly to the music therapy profession. I am proud to be able to share my findings.

ABSTRACT
AN HISTORICAL STUDY OF THE CONTRIBUTIONS OF
DOROTHY BRIN CROCKER

Deborah C. Mansfield December, 2001

The purpose of this study was to determine how the contributions of Dorothy Brin Crocker may have impacted the field of music therapy. Interviews were conducted with the subject, family members, and colleagues. Information was also gathered through examination of Crocker's writings during the years 1950-1970 about music therapy. Findings indicated that Dorothy Brin Crocker influenced the field of music therapy in a number of ways, including her techniques with children with emotional disturbances, her philosophy of practice, her support of research and educational standards, as well as her presence as an early role model for women music therapists. The researcher concluded that the contributions of Dorothy Brin Crocker are of historical significance to those studying the beginning stages of the profession.

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Chapter I

Introduction and Related Literature

The life and career of Dorothy Brin Crocker are relatively unknown in the field of music therapy. What is known is that the majority of her contributions were made during the critical first two decades (1950 – 1970) of the National Association for Music Therapy (NAMT). During this period, she held numerous positions within the professional organization, including that of NAMT President in 1958.¹ The contributions that she made to the early growth and development of the music therapy profession are worthy of study and consideration.

Not only do few sources exist concerning the career of Dorothy Brin Crocker, but little information can be found on pioneers of music therapy in the United States. In fact, there is a paucity of any kind of historical research in the field of music therapy.

Historical research is crucial, however, to understanding the development of any profession. The need for historical research in music therapy was supported in an article by Jellison:

It is through history that researchers can learn to specify problems, reevaluate evidence, and choose alternatives. The music therapy

¹Dorothy Brin Crocker, "Significant Factors in the Advancement of Music Therapy," Music Therapy (1958): 15-16.

profession is young but as it matures and creates its own “past,” accurate historical documentation may increase to analyze the past in order to interpret the future.²

Music therapy researchers have conducted a small number of historical studies on the development of music therapy associations, the growth of academic programs, and individual pioneers of music therapy. For example, Boxberger, Shreve, and Solomon³ individually studied the development of the National Association for Music Therapy (NAMT) and Rowan wrote about the history of music therapy in Topeka, Kansas from 1881 through 1956.⁴ Scholars have also completed historical research on music therapy university programs. In her Master’s thesis, Goodreau described the evolution of the music therapy program at Texas Woman’s University.⁵ Laughlin examined the music therapy

²Judith A. Jellison, “The Frequency and General Mode of Inquiry of Research in Music Therapy, 1952-1972,” Council of Research in Music Education 35 (1973): 7.

³Ruth Boxberger, “A Historical Study of the National Association for Music Therapy,” Music Therapy (1962); Helen Simmons Shreve, “Music Therapy: An Historical Overview to 1976” (Master’s thesis, Boston University, 1977); Alan L. Solomon, “An Historical Study of the National Association for Music Therapy, 1960-1980” (Ph.D. diss., The University of Kansas, 1985).

⁴James M. Rowan, “A History of Music Therapy in Topeka, Kansas From 1881 Through 1956.” (Master’s thesis, The University of Kansas, 1984).

⁵Nora Jean Goodreau, “The History of the Texas Woman’s University Music Therapy Program from 1957-1977.” (Master’s thesis, Texas Woman’s University, 1991).

program at the University of Kansas from its beginnings through 1971.⁶

Individual contributions to the early development of music therapy can also provide illuminating sources of information. In an article by Solomon and Heller, the authors stated:

Many leaders of NAMT and others connected with the profession's development are not well known to the vast majority of practicing music therapists. Any body of professional literature which ignores the human element is not only missing important information, but is askew for not taking personal human factors into account. Reading accounts of personal careers can be inspirational and educational for both the novice and the veteran in the field.⁷

However, few studies devoted to the contributions of individual music therapists throughout the history of the profession have been conducted. In 1973, Johnson examined the contributions of E. Thayer Gaston to the field of both music therapy and music education.⁸ Holmberg discussed the evolution of the music therapy profession in relation to the published writings of Donald E. Michel. The results of her 1996 research verified that many of Michel's writings foreshadowed events

⁶Lynn Ann Laughlin, "The Development of Music Therapy Program at the University of Kansas From Its Inception Through 1971." (Master's thesis, The University of Kansas, 1971).

⁷A. L. Solomon and G. N. Heller, "Historical Research in Music Therapy: An Avenue for Studying the Profession," Journal of Music Therapy 19 (Fall 1982): 168.

⁸Robert E. Johnson, "E. Thayer Gaston: Contributions to Music Therapy and Music Education." (Ph.D. diss., University of Michigan, 1973).

within the music therapy profession.⁹ In his 1997 article, Kahler discussed the professional career of Richard M. Graham, who was an NAMT national president and former editor of the *Journal of Music Therapy*.¹⁰ Miller studied the contributions of Wayne Ruppenthal, one of the early educators in the field of music therapy.¹¹

An historical review of the life and career of Dorothy Brin Crocker may also be beneficial for the field of music therapy. Such an inquiry could supply future music therapists with information about the previous endeavors and accomplishments of a pioneer in the profession and indicate a path of operation for years to come.

The Purpose of the Study

The purpose of this study was to examine how the contributions of Dorothy Brin Crocker may have impacted the development of the field of music therapy. Both descriptive and historical methods of inquiry were utilized to complete the study. The research questions were as follows:

⁹Teri K. Holmberg, "The Evolution of Music Therapy and Its Parallels to the Published Articles of Donald E. Michel." (Master's thesis, Texas Woman's University, 1996), iv.

¹⁰E. P. Kahler, "The Life of Richard M. Graham: President During a Changing Time," *Journal of Music Therapy* 34 (Summer 1997): 106.

¹¹J. J. Miller, "Contributions of Wayne Ruppenthal" *Journal of Music Therapy* 35 (1998): 105.

1. How did her upbringing effect her contributions to development of music therapy?
2. What were the main topics of discussion in her writings?
3. How do her contributions reflect trends in music therapy and society?
4. How did her contributions influence the early development of the field of music therapy?

Chapter II

Method

This study was a combination of descriptive and historical research. The descriptive elements included a content analysis of selected writings by Dorothy Brin Crocker, as well as a discussion of trends within those writings. The historical research method was utilized to: (a) examine biographical information concerning the life and career of Dorothy Brin Crocker and (b) review Crocker's contributions to the field of music therapy.

The report content included two specific sources of data. First, the researcher obtained information through the process of interviewing, collecting personal statements, and gathering eyewitness accounts of the contributions and career of Dorothy Brin Crocker. Second, the researcher examined all writings by Dorothy Brin Crocker which discussed any element of music therapy.

Some of the primary sources for this study were found in (a) Music Therapy (Book of Proceedings), (b) Southwestern Musician and Texas Music Educator, (c) Music in Therapy, (d) personal interviews with Dorothy Brin Crocker, and (e) personal interviews with formal colleagues and family members of Crocker.

The procedures for gathering the content data were varied. Eyewitness and subject statements were obtained via telephone or person-to-person interviews or through correspondence. A personal interview was conducted with Dorothy Brin Crocker at her home in Fairfield Bay, Arkansas (see Appendix C). Questions were discussed in a conversational manner, and the interview took approximately five hours, over the course of two days. The entire interview was recorded on audio-tape and transcribed at a later date. Dorothy Brin Crocker and her husband, Hal Crocker, answered additional questions through written correspondence.

A personal interview with Donald E. Michel, Emeritus Professor of Music Therapy, was carried out in his office at Texas Woman's University (see Appendix D). Michel's professional association with Dorothy Crocker began in the early years of the National Association for Music Therapy, at the second national conference in Topeka, Kansas. As with Crocker, this interaction involved discussion of questions in an informal manner. The interview lasted approximately one hour. The second peer interview was conducted via telephone with Mary T. Rudenberg (see Appendix E). Rudenberg also began her connection with Dorothy Crocker while attending the second national conference for NAMT as a graduate student. This communication took thirty minutes to complete. The peer interviews were also recorded on audio-tape and transcribed for use in this report.

The researcher submitted all questions to the interviewees for approval and preparation prior to the actual telephone or personal interview.

Transcriptions of taped interviews were also sent to the interviewees for approval prior to their inclusion in the study. A listing of all interview questions used in this study is included in the appendix at the end of this paper (see Appendix F).

Another source of information for the study was a content analysis of Dorothy Brin Crocker's writings. The procedure for this analysis was a replication of a previous study completed by this writer. The writings were categorized according to mode of inquiry, type of presentation, and general focus or content. The specific results are presented in Chapter Four.

This thesis contains five chapters. Following the introductory and method chapter, the third chapter covers biographical information related Crocker's life and career. Next, Chapter Four is devoted to a content analysis of Dorothy Brin Crocker's writings. Chapter Five explores the possible impact of her contributions on the development of the field of music therapy and summarizes findings of the entire study. The appendices contain the transcriptions of eyewitness and subject interviews, a list of interview questions, and a bibliography of all writings by Dorothy Brin Crocker. Within each chapter, the events are reported chronologically.

Chapter III

A Biographical Examination

Dorothy Brin Crocker was a source of inspiration for those who knew her. She had an unparalleled devotion to both family and career at a time when women were just beginning to venture into the professional scene.

Born on July 29, 1913, in Atlanta, Georgia, Dorothy was the oldest of three children. She had two younger brothers. Her father, Maurice Rene` Brin, was a representative of Eli Lilly Company, a manufacturer of pharmaceutical products. Dorothy's mother, Elma England Brin, stayed at home, as per the tradition of the times, to raise her three children. The Brin family moved away from Atlanta shortly after the birth of her brother in 1916. They relocated in Maurice's hometown of Dallas, Texas.¹²

Although they had received no formal training, both of Dorothy's parents showed innate musical talents throughout their lives. Her father frequently performed with the church choir, and her mother was described as possessing a beautiful singing voice and what is commonly called "perfect pitch." In addition to her parents, grandparents on both sides of the family demonstrated musical tendencies. According to Crocker, her maternal grandfather, who owned

¹²Mr. Hal Crocker, interview by author, Written correspondence, Fairfield Bay, Arkansas, 15 December, 1999.

a company specializing in pipe organs, actually "added to the features already available on the modern pipe organ...it was components for the string stops."¹³

Dorothy spoke very fondly of this particular grandfather and his accomplishments. She described, with humor, an event which would ultimately transform her relationship with him:

Try to picture a little girl who was average size, average looks. Just average in many respects, but a little more in talent. Nevertheless, she loved candy. Her grandfather preferred the boys. So, granddaughter was not to eat any candy. Those precious candy bars that were as large as your fist. She wasn't given any so she cried. Her mother sensed it and insisted that grandfather do something. She said, "Grandpa, you cannot do this to Dorothy." So, grandfather's behavior changed and, oh the sweets she enjoyed.¹⁴

This event may also have been her first experience of a woman's stepping out of traditional roles in the family (i.e., her mother confronted the grandfather, the head of the household). The results of her family's, and especially her mother's, influence on her view of the female role within the context of music, work, and society will be explored further in this study.

Music was prevalent in Dorothy's household. As a child, she observed her father singing in the church choir and playing stringed instruments with her brothers and grandfather. Moreover, it was routine practice for her to perform on

¹³Mrs. Dorothy Brin Crocker, interview by author, Tape recording, Fairfield Bay, Arkansas, 20 August, 1998.

¹⁴Ibid.

the piano for guests or visitors.¹⁵ Thus, Dorothy received musical encouragement throughout her childhood.

Though most of Dorothy's early musical skills were gained through musical enculturation in the home, she did begin formal training on the piano at age eleven. Immediately, Dorothy demonstrated that she possessed an exceptional gift for music and learning. She continued formal lessons with her instructor, Ms. Phelo McCulley, until the age of thirteen. It was through her contact with Ms. McCulley, who also happened to be head of children's music at St. Mary's College in Dallas, that Dorothy began her lifelong dedication to teaching music. Though barely out of high school, she was given the task of teaching the children enrolled in the music program at the college.¹⁶

Not only did Dorothy demonstrate exceptional musical skill at an early age, she accelerated academically, as well. She graduated from Dallas' Woodrow Wilson High School in 1929, just shy of her sixteenth birthday. In this same year, Dorothy attended St. Mary's College as a student, but also taught piano there. From 1932-1934, Dorothy took on the double duty of student and teacher of basic harmony and piano at the Dallas Conservatory of Music. The next three years included study and applied teaching in theory, music history, and keyboard harmony at the Wiesemann School of Music. She also attended the Julliard School of Music in the summer of 1934. Information gathered by this

¹⁵Ibid.

¹⁶Ibid.

author would indicate that Dorothy was awarded a special diploma for piano composition in 1935 at the Wiesemann School of Music.¹⁷ In addition to teaching in her private studio, Dorothy was highly sought after as an accompanist for local school music programs, and even though she did not receive a college degree, her pursuit of knowledge would continue throughout her lifetime.

In 1935, Dorothy married Harold F. Crocker, a local housing contractor. By the early 1940's they had two sons, Hal Kenneth and Thomas Edward. During this time Dorothy continued to maintain her private music studio. She was also actively involved in several professional music organizations, including the Music Federation.

During the 1940's Dorothy began to teach children with special needs, particularly those who were mentally challenged or emotionally disturbed. She received referrals from psychologists and psychiatrists, who were just beginning to see the unique benefits of music in the progress of their patients. One important referral came from a renowned Chicago child psychologist, Rudolf Dreikurs. It was these early interactions with special students that led Dorothy towards her future association with music therapy.

The 1950's was a very important decade in the life and career of Dorothy Brin Crocker. She continued instructing students in her private studio, as well as composing and publishing several works for piano. Two years earlier, in 1948,

¹⁷Who's Who Among American Women (New York: Marquis Publishing, n.d.)

Dorothy began work at the Shady Brook School in Richardson, TX. The school served children who were mentally challenged or emotionally disturbed. Shady Brook offered both a residential and a day program for its students. Dorothy was quickly appointed Director of Music and Music Therapy and aided the students in developing academic abilities and the skills of daily living. In her interview, Dorothy illustrated the power and importance of her new role in music intervention with special students:

One little boy age seven, beautiful child, wealthy child. There were all kinds of things that would be good for this boy – it was all there, but he didn't have the intelligence to act... One day, the teacher (Crocker) was giving him a private lesson- and I emphasize 'lesson,' it wasn't just a sit there. He was given a reading lesson. It was even before formal reading was stressed so much. He looked up, and he read a line from his own book. His grandmother, who was quite wealthy... I can still see her in my studio, which was on the patio... she simply had to get out of anyone's sight the tears were so profuse. That's what your work does in music.¹⁸

In 1950 Dorothy attended the first meetings to establish a professional music therapy organization, which was called the National Association for Music Therapy (NAMT). She was among many famous music educators and musicians, including E. Thayer Gaston, Arthur Fultz, and Roy Underwood. This group of music therapy pioneers had developed a growing interest in music's benefits to the child that went beyond musical instruction. Through her work with the children at Shady Brook School, Dorothy soon became recognized as a model for a traditional teacher turned therapist in the fledgling field. Donald E. Michel, a

¹⁸Mrs. Dorothy Brin Crocker, interview with author, Tape recording, Fairfield Bay, Arkansas, 20 August, 1998.

long-time friend and colleague of Crocker's, described his early impressions of her during a 1999 interview:

She was attractive with prematurely gray hair, and a very charming Texas drawl. As were many in these first years, she looked to E. Thayer Gaston, my mentor at University of Kansas, for guidance. Since she had not completed a college degree she was very eager to learn from all of us who like she were working as clinical music therapists, and from especially Dr. Gaston. She impressed all of us, however, in reporting on her work with disturbed children at the Shady Brook School where she did her music therapy.¹⁹

It was also during the year 1950 that Dorothy began teaching piano pedagogy at Southern Methodist University (SMU) in Dallas, Texas. This role eventually led to her lecturing and instructing music therapy in that institution. Her relationship with SMU lasted for more than twenty years.

Dorothy quickly garnered respect from her fellow music therapy colleagues as she demonstrated an ability to interact with others, while maintaining her own convictions. She was even described as a role model for young women entering a male dominated workforce. In an interview with the author, Mary T. Rudenberg, MME, MT-BC discussed this phenomenon:

She was such a role model, even though at the time there were more men. I guess when we started out there weren't that many females, that I knew of anyway. The males were guys who had come back from the service. There were a number of women involved in the original group with very domineering personalities you would say. While Dorothy had as much influence as the other women, it was impressive because she was very much the 'southern lady'... I wouldn't say she manipulated, but she

¹⁹Dr. Donald E. Michel, interview with author, Tape recording, Denton, Texas, 1 September, 1999.

was able to get her way through her charm and work. She was always gracious.²⁰

Dorothy had developed this strength, in part, through observing influential women in her family. In particular, her mother acted as a role model. She not only stepped out of the bounds prescribed in society by expressing her own beliefs and convictions, but she also took on a job to support her children after the death of Dorothy's father. Mary Rudenberg further described Dorothy's role for women in the profession:

She was one of the first therapists in the early 1950's, when it was considered rebellious for women to work outside the home and still maintain their role as mother and wife. I think she did this very well and was always very sensitive to those of us who were married and had small children- asking about them. She was just very much an inspiration for the women music therapists.²¹

By 1952, Dorothy began her involvement in the operations of NAMT by serving on the Executive Board. In the same year, she submitted her first writings for publication in the newly created "Book of Proceedings." The next two years included continued service on the Executive Board and active leadership on national conference committees.

The second half of the decade was characterized by Dorothy's further involvement in NAMT, music therapy practice and education, as well as involvement in other organizations related to music therapy and music education. The organizations in which she was a member included the Public Relations

²⁰Mary T. Rudenberg, interview with author, Tape recording, Dallas, Texas, 2 September, 1999.

²¹Ibid.

Committee for Psychology of Music and Music Therapy and the American Society for Group Psychotherapy and Psychodrama. She also served as the national music therapy chairman for Mu Phi Epsilon. Dorothy maintained membership on committees within the Music Teachers National Association (MTNA) and the Music Educators National Conference (MENC). She was a faculty member with the National Guild of Piano Teachers, the Texas Composers Guild, the Dallas Music Teachers Association, and served as the vice president of the Julliard Association of North Texas.²²

In the summer of 1954, Dorothy joined Dr. Wilgus Eberley for a workshop on music therapy at Texas State College for Women, now known as Texas Woman's University (TWU).²³ In 1955-56 she helped to establish the NAMT Southwestern Region for Music Therapy and served as its first President. The next year she was once again elected to the office of President for the region.²⁴ Dorothy returned to the Texas State College for Women in the summer of 1957, along with E. Thayer Gaston, and participated in a seminar on music therapy. In

²²Who's Who Among American Women (New York: Marquis Publishing, n.d.)

²³"Summer Study in Music" Brochure announcing workshop in music therapy, 1954, Texas State College for Women, Denton.

²⁴Dorothy Brin Crocker, Report From Southwestern Regional Chapter (Seventh Book of Proceedings of the National Association for Music Therapy, Inc. 1957). 235

that same year, Dorothy was elected President of NAMT following the term of Roy Underwood, and served two terms from 1957 - 1959.²⁵

Dorothy's life and career during the 1960's included both continued success and professional recognition. Following her last term as President of NAMT, she continued to serve on various committees within the organization. In 1966, she ended her eighteen year affiliation with the Shady Brook School in Richardson, TX. Dorothy continued her involvement with Southern Methodist University, teaching piano pedagogy and acting as guest lecturer in music therapy. She also maintained her private music studio with both typical and special needs students.

In the 1970's, Dorothy remained involved with most aspects of music therapy practice and education. She worked very closely with Charles Eagle at SMU in developing a degree program for music therapy. The first classes were offered to prospective students during the 1975-1976 academic year.²⁶ During this decade, she was invited to speak at music therapy seminars in Europe, including programs located in London and Vienna. Dorothy finally retired from full time music therapy practice in June of 1978. Honorary Life Membership in NAMT was bestowed upon her in that same year. The respect Dorothy garnered

²⁵Donald E. Michel, interview with author, Tape recording, Denton, Texas, 1 September, 1999.

²⁶"Music Therapy" Flyer announcing new degree program in music therapy, 1975, Southern Methodist University, Dallas.

throughout her long career was evident in a tribute written by Charles Braswell in 1978:

To those of us who know Dorothy Brin Crocker personally she is a dedicated and skillful music therapist, and a warm, sensitive, loyal friend. Congratulations, Dorothy, on a remarkable career, and thanks from all of us for your many efforts to help make music therapy the respected profession that it is today.²⁷

In the 1980's, Dorothy and her husband left Dallas to reside permanently in their Fairfield Bay, Arkansas, vacation home. Dorothy also retired completely from teaching in her private studio during the late 1980's. After retirement, Dorothy continued to make appearances at various music therapy functions. In 1984, Dorothy was asked to be a guest speaker at the NAMT conference in Albuquerque, New Mexico.²⁸ Early in 1988, she was invited back to Texas Woman's University for "Dorothy Brin Crocker Day." Dorothy spoke to students about her initial contacts with the beginning of music therapy at TWU, as well as her perspectives of the field of music from the point of view of a retiree.²⁹

Dorothy Brin Crocker passed away on August 11, 2001, at the age of eighty-eight. She is finally at rest after several years of battling the debilitating effects of Parkinson's Disease. During a personal interview with this author in 1998, Dorothy demonstrated an amazing ability to express her devotion to the

²⁷National Association for Music Therapy, Inc., NAMT Member Newsletter (Lawrence: National Association for Music Therapy, 1978)

²⁸Donald E. Michel, interview with author, Tape recording, Denton, Texas, 1 September, 1999.

²⁹Donald E. Michel, Denton, to Dorothy Brin Crocker, Dallas, 8 February 1988, Transcript typed by Donald E. Michel, Texas Woman's University, Denton.

profession of music therapy and her passion regarding the power of music to heal the whole person. Those who knew her would agree that they had been touched in more than one way by her strength of conviction, compassion, and warm smile. Dorothy is survived by her husband, Hal, as well as her son, Kenneth.

Chapter IV

Content Analysis of Dorothy Brin Crocker's Writings

This chapter will provide an analysis of Dorothy Brin Crocker's writings (see bibliography in Appendix G). The model for this study were the content analysis methods used by Jellison, Gilbert, and Decuir.¹² In their studies, the literature was organized into three categories (a) Mode of Inquiry, (b) Type of Presentation, and (c) General Focus or Content.

In the present study, the mode of inquiry for each writing will be defined as either philosophical, descriptive, or experimental. Philosophical inquiry is characterized by "think pieces," or writings that reflected Crocker's personal philosophies of music therapy. Descriptive inquiry involves anecdotal descriptions of individuals, groups, and institutions where she worked. Finally, experimental inquiry refers to the manipulation of variables under controlled conditions.

¹²Judith A. Jellison, "The Frequency and General Mode of Inquiry of Research in Music Therapy, 1952-1972," Council for research in Music Education 35 (1973); Janet Perkins Gilbert, "Published Research in Music Therapy, 1973-1978; Content, Focus, and Implications for Future Research," Journal of Music Therapy, 16 (1979); Anthony Decuir, "Readings for Music Therapy Students: An Analysis of Clinical and Research Literature from the Journal of Music Therapy," in Perspectives on Music Therapy Education and Training, eds. Cheryl D. Maranto and K. E. Bruscia (Philadelphia: Temple University, 1987).

The second category in this content analysis will be type of presentation, written from a research, a position, or a clinical perspective. Research (R) papers are characterized by objectivity, mode of action, and evaluation, whereas, position papers (PP) are comprised more of general opinions concerning needs of the profession. Clinical papers (C) are prescriptions for clinical programs in terms of techniques and activities.

General focus or content, the third category in this content analysis, pertains to the topical classification of the literature being analyzed. These topics or categories will be discussed and presented in tabular form in the results section.

Results of Content Analysis

Twenty published writings by Dorothy Brin Crocker were analyzed for this study. These writings, published between the years 1952 through 1968, appeared in the periodicals Music Therapy, Southwestern Musician and Texas Music Educator, and in the book Music in Therapy. This literature represented all of her published writings during her career.

The writings presented a predominance of philosophical and descriptive methods. Most noticeable was the almost complete absence of experimental research. In fact, only one source indicated any aspect of experimental research. The article, written in a 1953 publication of Music Therapy, described the study of

electroencephalographic responses to sudden sound stimuli on brain waves.¹³

Crocker's remaining writings consisted of eleven position papers and nine clinical papers.

The general foci of her selected writings fit into four categories: Special Education and Childhood Exceptionality, Speech and Communication Disorders, Psychology of Music/ Influence of Music on Behavior, and About Music Therapy. In this chapter, Dorothy Brin Crocker's writings are arranged chronologically by category.

Table 1 contains eight articles and a chapter in a book on the topic of *Special Education and Childhood Exceptionality*. This literature focused predominantly on music therapy practice with children who are emotionally disturbed.

TABLE 1

SPECIAL EDUCATION AND CHILDOOD EXCEPTIONALITY

Source	Date	Type of Presentation	Mode of Inquiry
Music Therapy	1953	PP	P
Music Therapy	1954	PP	P
Music Therapy	1954	C	D
Music Therapy	1955	C	D
Music Therapy	1955	C	D
Music Therapy	1956	PP	P
Music Therapy	1956	C	D
Music Therapy	1957	C	D
Music in Therapy	1968	C	D

¹³Dorothy Brin Crocker, "Electroencephalographic Responses to UltraSonic Stimuli," Music Therapy (1953), 237.

The first two articles listed in Table 1 are both position papers that were philosophical in nature. An article published in 1956 was the only other philosophical source in this category. The remaining six articles were clinical presentations and employed a descriptive mode of inquiry.

The position papers consisted of remarks on various topics, such as the use of psychiatric interventions with children, as well as the overall value of music therapy for exceptional children. All of the articles discussed the natural responses of children to music, such as movement to rhythm, learning through melody and harmony, and the potential for growth in that treatment area.

The six clinical papers included discussions of case studies, group and individual therapy sessions, and techniques that were being developed through the influence of psychiatric concepts. For example, Crocker introduced improvisation as a means of developing a therapeutic relationship between therapist and child. This approach, which she called the "projective technique," was described in all six clinical articles and involved the combined use of improvisation and creative storytelling. The function of the projective technique was to reveal the child's fears, fantasies, illogical or dissociative processing, and other inner difficulties. Crocker described this technique as the musical creation and expression of a story. The story was developed by the child in response to improvised chords played by the therapist. Through this mode of expression, the child was able to work toward the resolution of psychological

issues. The therapist also used verbal interventions to evoke images and inner feelings.

Table 2 includes one article on the topic of *Speech and Communication Disorders*. The publication focused on music and speech intervention with children who are speech impaired.

TABLE 2
SPEECH AND COMMUNICATION DISORDERS

Source	Date	Type of Presentation	Mode of Inquiry
Music Therapy	1958	C	D

This source, which appeared in a 1958 issue of Music Therapy, was a presentation of the clinical type. Crocker used a descriptive mode of inquiry to gather and present her results. The article described the application of music in speech therapy. Specific techniques used by speech therapists were discussed, including creative drama, singing, and breathing activities. The author suggested the use of a metronome to improve the speech rhythm of a client. Also described was a child who had learned to isolate and imitate several musical sounds to correct his speech patterns. Crocker stressed the importance for music therapists to become familiar with techniques used by speech therapists, as well as to continue to develop music therapy applications for use in music–speech

programs. Especially valuable in this article for the reader were sample songs that focused on specific articulation tasks.

Table 3 contains two writings in the *Psychology of Music /Influence of Music on Behavior* category. These articles primarily discussed specific musical techniques for affecting changes in mood response and behavior patterns of children who are emotionally disturbed.

TABLE 3

PSYCHOLOGY OF MUSIC/INFLUENCE OF MUSIC ON BEHAVIOR

Source	Date	Type of Presentation	Mode of Inquiry
Music Therapy	1952	C	D
Music Therapy	1953	R	E

The first article, written in 1952, was a presentation of the clinical type and utilized a descriptive mode of inquiry. This publication discussed specific techniques based on the "iso" principle. These techniques were designed to change the mood of children with emotional problems in a group setting.

In this article, various recordings of classical music were selected and played at prearranged times during the session. The first selection generally matched the children's mood upon arrival, which tended to be restless or agitated. The second song was similar, but more melodic and flowing in nature. A more predominant harmony and melody, with less rhythmic emphasis, characterized the third recording. In the fourth selection, the overall volume

diminished, rhythm was less complex, and harmonic complexity decreased. By the end of selection four, a more quiet and relaxed mood was usually present in most of the children participating.

In the same article, Crocker discussed another technique involving composition as the main therapeutic catalyst. The method guided children in composing rhythmic and melodic psycho-dramas based on their emotions or experiences. The procedure allowed children to utilize their creative processes in order to explore and eventually resolve their emotional conflicts. Crocker described this intervention as one of the most valuable tools in the use of music as therapy.

The second writing in the category of *Psychology of Music /Influence of Music on Behavior* was published in 1953. This article was the only one which could be classified as a research paper. The primary focus of the research was to determine the effect of audible and ultrasonic stimuli on the brain waves of thirty test subjects. The participants included both children and adults of normal and abnormal brain function.

Each participant underwent an Electroencephalogram (E.E.G) while being exposed to sounds produced by either a shrill playground whistle or a Galton whistle, which was very high pitched. Persons with normal wave patterns demonstrated reactivity to all stimuli presented. Those with more abnormal readings responded to only the first sound and indicated no response to the very high frequencies of the Galton whistle.

Crocker concluded that even though the participants with abnormal brain function did not respond on a conscious level to the stimuli presented, it may have been possible that those individuals perceived the basic elements of music on a subconscious level. She also noted that the music therapy profession should become aware of this deeper response to sound. The potential for future research and therapeutic application was implied.

Table 4 includes eight sources in the category *About Music Therapy*. These writings focus on general topics in music therapy, including professional development and growth and therapeutic uses of music.

TABLE 4
ABOUT MUSIC THERAPY

Source	Date	Type of Presentation	Mode of Inquiry
Music Therapy	1957	PP	P
Music Therapy	1957	PP	D
SW Musician	1957	PP	P
Music Therapy	1958	PP	P
Music Therapy	1958	PP	D
Music Therapy	1959	PP	P
Music Therapy	1960	PP	D
Music in Therapy	1968	PP	D

The eight sources in this category were classified as position papers. Four of the writings used the philosophical mode of inquiry, and four used the descriptive mode of inquiry. They were found in two different periodicals, and a chapter in a book.

The first two pieces were in the form of published minutes from national and regional music therapy conferences. Crocker wrote them while serving as president of both organizations. In the national report, emphasis was placed on the importance of the approval of a plan for registering music therapists, as well as a plan to certify music therapy training programs. The report from the Southwestern regional chapter discussed newly elected officers in addition to implications for continued growth of the region.

The next article in this category was written from the dual perspective of both a music therapist and a music educator. In a 1957 report, Crocker wrote of the growing acceptance by mental health professionals and by medical practitioners of music as a therapeutic tool. The therapeutic value of music was characterized by the ability of music to create associations, to influence mood or behavior, to establish relationships, and to affect motor function of most individuals. The article further described how the therapeutic value of music might be observed and nurtured in the music education environment. Crocker implied that, much like music therapists, music educators must be aware of the importance of the relationship created between the music educator and the student, as well as the manner in which they guide a student's musical activities and development.

The fourth source included in this category was an essay on key factors which influenced the continued development of the music therapy profession. Crocker discussed how the strength of the profession could be found in the

cooperation and dedication of its members, as well as in their willingness to adapt or integrate knowledge from related fields. The continued search for greater knowledge and awareness by each therapist was implicated as an important factor in future progress. The establishment of a national registry and accreditation program was described as a beneficial step towards professional recognition. Finally, the extreme importance of objective scientific research in the field of music therapy was discussed as paramount to increasing acceptance and validation of music therapy as a field.

The fifth writing authored by Crocker was the minutes from the ninth annual NAMT conference. As president of the organization, Crocker reported that continued membership in the Interdisciplinary Study Group was approved. The most important item discussed was the growth in the number of registered music therapists. One hundred music therapists had been registered in the first year and a directory of those registered would be made available.

In article six of this category, Crocker contemplated which variables contributed to music's therapeutic qualities. Several processes were mentioned as important to the discovery of the value of music. A constant questioning and re-examination of techniques would increase knowledge in the application of music therapy, as well as lead to further understanding of the therapeutic value of music. Also discussed was the necessity of research in order to validate the benefits of music therapy. The importance of recognizing and adapting the techniques of other treatment team members was also proposed. Crocker

concluded that it was the therapists' responsibility to use their knowledge of the therapeutic qualities of music to create an environment which encourages responses from each individual.

The seventh writing was Crocker's final contribution to Music Therapy (Book of Proceedings). This article focused primarily on the status of the field of music therapy. Crocker discussed several aspects of music therapy practice that were important to continued progress in the field. She described the referral of patients from other clinical areas (i.e., psychologists, psychiatrists) to therapists working in a private music studio. These referrals were being made for several reasons, including a patient's need for aesthetic experiences, and to provide a safe outlet for emotional expression. Crocker also mentioned the growing practice of referring psychiatric clients to out-patient music therapy clinics. Finally, the influence of using music therapy applications in effective music teaching situations was discussed.

Crocker's final published writing looked at the use of music therapy in a private music studio. In this essay, she described the functions of the music therapist as preventative or rehabilitative, in conjunction with the referrals from psychiatric professionals. The functions included following specific treatment objectives from the referral, as well as structuring an environment to promote a positive therapeutic relationship. The primary focus for treatment was to cultivate emotional growth over musical growth, unless an emphasis on musical development was believed to be paramount in achieving better mental health.

Several case studies illustrating the process of music therapy in a private studio setting were included.

In conclusion, twenty articles authored by Dorothy Brin Crocker were analyzed for mode of inquiry, type of presentation, and general focus or content. The results of the analysis showed that the writings were primarily philosophical or used a descriptive mode of inquiry. Only one article was classified as experimental research. The type of presentation was divided largely between position papers and clinical papers. The analysis also demonstrated that the writings fit into four topical categories, including *Special Education and Childhood Exceptionality*, *Speech and Communication Disorders*, *Psychology of Music/Influence of Music on Behavior*, and *About Music Therapy*. Topics in Crocker's writings ranged from discussions of specific music therapy techniques with children who are emotionally maladjusted to implications for the future growth and development of the music therapy profession.

Chapter V

Discussion

The purpose of this study was to examine how the contributions of Dorothy Brin Crocker may have impacted the development of the field of music therapy. Information was gathered through personal interviews with the subject, family members, and colleagues, as well as through an examination of Crocker's writings about music therapy from 1950 – 1970.

This inquiry discovered that Dorothy Brin Crocker made significant contributions to the early formation of music therapy professionalism and practice. These contributions were a result of her lifelong commitment to helping and teaching others. Dorothy also demonstrated the ability to become and remain a leader in the professional arena at a time when women generally played a secondary role in society.

Dorothy Brin Crocker could be considered a trendsetter in relation to her role in society and in many areas of her clinical practice and professional career. Several elements were key to defining the contributions Dorothy made to the field of music therapy; these included her deep spiritual commitment, her philosophy of practice, her dedication to research and education, and her contributions through professional writings.

Spiritual Commitment

Dorothy was a person of great faith. Her beliefs impacted many elements of her life and career. Dorothy's definition of music and its power were driven by her spiritual beliefs. In her interview with this author, Dorothy describes the existence of music:

You don't make music an important gift; Music "Is". It is like "God and the 'I Am' - it is simply there - It Is, It Is, It Is." How beautiful the world would be if more 'Is' opened up; however, it isn't a correct observation. It is always there and will continue to grow. If not, you are attempting to assume or grab authorship of the knowledge of the truth that may be hidden.³²

She went further to discuss her understanding of the use of music as therapy, beyond music education:

...music therapy could not be grasped. It's bigger than that. Music will never be taught because once the music is there, in complete understanding; this includes teachers who may not have even been born that will compose things that we will have to study hard to learn, and theirs will naturally be there.³³

Dorothy's spiritual devotion may also have contributed to a humbleness of character that was recognized by peers and colleagues throughout her career.

Donald E. Michel described her as a very "modest person, and one who was willing to listen to others that had more background like Gaston, Underwood, Fultz, and others we had on board."³⁴ Dorothy, herself, demonstrated this

³²Mrs. Dorothy Brin Crocker, interview with author, Taped recording, Fairfield Bay, Arkansas, 20 August, 1998.

³³Ibid.

³⁴Dr. Donald E. Michel, interview with author, Tape recording, Denton, Texas, 1 September, 1999.

characteristic in her interview when asked what she felt she had contributed to the development of the organization:

That's a good point. I don't think that way. I don't think in terms of 'I did this, or I did that.' Somehow, it is just not a part of me.³⁵

Throughout her life, Dorothy's spiritual commitment also motivated her to write poetry. Her poetry was steeped in deep emotional language, as well as exploring her philosophies of life, religion, and music. As mentioned previously, Dorothy's beliefs impacted several areas of her life and career. Even the way in which she practiced music therapy was not unaffected by those beliefs.

Philosophy of Practice

Dorothy's philosophy of practice was driven, in part, by her deep spirituality. It was further influenced by her early connections with professionals in the fields of psychiatry and psychology. In her interview, Mary T. Rudenberg made reference to this relationship:

...she was a very religious person, very spiritual. It may have been through some of her church contacts that she met some of these people.³⁶

Throughout her career, Dorothy used a primarily psychoanalytical approach in her clinical practice. This followed early theoretical practices within the music therapy profession. What made Dorothy's practice so unusual is that even though the overall philosophy of practice changed as the profession developed,

³⁵Mrs. Dorothy Brin Crocker, interview with author, Tape recording, Fairfield Bay, Arkansas, 20 August, 1998.

³⁶Mary T. Rudenberg, interview with author, Tape recording, Dallas, Texas, 2 September, 1999.

she remained steadfast and maintained her own philosophy and ideals. As the behavioral mode of practice began to dominate the music therapy profession, Dorothy supported some of its elements, including the need for research; however, she continued to focus on bringing out the inner potential within each individual. This more esoteric approach, versus the behavioral model, is actually making a comeback in present clinical practice. One could say that Dorothy Brin Crocker was a trendsetter in this area of music therapy.

Non-Traditional Role

As discovered through the course of this study, Dorothy Brin Crocker served as a headlight for future music therapists. She was an early role model for women in the professional world. Female music therapists looked up to her. Dorothy functioned in dual roles as mother and music therapist at a time in society when it was not widely accepted for women to work outside of the home. Fortunately for Dorothy, she had infinite support from her husband and family for all of her career endeavors. In a personal correspondence with the author, Harold Crocker lovingly describes Dorothy's dedication to both family and work:

She balanced her role as a wife and mother with her career... Her two sons loved and admired her and just the fact that I have been married to her for a period of 63 years should be the answer to my feelings. I have always admired her for the work she was doing in music.³⁷

³⁷Mr. Hal Crocker, interview by author, Written correspondence, Fairfield Bay, Arkansas, 6 July, 1998.

Furthermore, she managed to maintain respect and leadership amongst her peers, even in a male dominated society.

Another area in which Dorothy was a trendsetter was through her work with children with emotional disturbances. Not only was she one of the first music therapists to have her own private practice with this population, she also was one of the earliest to receive referrals for services from psychologists and psychiatrists. Dorothy developed specific techniques for working with the children in her private practice, and at the Shady Brook School. Some of these procedures included the projective technique, psychodramas, and the use of composition. It was through these areas that Dorothy worked to bring out the potential for growth within each child. She had already seen the need for special educational programming, even prior to federal legislation (PL-94-142). Donald E. Michel summed up her work with children:

She was always thought of as an expert and a person to be heard about children. She shared a lot of her clinical work in the reports for NAMT conventions. I think it was certainly stimulation for interest in that whole area. She continued to contribute to the field as long as she was available.³⁸

Dorothy was also a staunch supporter of research, even before the music therapy profession embraced the need for this practice. She was involved in research projects in the 1950's, including a "lunchroom study" with E. Thayer Gaston at the Shady Brook School, as well as a study of brain wave responses to music. As president of NAMT, Dorothy wrote of the need for continued

³⁸Dr. Donald E. Michel, interview with author, Tape recording, Denton, Texas, 1 September, 1999.

research to demonstrate the therapeutic benefits of music and validate the profession. In a 1958 article, Dorothy discussed this necessity:

Research is, and will always be, one of the most significant and certainly one of the most challenging goals in the advancement of Music Therapy... Objective research will give scientific validity to many techniques we have found to be effective, confirm or deny some of our suppositions, and eventually open the door to greater understanding concerning the influence of music on behavior.³⁹

Along with her support for research, Dorothy contributed throughout her career to the development of the professional organization of NAMT. She illustrated this by serving on numerous committees and by serving two terms as president. Dorothy also believed in the importance of professional relationships with related fields and organizations in order to promote and validate the music therapy profession. She was active on many committees within psychology and music education based organizations. Her contributions foreshadowed the present acceptance and necessity for these associate relations.

Dorothy further contributed by supporting the development of educational, training, and clinical standards for the profession. Of this idea she wrote:

The accreditation and registration of music therapists has been an extremely important step towards achieving the professional recognition which we hope to attain. Establishing academic standards for a music therapy degree and setting up standards for clinical training are both significant developments, for upon these depend our strengths for the future.⁴⁰

³⁹Dorothy Brin Crocker, "Significant Factors in the Advancement of Music Therapy," Music Therapy (1958): 15-16.

⁴⁰Ibid.

Dorothy's position on this subject is made more unusual by the fact that she did not possess a college degree. This was always a source of chagrin for her, but it did not stop her from impacting the profession. In fact, she received continued support and respect from colleagues throughout her career. In his interview, Donald E. Michel spoke of this issue:

People didn't make a big thing out of it. It also made an urgent learner. She was always willing to learn something and was very humble about it.⁴¹

Her willingness to continue to learn, in spite of a lack of a formal music therapy education, was a driving force for Dorothy. She felt so strongly about the need for continued education in the profession that she described it in her interview:

...learn as much as you can and continue to be aware of the fact that it is necessary to learn as much as you can. This is quite frequently forgotten...we cannot advance further unless we are so frustrated we can't keep up with things. We either advance or we drop. Where is your vision? How much does it include? You need to ask yourself that, you need to search for an answer. The minute you find an answer, you are no longer frustrated.⁴²

This striving for knowledge remains one of the top priorities for the music therapy profession today.

In addition to her commitment to the learning process, Dorothy used her writings to broaden knowledge of the music therapy profession. As discussed in

⁴¹Dr. Donald E. Michel, interview with author, Taped recording, Denton, Texas, 1 September, 1999.

⁴²Dorothy Brin Crocker, interview with author, Taped recording, Fairfield Bay, Arkansas, 20 August, 1998.

Chapter Four, she published her works within several venues and covered a range of topics. Although her writings were not extensive in number, each one possessed some characteristic that influenced, motivated, or inspired its reader to take action and look towards the future. Furthermore, Dorothy's writings demonstrated her ability to express her devotion to leadership within the profession and the importance of maintaining standards of practice for all therapists.

Conclusion

Dorothy Brin Crocker continued to contribute to the profession, even following her official retirement. She spoke at national conferences, maintained connections with educational institutions, and ran her private studio. Throughout her entire career, Dorothy remained a leader for women and others in the music therapy profession. She accomplished this by never allowing a lack of formal music therapy education to stand in her way, as well as by always demonstrating a willingness to learn from and work with others. Dorothy earned respect and admiration from all those whom she encountered, including her peers and family. Her contributions to the development of the field of music therapy were worthy of study and should be considered of great historical significance to those individuals continuing to examine the beginnings of the profession.

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APPENDIXES

APPENDIX A
CONSENT FORM

TEXAS WOMAN'S UNIVERSITY
SUBJECT CONSENT TO PARTICIPATE IN RESEARCH

Title of Study: Dorothy Brin Crocker: Her Contributions to the Field of Music Therapy

Investigator: Deborah Mansfield.....(972)874-1399

Advisor: Nicki Cohen, Ph.D.(940)898-2523

The purpose of this research is to examine how the contributions of Dorothy Brin Crocker may have impacted the development of the field of music therapy. My total time commitment will range from 2-5 hours, depending on whether I participate through personal interview or written questionnaire. If I decide to participate in a personal interview I will be given the choice of doing so over the phone or at the TWU campus. A copy of the interview questions will be mailed to me for preparation before I participate in the actual interview. Furthermore, a tape recorder will be used to record my statements which will later be written down. Two copies of the written statements will be mailed to me for my review and approval before being included in the report. I will return 1 copy of the approved statements to the investigator in an envelope provided for me. My total time commitment will be 2 hours. If I choose to participate through written format the questions will be mailed to me for completion. I will return completed questions to the investigator in an envelope that has been provided for me. My total time commitment for a written interview will be closer to 5 hours.

Potential risks of my participation include loss of time, coercion, and loss of confidentiality. The steps to control for my loss of time involve the ability to answer written questions as my own time permits and flexibility in the length of interview time. The investigator will also endeavor to keep my personal interview within the total time limit stated previously. I reserve the right to refuse to answer any questions that I feel are too difficult or too private. I may also ask questions at any time throughout the interview process. My loss of confidentiality will be minimized by the storage of all data in a locked box in the bedroom of the investigator until the year 2003. At this time, all audio-cassettes will be erased and discarded, all data on floppy disks will be deleted, and any papers containing my private information will be shredded. I may also refuse the inclusion of any statement made in interviews or on the questionnaire following final examination of written responses.

Potential benefits of my participation in the study include an enhanced self-esteem from special attention, an escape from normal routine, possession and knowledge of a lasting tribute of contributions to music therapy, and an opportunity to possibly provide information about a life and career that is personally important. Other benefits of my participation may include an opportunity to provide personal and professional information about a person whom I wish to honor and respect, an opportunity to remember important events in my own life and career, and to participate in the furthering of knowledge in the music therapy profession.

If I have any questions about the research or about my rights as a subject, I should ask the researchers: their phone numbers are at the top of this form. If I have questions later, or wish to report a problem, I may call the researchers or the Office of Research and Grants at (940)898-3377.

I understand that participation in this research is completely voluntary. I may choose to terminate my participation at any time without penalty or loss of benefits to which I am entitled. An offer to answer all of my questions has been made and I have been given a copy of the signed and dated consent form.

Participant's Signature

Date

APPENDIX B
APPROVAL LETTER

**TEXAS WOMAN'S
UNIVERSITY**
DENTON / DALLAS / HOUSTON

HUMAN SUBJECTS
REVIEW COMMITTEE
P.O. Box 425619
Denton, TX 76204-5619
Phone: 940/898-3377
Fax: 940/898-3416

May 22, 1998

Ms. Deborah Mansfield

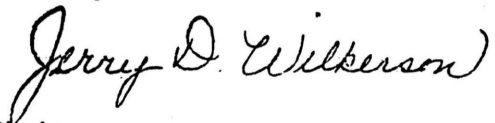
Dear Ms. Mansfield:

Your study entitled "Dorothy Brin Crocker: Her Contributions to the Field of Music Therapy" has been reviewed by a committee of the Human Subjects Review Committee and appears to meet our requirements in regard to protection of individuals' rights.

If applicable, agency approval letters obtained should be submitted to the HSRC upon receipt. **The signed consent forms and an annual/final report (attached) are to be filed with the Human Subjects Review Committee at the completion of the study.**

This approval is valid one year from the date of this letter. Furthermore, according to HHS regulations, another review by the Committee is required if your project changes. If you have any questions, please feel free to call the Human Subjects Review Committee at the phone number listed above.

Sincerely,



Chair

Human Subjects Review Committee

cc. Graduate School
Dr. Nicki Cohen, Department of Performing Arts
Dr. Richard Rodean, Department of Performing Arts

APPENDIX C
INTERVIEW TRANSCRIPT
DOROTHY BRIN CROCKER

Transcription of Interview

Subject: Dorothy Brin Crocker

Interviewer: Deborah Mansfield

Date: August 20, 1998

(I): I thought that we would start off by talking a bit about your background- where you come from, where you grew up, family. Do you have siblings?

(DBC): I come from a wonderful family and I am truly grateful. I was born to a young man and a young woman who were very much in love. That was in Atlanta, Georgia. Granddaddy was an inventor. He had no special training so to speak, but did have lots of innate talents with his hands and could gain skills and increase his interests as he went along. This led him to use some of the music ability he actually had. Fortunately for me, grandmother and grandfather were both talented in music. Grandmother Brin was also talented in cooking. I got no talent in this area, or if I did I was just too lazy to do it. I can invent recipes and I like to cook desserts.

(I): That's basically what I cook, too. What about siblings? Did you have brothers or sisters?

(DBC): Yes. I was the oldest of three children, born in July of 1913. I had a brother, three years younger, who was also born in Atlanta, Georgia. The reason they were in Atlanta was because my grandfather was a salesman for a music company, which at that time was called, Straumbe Music Co.

(I): What about your parents? Were your parents musical?

(DBC): Well, I was coming to that, but I wanted to tell you something funny first. (Pause) Try to picture a little girl who was average size, average looks. Just average in many respects, but a little bit more in talent. Nevertheless, she loved candy. Her grandfather preferred the boys. So, granddaughter was not to eat any candy. Those precious candy bars that were as large as your fist. She wasn't given any so she cried. Her mother sensed it and insisted that grandfather do something. She said, "Grandpa, you cannot do this to Dorothy." So grandfather's behavior changed and, oh the sweets she enjoyed. Now what was the latter part of your question?

(I): I was just wondering about your parents. Were your parents musical?

(DBC): Both Mother and Daddy were musical. Mother, at three and a half could hear something and play it.

(I): It sounds like she may have had "perfect pitch."

(DBC): Well, I'm sure if they had checked for it she would have had it, but no one thought of doing that. Daddy also had very nice voice. When he was a young man and I was about three or four years old, I still recall a Sunday chorus that we always attended and I loved it because there were always sweets (and I got my share). (Pause) The talent- Daddy had a nice voice and was frequently given solo parts. I don't think there were any women in the choir, but they did some interesting programs.

(I): Did they encourage you to pursue music?

(DBC): My parents, they just took it for granted. Everybody in the family had talent. (Pause) Well, the talent spread all through both sides. Grandfather extended his home and heart with open arms and gave children an education. They sang and played whatever stringed instrument that was available. Granddaddy added to the features already available on the Pipe Organ.

(I): Do you mean the voices?

(DBC): No, it was the strings.

(I): Was this the one who was the inventor?

(DBC): He invented things. He formed a company and sold pipe organs. This was my mother's father's joy and effort with a German professor. It was successful until their breakup, whether there was a breakup. Now let's see, we've gone over the names and where their living came from. In other words, how generous my grandfather was.

(I): Do you think that influenced you to want to help other people?

(DBC): Well, first of all, you take a couple who were very much in love. Secondly, you take people who are obviously bright. (Pause) I can't remember how many generations I took you back. I guess this was supposed to be general background and not an IQ drill.

(I): Yes.

(DBC): They played, were expected to play... I didn't know it was possible to go visiting on a Sunday afternoon without being asked to play or sing a solo. I just had to play a solo, but they had to give me some sweets.

(I): I've been in that position myself.

(DBC): I'm sure you have.

(I): Did you have formal training as a child?

(DBC): I had formal training starting at age eleven from a beautiful lady, a Ms. Phelo McCulley. I studied from eleven to thirteen with formal instruction. That's not very much to cover about this music teacher, but I've never told anyone up here these things because there is lots to tell. You get embarrassed at telling some of them, so you just never told anything. (Pause) Ms. McCulley - these were small schools, but they were part of St. Mary's College. Somehow, I just feel like it sounds like bragging to say that, but I really don't mean it that way. Ms. McCulley was in charge of the children's music. Dr. Carl Weisman who came from Germany; although, I don't think his students knew that. He was given an honorary position. Nevertheless, I was put in charge of all the children's music which did not total a great high number at all, but it included some very fine teaching. Mrs. Jahn was an excellent teacher.

(I): So, you are talking about teachers who were associated with St. Mary's College?

(DBC): The music part of it. In other words, I had all the children, whose ages fit in, whether they were beginners or seniors in high school.

(I): So, you were teaching the children?

(DBC): Uh-huh. (Pause) Ms. McCulley was in charge of all the children's music. Dr. Weisman and Mrs. Jahn did all the other. I do not know the enrollment at the school.

(I): Where was the school located?

(DBC): It was located in Dallas. (Pause) My first recital so to speak, not that I played on, but that I taught, was there in Dallas on the grounds of the boys school which became St. Marks. (Pause) I do not recall any names - see they could have come from any place all over the state of Texas. Some came from California.

(I): You had formal piano training as a child?

(DBC): Yes.

(I): What about voice? Did you study the voice formally?

(DBC): Mother sang quite well. She had a great voice. That was the extent of formal training. (Pause)

(I): What level in school did you complete?

(DBC): I graduated. In fact, I was youngest in my class, always, until I was about fourteen. I graduated in '30 from high school.

(I): What about formal training after high school?

(DBC): (Pause) I continued to play on the side for the schools. One of the pupils, Larry Lanem, was chosen along with Monte Davis for the prize. The one centered in Fort Worth (Pause)...

(I): Van Cliburn?

(DBC): Van Cliburn. Van Cliburn went with his partner to form the Van Cliburn Contest. (Pause) I seem to be moving away from the subject here.

(I): Well, we are covering a lot of information.

(DBC): Yes, we are. I did not get a formal degree and that was always a source of real chagrin, but that was practical. They didn't give scholarships in the same way they give them now, but that's what it amounted to, along with the teaching and completion of certain levels of learning. For instance, they took the theory contest and make it very important in music courses today. I was in on the formation (Pause)... I know this might seem vague to you, but it is connected to me so I'm going to mention it. In other words, the things that were chosen as important for the entrance fee were things that we chose as important for the theory examination now days. Larry Lanem and Monte Davis, we were so disappointed, they co- won the award. So you see the level of performance, you had to play a contest, a Concerto, and the completion of the theory test.

(I): That is related to your formal training?

(DBC): Yes, but it was a source of hurt. I remember Don Michel saying "Dorothy, I didn't know this bothered you, to not have a degree. We all respected you, so much." In fact, that was the time- this again I don't think it has been put into the news of the NAMT- (Pause)... Well anyhow, Don Michel being the guy I knew to build the togetherness in the federation (Pause)... I did not have a degree. I continued to play and continued to win, not the contest, but notes that were very complimentary from the judges that I performed for. We were very strict and strove always to improve our performances. Monte Hill Davis was one of the first performers, she was from- we called them the enemies. We called them the enemies because they were not for the winning performance being chosen from Dr. Weisman's team (Pause). What else would you like me to provide there?

(I): As far as background, that gives me a lot. So, the performing and teaching was helping you to build a name? What I think we'll talk about next is what actually got you into music therapy. (Pause) How were you introduced to Music Therapy?

(DBC): Very interesting. A psychologist called after I had chosen a performer for the Federation. Now this is the first time, in my memory, that I have mentioned the Music Federation. It's different, of course and all of us who know about the Music Federation

(Pause) She had chosen her to state that fact that children could be retarded and, yet, talented. This girl would go in front of my mother's house where I taught music- we had (DBC): already been married. I never stopped teaching, so to speak. I started studying at eleven. In other words, I'm saying that music training goes on ...

(I): Forever.

(DBC): Yes, it does. It really, really does. (Pause)

(I): You were talking about the person who was part of your introduction to Music Therapy... and how this person would come in front of your mother's house where you taught.

(DBC): Yes. Her father drove her, every other week I believe, from Terrell, Texas. This was a girl who was retarded and I could sit there, in other words I would say- perfect pitch. I guess by that time we were determining that. Nevertheless, (Pause) this girl was chosen from whatever talent I wanted to demonstrate with the Federation. I would put her on the stage of the large representation of the music department of the Federation of Music Schools. They would have their contest in that way. She would just simply play right back, again, because of perfect pitch. Because she didn't go to school, they couldn't require enforced training in State Schools at this level. If they had gone through the seventh grade the state did not have to require that they continue. They just dropped them, period. She was so naturally gifted. I can tell you that her parents paid for her lessons. Then when the Federation and the schools had their contest, we did the very same thing. I put her on as my choice and I remember this as a retarded child and she qualifies for the talent shown in the music department of the state, as their representative. (Pause) I'm trying not to name her.

(I): That's okay. Just describing her is sufficient.

(DBC): She was on my choice and she would play back, sitting in front of this large audience. It was a shocker to most people. A real, real shocker. Not the playing by ear (Pause...end tape1, side1)

(I): So, people were shocked...

(DBC): That she could show that much stamina and confidence. Also, an almost invisible role was being performed. This girl could feel both pleasure and pride, which we've certainly come a long way in knowing. I can just see Dr. Carp, with his delightful way of making the person warm and comfortable in his acceptance. Now at that certain stage, he was not the director of the piano competition. (Pause) ... Therapists, develops into a real therapist, as the crossover is made from non-acceptance of professional required (Pause) well, whatever is required, to the concept of the ability to perform in accordance with the contest requirements. What else does the requirement include? It includes not only the

acceptance of music, but also noticeable and necessary acceptance of public recognition (which the children were being given by playing and performing). From the regular (DBC): acceptance, it branched over to the controversial question being answered. I'm sure, as a trained therapist, you know exactly what I'm talking about because that must be a part of total acceptance. (Pause) What else further does it require? It requires a social behavior that is adequate. In one instance, a pupil who had become hysterical could not be used even (DBC cont.): though the talent was there. The ability to perform in front of a group was there, but not to the degree of a regular program. That ruled her out as a possible contestant.

(I): This led to more involvement with children with disabilities?

(DBC): Well, yes, of course it led to a more formal acceptance. At the same time, it gave teachers a new awareness or recognition of the fact that the children could perform equally in both roles. It lead to an expansion... (Pause- tape stopped temporarily).

(I): You were talking about leading in to further work with disabled.

(DBC): Yes. Teachers then felt the need to do something because their curiosity was aroused, for one thing, "How much can I do to help this pupil." That made a new avenue for giving in the therapeutic expression. It helped their understanding of social behaviors. This awareness included the studying and training necessary, which thereby opened up the pupils growing in skills. In addition to that, the social behavior had improved.

(I): So, your experiences with the children- you were seeing a new way to help other than being their 'teacher', seeing changes in them that you felt were so positive. There was more to it than just...

(DBC): Yes, but in order for that 'more' to be used in your most positive contributions, you must be willing to change your motives. In addition to that, research must be a constant goal or else it loses its truth. Accuracy then broadens again, and uses the contributions of psychology and verifies them over and over. You must be willing to change that over and over again to whatever is true. Am I communicating?

(I): Yes.

(DBC): (Pause) In addition to that truth, there is a deeper level of duty that comes with full awareness. That is why rehearsals or the repetitions is not always there. It is "either", "or". It is either there to a certain degree or there to a lesser degree, depending upon your contribution and your willingness to change your way of thinking- to bring out the fullest in the student. Then, I am closer to more knowledge about the use of music as therapy. As you or I become more aware..(Pause)

(I): You were talking about being finally aware of the changes that were going on and finding the truth through research, etc. ... So, what led you to become involved ?

(DBC): It was the “teacher”(herself) that wanted something more for her students than the recompense in thoughts and deeds, so to speak. We learn things about ourselves. For instance, she wants her parents to realize that there is even deeper going on than things that had been there before. (Pause) The research is necessary and the research must be obtained with full awareness of what has been accomplished. The pull, the drive, the needed grasp that is there for the teacher to pick up free and gratis in this new awareness (DBC cont.):level. This opens up a more full awareness of contacts between the known and the unknown and the pulling together of personnel with the willingness to share honors. Honors are important, as they say.

(I): How did this lead you to becoming involved with the Shady Brook School and working with the children there?

(DBC): All right. A very, very fine psychologist- a little “high-collared” if I were not completely honest and I’m not worried much about hurting feelings, but I’d say a little shriveled up old lady. She was definitely even older than I, so that makes her very old. In some ways she was marvelous, but in some ways she was a little bit too prejudice. She started in with the intention of bringing forth whatever was true, but she quickly lost her direction when she decided that she was going to make music an important thing. You don’t make music an important gift; Music “Is”. It is like “God and the ‘I Am’ - it is simply there- It Is, It Is, It Is.” How beautiful the world would be if more ‘Is’ opened up; however, it isn’t a correct observation. It is always there and will continue to grow. If not, you are attempting to assume or grab authorship of the knowledge of the truth that may be hidden. (Pause)

(I): You were talking about this woman at the Shady Brook School.

(DBC): She was beautiful in one way because she had the right initial start, but she was not beautiful in the way she tried to influence facts. Dr. Gaston and I were in the process of leading just a simple, and not anything elaborate or mighty, just a simple research project. We were trying to do just a simple research study about eating lunch in the dining room and how music effected the choice of food, dress, and other influences.

(I): What about influencing their behavior while they were sitting there, in the lunch?

(DBC): That would be influencing behaviors. (Pause)

(I): So you and Gaston were working on this research study?

(DBC): Yes. He was out to our house and we would plan way ahead for those pupils. I’ve learned something about myself through that search. It’s there and it has to be learned for all people to take each step ahead. “The circle is so complete in such beauty,” as Dr. Gaston said. He was just absolutely furious if anyone altered the facts.

(I): He wanted the truth?

(DBC): He wanted the truth long time and he wanted us to grow from that longtime acceptance we had received. Now much of this can be verified and much of this cannot be verified, but it is there and Dr. Gaston insisted that we bring about that musical extension and the knowledge of new ways, as well. We lost a very powerful thinker who described music "Music is love searching for a poem" or "Music is a poem searching for love." He introduced me one time, and this is something I will brag about because I'm grateful for his (DBC cont.): association and also for the demands of accuracy on this research study. Nevertheless, he agreed with me that it was an honor- something I did not tell the other students about. He said at the time, "Dorothy is the most highly respected student he had. Dorothy is the most frequently sought out, most demanded from her children in that entire music enrollment which included all ages for the research study. Dorothy specializes in children's work and that is how we have so many children in their music production, giving to us new facts that we can properly gain and pay much more attention too. To move to another level, Dorothy thought of these 'drives' before they were really introduced to us. Dorothy was the first person who thought of what happens when children eat to their choice of music, to wonder what happens musically when children do math." I had gone through all of the spelling words on the first, very lowest, level and they learned tunes for that. Nobody had done that. I didn't think there was anything special about it, but it opened up a new drive.

(I): Creating melodies for doing tasks? Academic tasks?

(DBC): Academic tasks and skills of living. This was a home that accepted for both, day in and day out. They came from California. In other words, they lived at the Shady Brook School.

(I): It actually had residential placement?

(DBC): Yes it was a residential and a day program and we had a bus that did come up. The fact that Dr. Gaston thought I was the best with children was...

(I): Quite a compliment.

(DBC): Yes it was; though one couldn't have been any harsher or stricter and, at the same time, looked for the kinder and accurate things we were going to be required to do. (tape stopped temporarily)

(I): We were talking about Shady Brook School and your experiences there. I just have a question about what other kinds of things you did with the children there?

(DBC): I was going to swing back to Dr. Gaston...

(I): What year was your study with Dr. Gaston?

(DBC): Well, I had not intended bringing that in so soon, but then felt....that's the beauty of informality.

(I): That's right. Things come up and you talk about those things... You were talking about the study, at the Shady Brook School, with Dr. Gaston.

(DBC): Of course, this would not have appeared in any of the books.

(I): Was this before the *Book of Proceedings*?

(DBC): Oh, yes. Dr. Gaston and I worked on a paper.

(I): Like a professional paper?

(DBC): (Pause) One of his students picked me up at the airport. The next morning we talked about the study that we were going to do... It was just about a year ago that I threw away so much its unbelievable.

(I): You had an urge to clean house, basically.

(DBC): Well, you can't keep everything.

(I): We were talking about that study, but I was curious as to what kinds of things you did with the children, what types of interventions you did?

(DBC): Well, of course, the requirements included checking of musical skills (Pause)...

(I): Just before, you were talking about the kinds of things you did with the children. You mentioned checking their musical skills...

(DBC): Well, I think that area is pretty filled, don't you think?

(I): Were these children diagnosed, some as emotionally disturbed?

(DBC): Yes. They were all fully diagnosed by a physician. One little boy, age seven, beautiful child, wealthy child. In other words, there were all kinds of things that would be good for this boy- it was all there, but he didn't have the intelligence to act. So, his parents wisely accepted him. There was never any rejection of him. One day, the teacher was giving him a private lesson- and I emphasize 'lesson', it wasn't just a sit there. He was given a reading lesson. It was even before formal reading was stressed so much. He looked up, and he read a line from his own book. His grandmother, who was quite wealthy... I can still see her in my studio, which was on the patio... she simply had to get out of anyone's sight the tears were so profuse. That's what your work does in music.

(I): So you were using music to help him learn these skills?

(DBC): Yes. He learned how to read words and when he read a sentence of his own, his grandmother just came undone. She was just so touched. He later fit into a program they had devised for him, but his grandmother thought nothing had contributed as much. It was a beautiful scene of love and transfer of knowledge.

(I): Its nice to know that you are contributing.

(DBC): I was also the first person to use spelling from a third grade speller and worked out a research study. When I say "worked out a regular research study," that does not mean Dr. Gaston was involved in all of them. It was just that specific one I wanted you to know about because of what it had done on a level even deeper than just parent and pupil. What else can I answer?

(I): We have talked a lot about different things but, most importantly, what was your involvement in forming N.A.M.T., the organization, and the profession? That is key to my thesis, in how you contributed to the development of the profession of music therapy. So, could we talk about those early years and those early meetings in forming the profession?

(DBC): That all coincides with things that Don Michel could have told you. I don't know whether Bob Unkefer was in attendance when you and Don... well, there are many wonderful things that can be said about each one. Don, I think, gave a real boost to the performances of therapists and the schools directly. You see, Don played in an ensemble. I think that is very helpful and is good whenever the teacher and therapist can blend their talents and move forward to a new challenge. Does that cover what you needed to know?

(I): Well, I wanted to know what went into forming the organization. What were you doing in those early meetings of forming N.A.M.T.?

(DBC): Yes, I see. Well, we started at 8:00AM, which was a good wake up hour for those who were early risers. I wasn't one of them and I was never a happy, get up early in the morning person. Very few of the music therapists were because they stayed up so late at night either enjoying themselves in relaxation or preparing for the next day. I was real pleased, and my boss was even more pleased getting me a little bit of a raise, when I was chosen by the outstanding person in children's work to write a paper..(End tape1)

(I): We were talking about the formation of N.A.M.T. At one point, the organization split into two- N.A.M.T. and A.A.M.T. The two organizations are now joining back together. Now they will be A.M.T.A

(DBC): Yes, I know that.

(I): What did you think about it when they split? How did that effect the profession?

(DBC): I'm knew that Dr. Gaston would have been very unsettled by it because he was not sure that they would be adhering to all the necessary tests willed to scholarship and research. That was his beautiful contribution to the formation. I personally have not been involved in it and, therefore, do not have to voice an opinion.

(I): You didn't have any impressions about it when it happened like "this is going to be good for the profession or its not?"

(DBC): The original thinking was it had not been tested, yet...

(I): On how the split would effect the development of the profession? Well, they're hoping that by bringing them back that its going to strengthen the profession. It is my understanding that they are going to maintain N.A.M.T. philosophies of practice, as well as incorporate some of A.A.M.T. ideals. Academic or scholarly requirements of N.A.M.T. will be upheld.

(DBC): Well, it would stand to reason that this would be true. They(A.A.M.T.) came in at a later time and things had already been established and advanced... There were lots of things that could have been done, perhaps were not done, but at the same time it is a has been. That is why I have set goals of my own. So many of my friends who were there for the first- I was there for the first meeting in 1950. We had announcements from music teachers, after their meeting was over. If things had gone along that line we might have missed some of the other things, the wider stressed activities.

(I): You would have focused more on the teaching aspects?

(DBC): No, not the teaching aspects, but the awareness of the fact that music therapy could not be grasped. It's bigger than that. Music will never be taught because once the music is there, in complete understanding; this includes teachers, who may not have even been born that will compose things that we will have to study hard to learn, and theirs will naturally be there. (Pause..)

(I): What about your involvement in the organization, as far as being President in 1958, as well as other responsibilities?

(DBC): I worked like the dickens. I just worked and worked and worked and, incidentally, I received many compliments, but these were all for things we had worked toward. For instance, how we could begin to reach better quality, how can we understand what "they" wanted to say unless we learn as much as we can and then transfer it to something they can understand. Does that correspond with your kind of thinking?

(I): Yes.

(DBC): I don't care whether it is right or wrong. I don't know and I don't think you do, nor anyone else, but analytically.

(I): You've got to know, as a teacher or therapist, as much as you can to be able to understand and direct that knowledge to whoever you're working with.

(DBC): Yes. Therefore, you have to go back to what I said earlier... learn as much as you can and continue to be aware of the fact that it is necessary to learn as much as you can. This is quite frequently forgotten... we cannot advance further unless we are so frustrated we can't keep up with things. We either advance or we drop. Where is your vision? How much does it include? You need to ask yourself that, you need to search for an answer. The minute you find an answer, you are no longer frustrated.

(I): I noticed that you were a member of the Executive Committee for N.A.M.T.

(DBC): Forever. Incidentally, the interesting part was that I was elected to the Executive board at the same meeting that chose ... I guess I shouldn't say it that way... chose to honor me by choosing one of the outstanding teams (of which I was involved) and not just the programming, itself, from the Menninger Foundation with all inclusive music.

(I): You mentioned the Menninger Foundation.

(DBC): That's the famous Menninger Clinic.

(I): And what, exactly, was your involvement?

(DBC): You mean at the Menninger Clinic?

(I): Yes.

(DBC): I was elected or appointed, I don't know which, to the executive board of N.A.M.T.. this was before any kind of involvement. This (involvement) was a very real boost to the development of music therapy. The connection between music, psychology or psychiatry, and associations. What was my real connection?

(I): Yes, what was your connection? I've always heard and read about Menninger...

(DBC): It's a famous "father and sons" group in Topeka, Kansas.

(I): Were they psychologically based?

(DBC): Yes.

(I): So, you were doing music therapy?

(DBC): I was one of the one's that worked on whatever they had me work on.

(I): This was during the time that you were very involved with N.A.M.T.

(DBC): Yes.

(I): What do you feel you contributed the most to the development of the actual organization, during those early years.

(DBC): That's a good point. I don't think that way. I don't think in terms of 'I did this, or I did that.' Somehow, it is just not a part of me.

(I): Well, what were your goals, as far as getting things going? What did you see as something you wanted to do to improve or advance the profession?

(DBC): See, that is what I don't think in terms of. I'm not thinking in terms of the group being limited. I am open and wisely aware of the fact that there is so much we haven't learned, that we don't want to go too fast. We want to go slowly enough to be sure our work is accurate, to be sure that our work includes everything that is necessary. In other words, things that are necessary to the right kind of growth we want to know about, we want to improve what is already known, and we want to set goals for the future. That is my kind of approach.

(I): Did you see it was important, in order to move forward, that you publish your writings?

(DBC): My work is part. It is not so vital that it can be canceled. It must be studied with both sides making their contributions. The negative approach is just as important as the positive, but they both must be accurate. When I say accurate, I mean truthful- nothing altered.

(I): So, in developing the professional organization, you felt it was important that research be done in order to establish some validity.

(DBC): Yes. This was the head point of the work I felt was my contribution to the regular theme of development when I went in as President... certainly, the Menninger's did wonderful things, but they did not turn out to be the only place where wonderful things were done.

(I): Let me see if I understand you correctly. You believed that things should take place to increase positive growth of the profession, not just merely occur to make an impression to others. How important was research to gaining growth and acceptance for music therapy?

(DBC): The research was part of it. Anything that dwells on something so inanimate as an impression is not going to block- it may turn out to be far more important or far less important than we had originally thought, but think we must do in order to reach our goals. There must be a reason for change, but why change for more glory if that is not what you want.

(I): Were there any discouraging moments for you as things were trying to get going?

(DBC): There was a rare exception if you found encouragement, not worrying about the discouragement. (Pause) I am trying to show you that a group of people felt that music was offering its open hand to be used in any way it could to open up a new field. (Pause) Are there any points that you are feeling a little incomplete about?

(I): Well, right now why don't we take a little break for lunch?

(DBC): All right, that's very thoughtful. (tape stopped)

(I): I think that we were finishing up talking about your involvement in getting the organization, N.A.M.T. going (tape stopped)...

(DBC): M.T.N.A (Music Teachers National Association) eventually turned out to be N.A.M.T.

(I): So, it was actually the music teachers association meeting...

(DBC): It extended, though it wasn't exactly an M.T.N.A. meeting, because they had business. Practically everyone had gone home. N.A.M.T. had its formation meeting, then.

(I): If you could tell me one thing that you did in those early years, as the profession was developing...one thing in the organization, itself, that you feel you contributed to what would it be?

(DBC): Do you want me, at this stage of the development, to go back and pick up some of the closure statements? You have asked me to sum up some of the most important things?

(I): Yes, that you were involved in.

(DBC): Well, the "stick-to-itiveness" shows how strong our basis turned out to be. We felt the need for N.A.M.T. to form continuing concepts that would lead to accurate and important answers. How sincerely fulfilling our work turned out to be. You expect to move forward and make steps that would lead to the highest development of which we were capable. Our responsibility became even more clear and outlined. (Pause)

(I): I just wanted to know what you felt a part of during the early formation of the organization.

(DBC): Each of our members came, and we chose those ideals that were most significant to our goals. Is that strong enough for a closing statement?

(I): For the time being... Well, I wanted to find out a little bit... because I did a paper, a critical analysis of your writings(which is going to be one of the chapters of my thesis). I wanted to know, what influenced you to write and to publish?

(DBC): You aspire to certain goals, and in my personal work I felt most gratified to be a part of that community.

(I): Was there anything that was going on in your practice or your ideals that would influence you to write about a certain topic?

(DBC): Reading had become more important than ever before. The public had become more interested in reading than ever before.

(I): So, your writing was a way to address...

(DBC): ... The interest that the public was showing.

(I): You were responding to that?

(DBC): Yes. I was interested in things that curiosity had awakened and stirred.

(I): You would write about those things?

(DBC): Yes, I would.

(I): Well, sort of along those lines, was there anything specific in society that may have influenced your philosophy or how you practiced music therapy such as reforms in healthcare, concepts in special education, or civil rights legislation? Did anything like that actually influence something that you did?

(DBC): Well, I thought I had made that clear when I said that I had become curious of things and wanted to develop those things?

(I): So, you did respond to what was happening?

(DBC): Yes.

(I): Now getting back, because we really didn't go into it earlier, to talking about your relationship with TWU (Texas Woman's University) and SMU (Southern Methodist University)...

(DBC): I had been on several programs there.

(I): In fact, I actually have a brochure for a workshop you gave at TWU.

(DBC): That's the first one, to my knowledge... Did you know they had a "Dorothy Crocker" day?

(I): Yes. I have a copy of the letter that Dr. Michel wrote as an announcement to you about that day. (Pause)... So, basically at TWU, your capacity was doing workshops. Am I correct about that, or were you actually on staff?

(DBC): Yes, I had been on several programs there.

(I): Then, at SMU, it is my understanding that you were there for a long time.

(DBC): I was on the staff for music therapy... (End of Tape2, side1)

(I): I haven't really been to SMU. I've spoken briefly with Kaja Jensen, who took over after Charles Eagle left.

(DBC): I don't know those people.

(I): Charles Eagle?

(DBC): Oh, Charlie Eagle. Now Louise Bianchi formed and promoted the music therapy program at SMU.

(I): I might actually have some information on that. I worked with Dr. Michel, he was doing a history of the Southwestern Region of Music Therapy, and I transcribed all of his interviews that he did with Charles Eagle and Mary Rudenberg.

(DBC): I knew Mary from the first programs that we started giving.

(I): I plan on talking to her, as well.

(DBC): Be sure to tell her that I remember her dearly. She was a dance therapist and highly trained in psychology. (Pause) In the early stages, I can't say there was a need for thorough training in psychology, just a need for accuracy of intention being well-founded. You used different backgrounds for writing articles. (Pause)

(I): Was Charles Eagle there (SMU) during much of the time you were present?

(DBC): Charles did a beautiful thing. They decided that they would go through with the program. From then on, they would have a music therapy degree to offer. Based on Gaston's thinking, that kind of free-thought, so to speak. Then when they put it down on paper, into actual effect, they had to have a new leader. I think him a very wise and a very humane (so to speak), and very kind in thinking, but yet still being very strict about the requirements to be well chosen. They announced the program and they gave the facts about Charlie Eagle. Now, do you think of him as Charlie?

(I): No. I'm only familiar with him as Dr. Eagle.

(DBC): Let me take you aside, for a moment- to the introduction (with Charles Eagle). I spoke for- they asked me to speak at a government program which Dr. Gaston had planned. I happened to be the one he chose for that. They picked me up at the airport and I gave a program to everyone there. It was fairly well attended. Then, Thayer Gaston had Charlie be the driver, and we were invited to his home. Charlie and I just talked up a blue streak. For once, they said Dr. Gaston was out talked. Anyway, we went to the house and had dinner... Charlie was just wonderfully supportive of anything I did.

(I): In those years that you were involved with SMU, you started off doing lectures, leading to more actual teaching of courses?

(DBC): Yes. (Pause) I don't want anything left emphasized as much as Charlie's complete support.

(I): It is nice to have people you respect and enjoy to work with.

(DBC): Well actually, I asked Ken (son) to be on a program and he accepted. When I invited him to be on one of the big programs for music teaching- I don't remember- it was probably a spring program, which Charlie gave me credit for initiating... the thought and starting the action towards music as therapy and MTNA (Music Teachers National Association).

(I): I don't know if you'll be able to answer this, but as the field of music therapy was developing, was it developing as you had anticipated it to?

(DBC): He initiated everything (Dr. Gaston) and if you didn't get Dr. Gaston's experience and approval, then you were nothing. He was very, very strict and certain rules were involved.

(I): Do you think that the profession and field of music therapy was going in the direction that everybody thought it would?

(DBC): Except for the split.

(I): Yes, with the exception of the split, you felt that the ideals, etc. of music therapy were consistent throughout the years? Or did they change as time went on?

(DBC): Well, it really kept growing. Some people who were able to articulate some large degree of talent- they still kept their fingers in the pie in some way. People like Ester Gilliland, she worked like everything. Sometimes until two o'clock in the morning. There wasn't a whole lot of jumping the fence, so to speak.

(I): So, there wasn't a big movement of people who wanted to go off, with the exception of the division of the two organizations.

(DBC): Well, a lot of people followed the two dancers.

(I): Do you mean Nordoff and Robbins?

(DBC): Yes. Charlie Eagle gave them a chance at SMU, but I do not know all of the intimate details of that affair.

(I): Well, we have covered basically everything on my list, but there is one last thing. I have asked you about your involvement and contributions are to developing the national organization...

(DBC): I don't specify specific things, as much as some teachers would.

(I): What about your contributions, in general, to the field of music therapy?

(DBC): As an individual?

(I): Yes. What contributions did you make to professional ideals, concepts of therapy, and techniques, like the "projective technique"? Do you feel you made a lasting impression in any of these areas?

(DBC): I see what you mean, but you're contradicting Dorothy Crocker as an individual. I cannot go around bragging to everyone.

(I): Well, that is what my thesis is. I want to share with others that individuals do make an impact. I understand you saying what your doing is selfless, that it is for the whole. However, I want to show that individuals are extremely important. It is the drive of individuals that make the whole run better.

(DBC): That is why I say that the minute you become aware of it, you are no longer frustrated into doing something else. For instance, when you learn to write your name you no longer need to write it for learning experiences. This is the difference between a self-loving person and a person who passes the self by in order to find something. Do you see what I'm saying?

(I): Yes. I feel like your saying your contribution was to every day be learning and loving others, as well as facing challenges that would inevitably help others...setting an example, for instance.

(DBC): Again, I don't see myself as an individual doing things. I contributed as part of the whole... Well what you want now is the kind of phrase that Thayer ended a program with. Of course Charlie Eagle has copied it and I have used it..."You can't love one person to the fullest by taking away from that person the lack of love. There is nothing more beautiful than to see a person change into something that will make him/her find things without even searching for it. That becomes music therapy when it is enhanced by music, when it is a gift of music. I'm not even specifying the kind of music, even if it was Elvis Presley." Now to give you the final quote or paragraph...Music is love in search of a word. This is something that you must understand from day one if you are to keep growing.

(I): Well, we have basically covered a little bit of everything today. I really appreciate your willingness to participate in this interview. It should really make a difference in the final outcome of the report.

(DBC): Thank you for coming.

APPENDIX D
INTERVIEW TRANSCRIPT
DONALD E. MICHEL

Transcription of Interview

Subject: Donald E. Michel

Interviewer: Deborah Mansfield

Date: September 1, 1999

(DEM): Okay. You asked me how I know Dorothy Brin Crocker, and about our first contact. My memory of her is first with N.A.M.T. and my first conference I attended was in Topeka, Kansas- Chicago was the second conference after it (N.A.M.T) was organized. I probably met her at conference; although I don't remember that I did. That was about 1951 or something like that. That particular year, I recall, my wife and I had a small bungalow house we lived in near the hospital in Topeka. We invited the N.A.M.T. over for cocktails. Of course Thayer Gaston was involved, Arthur Fultz was involved, as was Roy Underwood- they were the big wigs in the pulling together during the early years. I got the job in the local area of being Treasurer and helping to raise money to fund the conference. We did that through getting advertising in the program, as well as the fees everyone paid to attend. We raised enough money to call it a profit that went into the coffers of N.A.M.T. Of course, N.A.M.T. was so young at the time that there was one volunteer lady who was treasurer. This lady, from Kansas City, had a check book that she kept for the N.A.M.T. So at that point, they elected me National Treasurer. I'm sure I met Dorothy there.

She was a prematurely grey-haired lady, a very beautiful woman, and everyone was charmed by her. She was a very charming Texas lady. I think at that point it was the early contact she had with Dr. Gaston... I'm sure she mentioned her relationship with Dr. Gaston. In a way, he was a kind of personal mentor for her. She often wrote to him and called him, and kept his attention on helping her to grow as a music therapist. I think at that time she was working at the Shady Brook School here in Dallas. She was kind of a person we knew as working with mentally or emotionally disturbed children., in a school setting. That sort of gave her her identity.

(I): Dorothy mentioned some kind of project she did with Dr. Gaston- something about the use of music in the school lunchroom.

(DEM): Oh, well, yes. I'm sure she kept in contact with him. There was a time when she was instrumental in having him invited here for some kind of program. I think it was '56 or so, when they were talking about developing a program at TWU. He came down for a summer workshop. She was very much involved in that and it was probably her early link with TWU. She felt she was supportive in the efforts to develop a program here, and of course, later on in the development of a program at SMU. You probably know that she taught at SMU in the children's music, or something of that sort for a few years.

(I): She didn't say specifically what it was that she was teaching, but she did mention being on staff at SMU in their early stages of developing a music therapy program.

(DEM): Yes. This is when Charles Eagle went down there in 1975, when I came out here.

(DEM): Charles and I had become friends in Florida, at the University of Miami. Have you talked to him, or have plans to?

(I): I am not sure. Time constrictions may be a problem.

(DEM): Well, he and Dorothy were very close in working together at SMU in developing the program; although, she wasn't teaching music therapy there. She was teaching piano pedagogy. They actually didn't do anything with music therapy. They may have had a workshop or something, but they didn't get it started until later.

(I): She said she was doing workshops and seminars and things like that.

(DEM): Well, she was very important in the development of that program, as well the program here at TWU... That is sort of how I remember her. You had said how I had first known her in N.A.M.T. As those first years developed, I became the Treasurer in '52- not a job that I loved, just one of those jobs people get stuck with. I think in the '53 conference, ... I can't remember where that was held... '54 was the one we had in New York City. I think that might have been the year that both Dorothy and I got on the board, the Executive Board. Then a year or so later, she was elected President, but they decided to go for two year terms and she had to be re-elected President. I was elected President Elect. At that time we worked very closely together on all kinds of projects and with Myrtle Fishe Thompson, who had been the preceding President. It was kind of a close group because it was small and everybody had to know each other. When my family moved to Florida, we came to Texas and alerted Dorothy and met her. She took us to the big shopping center there (Dallas) and to North Dallas and Richardson. I think the Shady Brook School was in Richardson. It was quite a different scene in 1954, as you can imagine, than it is today. She was very, very kind to me and my family. I know I have gotten off the question about her involvement in N.A.M.T., but you already know about that and would have to get the information about the offices she served from her or other sources.

(I): Well, I had a hard time pulling things out of her about herself. She kept saying "I can't talk about myself." She did talk some about her experiences, but actually saying "I did this, or I did that"- she couldn't do it.

(DEM): Well she is a very modest person. You will have to document the information in another way, I guess.

(I): I was just curious what ones you were on with her.

(DEM): It was a small group (N.A.M.T.) we were always on a committee together. You can look in there (Book of Proceedings) and see what committees we were on- with Bob Unkefer, Gaston, Roy Underwood, and Fultz. Of course, we involved our friends and

(DEM cont.): students coming up in the association. Wayne Ruppenthal was a big person. He was my first intern and became Music Therapy Director at the State Hospital in Topeka. I know he worked with Dorothy on a lot of stuff. We went back to Topeka in '56, and that was when we had Carl Menninger as a main speaker. So, we grew rather rapidly in the first few years. Our membership, at the time I was president was about 1,000.... What do you consider her most important contributions to the development of the national organization? (reading from list of interview questions). That is hard to say. I'm sure she did a good job as President. She was a very charming leader. She did pull in people like the psychiatrist in Chicago- did she mention him at all? He was a well known, famous psychiatrist; particularly well known in working with children. She had him as a consultant at Shady Brook and other projects back and forth. She kind of got us, in that sense, into the psychiatric world. I think she facilitated that kind of a connection with the professional world.

She was always very modest about herself because she didn't have any kind of degree. In a sense, she was always there willing to learn and getting people involved in her personal journey of learning.

(I): She spoke a lot about that process of learning and said that we have to remain frustrated enough to want to continue to learn more.

(DEM): I'm sure she probably consulted with Gaston about whether she should go back to school. I think he probably urged her that you can learn while you are doing your work and making a contribution as a person working in this area. She had a lot of connections with the professional world here. I think she had referrals at Shady Brook and she worked with professional people, there- there is no doubt about that.

(I): Yes. She said not having a degree was a real source of chagrin.

(DEM): Well, for her, but not so much for others. People didn't make a big thing out of it. It also made an urgent learner. She was always willing to learn something and was very humble about it... In terms of her contributions to the development of the national organization she was what- sixth, seventh, or eighth President? Everything was developing at that time. As I say, it was kind of a group effort and I think Dorothy provided good leadership because she was willing to listen to others who had more background like Gaston, Underwood, Fultz and others we had on the board. I think she was a good facilitator through her particular term. If I looked at the yearbooks I would probably remember 'she was this or she did that.'

(I): She mentioned something about Music Teacher's National Association and those early meetings- there was a connection somehow? She said something about there being an MTNA meeting and some of those people going into the NAMT meetings. I didn't quite understand what she meant.

(DEM): Well, MTNA and NAMT both had people who were probably our earliest leaders like Gaston. Thayer was interested too, in music therapy, as a new idea right after

the war. They formed committees, and she might have been on one of them in MTNA to help bring those interests together and to put on a program at the national convention. That was sort of spreading the word among out musical colleagues. This may actually still be going on to a certain extent- I think they may have music therapy committees or research committees or Psychology of music committees within those organizations. For many years after I came here, I used to go to the TMEA (Texas Music Educators Ass.), one of the more independent organizations- it took a long time before they joined MENC- and do something about the type of work we do here, as an informational kind of thing for teachers of music. I am sure she was very active in that because she was probably a member of TMEA. They were calling on her to speak at those meetings and conventions... It has always been interesting that people at the performance end and the teaching end of music are the last ones to understand what music therapy is all about. They can't understand anything beyond the necessity to develop performance skills of the students in their school or studio. It is hard for them to get beyond that and realize that music therapists aren't interested in developing that kind of concert skills. We try to keep closing that gap and many people are getting it and have become good supporters of music therapy and developing new programs in the schools... Dorothy certainly was a member of that being a teacher.

So, anyway, she took any job that people gave her. After we finished being President we were on the board for a year and we got appointed to different committees. She never let up. Now we lost people like Fultz- Fultz didn't stay. His name came up big because he is still surviving in his nineties and somebody established a research fund in his name. Fultz was an interesting person and he contributed in the first ten years, but after that we didn't hear much about him... Dorothy was in there the whole time until she retired, doing anything anybody wanted her to do like committees. I'd say she was a very loyal contributor and participating member.

(Reading from list of questions)... Are there any important events or situations associated with her involvement in NAMT? Well, she probably mentioned being invited to be a speaker at the convention in Albuquerque, New Mexico in the 1980's. Did she mention anything about that?

(I): No.

(DEM): Well, it is bound to be documented somewhere. Anyway, she came and she had managed to keep up with things, though she had been somewhat out of touch. She was invited to come and do some reminiscing and discuss how she saw things in the present. I remember her being warmly received at that particular conference... I think because we were a small group to start with, we had lots of interesting social gatherings at the different places we had conferences. Along with my old friend, Bob Unkefer from Michigan State, we had some kind of threat to be writing up all the "friends" stuff that (DEM cont.): went on at the NAMT conference, which was probably just as important as what was going on in the actual meetings.

(DEM): One of the things that became- I don't think Dorothy ever got involved in it, but Unkefer got involved with the annual poker game. I had trouble keeping track of Bob

Unkefer. Bob was the one who followed me- he was President elect when I was President. He was in that group that became members of all the committees. I am sure Dorothy was on a lot of those, I can't remember which ones... I think she was known as kind of a "lady" with a capital "L" and probably wouldn't have been involved in the poker games. I'm not saying anything against it, that is just who she was... (reading from list of questions) "What do you consider to be her greatest contributions to the field of music therapy?" Well, we have already covered that.

(I): I mean in more general terms, not necessarily just to NAMT.

(DEM): I understand, to the field of music therapy. I think she kept the focus on the work that she did with children particularly with emotionally disturbed and psychiatric children. Her reports in the literature are certainly about that and she provided a focus on children. I think she was an important contributing factor in 1968 for the first book that Gaston put together called "Music in Therapy"

(I): Yes. There are a couple of items in the book.

(DEM): Dorothy was certainly a contributor. She brought into the organization a focus on that type of work with psychiatric children.

(I): She mentioned the importance, to her, of research. Not that she was involved in a lot of research, but she really believed in it.

(DEM): That is part of the influence of being close to Dr. Gaston. Again she was- the early part of the association had a lot of the Kansas people. Gaston was head of the leading graduate program and his emphasis was always placed on the importance of research. I think she did some research too.

(I): There were a few projects she was involved in.

(DEM): Well, I don't really know about her contributions reflecting trends in music therapy and society. That is something demonstrated, certainly, in her writings over the years. She was with the "moving along" group. She was not one who lagged behind, she was always pushing ahead and wanted to be involved with the latest things. I think she made that kind of a contribution. I do think she had some resistance to the behavior modification development in the 1970's, because she was more leaning toward the psychoanalytical side. It surprises me to find that there is still a big interest in that area.

(I): Considering how strong the behavioral emphasis is in the field.

(DEM): She probably resisted the behavioral method, I would imagine.

(I): She said that things that were happening and she would read about would encourage her to write about them, investigate them, or apply them somehow.

(DEM): We didn't really answer that question about how her contributions reflect trends in music therapy.

(I): I didn't know if there was something specific other than your saying her work with children.

(DEM): Yes, exactly. She was always thought of as an expert and a person to be heard about children. She shared a lot of her clinical work in the reports for NAMT conventions. I think it was certainly stimulation for interest in that whole area. She continued to contribute to the field as long as she was available. I'm not exactly sure when she retired...

(I): I think it was the late 1970's.

(DEM): Well, she was still kind of doing things in 1975. We got invited to her house for dinner and she was beginning to phase out of clinical work and went back to teaching... The last time she had a big participation was, it may have been 1979 at the conference in Dallas. I remember that particularly well because we had something to do with that. My wife, Charlie Eagle's wife along with the other old timer's who had been around for awhile- decided to have an old timer's party. Dorothy was part of that. In fact, I may have some pictures somewhere... Well, Dorothy was a very pleasant person and was very interested in people outside herself. She, I think, inspired a lot of people to follow what she was doing and had a good drive about a much favored idea about music therapy. There is no doubt about that. She definitely made significant contributions to the whole picture... You will have to look more at what she's done. My impressions are very favorable.

(I): Well, the main thing was to get ideas about your experiences with her. Some of the information that I've asked you was to see if what she said was accurate to how you remembered it.

(DEM): Again, I am sure you can find a lot of what she did in the "Books of Proceeding." I don't know that we actually collaborated together on anything, but we did work closely together as President elect and President. That four years in there was certainly where I had a lot of contact with her.

APPENDIX E
INTERVIEW TRANSCRIPT
MARY T. RUDENBERG

Transcription of Interview

Subject: Mary T. Rudenberg, MME, MT-BC

Interviewer: Deborah Mansfield

Date: September 2, 1999

(I): Well, to start off with, how do you know Dorothy Crocker? Where was your first contact with her?

(MTR): As best I can remember, I met her in the early 1950's. It was probably at an NAMT conference in the fall of 1952 or '53. It was either at Topeka or Lawrence, Kansas. A very small gathering. I was at graduate school. I had heard about her as a student of Dr. Gaston. He was very close to her and I'm not sure how they first met. I do know that she was one of the original members of the national association (NAMT).

(I): Yes.

(MTR): And she was one of the first presidents. She was also, if not the first, the second president of the regional association (SWNAMT).

(I): I knew that she must have had some sort of involvement with the Southwestern Region.

(MTR): From looking over the notes that Don and I had, she was apparently instrumental in getting the region to become "official" and established it at a TWU meeting with Dr. Eberly and Vance Cotter.

(I): How interesting.

(MTR): She was certainly considered a pioneer of child psychiatry and music therapy-working with Rudolf Drykers.

(I): Drykers. Don Michel and I were trying to remember, between the two of us, his last name.

(MTR): Well, I don't have my book of proceedings anymore- they didn't always give all the information, but I can't recall if he came from the Dallas area or Chicago.

(I): Don Michel mentioned that he was from Chicago.

(MTR): I think that she first started out working with children from referrals from child psychiatrists or pediatricians. Her approach was, I would say now very similar to Nordoff and Robbins; yet, I'm not sure that they had any contact in those early years. Dr. Gaston

had no use for Nordoff. I didn't hear about him all through my training, until years later. If we brought it up, he quickly cut us off.

(I): Well, Dorothy mentioned about them going to the other side to AAMT. She didn't mention a whole lot about the split, but commented on the few that followed and went that direction.

(MTR): I was busy raising children at that time, and couldn't understand what the split was all about. They didn't agree with the clinical training and some other things.

(I): I am amazed that they were able to come back together.

(MTR): Well, it took many years and a few deaths to achieve that.

(I): Hopefully, it will be for the best and strengthen the profession.

(MTR): Dorothy, like most of us who trained with Thayer Gaston, believed that a music therapist needed to work closely with a psychiatrist supervising the diagnosis to undergo the treatment. I think in a way, it was the only way we thought we could get recognized. As Don and I were trained, she used process reporting of her sessions and then gave narrative reports of case histories to students and colleagues. To the best of my knowledge, she was never involved in research.

(I): She did some semi- research type projects, but nothing heavy into the experimental type of research.

(MTR): Probably one explanation for that was that the psychiatrists were so controlling and they would call all the shots.

(I): I would imagine.

(MTR): There was no need for us to try to do any research when they were telling us what to do.

(I): I know that she really supported the idea of research for the profession. She felt it was very important to keep learning.

(MTR): I believe that when she was at Shady Brook, she worked closely with a therapeutic team. Those of us who had worked at Topeka certainly worked with teams, all the time. I think in her studio she worked mostly with individuals. I at one time referred- I guess this was probably the late '50's or early '60's when I had been a choir director at a church in Terrell, TX- the minister had a daughter who had a lot of seizures, but she was very musical. Her parents were interested in her studying with someone who could understand her problems. So I referred them to Dorothy and she worked with her for several years, as this girl was quite talented.

(MTR cont.): My thesis was based on the *isomantic* principle. I am sure that I used her as a reference, certainly as Gaston had talked her up, for how she described the uses of music in that way. So she stands out with me. (Pause) Looking at your last question here, "what stands out most in my mind about Dorothy?"... She was such a role model, even though at that time there were more men. I guess when we started out there weren't that many females, that I knew of anyway. The males were guys who had come back from the service. There were a number of women involved in the original group with very domineering personalities you would say. While Dorothy had as much influence as the other women, it was impressive because she was very much the southern lady.

(I): That is how Don Michel described her.

(MTR): I wouldn't say she manipulated, but she was able to get her way through her charm and her work. She was always very gracious.

(I): I was telling Don Michel that I had a hard time getting her to talk about herself. I had wanted to get her perspective on her career and what she felt she really contributed to. It was almost impossible for her to talk about it.

(MTR): She was one of the first therapists in the early 1950's, when it was considered rebellious for women to work outside of the home and still maintain their role as mother and wife. I think she did this very well and was always very sensitive to those of us who were married and had small children- asking about them. She was just very much an inspiration for the women music therapists. Most of the music therapists I knew worked in institutions. Unfortunately, we didn't have the contacts that she had to even think of having a private practice. I am sure that when she talked the students at SMU she inspired many of them to try their wings outside of the institutions.

(I): I have always been curious about how she really got into it (Music Therapy)- from being more into the music teaching to actually making contact with the psychiatrists and physicians.

(MTR): Well, when Charles Eagle, Don Michel, and myself got together we talked about Dorothy. His (Eagle) big thing was that she was a very religious person, very spiritual. It may have been through some of her church contacts that she met some of these people. I am not sure... I tried, when I first moved to Dallas in 1954 or '55, to observe her at the Shady Brook School, but I never was successful. I'm sure it was confidentiality issues or she may have been reluctant to be observed at that time.

(I): I got the impression that some of the people that were above her- I don't know if they were there the whole time- were less than helpful.

(MTR): That would be typical.

(I): Well, maybe they were blocking that type of visitation.

(MTR): I think that later on some of the SMU, I don't know about TWU, students did some work with her...I can't really think of anything else.

(I): Well, what do you feel was her biggest contribution, as far as from your perspective?

(MTR): Her biggest contribution? She was a pioneer in child psychiatry and music therapy. She was always very humble about what she did. Certainly, for young music therapists she was a role model.

(I): She spoke a lot about the necessity to continue learning at all times. She said that as long as you are frustrated about what is going on it will keep you learning and wanting to learn. That was the most important thing for the profession.

(MTR): I think she was fortunate that she never got bogged down in the organization. There were some leaders that have been entrenched with the structure of how things should be. They sort of lost what we were all about. She was one who didn't fall into that.

(I): That is how Don Michel described her. She had things in her mind- set goals and went after those and kept herself learning. Also, she had commented on how not having a degree was a source of chagrin, but it obviously didn't hold her back.

(MTR): No, she was never- I don't want to name the names of the other female leaders, but some of them were pretty snooty. Certainly, they didn't give us young graduate students the time of day and actually work with them. Dorothy was not like that. I came across a letter yesterday, a thank-you note to me from the program chairman for the conference in Albuquerque. Apparently, Dorothy had been the keynote speaker at the conference.

(I): Yes. Don Michel mentioned that she had been.

(MTR): Well, I had forgotten that because I knew that I had worked hard to get Margaret Sears to make an appearance. This note prompted me to remember Dorothy's involvement. She always appreciated being included. I think for those of us struggling with the Southwestern Region, with their ups and downs, she was certainly the number one pioneer for us here. Well, Eberly was too. It is just that he didn't go out from his role at TWU much.

(I): I guess at TWU she was basically doing some workshops, in the initial stages of developing that program.

(MTR): After Eagle got the offer to leave TWU to go to SMU- I am not sure whether it was before that or in his first years- she taught some introductory courses.

(I): She mentioned working with him prior to the actual start of the program there, as kind of an informative forum. Then continuing on for a while before she left or retired.

(MTR): When Vance Cotter came to TWU I, in the same year or the next year, was at the Houston V. A. Hospital. Vance and Dorothy helped me to have a regional conference there. In fact, I think she was the program chairman for it. Most of the people that came were volunteers from the Houston area, because they were the ones interested in music therapy. We were just getting it started at the V.A. We had a very nice meeting.

(I): Well, I am getting a lot of good information. Like I said before, she wouldn't talk about herself. She talked about some of her experiences, things that happened, but she wouldn't say "I did this, or I did that." Getting this kind of perspective from you and Don Michel has been really helpful.

(MTR): She was very talented and a very sweet and loving person.

(I): Yes, she was kind when I went up to talk with her.

(MTR): Well, I am sorry I can't give you more information, but...

(I): That's okay. What you have given me is really helpful, because anybody that knows her is going to have a slightly different take and have some different experiences with her, different impressions of her contributions. So, it has been helpful.

APPENDIX F
INTERVIEW QUESTIONS

Dorothy Brin Crocker

Background

1. Please talk about your childhood. (Date and place of birth, parents, siblings, where you grew up)
2. Please describe your music background. (Early experiences, training, etc.)
3. Please talk about your education. (Where you attended school, etc.)
4. Please talk about your family. (Years married, children, grandchildren, places you have lived)
5. Please talk about your employment history. (Places you have worked, etc.)

General Career Information

1. How were you introduced to music therapy? (Influences or motivating factors)
2. Please talk about your years at Shady Brook School. (Number of years, the children you worked with, other duties, any special experiences)
3. Please talk about other clinical experiences you may have had. (Did you take private clients, were you involved in research)
4. Please talk about the difference between private instruction and music therapy. (Did music therapy influence your private instruction)
5. Please talk about your relationship with Texas Woman's University and Southern Methodist University.

NAMT

1. Please describe the early years of NAMT; 1950's and 60's (professional goals for the organization, philosophy of practice, etc.)
2. Please talk about your involvement in the organization (When you became involved, offices held, committees served, conferences, etc.)
3. What were your most important contributions to the development of the national organization?
4. What, if any, discouraging moments did you experience in the development of NAMT?

Influences and Perceptions of the Profession

1. What influenced you to write and publish?
2. How did current events in society influence your practice or philosophy of music therapy? (Ex: Reforms in healthcare, concepts in special education, civil rights legislation...)
3. Please talk about any specific music therapy incidents or events that stick in your mind.
4. How has music therapy progressed, thus far? (Is it what you anticipated?)
5. Please talk about the recent merger of AAMT and NAMT. (Good or bad for the profession of music therapy?)
6. What are some contributions you have made to the field of music therapy? (Professional ideals, therapeutic concepts or techniques, etc.)

Questions for Colleagues of Dorothy Brin Crocker

1. How do you know Dorothy Brin Crocker? (First contact, etc.)
2. Please tell me about her involvement in NAMT. (Offices held, committees, conferences)
3. What do you consider her most important contributions to the development of the national organization?
4. Please describe any important events or interesting situations associated with her involvement in NAMT.
5. What do you consider her most important contributions to the field of music therapy? (Professional ideals, philosophy of practice, specific techniques)
6. How did her contributions reflect current trends in music therapy and society from 1950-1970?
7. How did her contributions influence trends in music therapy from 1950-1970?
8. What strikes most in your mind about Dorothy Brin Crocker?

Questions for Family of Dorothy Brin Crocker

1. Has becoming a music therapist changed her in any way as a person?
2. How did music and music therapy influence the family?
3. How did she balance her role in the family (wife, mother) with her career as a music therapist?
4. What are some of her greatest attributes or contributions?
5. Please talk about any special events in your family or her career that may be relevant. (1950-1970)

APPENDIX G
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