

THE IMPACTS OF HIGH-LEVEL TRAINING:
FIVE MUSICIANS WHO TRANSFERRED THEIR SKILLS TO NEW
PROFESSIONS

by

Theresa Ja-Young Kim

Dissertation Committee:

Professor Harold Abeles, Sponsor
Professor Kelly Parkes

Approved by the Committee on the Degree of Doctor of Education

Date: February 14, 2018

Submitted in partial fulfillment of the
requirements for the Degree of Doctor of Education
Teachers College, Columbia University

2018

ABSTRACT

THE IMPACTS OF HIGH-LEVEL TRAINING: FIVE MUSICIANS WHO TRANSFERRED THEIR SKILLS TO NEW PROFESSIONS

Theresa Ja-Young Kim

This study examines five highly trained musicians who made the life-changing decision to leave their occupations and pursue professions in completely new fields. Portraits were created to illustrate how these individuals went on to forge successful careers even though their new positions required vastly different skillsets. Through qualitative analysis, it was discovered that numerous skills appear to be transferable from long-term musical training to various career paths. By examining people who have excelled in both domains, common traits were uncovered and grouped into four categories: Cognitive, Expressive, Socio-Behavioral, and Skills Particular to the Craft.

The purpose of this research was to identify the skills that musicians can carry over into new professions. Those who may be considering alternative fields of work as well as employers in non-musical arenas may discover that

musicians can be desirable candidates for hire because of their numerous transferable skills.

Understanding the training process of musicians may also help gather insights for improving curricula which conservatories can employ to prepare graduates for careers. Retrospective feedback from alumni provided this study with a backdrop as to whether coursework offered at their schools aligned with modern industry conditions.

After conducting interviews, findings from this study revealed that highly trained musicians do possess many skills that can transfer into new domains, though hard skills should be acquired in the new field. However, the foundation on which a musician's skillset is built provides a formidable bedrock on which a variety of successful careers can be cultivated.

© Copyright Theresa Ja-Young Kim 2018

All Rights Reserved

ACKNOWLEDGEMENTS

I could never have completed this paper without the encouragement and support of so many caring individuals. First I thank my parents, Kenneth and Michelle Kim, for bringing me to America so that I can have access to the best possible teachers who molded me into the musician and educator I am today. I am also incredibly grateful to my husband Carlos Tomé who stood by me patiently as I endured the most challenging moments of this process.

A huge thanks to the five pilot study participants who gave me the chance to learn how to conduct interviews and research. I am also incredibly grateful to the five participants of this study for sharing their unique, moving, and fascinating stories. Your journeys are truly inspiring and your successes serve as a beacon of hope for musicians and music students.

Special thanks to my dear friend, pianist David Jalbert, for encouraging me to pursue my doctorate. Jacqueline Quillen, thank you for generously providing me with a quiet retreat where I was able to write this document.

And finally, none of this would have been possible without the sage guidance of my sponsor, Professor Harold Abeles. Thank you for advising me with the patience and expertise that helped shape this research and paper.

TJY. K.

TABLE OF CONTENTS

Chapter I – INTRODUCTION	1
Introduction	1
Definitions	3
Narrative and Background	5
Rationale.....	10
Conceptual Framework.....	12
Problem Statement	15
Purpose	16
Research Questions	16
Plan of Research	17
Research Methodology Overview	19
Summary	20
Chapter II – LITERATURE REVIEW	22
Overview.....	22
Impacts of Music Education	23
The Transferable Skills of Musicians	30
Cognitive Skills.....	30
Expressive Skills	32
Socio-Behavioral Skills.....	33
Motor Skills	34
Additional Skills Missing from Table 1.....	35
Skill Transfer	37
Hard vs. Soft Skills	37
Defining Transfer and Identifying Types.....	38
Career Success	41
Success for Musicians	44
The Making of a Successful Musician	44
Summary	50
Chapter III – METHODOLOGY AND PILOT STUDY.....	51
Overview.....	51
Rationale for Qualitative Study.....	52
Rationale for Portraiture Format.....	53

Research Approach	54
Plan of Analysis for Research Questions.....	56
Role of the Researcher	57
The Pilot Study	58
Rationale for Pilot Interviews and Participants	58
Pilot Study: Interview Questions and Initial Findings.....	59
Revisions to Interview Protocol.....	61
Data Collection Procedure	62
Participant Identification	62
Procedure and Interview Setup.....	63
Timeline of Study	63
Summary	64
Chapter IV: FINDINGS	65
Overview.....	65
Participants' Collective Backgrounds.....	65
Stephen: The Cellist Turned Director of a Major Concert Hall	66
Background	67
Music Training and Experience	68
Conservatory Education from the Perspective of an Alumnus(a) ..	69
Leaving Music and Transitioning into a New Field	71
Current Profession Information and Relationship to Music	73
Defining Career Success	74
Transferable Skills.....	74
Advice for Musicians	74
Fred: The Trumpeter/Composer/Conductor Turned President of a University	75
Background	76
Music Training and Experience	77
Conservatory Education from the Perspective of an Alumnus(a) ..	77
Leaving Music and Transitioning into a New Field	79
Current Profession Information and Relationship to Music	80
Defining Career Success	80
Transferable Skills.....	81
Advice for Musicians	81
Christina: The Pianist Turned Medical Doctor.....	82

Background	83
Music Training and Experience	83
Conservatory Education from the Perspective of an Alumnus(a) ..	84
Leaving Music and Transitioning into a New Field	85
Current Profession Information and Relationship to Music	87
Defining Career Success	88
Transferable Skills.....	89
Advice for Musicians	89
Joshua: The Pianist Turned Lawyer	90
Background	91
Music Training and Experience	91
Conservatory Education from the Perspective of an Alumnus(a) ..	92
Leaving Music and Transitioning into a New Field	94
Current Profession Information and Relationship to Music	95
Defining Career Success	96
Transferable Skills.....	97
Advice for Musicians	98
Jennifer: The Clarinetist Turned Wealth Manager	99
Background	99
Music Training and Experience	100
Conservatory Education from the Perspective of an Alumnus(a) ..	101
Leaving Music and Transitioning into a New Field	102
Current Profession Information and Relationship to Music	104
Defining Career Success	105
Transferable Skills.....	105
Advice for Musicians	106
Summary	106
Chapter V – DISCUSSION	108
Overview	108
Cross-Case Analysis and Related Literature	109
Background	109
Music Training and Experience	110
Conservatory Education from the Perspective of an Alumnus(a) ..	115
Leaving Music and Transitioning into a New Field	117

Current Profession Information and Relationship to Music	122
Defining Career Success	124
Transferable Skills.....	126
Advice for Musicians	130
Revisiting the Conceptual Framework and Exploring New Frameworks	132
Career of a Musician.....	133
Near vs. Far transfer	134
Low Road vs. High-Road Transfer	135
Comparison of Transferable Skills	136
Summary	137
Chapter VI – SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS	139
Overview.....	139
Methodology and Procedure	139
Data Collection, Member Checks, and Findings	141
Discussion.....	142
Conclusions	146
Answering the Research Questions.....	146
Question 1: What are the impacts of a high-level musical education?.....	146
Question 2: What experiences during their instrumental musical training do participants believe contributed to their current success?	147
Question 3: Why did participants leave music? What were the initial steps they took to leave the field?	148
Question 4: Do participants believe that their conservatories provide students with ample preparation for careers in music or otherwise?	149
Implications.....	150
Recommendations for Research	153
Recommendations for Practice.....	154
Epilogue.....	155
REFERENCES	157
Appendix A – Pilot Study: Interview Questions.....	165
Appendix B – Interview Protocol.....	167
Appendix C – IRB Approval Form.....	170

LIST OF TABLES

Table

1	Examples of Musicians' Transferable Skills.....	13
2	A reconceptualization of Table 1	32
3	Overview of Studies on the Subjective Meaning of Career Success	43
4	Plan of Analysis for Research.....	56
5	Degree Requirements and Range of Credits Required	116
6	The Transferable Skills of Musicians	132

LIST OF FIGURES

Figure

1	A snapshot of a musician's career	14
2	Basic principles of transfer.....	40
3	Revised version of Figure 1	134
4	Continuum of transfer	135
5	Types of transfer found in this study.....	136
6	Venn diagram	137

Chapter I – INTRODUCTION

Introduction

Highly trained musicians sometimes make the life-changing decision to leave their occupations behind and pursue professions in completely different fields. These individuals often go on to forge successful careers even though their new positions require vastly different skillsets. To become a professional classical musician, it takes years of deliberate, intense training and a specialized practice in instrumental performance. A study conducted in 1993 by Ericsson, Krampe, and Tesch-Römer estimated that it takes more than 10,000 hours of dedicated practice over at least a decade to reach this level of ability. The same study noted that on average, performers at the highest level practiced 19.2 hours per week. These musicians usually begin to achieve a high level of performance at an early age (Lehmann, Sloboda, & Woody, 2007). In many cases, they then continue their education at conservatories or perhaps elite pre-college programs, where their artistic talents and technical abilities are further honed as they fully commit to studies that pertain to this specific craft of performance.

Because focusing on one instrument at such a high level is often an isolated pursuit that requires thousands of hours devoted to practice (Davidson et al., 1996), it is compelling to look at how individuals choose to leave and transition into new or unrelated careers. What leads musicians to the decision to leave something they have dedicated so much of their lives to, after having

devoted such an enormous amount of practice, discipline, and work to it (Snyder, 1997)? How do they look outside the world of classical instrumental performance and make the decision to jump into careers as contrasting as medicine, finance, law, or business? Did they feel discouraged by the challenges or feel unprepared for realities of the music industry? These are some of the questions that this study will attempt to answer. How these career-changers can still achieve success again after having devoted themselves to such a singular pursuit is also a point of interest for this research. By identifying the transferable skills developed through focused instrumental training, musicians, educators, and career services, and employers may be able find ways to align the qualifications needed to position for both musical and non-musical professions.

Research has supported the claim that an early music education can positively impact human development (Pound & Harrison, 2012) and be a harbinger of future success. Multiple studies (Cesarone, 1999; Črnčec et al., 2006; Custodero, 2007) have focused on the effects of music education on children but fewer have looked at the long-term outcomes of sustained instrumental study on the careers of successful adults. After a thorough survey and analysis of selected cases and research, it may be possible to advocate that pursuing musical study at a high level can be beneficial across multiple fields and perhaps seen as an asset when people transition out of music.

The intent of this study is to examine individuals who have undergone intense and high-level musical training in an effort to discover what elements they identify as the aspects of their musical training experiences that led them to

become successful again, outside of music. By analyzing their experiences and results, previous research that has looked at transfer, and by understanding transfer from “the other end,” this research will aim to provide a comprehensive picture of the long-term effects of musical study. The distance (or far) transfer component is of particular interest in this study because it provides a stark contrast from one profession to the next. Distance transfer describes a larger space between the initial learning context and the situation to which knowledge is transferred. In near transfer instances (such as an instrumental performer goes into music administration), the overlapping qualifications and skill transfer may be closer in relation as opposed to an instrumental performer who takes a further leap and goes into dentistry or law.

Definitions

For the purposes of this study, professional musicians are defined as instrumentalists who have earned undergraduate or graduate degrees from conservatories and have established careers as solo, chamber, or orchestral performers. This may encompass some teaching and freelance engagements as well. The participant group for this study includes professional musicians who have left their careers behind and transitioned into different arenas. By assessing the self-reported experiences of these subjects in the light of recent research, this study will attempt to identify the common attributes that participants may have transferred over to become successful in a wide range of new professions. In establishing parameters for participants of this study, I decided to look specifically at instrumental musicians, not inclusive of vocalists.

The reasoning for this was that the career trajectories of singers look different, especially since they typically begin their training later in life and because the musical positions available to them often differ from those of instrumentalists.

“Success” must be defined to help categorize levels of achievement. The definition can embrace a range of factors and include qualifiers such as salary, quality of life, lifestyle preferences, job satisfaction, title, or level of leadership (Dries, 2011). Objective and subjective criteria are included to help measure career success (Heslin, 2005). The notion of subjective career success usually includes self-identified criteria, such as a person’s personal goals, preferences, and values, while objective criteria include more quantifiable measurements such as pay, promotions, and achievements of prestige.

This study uses the theoretical framework that defines “career success” as embodying “the real or perceived achievements individuals have accumulated as a result of their work experiences” (Judge, Higgins, Thoresen, & Barrick, 1999, p. 621). To underscore the subjective nature of defining “success,” Festinger’s social comparison theory states that individuals are motivated to evaluate the outcomes they achieve by comparing themselves to others (as cited in Heslin, 2005). Much of the literature on career success presumes that most people evaluate their own career success relative to self-referent criteria and how many of their personal aspirations are being fulfilled (Heslin, 2005). Self-comparison to others also has a substantial effect on an individual’s perspective. Objective elements may fold into this general scheme, but it is important to remember that an individual’s definition of career success is very personal in nature.

Narrative and Background

The career trajectory of a professional musician is not usually linear in design, and there is an increasing realization that a typical music school graduate is unlikely to mold a career that consists solely of playing in elite performance situations (Hannan, 2006). Herein lies an inherent disparity between traditional conservatory curricula and the current state of the music industry. In this industry, there is usually no standard formula, institution, or company that structures a performer's life in a predictable manner. Rather, musicians usually piece together a multi-faceted occupation encompassing freelance performance and teaching (Bennett, 2013). After conservatory training, the career success of a musician (frequency, choice, and prestige of engagements, income) are not often contingent upon his or her instrumental performance capabilities. Other "generic" skills need to be developed and employed to launch a musician's career and to keep it afloat in the complex, ever-changing arts industry (Brown, 2009). The most stable jobs such as tenured professorships or orchestral positions are scarce, and competition for them is fierce (Bennett, 2013).

For the rest of the industry, including freelance musicians, teachers, and even performers who have secured professional management, consistent scheduling and stable income can be difficult to rely on. Participation in festivals varies each season depending on auditions and invitations. Some players serve on sub lists for orchestras year-round, but these jobs do not provide benefits, sick days, or bonuses. Uncertainty, mobility, self-employment, and project-based

work epitomize this industry where success can be ephemeral (Montuori, 2003). Many musicians are hired primarily as contractors, so they tend not to have a steady schedule. This can add yet another hurdle, which is that they must often take on gigs, private teaching, or extraneous jobs to make ends meet (Smilde, 2009). Sometimes, this can take time away from cherished projects or from a steady practice routine, which they must adhere to in order maintain their performance skills. Moreover, time dedicated to practice, rehearsal, administration, and travel is unpaid.

Looking at the situation from the positive side, these conditions may by the same token foster entrepreneurship and creative problem solving skills that develop alongside pure musical skill. In addition to performance, musicians may have to develop versatile skills in order to grapple with the challenges of continual training and survival in the industry. Perhaps the traits that accompany the constant pursuit of excellence that it takes to be considered a hireable player requires musicians to also ascertain latent skills that may be transferable to other domains.

To excel at instrumental performance, a person must obtain and alternate nimbly between several skillsets, then execute them in time, often under pressure in public. This unique process requires mastery of skills in two distinct realms – technical facility and artistic expression. Musicians strive to master capabilities that allow for emotional connectivity while simultaneously tackling issues in fine motor control, coordination, memory, performance anxiety, reading, and listening (Chesky & Hipple, 1997). For most people, it takes many years of

steady and focused practice to reach this point. Unfortunately, many give up their musical studies before reaching a high level (Katzenmoyer, 2007), but it is worth noting that a significant portion of those who attain mastery of instrumental performance but do not pursue careers as musicians often go on to succeed in areas like computer science, finance, and medicine (Roehmann, 1991). Some notable people who have studied music include former Secretary of State Condoleezza Rice (piano), former chairman of the Federal Reserve Alan Greenspan (clarinet and saxophone), co-founder of Microsoft Paul Allen (guitar), movie director Woody Allen (clarinet), television news broadcaster Paula Zahn (cello), co-founder of Google Larry Page (saxophone), former World Bank president James Wolfensohn (cello), and co-founder of Gilt and CEO of Glamsquad, Alexandra Wilkis Wilson (piano) (Bryant, 2015; Lipman, 2013).

To provide a broader background to the benefits of musical study, researchers have found that a childhood education rich with musical experiences correlates to higher scores on standardized tests and college acceptance rates (Vaughn & Winner, 2000). Other studies have reported that many students who reach high levels of musical achievement become successful in fields that are seemingly not music related (Shakespeare, 2011). A study completed by Richards in 2011 revealed that there are positive social effects of orchestral performance and chamber music collaboration. Collectively, these findings help strengthen the argument that the pursuit of a musical career propels the development of desirable traits that can lead to success in more than one area.

Inevitably, conservatory experience and curricula play a role in this discussion because most professional instrumentalists attend these specialized institutions of higher learning, so the participants of this study will have such educational experiences in common. For 21st-century classical musicians, the promise of an illustrious career can be fleeting, especially as the traditional features of the music industry appear to be shrinking. Though aspiring classical musicians are fueled by a formidable ambition to perform, they become aware of the limited and decreasing career opportunities that exist in such a specialty (Carey, 2003). At the same time, new career paths and outlets have been steadily emerging since the new millennium, and many conservatory graduates who have spent so many years dedicated to their one instrument suddenly find themselves wondering if they are properly equipped to make a living that meets their needs. The advent of the internet redefined the recording industry (Strasser, 2003) and many American orchestras have recently folded in the wake of the economic collapse (Mauskapf, 2012). As a result, the traditional understanding of a “job in music” has changed significantly and creative entrepreneurship has become more of a necessity for musicians to survive.

Though studying a musical instrument can have its many benefits, the pursuit of music as a professional career in an art form that struggles to find relevancy in modern times is undoubtedly difficult. Those who seek more stability (and often more or steadier income) may leave performance behind and transition into completely new professions. This population provides a rich pool of experiences worth recording and studying to understand the phenomenon of

career transfer. If the common attributes of these people can be traced back to their qualities as musicians, educators may be able to better support the argument for high-level musical study and identify transferable skills that are developed during musical training.

This is a research topic that captured my attention because of its relevance in my own career path and to those who have similar backgrounds. My musical history also reveals my conservatory training and therefore the experiences and assumptions that I may have brought to this study. It has been 13 years since I graduated from a conservatory. Having trained as a concert pianist, my professional and social spheres comprised highly trained musicians who eventually embarked on a variety of paths that did not necessarily align with their performance degrees. Many left music all together or found themselves in music-related professions (such as teaching or administration). There is much conversation among these individuals, as well as those who continue to perform for a living, about how impactful or practical their conservatory training was. I had also made the observation that many of the people who pivoted out of music into unrelated careers found a remarkable amount of success in their new professions. This was a point of interest to me as a researcher because I became inquisitive about what skills they may have transferred to make the transition. Additionally, when reflecting upon my own career path, it occurred to me that my having trained as concert pianist to becoming the founding director of a nonprofit music education organization drew attention to the skills I had versus the skills I needed. From an evaluative standpoint, my professional experiences

have made me question how much of an alignment there was between my conservatory training and the practical skills I needed after school. When I observed that a significant number of highly trained musicians were switching out of their performance careers, my curiosity about this research topic grew. There have been distinct moments when I have felt helpless or ill-equipped with the skills needed to fundraise or manage a marketing campaign. In those moments, I sometimes thought, “I only know how to play and teach piano; how am I going to do this?” Conversely, there have been moments when I felt that because of my musical training and background, I was able to excel in certain contexts. For example, presenting the organization at events was a task that came rather naturally since I had significant experience performing on stage. The elements that I would prioritize as a performer were often noticeably different from a staff member who did not have that experience to draw from. As a researcher, I wanted to examine other people’s paths to see if these might be common realizations. As an educator, my hope is to inspire music students to think about what they can do with their training and to provide feedback on current conservatory teaching models.

Rationale

A snapshot of professional musician’s career or a page out of one’s calendar will typically reveal a patchwork of several different income-generating avenues. It is seldom the case that a musician only performs as a soloist or only plays in an orchestra as his or her entire occupation. Rather most musicians

partake in a combination of both, in conjunction with teaching, chamber music, and administration (Bennett, 2013). On any given day, a musician might practice in the morning, do some administration (anything from emails, booking concerts, PR/marketing, scheduling rehearsals and lessons, to negotiating contracts), then go to a rehearsal, teach lessons in the afternoon, and play a concert in the evening. On this single day alone, the musician has drawn upon a myriad of distinct, distinguishable skills. Each day differs from one to the next, and many musicians also travel to take seasonal jobs. Previous studies have shown that in the workforce of the future, the number of musicians who pursue a “portfolio career” will continue to increase (King, 2004).

A look at the 2014 *U.S. World & News Report* compilation of the top 100 lowest acceptance rates for schools in 2014 reveals that professional musicians have graduated from world class conservatories with astoundingly low acceptance rates like 6.7% (The Juilliard School) and 4.8% (Curtis Institute). To put these figures into perspective, the report states that Harvard University has an acceptance rate of 6%, Princeton University is at 7%, and Yale University accepts 6.3%. By the time an aspiring professional musician is only 17 or 18 years old, he or she must already rank in this small group of elite musicians to be accepted into these institutions, competing against an international pool of applicants. These school acceptance rate statistics provide a glimpse as to how competitive the conditions and expectations are for highly trained musicians. They may also demonstrate the notion that those who are accepted are likely to

be highly functioning individuals who are drawing from a specific set of skills in order to achieve such levels of excellence.

Findings from this research study will hopefully provide points for further understanding or serve as a guide for musicians who are questioning possibilities for their future careers (in music or in other fields). The aim of this study is to provide accounts of successful transitions, reminding musicians and employers in non-artistic realms that musicians possess underlying or tacit transferable skills that can be beneficial across many different fields.

Conceptual Framework

When identifying the transferable skills of musicians, it can be helpful to visualize the numerous characteristics that a musician's career typically encompasses. Since musical professions often comprise several different kinds of jobs (Loveland, 2009), the whole picture of an individual's career will include various skillsets. On any given day, a musician can work in multiple environments. A musician might give a masterclass to a string quartet one day and then perform in the pit of a Broadway show the next day. A great deal of versatility must be required in order to excel in the industry and to maximize earning potential. Because of the variety of jobs musicians find themselves doing, they may be developing soft skills in addition to playing their instrument, which may be transferable into different fields, as seen in Table 1 (Dockwray & Moore, 2008).

Table 1

Examples of Musicians' Transferable Skills

Analytical skills	Creativity	Evaluation skills	Numeracy	Self-awareness
Application of existing knowledge	Critical thinking	Independent learning	Organization and planning	Self-expression
Articulate expression	Decision making	IT skills	Problem solving	Self-management
Awareness of cultural differences	Design and visual awareness	Lateral thinking	Professional ethics	Self-motivation
Career planning	Engagement with the unfamiliar	Leadership	Research skills	Study skills
Confidence	Entrepreneurism	Listening skills	Reviewing progress	Team work
Communication	Etiquette and conventions	Negotiation		Time management and prioritization

Note: This table displays the various transferable skills of musicians (Dockwray & Moore, 2008).

When these components are re-organized into the matching contexts in which musicians employ them, they can also illustrate the relationships between the skills and musical careers (see Figure 1). The elements inside the circle comprise the skills and qualities that were listed in Table 1. On the outside of the circle, various jobs or tasks that musicians take part in as part of their daily career-related activities are shown. These elements are aligned with the parts of the circle that correlate with the aligned skills and qualities.

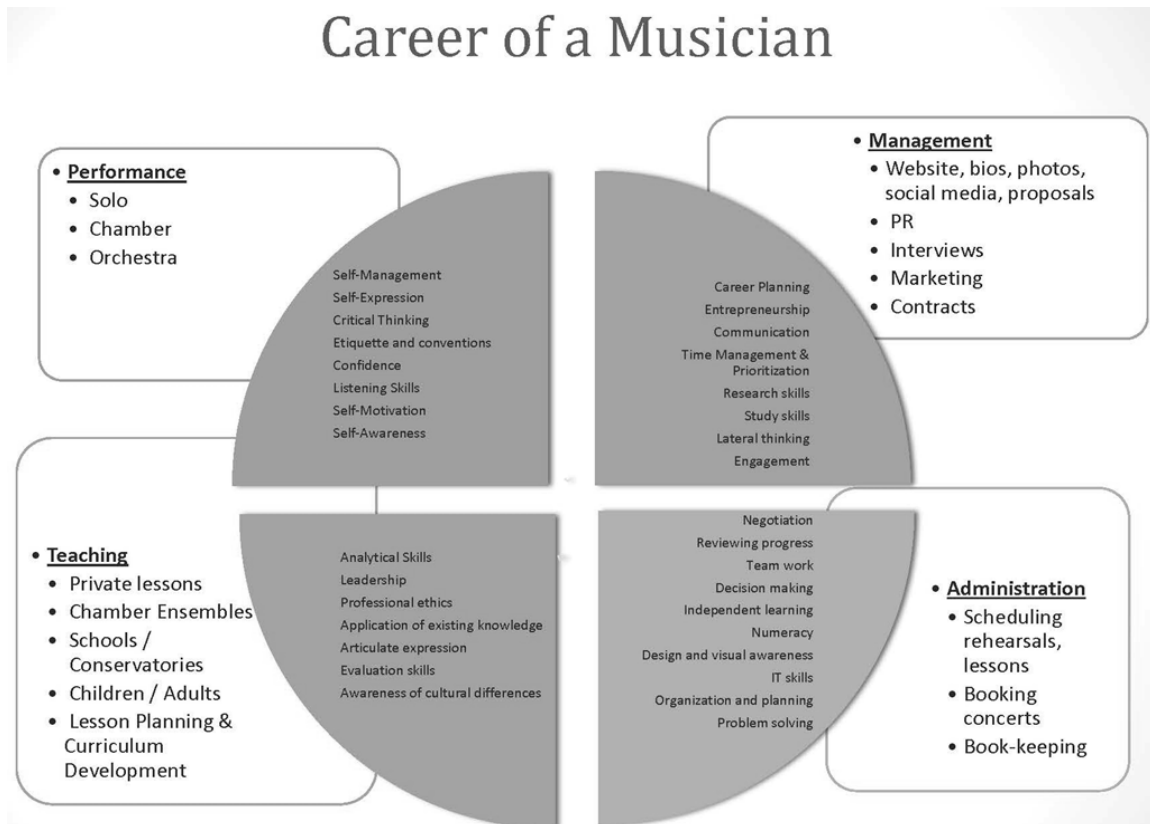


Figure 1. A snapshot of a musician's career. This figure illustrates the various jobs and skills employed by musicians.

When a musician draws upon the skills needed to function as a performer, he or she not only demonstrates many qualities seen in Table 1, but utilizes these skills often in conjunction with each other, and they become clarified under the pressure of live performance. On the same day of a performance, perhaps a musician was also teaching lessons and doing some administration, requiring skills such as leadership, teamwork, negotiation, problem solving, organization, planning, as well as analytical, evaluative, and even information technology skills or numeracy. A musician is therefore required to “wear many hats.” Because of

this, he or she may develop some characteristics considered to be desirable or beneficial in an array of professional environments outside of music.

Problem Statement

Changing careers can be a challenging, stressful, and life-altering process for most people. When a classical musician, who has invested so much into becoming a performer from a young age, decides to leave the field, people can speculate how especially overwhelming it may be to let go of their vocation in search of a different life. Yet, many do choose to embark on this transition and seem to be able to redirect the skills they developed as musicians and apply them successfully in other domains (Skoe & Kraus, 2012). For musicians who are apprehensive about pivoting out of their fields and for non-music related organizations looking to hire, this can be promising.

Some musicians may initially fear that the highly specialized nature of their previous occupations may manifest as a disadvantage during or immediately after job transitions. Others might wonder if they have been equipped with ample “real job skills” beyond playing their instrument. The musical profession calls people of tremendous talent and communicative power who desire to share their abilities with audiences through meaningful expression and train their entire lives to master the skills needed to do so. How can they extrapolate their skills to be able to redesign their careers in new professions?

Purpose

The purpose of this study is to identify the qualities that musicians carry over into new professions and to provide support for those who may make the decision to leave their performance careers behind. By looking specifically at individuals who have successfully superimposed their underlying skills onto non-musical domains, we can closely examine the common traits that can assist our understanding of transfer for musicians. Those who may be considering alternative fields of work as well as employers at companies and organizations may also discover that musicians can be desirable candidates for hire.

Making further observations about the education of musicians may also help gather insights and suggestions for improving conservatory preparation for careers. Retrospective feedback from alumni who have received degrees from high-level music institutions and worked in unrelated fields can likely speak to the pros and cons of their education. This useful information can provide researchers, teachers, and designers of conservatory curricula with candid assessments needed to measure or reflect upon the efficacy of conservatory training, such as what students were taught versus what they actually implemented, or what could have been more useful.

Research Questions

The primary questions in this study are, “What is the impact of a high-level education in music that may prime people for success in other careers?” and,

“How are transferable skills developed and used by musicians when they transition out of the industry?”

After gathering qualitative data by conducting interviews, results from this study were used to help provide an understanding of skills that may be developed under the surface of a musician’s career and training. The following research questions were used to guide the development of the interview protocols:

1. What are the impacts of a high-level musical education?
2. What experiences during their instrumental musical training do participants believe contributed to their current success in non-musical careers?
3. Why did the participants leave music? What were the initial steps they took to leave the field and how did they transition?
4. Do participants believe that their conservatories provided students with ample preparation for careers in music or otherwise?

Plan of Research

To better understand how musicians transition out of their careers and what skills they can draw from to move from their first profession to the next, it is helpful to gather personal accounts from individuals who lived through such experiences first-hand. A collection of these accounts can provide an aggregate view as common qualities and themes surface through in-depth, one-on-one

interviews. The goal here was to extract the skills that participants garnered from their conservatory education and learned experientially as working musicians.

This study examines individuals who built successful new careers after leaving music. What makes these people unique is the high level of determination and commitment they have demonstrated, a requisite for ascertaining the prestige of the new careers they forged for themselves. The plan for this research was to seek and identify a nucleus of skills that these ex-musicians share in common. By looking for emergent themes and universal skillsets as well as their reasons for leaving music, educators and designers of conservatory curricula can gain a better understanding of the way their efforts are being perceived or implemented in “the real world.” At first glance, it may not be obvious as to how a world-class viola player can drop his instrument and go forge a successful career in finance, or how a Juilliard-trained violinist goes from winning international competitions and teaching at Yale Music School to enrolling as a student at NYU Dental School. The immediate hard skills required for each of these activities appear to be completely unrelated. However, upon looking beyond this first layer and after investigating the underlying skills more carefully, we may begin to understand that the training that goes into making a musician develops a certain acumen that can be universally beneficial across various types of fields (Pitts, 2012).

Interviews serve as an open-ended form of inquiry which are most appropriate for capturing the experiences of these participants. They can offer both a rich portrayal of their experiences as well as valuable information for those

making similar career decisions. Participants used this opportunity to reflect on their musical training and evaluate the effectiveness of their conservatory education. By sharing their powerful narratives, and in some cases, cautionary tales or stories about strength and resilience, these individuals were given the opportunity to make observations and critiques about the current state of classical music and higher education. Meanwhile, the goal of this study was to take account of recurring or surprising points as participants recounted how they became musicians, how and why they transferred out of music, and how they paved the way for success in their present careers. The feedback about conservatory curricula from alumni was also an important part of this data collection.

Research Methodology Overview

Five pilot interviews were conducted for this study to test a list of questions, which later evolved into the final interview protocol. They also provided a chance to investigate individual cases, allowing participants to talk through their own narratives and elaborate as they answered the questions and reflected upon their many years of experience after their formal musical training. Initial findings were examined after collecting the raw data. After comparing and contrasting the data, correlational and outlying findings were discovered, organized, and discussed. The objective was to analyze the collective responses and distill the information for common keywords, ideas, or emergent themes.

Once the pilot results were gathered, participants' responses were analyzed to identify any similar points of conversation and how they might relate to underlying theories. This process also provided formative and summative feedback in terms of the reliability, efficacy, and validity of the interview questions. If respondents were able to answer the questions with consistency and clarity, an assumption was made that the questions were effective in drawing out useful information. Any questions that seemed to generate confusion or mixed responses were re-examined for improvement in the actual protocol.

Five participants for final interviews were then sought, and the protocol was re-designed to produce portraits. The final array of participants was modeled to represent a variety of different careers. These individuals were identified based on initial data feedback as well as the following criteria:

1. Willingness and ability to participate
2. Background and education included conservatory training
3. Depictive of trending responses, emergent themes, universal elements
4. Representative cases of "career success," as defined by this study and its parameters (highly trained musicians who transitioned into non-musical industries)

Summary

After identifying the goals of this research and defining the problems, purpose, and questions that needed to be addressed, it was determined that the methodology that would best serve this study would be qualitative. The specific

method of inquiry would require me to derive portraits of the five participants, allowing for them to be more than small data points from a large pool of respondents. Given the illustrious nature of the careers of these individuals, I felt that bringing their voices into the narratives would provide the best canvas for understanding their experiences.

Chapter II – LITERATURE REVIEW

Overview

Review of the literature on skill transfer can provide a comprehensive picture of the subject through various lenses. Studies on the benefits of childhood music education are abundant, but those on the long-term effects of musical training at a professional level, musicians' skills, and their job experiences appear to be less numerous. One of the objectives of this study is to build upon existing research that has addressed skill transfer. Other issues to look at include the different types of skill transfer (for instance, distant versus near) and the importance of defining career success.

In addition to uncovering research that has been conducted on skill transfer and career success, this chapter is organized into sections to help illustrate the various areas of skill transfer that are specifically pertinent to music. The skills from Table 1 have been grouped into four categories that address the different demonstrable traits of musicians apart from their instrumental playing. Using this as a new framework for understanding the capabilities that musicians possess, we can form a more convincing argument to support the idea that musicians are not only “hire-able” outside of their industry but that because of their intense training and working in challenging environments, they may have primed for potential success in other areas as well.

Impacts of Music Education

There are many ways in which researchers and scholars can attempt to measure or quantify the benefits of music education. Both qualitative and quantitative studies may be useful in gathering various data points on the impact that music education has on people, short and long-term. This information can better equip teachers and education administrators as they work with students and try to evaluate the efficacy of their curricula, methods, programs, and schools. Particularly for institutions of higher education and conservatories, this may provide leaders in the pedagogical field with feedback for gauging the relevancy and applicability of the degrees they offer.

Retrospective accounts of personal experiences in music can help illustrate the long-term effects of high-level music education, which are the elements that this particular study investigates. It is important to note that such accounts are subjective in nature as they are autobiographical, but researchers can combine these narratives and with collective literature to evidence the impact of continuous music education later in life (Pitts, 2012). Do highly trained musicians exemplify traits that can be transferred to different domains? For those who stay in music, can they further hone any of these said traits to their advantage as they navigate the complexities of a career in the arts? By looking at the causal relationships between people's musical training, their experiences thereafter, and their perceptions of the alignment between the two elements, we can relay findings that may help capture the relationships between high-level music education and its long-term, underlying impacts. The collected and

curated narratives of highly trained musicians who switched careers can be of great benefit to both current and future music students, prompting them to learn by example, modeling, or by raising their awareness of the realities after school.

For children, exposure to arts programs can help develop a sense that they can be agents of their own learning. Musical study has been found to contribute to students' sense of self-esteem, improved behavior, and better attendance rates in school. Perseverance and grit are also areas in which music education has had a positive impact on students, perhaps because at the foundation of these qualities are motivation, commitment, and persistence (Scott, 1992). To pursue music at a high level and over a significant period of time, students must demonstrate resilience to keep going from one performance or competition to the next, which requires them to constantly draw upon these qualities. These are experiences and characteristics that can be transferred to other areas of their lives.

A study in 1997 by Chesky and Hipple focused on the differences between music and non-music majors. They found that music majors felt better prepared for success in college than non-music majors did. This study also indicated that music students may be somewhat better adjusted than non-music students. For example, when they compared undergraduate musicians to non-musicians, the musician group had fewer social/emotional problems. Since musicians must demonstrate an extreme amount of discipline and focus that develops through years of intense practice and performance routines prior to entering college,

these qualities are common among music students and may manifest in other academic areas as well as in the social and emotional aspects of life.

On a physical level, the focused study of an instrument has also been known to enhance fine motor skills, especially in children. Forgeard, Winner, Norton, and Schlaug found in their 2008 study that children who received at least three years of instrumental training performed higher than their control counterparts on two outcomes closely related to music (fine motor skills and auditory discrimination abilities) and on two outcomes distantly related to music (nonverbal reasoning skills as well as vocabulary). The duration of training also affected these results. Fine motor skills include the ability to use acute muscles to write, type, verbalize, and perform other physical activities that are part of classroom learning.

Extensive engagement with music has been known to induce cortical reorganization (Hallam, 2010). This may produce functional changes in how the brain processes information. Musical training has therefore surfaced as a helpful framework in understanding training-related plasticity in the human brain. Playing an instrument is a highly complex task that involves the interaction of several modalities and higher-order cognitive capabilities. This results in behavioral, functional, and structural changes over time (Herholz & Zatorre, 2012). Research on the effects of music education on the development of children has also revealed an array of benefits including improvements in intelligence, spatial abilities, phonological awareness, verbal memory, processing

of prosody, academic achievement, processing of sound, and neurological development (Costa-Giacomi, 2014).

Music instruction can help develop the parts of the brain associated with such sensory and motor functions, and musically trained students have been found to have better motor functions than non-musically trained children (Forgeard, 2008; Hyde, 2009; Schlaug et al., 2005). According to the findings of a study performed by Hyde in 2009, children who played and practiced a musical instrument showed greater improvements in motor capabilities (this study measured finger dexterity in both left and right hands) as well as superior auditory melodic and rhythmic discrimination skills. Research has also shown that there are structural and functional differences in the brains of adult instrumental musicians when compared to those of non-musician control groups. The intensity and duration of instrumental training and practice served as important predictors of these differences (Schlaug et al., 2005). In a cross-sectional study that was conducted with highly trained pianists, anatomical changes to motor-related pathways were discovered, witnessed as white matter micro-organization (Bengtsson et al., 2005). In a 2005 study by Peretz and Zatorre about how the brain organizes paths for music processing, it was shown that a vast network of areas located in both the left and right hemispheres of the brain is activated by musical activities. The study further suggested that musicians appear to use more neural tissue or employ it more efficiently than non-musicians.

In 2004, the Dana Arts and Cognition Consortium brought together neuroscientists from seven universities across the United States to address the question of how arts training has been associated with higher academic performance. Among many findings, it was summarized that correlations do exist between music training and reading acquisition as well as sequence learning. Phonological awareness, a central predictor of early literacy, was also found to correlate with musical training and the development of a specific brain pathway. It was also found that specific links may exist between high-level music training and the ability to manipulate information in working and long-term memory. Additionally, an interest in the performing arts can lead to a higher state of motivation that facilitates the sustained attention necessary to improve performance as well as improvement in other domains of cognition (Asbury & Rich, 2008).

Research has found that complex math processes may be more accessible to those who have studied music because the same parts of the brain used in math computations are strengthened through musical practice. In 2010, Helmrich found that students who take music in middle school were found to score higher on algebra assessments in ninth grade than their non-musical counterparts. Critical thinking is another area in which music students have been found to be able to parse or navigate through large amounts of information and determine which elements are relevant to a particular topic (Heath, Soep, & Roach, 1998). This study found that other critical thinking and problem-solving skills such as comparison, hypothesizing, critiquing, and exploring multiple

viewpoints, can be developed through music training. These are often seen as important factors for college readiness and elements to prime people for lifelong learning.

A U.S. government report from 1999, *Champions of Change*, attempts to demonstrate the impact that arts education has on young people. Its findings suggest that the arts create unique opportunities for learning, enabling students to attain higher levels of achievement (Fiske, 1999). The following is a list of broad points made by the report to support arts education (pp. 9-10):

1. The arts reach students in ways that they are not otherwise being reached.
2. The arts connect students to themselves and each other.
3. The arts transform the environment for learning.
4. The arts provide learning opportunities for the adults in the lives of young people.
5. The arts provide new challenges for those students already considered successful.
6. The arts connect learning experiences to the world of real work.

The report also suggests that arts education enables young people to have direct involvement with the arts and artists, requires significant staff development, supports extended engagement in the artistic process, encourages self-directed learning, promotes complexity in the learning experience, allows management of risk by the learners, and engages community leaders and resources.

Also part of the *Champions of Change* report is a 1999 study conducted by Abeles, Burton, and Horowitz. In this study, relationships between schools rich in arts programs and the creative, cognitive, and personal competencies needed for academic success were revealed after looking at over 2000 students in public schools grades 4-8. One of the key research questions was whether arts learning extends to learning in other subjects. Findings suggested that students in “high-arts groups” tend to perform better than those in “low-arts groups” when measuring creativity, fluency, originality, elaboration, and resistance to closure. The students in arts-intensive environments also excelled in their ability to express ideas and thoughts, using their imaginations, and in taking risks when learning. Teachers described these students as being more cooperative and willing to demonstrate their learning. Because arts learning draws upon interpretation as well as the recognition of personal and socio-cultural meaning, it requires constructive competencies that may layer and extend into domains and subjects other than music.

Meta-analysis of previously conducted research over the last few decades reveals consistently strong and positive relationships between music and learning in other subject areas. Meta-analysis is a relatively new kind of research which synthesizes a vast amount of existing literature to help describe its characteristics and to generate a basis for informed generalization in the area of study (Deasy, 2002). Five meta-analyses from 1995-2000 included in this compendium provide a body of supporting research establishing positive associations between music and: spatial-temporal reasoning (Hetland, 2000),

achievement in math (Vaughn, 2000), achievement in reading (Butzlaff, 2000), and the reinforcement of social-emotional or behavioral objectives (Standley, 1996). Much of the research concentrates on the effects of music on other areas of learning and uses exposure to musical instruction as an agent to effect change.

The Transferable Skills of Musicians

Revisiting the skills enumerated by Dockwray and Moore in 2008 (as seen in Table 1) and using this as a springboard for recognizing the numerous transferable skills that musicians possess helps organize the elements into distinguishable categories. Four broad groups appear to emerge when attempting to classify the different skills: cognitive, expressive, socio-behavioral (inter/intrapersonal), and skills particular to the craft. Many of the elements can splinter off into more specific abilities or encompass multiple types of skills. Some additional skills may also be added, and these suggestions are noted in a subsequent section. Table 2 (below) is a re-conceptualization of the skills according to the four groupings.

Cognitive Skills

There is substantial research about the impact of music on cognition (Heyworth, 2013), and the relationships between musical study and cognitive development has been studied by various researchers, neuroscientists, psychologists, educators, and musicians (Bugaj & Brenner, 2011). In 2004 and 2006, Schellenberg examined the possibility of an increase in IQ in relation to music study. Through an experimental study with 144 children, Schellenberg

found that those involved in musical study (particularly keyboard or singing) had a noticeable increase in IQ on the Wechsler Intelligence Scale for Children (WISC) in comparison to the control group ($t(130) = 1.00, p < .05$). The participants were randomly assigned to one of four groups who studied keyboard, voice, drama, or nothing. The children who took music classes had an average increase in IQ of 7 points ($SD = 8.6$), while those in the control group had an average increase of 4.3 points ($SD = 7.3$) on the WISC. In a correlational study with 147 students conducted in 2006, Schellenberg also found that the duration of music lessons positively affected IQ (r ranged from .17 to .25, $ps < .05$). This positive association between the duration of childhood musical study and IQ is small but extends into IQ in early adulthood.

In addition to these findings about music affecting general IQ, it is worth noting how many different kinds of cognitive skills appear to be enhanced. Practicing an instrument at a focused level and operating as a musician activates many cognitive functions, such as the skills seen Table 1. There may be also a metacognitive element that also takes place as several of these processes unfold simultaneously in the mind of a musician. This should not come as a surprise since musical activities can be numerous, diverse, and complex (Tramo, 2001). Further evidence adds to the cannon of literature suggesting that musical expertise may induce neuro-plastic changes, as Pentev et al. conclude in their 2015 study that these changes are multisensory in nature and take place in the auditory cortex.

Table 2

A Re-Conceptualization of Table 1

Cognitive	Expressive	Socio-Behavioral: Inter/Intra-personal	Skills particular to craft
Analytical	Articulate expression	Leadership	Career Planning
Lateral Thinking	Creativity	Awareness of cultural differences	Entrepreneurism
Critical Thinking	Self-expression	Etiquette & Conventions	IT skills
Decision Making	Confidence	Listening Skills	Numeracy
Design & Visual Awareness	Self-awareness	Negotiation	Organization & Planning
Engagement with the unfamiliar		Professional Ethics	Research Skills
Evaluation skills		Communication	Study Skills
Independent learning		Team work	Time Management Prioritization
Problem solving		Self-management	
Reviewing progress		Self-motivation	
Application of existing knowledge			

Note: This table categorizes the elements listed in Table 1 into four distinct areas

Expressive Skills

“Expression” refers to the minute variations in timing, sound, and other parameters that players (or interpreters) insert at a given point in musical performance. Therefore, expressive devices serve as the building blocks of a person’s artistry, which is what distinguishes one individual’s performance from that of another or even by the same person (Lehmann, Sloboda, & Woody, 2007).

Professional musicians strive to obtain consistency of self-expressive control and the ability to articulate their creativity. They strengthen these abilities through repeated observation, imitation, and repetition through practice. Lehmann, Sloboda, and Woody (2007) suggest that architectural and structural considerations needed to hold together a complex piece of music are usually not random but are planned out thoughtfully. Performers and teachers conceptualize parts of the music as imagery, moods, feelings, atmospheres, story-telling, shapes, and motions. This is the work that happens “behind the scenes” as a person learns music. In performance, inspiration and spontaneous expression often come into play, as does control over self-awareness, performance anxiety, and confidence issues (Sarbescu & Dorgo, 2014). After many years of honing these skills, it is safe to assume that musicians typically have a formidable handle on these devices.

Socio-Behavioral Skills

The social aspects of music are undoubtedly powerful and intertwined with human development and communication. The physical and affective healing effects of music were already recognized in the classical Greek period. Music is a social and interactive subject, and in the words of Pound and Harrison in 2003, it “has traditionally played a strong role in supporting group cohesion” (as cited in Sawyer, 2008). Therefore, music has always been a compelling tool for social learning. It helps foster people’s value beliefs, their sense of belonging and engagement, and behavioral self-management (Bloom et al., 1999).

Given the benefits of musical study and interaction, it is understood that professional musicians are constantly called upon to demonstrate interpersonal capabilities such as leadership, negotiation, and listening skills, as well as teamwork. This requires them to have a keen sense of professional ethics and a sharp emotional intelligence. They also need to possess the ability to show sensitivity, communicate effectively, and possess an understanding of etiquette, conventions, and an awareness of cultural differences. The nature of a musician's career requires most to frequently collaborate with new people from various cultures. Even if there are differences in rehearsals or pre-production issues, the shared goal of having to perform at their best potential makes cooperation compulsory. This constant pursuit of excellence may induce a musician to hone his or her intrapersonal skills such as self-motivation, discipline, and self-management.

Motor Skills

There are a vast number of studies on the effects of music on motor skills. Perhaps this is because studies in this realm can produce more quantifiable results. Playing an instrument takes an enormous amount of physical skill and control. The neural mechanisms involved in making and perceiving music provide a rich area of study for cognitive neuroscience. The relationship between auditory and motor systems is of particular interest, since each action in a musical performance produces sound, which influences a subsequent action and leads to a sensory-motor interaction. Even playing a simple piece of music requires precision in timing over an extended period and requires the performer

to simultaneously control pitch. Musical performance therefore makes specific and unique demands on the nervous system and on motor skills. As a musician performs, at least three basic technical/motor control functions are taking place at once: sequencing, timing, and spatial organization of movement (Zatorre, Chen, & Penhune, 2007).

Additional Skills Missing from Table 1

Though Table 1 provides a comprehensive look at musicians' transferable skills and Table 2 provides this information in a new paradigm, some additional elements found in the literature may be added to further enhance the picture. One key component that appears to be missing is memorization (Dawidowska, 2004). Instrumental performance exercises recall and memory skills at an acute level. Musicians have been found to be able to better prolong mental control during recall tasks, possibly as a result of their long-term training (Berti et al., 2006; Pallesen et al., 2010). The sustained practice of a musical instrument allows for imprinting through repetition and to enhance an individual's visual, auditory, and kinesthetic memory skills (Groussard et al., 2010). This study by Groussard found structural differences in the hippocampus (an area of the brain devoted to memory processes) of musicians, authenticated by fMRI scans. These findings supported the hypothesis that musical study may be associated with the development of specific memory capabilities. Notably, the impact of musical training on human brain activity has been explored through many other paradigms in the past but had not been assessed with fMRI scans until this study was done. A task was designed to focus specifically on long-term musical

memory retrieval, and for the first time, this study identified the functional differences between musicians and non-musicians during a long-term memory task.

Another ability not included in Table 1 is executional skill. Playing a musical instrument demands exacting performance execution and control over nerves, which are not easy tasks. Public performance anxiety is an issue that haunts many people, not just musicians, and is therefore an area that has been researched heavily. In music research, it is such a popular topic of interest that in fact, Music Performance Anxiety (MPA) has been specifically categorized as its own issue (Sarbescu & Dorgo, 2014). In a musical career, a person encounters this regularly and by the time an individual becomes a professional musician, he or she has most likely devised a technique or ritual to deal with it and go on to perform. Some even learn to harness adrenaline into something exciting that can enhance or boost the performance.

Spatial and temporal management skills could also be included in a musician's "tool kit" (Bugaj & Brenner, 2011). Musicians have to think ahead as they play through a piece. They are evaluating what has happened, playing the music in the present, and also anticipating, a process called feedback/feedforward (Zatorre, Chen, & Penhune, 2007). What makes music-making so unique is that it does not exist on a static plane. Music unfolds as time elapses, so mastery over tempo and rhythm is paramount.

This leads to another important ability that can be added, which is interpretive skill (Lehmann, Sloboda, & Woody, 2007). When a musician first

looks at a piece of music, he or she reads it, figures out the counting, and observes the written dynamics, articulations, and instructions indicated by the composer. Then, the musician adds his or her own interpretations of all of these elements, which is why no two musicians or even performances by the same musician ever sound alike. The interpretive qualities of any given performance can be a powerful way to put an individual's own stamp on a piece of music. This enhances musicians' creative skills and forces them to "think outside the box," as they have to imagine the music beyond the directions on the page. This is a highly desirable skill in many non-musical jobs.

To tie all of these elements together, there is the essential ability to multitask, which may also be added to the list. At any given time, a musician is employing several skills simultaneously and blocking distractions in order to operate functionally in a professional context. Given the fast-paced nature of many jobs and the multi-faceted complexities of many careers today, the ability to handle multitasking issues is a desirable skill. Consequently, this, in addition to the aforementioned skills, has proven to be not only beneficial but transferable from music careers to other fields.

Skill Transfer

Hard vs. Soft Skills

Hard skills are typically associated with technical abilities while soft skills refer to interpersonal and intrapersonal abilities (Laker & Powell, 2011). According to Laker and Powell, this distinction is important because those who

train people in technical areas are different from individuals who train in soft skills, and they are usually unfamiliar with the training methods of the other. Hard skills, even within technically-based professions, are often insufficient for success beyond entry-level positions, even if the training may appear to transfer more readily at first. However, to obtain subsequent success beyond initial levels, soft skills like leadership, conflict management, communication, and emotional intelligence are beneficial (Goldman 1995; Mitchell, Skinner, & White, 2010). In the United States, technical training represents the most dominant form (85 percent) of job training. Therefore, it is very challenging to transfer an individual from one type of job to another. Attempts at soft skill training have been found to be dismal (Laker & Powell, 2011). Knowing this, employers might wonder if they might be better served by hiring individuals who already have proficient soft skills (O'Sullivan, 2000).

Musical training can promote soft skills such as the ones mentioned above. Musicians may frequently find themselves having to draw upon these skills in order to operate in various contexts. Because of the freelance nature of most musicians' professions, otherwise known as portfolio careers (Teague & Smith, 2015), they are likely to be developing and activating non-musical skills and possibly heightening their emotional intelligence. This is in addition to the hard skill set training needed to play their instruments.

Defining Transfer and Identifying Types

Transfer is the ability to “extend what has been learned in one context to a new context” (Bransford, Brown, & Cocking, 1999). There are various elements

that can transfer, such as skills, strategies, knowledge, approaches, or predispositions (Dewitz & Graves, 2014). Another feature of transfer is that it exists on a continuum from “near transfer” to “far transfer.” This illustrates the distance between the initial learning situation and the environment in which the learned skills or attitudes are transferred.

There are two different ways of thinking of transfer: low road and high road (Salomon & Perkins, 1999). Low road transfer occurs when the initial learning task and the transfer task are alike enough so that a person can automatically apply one to the other. This requires three specific conditions. First, the skill that is transferred must be so well ingrained into a person’s learning that there is no conscious reflection required for application in the new context. Second, the skill must be practiced in various settings. Finally, the transfer context must be similar to the initial learning environment.

The second type of learning transfer, high road transfer, is more challenging and requires deliberate mental action and metacognition (Salomon & Perkins, 1989). This is needed if the initial learning task and the transfer task differ enough that an individual must make a conscious effort to apply. High road transfer requires a deeper understanding of the underlying principles behind a concept so that students can recognize similarities or patterns in new circumstances. An alignment of knowledge must occur for successful transfer. Figure 2 depicts elements and types of transfer.

The concept of “hugging” evokes two ideas that are closely related. “Hugging” works optimally in low road transfer situations. In contrast, “bridging”

is a learning technique that helps students apply their initial learning in other environments (Salomon & Perkins, 1988). This works optimally in high road transfer scenarios. Bridging students' comprehension of concepts helps them understand that the knowledge they gained is a tool, rather than an end in itself.

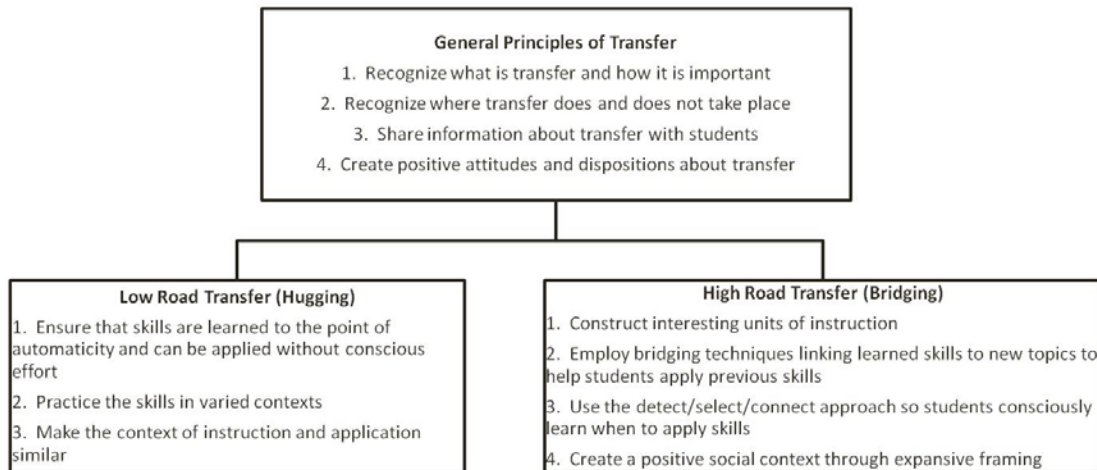


Figure 2. Basic principles of transfer. This figure illustrates the general principles and types of transfer (Dewitz & Graves, 2014).

Modes of transfer are important for educators to be aware of as these feed into pedagogical practices. For teachers, a critical goal is to have students take what they learn in class and be able to apply it in the future and circumstances, especially outside of school. Transfer is a learning concept that is paramount in educational theory since one of the goals of schooling is to teach students how to apply or transfer their learned skills outside of the classroom. The initial learning is not happening so that students can simply take a test. Rather, the learning must be thorough and embedded into students' understanding and memory so

that they can transfer their new skills and knowledge into varied contexts.

Educators consistently work toward improving students' abilities to transfer what they learn in classrooms to other tasks and to their lives once they leave school (Dewitz & Graves, 2014). Eventually, the objective is to equip students with the ability to anticipate situations where their new skills can be transferred and employed. Through the examination of transfer cases, such as musicians who have successfully transferred their skills onto new careers, we may gain a better understanding as to how this kind of learning works.

Career Success

The criteria for assessing career success are often subjective. Defining “success” can be challenging because the understanding and measurement of success varies. For example, the *Merriam-Webster* dictionary defines “success” as, “the fact of getting or achieving wealth, respect, or fame/the correct or desired result of an attempt.” Many studies have been conducted on the idea of success, and countless articles, aspirational stories, workshops, and classes are dedicated to helping people obtain success, particularly related to their careers.

It is also important to understand how people comprehend “career,” because this can be subjective as well. The concept of a career has also evolved over time. One definition of career success commonly referred to is: “the experience of achieving goals that are personally meaningful to the individual, rather than those set by parents, peers, an organization, or society” (Mirvis & Hall, 1994). This definition brings out the contingent nature of feelings of success.

To gain better insight into the idea of career success, it is also helpful to understand its historical context. In pre-industrial America, success was determined by physical survival, security, and the development of character (Savickas, 2000). As industrialization surged and reconstructed the way work and jobs functioned, the economy was characterized by the birth of large corporations that offered long-term careers. Typical organizational structure in a company is hierarchical; therefore, career implied vertical movement through “a succession of related jobs, arranged in a hierarchy of prestige” (Wilensky, 1961). Accordingly, career success is now measured by verifiable markers of achievement (e.g. income, position, status) relative to upward advancement on the corporate ladder (Heslin, 2005; Savickas, 2000).

It has been suggested that the literature on careers has seriously underestimated the significance of cross-cultural differences when explaining career phenomena (Chudzikowski et al., 2009). There has been an overemphasis on Western career structure, particular to the United States (Stead, 2004), where the dominant ideological framework is capitalism. This promotes the ideals of meritocracy and hierarchy, which is not as prevalent in other cultures where perhaps religion and spirituality are emphasized.

Because societal ideologies impact people’s definitions of success, recent career literature recommends adopting a dual viewpoint through both subjective and objective conceptualizations (Hall & Chandler, 2005). A comprehensive study by Dries completed in 2011 shows the results of some previously conducted qualitative research studies. These results are represented in Table 3.

Table 3

Overview of Studies on the Subjective Meaning of Career Success (Dries, 2011)

Reference	Research Population	n	Meaning of career success
Gattiker and Larwood (1986)	Successful managers and support personnel	221	Job success, Interpersonal success, Financial success, Hierarchical success, Life success
Greenhaus et al. (1990)	Black and white managers	1628	Career satisfaction
Chusmir and Parker (1992)	Employees in general	756	Status/wealth, Social contribution, Family relationships, Personal fulfillment, Professional fulfillment, Security
Sturges (1999)	Male and female managers	36	Accomplishment, Achievement, Enjoyment, Integrity, Balance, Personal Recognition, Influence, Position, Reward
Nabi (2001)	Administrative personnel	439	Intrinsic job success, Extrinsic job success
Dyke and Murphy (2006)	Successful male and female managers	40	Balance, Relationships, Recognition, Material success, Contribution, Freedom
Lee et al. (2006)	Part-time professionals	87	Peer respect, Upward mobility, Appreciation/recognition, Having a life outside work, Learning, growing, and being challenged, Fun and enjoyment/doing interesting work, Performing well, Having an impact/making a contribution
Hennequin (2007)	Blue-collar workers	25	Monetary rewards, Fringe benefits, Hierarchical position, Number of promotions, Career satisfaction, Job success, Interpersonal success, Life balance, Social status, Recognition, Reputation
Dries et al. (2008)	Managers	22	Performance, Advancement, Self-development, Creativity, Security, Satisfaction, Recognition, Cooperation, Contribution

Success for Musicians

For the purposes of this study, the various ideals of career success must be adapted so that we can examine how they apply to musicians. In the field of music, there are many ways to be successful (Spellman, 2006). If an individual places value on material success, income might be the determinant factor. However, this may not always correlate with success “in the music world,” which would pertain more to prestige, recognition, position, or frequency and venues of concerts. Some may measure success by artistic capability and talent, regardless of other elements. Music is a vast industry, and a one-size-fits-all model for career success is unlikely to work (Spellman, 2006). To provide a wider perspective, different ways to view career success in music should be taken into account.

To establish parameters and consistency in finding “successful” musicians, this study will define them as people who have graduated from conservatories with at least one higher education degree in performance and have pursued a musical career professionally for at least one year after their training is complete. Though musicians spend a significant amount of time training music-related skills in school, professional life outside of school or afterwards also appear to help develop skills unrelated to music (Lehmann, Sloboda, & Woody, 2007).

The Making of a Successful Musician

Most professional musicians, including the individuals who are interviewed in this study, have attended conservatories to receive high-level specialized

training. To understand the environments in which this took place, we can look at the visions and core values of some conservatories. The mission of The Juilliard School is, “to provide the highest caliber of artistic education for gifted musicians, dancers, and actors from around the world, so that they may achieve their fullest potential as artists, leaders, and global citizens” (“Juilliard’s Mission”). The mission of The Curtis Institute (2016) is to “educate and train exceptionally gifted young musicians to engage a local and global community through the highest level of artistry.” The Cleveland Institute of Music (2016) states that its mission is, “to provide exceptionally talented students from around the world an outstanding, thoroughly professional education in the art of music performance and related musical disciplines” (“Mission”).

After gleaning the literature and canvassing the industry for potential interview participants, it became evident that there may be some disconnect between conservatory preparation and the reality of pursuing a musical career after school (Ondracek-Peterson, 2013). Drawing attention to the competitive nature of orchestra auditions as evidence, this study noted that thousands of young musicians graduate from conservatories every year and join an industry that is saturated with employed musicians and those looking for work.

The current model of the conservatory curriculum is designed to train performers in traditional (or classical) performance. Like most industries, however, the music world has also modernized (McCarthy, Brooks, Lowell, & Zakaras, 2001). The question then is whether conservatory curricula have evolved enough to prepare graduates for present industry conditions. Though the

mission of a conservatory has often been considered to “train the world’s best performers” in a traditional sense, there has been a recent tectonic shift in what this means, within the industry and in institutions of higher education in the last few years. In addition to their conservatory training, musicians have had to increasingly acquire other soft skills to join and thrive in the workforce. This is a testament to their unique adaptive capabilities, receptiveness to learning, and willingness to adjust to a challenging, ever-shifting industry. It is not an easy field to survive in, which is why defining “career success,” especially for musicians, can be difficult. It has been suggested that in recent years, more students have learned to embrace a wider notion of “success” and start exploring other avenues of musical experience that may still lead to personal and professional fulfillment (Carey, 2003).

It is helpful to further understand the conservatory training experience in order to see the larger scope of its problems and benefits. A 2010 study by Jarvin and Subotnik focused on the perspectives from faculty at three world-renowned classical music conservatories and compared their insights about career success. They set out to answer the following questions: “What does it take to become a successful performer of Western classical music in the United States today? What factors, beyond technical proficiency and musicality, come into play?” Results found that faculty and career gatekeepers tend to agree overall on three developmental stages: musical abilities turning into competencies, expertise, and high-level scholarly productivity. The authors concluded with a proposed model of talent development in the field of classical

music. Findings from this study were classified into several different elements that musicians develop throughout their conservatory training process. It was also found that musicians learn quickly and analyze patterns and structures while improving their technical proficiency and musicality. The aptitude of students' learning capabilities and quality of the student-teacher experience were then measured, and findings showed that while instructors initially seek receptive students, they acknowledge and expect that as they grow older and enter professional careers, they need to be able to teach themselves and to define their own style, voice, and message. Further, they need to capture their strengths, understand the market, and learn to self-promote and monetize their talents if they want to thrive in the real world. Practice room skills may not be enough. Social skills were also mentioned, notably the ability to know his or her own strengths and weaknesses and how soloists' social abilities play a larger positive role with regard to self-confidence, risk-taking, and charisma.

Subotnik (2004) had also conducted a previous study looking at the talent development process at The Juilliard School. 34 faculty and administrators were interviewed and asked to describe the academic climate at one of the world's premiere training grounds for exceptional talent. It was found that for undergraduates, the crux of the curriculum revolved around playing (private lessons, studio sessions, performance ensembles, orchestras). Ear training, music history, music theory, liberal arts classes, and electives that focused on humanities (especially languages), were also part of the core education. Efforts to broaden beyond the European conservatory model have been made (Subotnik,

2004), but the study did find that most emphasis was placed on students relationships and interactions with their private studio instructors.

How musicians are being trained to work in professional environments is a growing concern in the arts community. As an example, a study by Sinsabaugh, Kasmara, and Weinberg (2009) highlighted the impact of pedagogical preparation (or lack thereof) of teaching artists. The high percentage of teaching artists with little training in teaching strategies in this study was surprising. One concern brought to light by the business community is the also need for a workforce that is growing its prowess in technology savvy, innovative thinking, and creative problem solving. In recent years, many foundations, arts organizations, and universities have recognized this short-coming and have started to provide music education which includes a wider range of skillsets (Jacob, 1996). Programs and degrees in education or administration are becoming more visible at conservatories. One example is Ensemble Connect, a collaboration between The Juilliard School, Carnegie Hall, and the New York City Department of Education. A second example is Manhattan School of Music's partnership with Teachers College, Columbia University, which the Manhattan School of Music calls: Dual Degree in Teaching. Such programs provide pedagogical instruction, practical guidance, and hands-on teaching experiences for conservatory students or recent graduates. These newly-trained music teachers are often performers termed teaching artists (Watkins & Scott, 2012).

Because musicians often come from performance backgrounds, it may be the case that their performance expertise does not immediately translate into

teaching ability (Watkins & Scott, 2012). Teaching requires skill development and experience. The 2009 study by Sinsabaugh, Kasmara, and Weinberg looks at two professional worlds, education and performance. A sample composed of New York City freelance musicians who were considered to be at the top of their field were given surveys asking for teaching artists' views on their experiences. Conservatory graduates reported that they need training in the following pedagogical topics: segmenting learning, incorporating standards, time management, age-appropriate language, peer teaching, presentation techniques, identifying resources, and patience. They noted that that they could offer students real-world performing experience, practical application of technique, and practice tips, but reported their frustration about not understanding how to work in a school setting. They desired to understand management issues, gain tools to keep students motivated, and better communicate with school personnel. Issues like navigating schools and requesting musical supplies were never addressed in their performance careers. Also, they expressed concern that they were not prepared for the business of music.

The 2004 *New York Times* article titled, "The Juilliard Effect" illustrates a rather stark reality for graduates of the prestigious institution. Students arrive there as star performers from their hometowns and continue to cultivate their talents under the tutelage of legendary pedagogues, thriving in a competitive star-studded environment. But what happens to them once they graduate? What job security do they have in a market that is already flooded with musicians who have the tools needed to forge a career outside of school? A musician who

spent most hours of the day practicing and perfecting his/her craft might not have garnered the tools needed to market that craft. "The Juilliard Effect" follows the lives of 36 of its 44 post-graduates from 1994 to see what kind of career arc they had created. At least 12 have left their careers in music. One person notes that the Juilliard degree has not prepared him for much besides playing and that he needed a day job to support himself. Several give up a career in music all together because they need to make a steadier income. These superbly trained musicians take varying paths in life, even the ones who "make it" in music. What is made distinctly clear is that it is hard to live as a musician in a society that seems to be pushing classical music to the margins and is driven towards marketing and financial success. Therefore, we can infer that musicians must develop necessary non-musical skills in addition to their playing.

Summary

The Literature Review for this study was categorized into four major groups: Impacts of Music Education, Transferable Skills of Musicians, Skill Transfer, and Career Success. I felt that these topics were necessary to address when gleaning research for this paper because the combination of the studies provided a breadth of information needed to better understand specific aspects about what goes into training a professional musician and how they can successfully transfer certain skills onto non-musical domains. Gaining a more comprehensive knowledge about how the principles of transfer work was also essential for this study, as was the notion of defining career success.

Chapter III – METHODOLOGY AND PILOT STUDY

Overview

The purpose of this study is to examine the career paths of individuals who went from pursuing music professionally to unrelated fields. Specifically, successful transfer of skill is being investigated, and the goal is to discover some of the most common attributes of these individuals through the employment of personal interviews. Participants for this study include people who are viewed as successful both as musicians and in their post-musical careers. The nature of this qualitative research is reliant on personal and anecdotal accounts. Studies in this particular area are not abundant, but the findings from this research will hopefully contribute to a growing body of literature.

Through the process of conducting interviews and trying to answer the research questions via portraiture format, the goal was to gain further insight into the training process of professional musicians. As a result of these conversations, several sub-topics arose, including positive and negative learning experiences of high-level (conservatory) musical education, as well as the working conditions of the music industry. The professional needs of both musicians and those who choose to transition out were also discovered, as were their own definitions of “successful” careers. This study also looked at the

aspects of the modern work force (music and otherwise) that appear to be important in priming people for successful careers.

Conservatory-trained musicians receive an extraordinary amount of specialized training on their instruments, but research and conversations with conservatory graduates indicate that there may be a gap in the education of non-musical skills that play a critical role in their professional lives after school. There appears to be an increasing awareness of this need by schools and leaders in the industry, as we see in the development of more related courses, centers, and workshops, but significant feedback or research in the area is not yet ample. Therefore, the personal accounts of individuals who have gone through this experience were helpful in answering the research questions.

Rationale for Qualitative Study

A qualitative study allows research participants to provide descriptive answers that go further in depth than a written survey or questionnaire (Wiersma & Jurs, 2009). The composite of these responses allows us to look for common themes, which can help address the research questions and paint a clearer picture of transferable skills. The interview questions for this study were designed with the following in mind: knowledge of participants' backgrounds, conservatory degrees, and current professions, issues addressed in related literature, and were in part based on discussions among professionals in the industry (musicians, administrators, educators, program directors and developers, and patrons). There appeared to be a significant level of interest in the reasons

behind highly trained musicians leaving their careers to follow new pursuits and how it is that many of them forge successful lives after music.

The interview protocol intended to allow respondents to answer openly so that they could define these issues from their own perspectives (Hancock & Algozzine, 2006). Participants were encouraged to speak as freely as possible without any time constraints, allowing for flexibility of expression and thought. Their insights may have implications regarding the training and preparation of future conservatory models. Additionally, their definitions of success (in the music industry and otherwise) provide interesting perspectives. A closer look at the current curriculum design by these alumni of top music schools may highlight the connection between skills perceived as being necessary for fruitful careers in music and skills that current students are actually being equipped with.

Rationale for Portraiture Format

Though portraitures can sometimes be viewed as biographies which are “not a dispassionate account of what happened, but can be distorted and wishfully self-aggrandized,” they are also methodological forms of inquiry (Freeman, 2008). Sometimes portraitures can be thought of as “appreciative inquiry.” Questions in this form of inquiry,

use positive language, are posed as an invitation, are phrased in sometimes ambitious conversational language, and evoke story telling around peak experiences. There is an assumption that people carry around with them several stories, some of which are positive. Questions are designed to elicit the positive stories. Four primary types of questions are asked: Deep, value, core factors, and future. (*Sage Encyclopedia of Qualitative Methods*, 2008, p. 22)

For this study, the beneficial qualities of portraiture outweighed its possible drawbacks. In a 2009 conference, Miranda Free titled her discussion “Can a Portrait Paint a Thousand Scholarly Words?” In this talk, Free used The Macquarie Dictionary (1997, p. 1671) to define the word “portrait” as (noun) (a) a likeness of a person, especially of the face, usually made from life, (b) a verbal picture, usually of a person. She then added that these limited definitions do not help provide any indication of the complex, multifaceted, and involved processes that take place during the formation of portraits (Free, 2009).

In fact, significant beneficial aspects of portraiture research include the emergence of relationships, contexts, voice, as well as aesthetic themes (Dixon et al., 2005). While portraiture methods do share some features with other qualitative research methods, there is one dimension that separates it from the other methods: the respondent’s voice is woven into the study, which can reflect his or her own experience and understand of the field (Lawrence-Lightfoot, 2005). Dixon, Chapman, and Hill also state that one of the goals of portraiture is to align with the social sciences, the essence of which is “to represent the research participant through the subjective, empathetic and critical lens of the observer” (Dixon et al., 2005, p.17).

Research Approach

By creating detailed portraits of five participants, this study provides in-depth accounts of professional musicians who have successfully applied their skills to unrelated fields. Sometimes musicians who are considering leaving the

profession may feel insecure or discouraged because they worry about not having the necessary abilities in careers outside of music. How will they obtain the new skills needed for their next career? Do they have to go back to school and get another degree? Are they “too old” to start in a “real job”? These are some common fears that may arise, as transitioning from one profession to another (often tied to identity) can be a challenging, stressful, and unsettling process. The narratives of individuals who have been able to go through this experience can serve as positive and inspiring examples for people considering or experiencing transition, as well as employers who need convincing that musicians can make for desirable workers and colleagues.

As the data collection process came to a close, member checks with each of the participants were conducted to establish internal validity. This allowed them to fix errors or address misinterpretations and possibly add to the existing data. Member checks, also known as respondent validation or informant feedback, can provide useful opportunities for participants to better communicate or curate their responses to the questions (Harper & Cole, 2012). This lends authenticity and credibility to the study, since the respondent can clarify his or her talking points after the initial interview. Participants for this study were provided with full, unedited transcripts of their conversations. They were then asked to make any corrections or clarifications they wished and to send the revised transcripts back for analysis.

Plan of Analysis for Research Questions

Keeping the research questions in mind, interview questions were designed to extract as much relevant information as possible about participants' experiences with conservatory training and how they left and transitioned out of music. The interview protocol can be found in Appendix B. The following table provides the plan of analysis for each research question.

Table 4

Plan of analysis for research

Research Question	Plan of Analysis
1. What are the impacts of a high-level musical education?	Questions from the interview protocol under the category <i>Music Training and Experience</i> and <i>Conservatory Education</i> will be used for data.
2. What experiences during their instrumental musical training do participants believe contributed to their current success in non-musical careers?	Questions from the interview protocol under the categories <i>Leaving and Transitioning</i> , and <i>Career Success</i> will be used for data.
3. Why did the participants leave music? What were the initial steps they took to leave the field and how did they transition?	Questions from the interview protocol under the categories <i>Leaving and Transitioning</i> will be used for data.
4. Do participants believe that their conservatories provided students with ample preparation for careers in music or otherwise?	Questions from the interview protocol under the categories <i>Conservatory Education</i> and <i>Conservatory Experience from the Perspective of an Alumnus(a)</i> will be used for data.

Role of the Researcher

The primary inspiration for this study comes from my personal experience as a conservatory graduate and as a result of having had conversations with people who have experienced similar career paths. As conservatory graduates were confronted with the complexities of designing a 21st-century career in music, it became apparent that the traditional model of the conservatory curriculum might no longer be serving students in the new economic climate. The landscape of the work force has changed dramatically since the early 2000s, accelerated by the economic collapse of 2008. Its effects rippled into the music industry as well, as orchestras failed (Royce, 2013; Wakin & Norris, 2011), recording and publishing companies folded, and concert attendance decreased (Harrison, 2009; Marek, 2014; Pendola, 2014). The phrase “classical music is dying” appeared everywhere, and it was a challenging time to thrive as an instrumental performer. Many worried about having “no skills outside of music,” but they may also be able to contest this sentiment by looking at the underlying transferable skills that have been used effectively by musicians who left the field.

The role of the researcher was to design the study, recruit and conduct interviews, encourage participants to answer openly, collect observations and listen carefully for any emergent themes, and to analyze and distill those issues. It is possible for personal biases to affect the perspective of this study because of my connection to the subject matter, but efforts have been made to prevent this.

The Pilot Study

Rationale for Pilot Interviews and Participants

Pilot interviews were helpful in providing this study with direction and served as testing ground for the developing hypothesis as a study unfolded. They were also useful opportunities to practice interview skills and helped improve the interview protocol afterwards. For the pilot, five individuals were asked questions about their experiences as musicians, their transitions out of music, their reflections about the process, the training (musical and non-musical), and the aftermath. Results from these interviews guided the study in its initial steps towards uncovering musicians' transferable skills. Suggestions for improving the conservatory experience arose naturally as part of the participants' feedback about their education.

The pilot study participants were chosen because they all graduated from prestigious conservatories and had left music to pursue other paths. After receiving their higher education degrees in music, they went on to forge careers as instrumental performers. After at least one year of this pursuit, they made the decision to leave their field and transfer into unrelated professions. Some stayed within the realm of the music/arts industry, but in completely different capacities (administrative rather than performance or teaching-oriented). Others went into entirely new professions such as dentistry or finance. It was fascinating and encouraging to hear about their experiences, about how they grappled with their

fears, challenges, and misgivings, and how they learned new skills or honed the ones they had to rise past these issues and find success in their new industries.

Pilot Study: Interview Questions and Initial Findings

The interview questions were designed to provide an understanding of musicians who have experienced skill transfer (see Appendix A for pilot interview questions). The participant pool comprised of ex-professional musicians who have gone on to become successful in new arenas. After having established illustrious careers in music, two of them went into finance, one became a dentist, one went into the tech world and is now involved in private equity and real estate, and one became an arts administrator at a major organization. Each interview took about 60 minutes.

Many of the participants had similar trajectories that led them to attend the world's top conservatories: they showed early signs of tremendous, promising talent, they had the support of parents and teachers who guided them through the early stages of their specialized education, and they were notably excellent performers. They were winners of local and international competitions, and several said that the path to a school like Juilliard was basically laid in front of them and going to such a conservatory was inevitable. Some had doubts about whether they would be accepted, but once the opportunity came, they knew they were going to become musicians by trade and that they were already regarded as being among some of the best in the industry. This benchmark of being accepted to a top conservatory appears to establish some of the mindsets of these young people.

Nearly all of the participants echoed similar sentiments about their experiences regarding conservatory versus real life as a professional musician. Without being prompted, many of the respondents noted that the two environments were drastically different and that the true transferable skills that aided them as they transitioned out of music were gained through “real” not “school” experiences. Certain classes, however, were singled out of the conservatory curriculum as being particularly useful in this sense, especially chamber music. Some expounded upon this by noting that the collaborative element and having to communicate without words helped build soft skills aside from their instrumental playing.

After graduating, they had to navigate the complex and often confusing competitive world of music. Every participant’s career comprised several types of jobs, and many found that the balance between work, life, and money was difficult to achieve in a sustainable manner. Here, the narratives of these participants begin to deviate, as each person dealt with the music industry in a different way. Some set deadlines or goals for themselves, saying that if they did not achieve a certain milestone by then, they would quit music. Some went back and forth in their decisions over a long period of time. Others had a slow “wake-up call” when they realized that the current state of their careers and the music industry were not going to provide the stability or future that they desired.

All of the participants said that those closest to them and their loved ones were accepting of their decisions to leave music. However, most said that they did feel alone in their transition process and that they had to work extremely hard

to create a new path for themselves. Again, their approaches varied here. Some came up with a concrete plan to take the required tests and any pre-requisite classes, go back to graduate school for the new profession, and hopefully get a job. Others relied more on their soft skills to gain entry into their newly chosen fields knowing that they would have to acquire the hard skills as they went along.

Inevitably, there was some variance in the definitions of “career success,” but all felt that they had achieved or were at least on the path towards the success goals they have prescribed for themselves. All participants also try to keep music a part of their lives and several observed that their relationship with music had actually improved now that they didn’t have to rely on it to make a living. Many of them still try to play their instruments at a (high) amateur level by playing in community orchestras, chamber groups, or even gigs. Some have been involved with music by becoming benefactors of the arts. Not a single person had regrets about choosing to leave music, though many missed the freer and creative lifestyle. When asked to name or describe the skills that they believe that they drew upon to transfer, several common elements surfaced, most notably: communication, collaboration, presentation, execution, sustained focus, and commitment.

Revisions to Interview Protocol

For the actual study, participants who represented a wider range of experiences in their musical training were recruited. Three out of five of the pilot participants were graduates from the same school, though several had additional music degrees from other institutions. This seemed to be too narrow a lens. To

make sure that the experiences could be cast over a larger sample and so that does not target just one school, other conservatory graduates were included. Additionally, respondents for the actual study comprised individuals who were several years further into their new careers and had established positions of leadership.

The interview protocol itself was mostly left intact, but some new topics in the questioning were included: Transferable Skills and Advice for Musicians. After completing the pilot study, I felt that participants should be asked more directly to discuss their thoughts about transferable skills rather than hoping that respondents would naturally allude to them in their conversations. Also, after working with the pilot study participants, I noticed that many people in this position had valuable advice they were very willing to offer to musicians and students.

Data Collection Procedure

Participant Identification

Both snowballing and respondent-driven sampling techniques were used to identify the final list of five interview participants, or data sources. Potential participants were initially approached if they appeared to fit the parameters established for these interviews: people who have graduated from conservatories, supported themselves financially as professional musicians for at least one year, then left the industry but become successful in their new careers. Pilot participants and colleagues were then asked to help identify additional

individuals who may fit the profile for this study. In comparison to other fields, this particular sector of the classical music industry is a rather small group, so many people knew or had heard of each other, making the situation favorable for snowballing and respondent-driven methods of tapping data sources.

Procedure and Interview Setup

Each participant was invited by email to take part in an in-person interview. Once the individuals gave consent, appointments were scheduled. Three out of the five participants reside in different cities, so I traveled to them in those cases. In all of the setups, the interview participants and I sat across each other with a table in between. A laptop computer was used to take field notes and to capture audio recordings. Based on feedback from the pilot study, the final interview protocol was adjusted minimally (refer to Appendix B). The interviews took 90-120 minutes, which was expected given that the pilot interview took about 60 minutes.

Timeline of Study

IRB approval for this research was granted in the Spring 2016 term and the pilot study took place in the weeks that followed. Certification was granted quickly since the participants of this research were consenting adults who do not belong to at-risk populations.

Data collection took place throughout the Fall 2016 term. The audio recordings of the interviews were then transcribed and member checks for

validity were conducted during the following Spring 2017 semester. Analysis of the raw data was completed during the summer of 2017.

Summary

The portraiture format serves as a useful methodological approach in this particular study because participants can describe their choices and experiences in their own words. The interviews themselves are the qualitative data used to create a composite of each participant. As such, there may be some limitations to this method. Though portraitures provide opportunities for the most in-depth conversations, a qualitative or mixed methods study including a larger participant pool could gather more data through controlled surveys or questionnaires (such as the report generated by Indiana University in 2013 titled Strategic National Arts Alumni Project). This would provide a more robust picture of the landscape for musicians' careers. A combination of these various approaches may best illustrate the emergent themes of this research and provide a more comprehensive illustration of issues.

Chapter IV: FINDINGS

Overview

This chapter presents portraits of five unique individuals who are representative of the characteristics befitting the parameters of this study. Participants were considered highly trained musicians who transitioned out of their performance careers and pursued new areas of work. Each portrait was designed to provide a comprehensive portrayal of the individuals, describing their past and current relationships with music, how they trained, and how they transitioned into their current professions. Pseudonyms are used to protect identities of people and institutions. Cities, schools, workplace names, and names of major teachers were also changed.

Participants' Collective Backgrounds

Each of the five portraiture has the following elements in common: participants have graduated from elite conservatories or music programs in departments of larger schools where they majored in music performance, they experienced the conditions of the music industry, they made the decision to leave their performance careers, they transitioned into completely new professions, and they forged successful careers in their new fields.

The findings portion of this study is organized according to the same categories in which the interview protocol was divided. This provides a

wireframe for thematic groupings of the narratives to take shape and allows for commonalities and universal elements to emerge more clearly. This format assisted with the data coding process and facilitated analysis it for correlations or outliers. There are eight general categories in which the data and interview protocol are organized: Background, Music Training and Experience, Conservatory Education from the Perspective of an Alumnus(a), Leaving Music and Transitioning into a New Field, Current Profession Information, Defining Career Success, Transferable Skills, and Advice they have for musicians.

Stephen: The Cellist Turned Director of a Major Concert Hall

Stephen has been the director of University Hall for nearly 12 years. Under his leadership, the organization has pioneered new directions in its concert and education programming. He is credited with spearheading programs that embrace the principle that the arts are central to society and should be accessible to all as well as initiatives to provide conservatory graduates with competitive opportunities that bridge the experience gap between school and the working environments in the industry.

This interview took place in Chicago where Stephen works from an office above the concert hall. After being greeted by a receptionist in the lobby, I was sent upstairs, where there was a waiting room and another receptionist. From here, hundreds of people could be seen at work, as this was the entire administration of the concert hall. At the time of our appointment, Stephen's executive assistant, who had scheduled the interview, came out to greet me.

Stephen was just getting off the phone in his office. The interview took place in a sitting area of the office, which had an impressive view of Main Street and posters on the walls that were playbills and billboards of legendary concerts of the past. Brochures for current education initiatives and the hall's recent achievements were on the coffee table. This was a workplace with many employees where dynamic initiatives and programs were taking form. They were dedicated to the marketing, artistic operations, programming, and logistics of running this hall.

Background

Stephen's mother was a professional cellist and his father was a businessman who also enjoyed writing and painting. Stephen began his cello studies at the age of 11 and joined the Portstown Orchestra when he was 16. Of this experience, he noted that, "[it] was very inspiring. It really helped my studies, frankly, in every way. Working with the best young players in the country was huge. That was the first transformative experience for me."

When it was time to apply for university, he heeded his mother's advice not to major in music and enrolled in Portstown University to study math and science instead. However, he was drawn to a life in music and "realized almost immediately that I'd made a mistake, that actually I had to be in music, so I dropped the rest." He sought out the cello teacher from the Portstown Orchestra who had coached him and then he transferred to the Liverpool Academy.

I was curious as to why Stephen's mother, who was a professional musician herself, had advised against going into music. I posed the question,

“Do you have any insight as to why your mother thought that you should go into mathematics instead of music? Stephen replied, “100%. On the basis that she was a fantastic cellist, but it was very much a man’s world at that time. For her as a woman, it was a very, very tough profession, so she had a view that it was really not a very nice profession, which was absolutely true if you were a woman, then. Because of [her experience], she advised me not to go into music [...] but I knew almost immediately that [when I majored in math] I had done the wrong thing, that it had to be music.”

Music Training and Experience

After transferring to the Liverpool Academy and graduating, Stephen became a member of the cello section in the Liverpool Symphony, where he played for 14 years. It was during his time at this orchestra that Stephen began his journey towards arts management and administration. He was elected to the Board of Directors of the self-governing orchestra and served as Finance Director. He speculates that this happened “very much because of the mathematics. Finance Director didn’t mean you were really Finance Director. You weren’t running the department, but on the other hand, you did have an oversight responsibility.” He provided more context of the orchestra’s situation:

The orchestra got into financial trouble. It was losing a huge amount of money and was on the verge of bankruptcy. They advertised for a manager, but they could not find one. Nobody wanted the job, so they thought they’d get a player to go in temporarily, three months. That was why I was asked to go in.

He further surmised:

I think probably the reason it was me rather than others was the mathematics and the fact that I was running a side business on the side at that time, so they thought I knew something about business, which was not really true, but those were the chance things I think that led to it.

Eventually, he was asked by the Board to become Managing Director of the

Liverpool Symphony. "How did this become a permanent position?" I asked.

Stephen replied,

At the end of three months, [the orchestra] still couldn't find anybody and they offered me the job and I said no because at the end of three months, I don't know if I want to stop being a musician and go into management. In addition, at the end of three months, you have no idea if I'm the right person to be managing the orchestra. I asked them, "Give me a year. Hold my job open for a year in the cello section. I'll do it for a year, and at the end of the year, you'll know if I'm the right person. I'll know if I want to do it." So that's what we did. At the end of the year, they offered me the job again and so I took it on, but if I think about the reasons I was able to have an impact - apart from the fact that there were some very good people there as well to work within the administration - the business acumen was probably an important thing in terms of working out how to resolve the problems, how to find solutions, but also, it was the fact that I always ask questions. One of the things to me that separates people is those who ask questions and those who think they know the answers. I find a huge number of people, when you raise an issue, will say, "Well I think this is what you should do." My view is that if anybody says that, they're probably wrong because if they haven't asked the questions first, they haven't learned enough about it. How can they know what the best answer is?

Conservatory Education from the Perspective of an Alumnus(a)

The interview moved on to discuss Stephen's experience with conservatory training. He began with,

Well, I think things are probably very different now. In those days, they were not very rigorous about anything except the instrument. We also had lessons on a lot of music theory, but again, it wasn't something where there was any great sense that you had to deliver. Everything was really focused. If you were aspiring to be a soloist or at least to have a good career as an instrumentalist, they were not particularly demanding in terms of all the other aspects...there was no context for the music one

was studying, one was just in a very narrow, focused corridor, which I don't think was good.

I asked specifically whether there were any career preparation courses offered.

Stephen answered, "In terms of career, I think the only preparation courses were playing in an orchestra, playing chamber music and so on, but in terms of general, broad career advice or training, not really. No."

The next segment of the interview was particularly pertinent for this study. The question was posed, "Can you describe the aspects of your conservatory training, or the skills that you derived from being in school that have proven relevant or significant in your current work?"

Stephen responded, "I'd say those are things that did not relate to studying at the conservatory."

I asked, "So it was a hands-on learning process?"

Stephen answered,

Yes, very much so. When I think about how when I fell into management. [...] One of the most important things I think I had was curiosity. I was always interested to learn. I was always curious. [...] You have to be inquisitive. You have to have curiosity. You have to ask questions. One of my mantras is questions are more important than answers.

He elaborated on the current state of conservatory education:

I think in general, students at colleges still want to be the best they can be at their instrument. Most of them want to be a star. Most of them want to be a soloist even though most of them won't be. In a sense, there comes a time when they're going to come to the realization that they're not going to be a soloist. [...] There are relatively few jobs in US orchestras every year and a large number of top quality performers graduating every year. I think that if we could train them in a portfolio set of skills, they might be able to make a real contribution to music and to people's lives, and also have very fulfilling careers.

I asked, "Like programs bridging the path from conservatory to the real world?"

Stephen responded, “Yes, the elements missing in terms of the conservatory training.”

Leaving Music and Transitioning into a New Field

I asked Stephen, “How was the response of those closest to you at the time? When you decided to really take the job, what was the response of your family, your closest colleagues? Were they supportive? Did they doubt you?”

Stephen’s response was,

I doubted myself. It didn’t occur to me I’d be able to do it. That’s number one. Number two, from my family, it was essentially my wife. My kids were very little. She was very supportive, but I think essentially, if I’d applied for the job, there may well have been some jealousy and players would have thought, “Well, who does he think he is?” Because they wanted me to do it, because they were stuck and they didn’t have any real solutions, it meant they were asking me to do it, so I was actually helping out. I had the huge advantage obviously of having played in the orchestra for 14 years. I really understood and knew the orchestra, knew the musicians, but it also gave me a lot of strength talking to major artists (like Argerich and Barenboim). As a musician, you can talk to them very differently than somebody who’s a manager who happens to know a lot about being a manager of music. The previous managers obviously knew a lot about music, but they were not musicians.

In the next portion of the conversation, I inquired about pivoting in and out of music. To this, Stephen responded,

I think it’s fascinating, but everybody reaches turning points in their life, usually more than once. The first turning point for my life was thinking I was going to do mathematics, and then dropping mathematics and shifting into music. I’d gone off in a completely different direction. Obviously, the next big one was to go into management when it was something I’d never wanted to do and never been interested in, but equally it was another huge turning point in my life to go from managing the Liverpool Symphony to running University Hall. I’d never run a concert hall before, in a foreign country.

I then queried, “It seems like your transition happened in a scaffolded manner, because you had your three-month trial, and then you asked them to hold your job for a year, so it was a little bit of a smoother, extended transition. Can you describe this process?”

Stephen replied, “Well, one day I was a cellist, the next day I was a manager. [...] I made the shift literally one day to the next.” When asked about how he dealt with the transition emotionally, he recounted,

For ages, I used to feel I was a fake. [...] At the beginning it was unbelievably scary because I knew nothing. I didn’t know where any of the answers lay. I didn’t even know what the problems were. I knew we were losing money, but I didn’t know why we were losing it. I hadn’t analyzed the business. I didn’t understand the business enough. Initially I didn’t sleep at all because everything was just whirling around in my head and I couldn’t see the answers, but as time went by, I began to acquire a sense of confidence that it’s not that you need to know the answers now, but that if you ask the right questions, if you’re really rigorous about asking questions, you’ll come up with good answers, but it takes a long time to build that faith. It really did take me a long time, but for a long time, really it was just completely exhausting physically as well as emotionally.

The next question asked if he had any advisors or mentors guide him through the initial career transition phases. Stephen responded,

I had a bit of help. Firstly, my team was very helpful. But one of the things I did was I wrote to lots of managers to meet. A few people agreed to meet me very briefly, but there was one person who said, “Let’s meet for lunch and talk as much as you like.” We talked a lot. I just asked a hundred questions. Not a hundred, thousands probably - a ton of questions just to explore everything. It was really helpful. It helped cement for me the fact that if anybody ever asks to meet to talk about career and to talk about career choices and things, I always say yes, because I was very moved by the fact that he did that for me. He didn’t know me. There was no reason why he should spend that time with me. The other managers didn’t. He was the only one.

Stephen held this position at the Liverpool Symphony until he moved into his current position today. During his tenure, University Hall has initiated some of the world's most innovative and successful artistic festivals, working with many of today's leading artists.

Current Profession Information and Relationship to Music

Stephen continues to have an enormous impact on the arts world and is responsible for developing the artistic concepts for one of the world's most prestigious concert halls that produces over 170 performances each season. He also oversees the management of all aspects of this world-renowned venue, including strategic and artistic planning, resource development, education, finance, and administration and operations. The education wing of this institution works with nearly 600,000 people around the world each year.

When asked about his current relationship with cello playing, he said that he has made numerous attempts to bring it back into his life for personal enjoyment, but that he has very limited time and different priorities. Therefore, he could never really gain the traction and momentum needed to get his playing back to a level where he could truly enjoy it. His stance on this is that if he truly wanted to play (meaning well), that he would make the time for it. However, since he does not, he is at peace with knowing that this must not be a priority for him for the time being.

Defining Career Success

I asked the next question, to which the participants gave a wide range of answers. “Which personal attributes do you think are necessary to obtain a successful career?” Stephen replied,

First I think you have to be guided by your talent. Your talent will tell you the things that you enjoy doing, would love doing and so on. I think your talent is a key part of that. Determination, the fact that you never give up. You’re more demanding of yourself than of anybody else. You should expect more of yourself than you’d expect of anybody else. Passion. You have to have a passion for something. You have to believe in it completely. If you don’t and it’s not something you believe in it totally, you shouldn’t be doing it. That’s true of a career in management. It’s almost impossible to lead without passion of a career in management. It’s almost impossible to lead without passion.”

Transferable Skills

Next, I asked about transferable skills. “If you had to list some of the skills that you think you directly transferred from your musical training and experience, what would they be?” Stephen answered,

They’d be rigor, creativity, asking questions, discipline, determination, never being satisfied. I think that’s a starting point. Definitely discipline and rigor. Questioning absolutely has to be. Never being satisfied has to be. It doesn’t matter what you’re doing, those are just fundamentals for life, not just work.

Advice for Musicians

Stephen was asked to give advice to current music students, to which he responded,

I never think about anything in terms of leaving something. I always think in terms of going to something. Ideally I don’t think you should ever make decisions to leave something. What you do is you make a decision to go to something you want to do even more. In other words, I don’t think anyone should ever make negative decisions. It should always be positive.

“Okay, I’ve done this. I’ve learned a lot from it. Perhaps it’s not what I want to do with the rest of my life. What I do want to do even more of?” and then you make the decision to go on to something else, having gained from past experiences, even the worst ones.

He continued,

I just always think the biggest thing is look at what you care about, look at what you’re passionate about, do the things that you believe in 100%. Throw yourself into them 100%. Don’t try to plan careers because the paths will open up. You won’t know what the possibilities are. Nobody does. Lots of people will come and have career advice conversations with me, and lots of people say, “This is my career plan”. I think that’s a complete waste of time, because you have no idea where the opportunities are, number one. Number two is you have no idea what your talents are. Most people have many more talents than they realize, so there are career opportunities that will open up, like this did for me. I would never have been a manager if I’d planned my career. I would never have become a manager because I didn’t want to be a manager. You do not know what your potential is or what your talents are or all the things that will excite you necessarily until you see them. I think the people who fix their mind on a path, they kill their curiosity about other things that are going on outside that path. You have to have an eternal curiosity about everything. Throw yourself into everything 100% and then windows of opportunity will open up that you do not know are there.

Fred: The Trumpeter/Composer/Conductor Turned President of a University

Fred is the president of a university in the Midwest. Formerly, he was the dean of the school’s music department. He has enjoyed an expansive career in education, having taught at all levels of institutional learning – from studio instruction to public school teaching, to higher education. His own studies have also placed him in various academic environments, so he has a keen understanding of how schools can help their graduates with career preparation after school. As the head of a university, he has implemented learning

opportunities and programs which allow music students to think beyond their performance skills.

On the day of the interview, the former Prime Minister of the United Kingdom David Cameron was visiting the campus, so security was fortified in the school's administrative offices and entrances. There was an excitement in the air as the students were buzzing about their visitor. Upon entering the President's Office, Fred's secretary greeted me. I waited in a seating area, just outside the office. The interview took place in the office, which had a couch and coffee table aside from Fred's desk.

Background

Fred began the interview by stating, "I think maybe I serve as a cautionary tale (laughs). My background is probably pretty atypical for both musicians and for college presidents. I was a first-generation college student from a long line of coal miners. Classical music was nonexistent in my upbringing." When Fred's family moved closer to a major city, his opportunities improved. He began taking piano lessons as a child and trumpet lessons in high school. He considers himself a late starter as a result. Fred was sure of certain things: One was that he didn't want to work underground. He had seen the hard lives of his relatives who worked in coal mining, and he desired to do something different. He always had an aptitude for learning and had scored highly on standardized tests. He also discovered by the time he graduated that he loved learning, music, and education.

Music Training and Experience

Trumpet performance was Fred's major, and he moved into music education and finding opportunities to teach while in college. He had to put himself through school and make a living while studying full time. Fred found that he really loved teaching, and eventually started his own studio, hiring some people to teach different instruments. He also found himself teaching in a public setting at a local high school.

While working in this capacity, Fred decided to apply to Rose Conservatory. He had seen a conductor and felt that was really what he wanted to do. Fred had always been a composer and had written several musicals. After attending the Rose Conservatory, he decided to pursue composition at Florida Tech. When I asked about his experience with the various types of schools and programs, he replied, "I spend so much time on now as an administrator and certainly as a music school dean, getting people to think about their futures. But that was never my *modus operandi*. I was a very inquisitive person and there were just things that I wanted to learn." He also noted, "I was never interested in the pedigree of the school or my own pedigree. I was more interested in - what are they going to teach me, here?"

Conservatory Education from the Perspective of an Alumnus(a)

In this section of the conversation, Fred brought a unique vantage point because he attended, "a very financially challenged, public, liberal arts college. Then a private, conservatory paired with a powerhouse private university. Then, a state school." Therefore, he has comparative experience from which he could

draw opinions as he considers the nature of music education at various institutions. As the president of an institution of higher learning he also lends critical insight into the needs of current students. He is directly involved with initiatives to better equip music students with career skills and brings an understanding of the conditions in which this can happen.

When asked about how conservatories seem to be preparing students for the music industry, he replied,

I have to answer this question: is it ethical to collect tuition from students, lock them in a four by eight room for ten hours a day for four years and tell them there's something waiting for them on the other side? That was my big issue. I just don't know that is ethical. It's one thing when you're going to your local state school or a community college and the tuition is affordable and you're commuting. It's a completely different thing when you're in a private, residential, conservatory or liberal arts college.

He went on,

I also think that every institution has its own truth and to be successful, you have to find the truth of that institution and make it plain and use it as the energy and synergy you need to do what that institution's capable of doing. I have often said that I think the solution to the future of classical music in America will not come from a conservatory but from a liberal arts school.

I asked him to expand on this train of thought, to which Fred replied, "There's a savant-like nature to what we do at conservatory, where we're really trying to hone a skill but there is a wide-eyed, investigative, curious approach to life on a liberal arts campus."

He further commented,

For example, you have to have a brand but not a brand so strong you couldn't change it. Certain major conservatories aren't going to lead that change because they're going to protect the brand. That's what they have to do. If you're at a small school, you have to have enough of a brand that people recognize you but not so much of a brand that you can't change

who you are. [As a school] you have to be big enough to have an impact and small enough to turn the ship. [...] You can't create flexible and entrepreneurial musicians with a fixed and unchanging curriculum.

Leaving Music and Transitioning into a New Field

Since Fred worked in music while still in school, I asked about how he balanced that in his life. “How much were you playing and composing and conducting versus working and studying?” He answered,

Playing probably fell by the wayside first. Frankly, because (this is heresy, but frankly) I lost interest in it. The reason I lost interest in it was because, especially as a trumpet player of a single line, I just wasn't interested in single lines anymore. As conductor and a composer, you're looking at multiple lines, and so that's where I wanted to focus. Particularly, conducting took over more and more time so I still wrote but I had very little time to do so.

I asked about the next phase or pivot in Fred's musical life, “Was there a distinct moment when you felt like you had to let go of this as well because your administrative duties were getting too demanding?”

Fred answered,

When I came to Idaho University, we had a big discussion with the president. He said, “You can't conduct 26 weeks of the year and be a dean here.” I have to say I miss it terribly. [But] I think that there's a time for everything. Now, I take my responsibilities very seriously and I recognize that Idaho University is an opportunity that would change the lives of my children. I had a really great run. I enjoyed what I did. It was good and I can do something else. My whole career was weird in that I had great administrative opportunities come to me every year.

I clarified, “Just to be clear - you felt like you couldn't do both at the same time.

You could not be a performer and be a high-level administrator and be good at

both at the same time?” To which Fred responded, “The only thing finite is time.”

Current Profession Information and Relationship to Music

With degrees from a wide spectrum of institutions (first a public, liberal arts college, then a private conservatory, followed by a state school) combined with his experience as a performer and teacher at the primary, secondary, undergraduate and graduate levels, Fred's diverse academic background makes him a firm believer of both professional school models and the liberal arts tradition. He is acutely aware of the impact that access to educational opportunities can have, and as a leader in the world of higher education, he is making implementations to optimize learning opportunities for music students.

When asked about his current relationship to music, Fred stated that he finds the "musician part" of himself feeling judgmental about performances. Especially when he watches conductors, he often wonders what they could do better and how he would do things differently. He discussed that idea that there might a lack of ability to truly enjoy a concert when a person knows so much about the music. Though he is not a performing musician at this time because he has other responsibilities (his current priorities are to raise his young children and to serve as President of this university), he does not dismiss the idea that one day, he may return to it. He believes that there is a time for everything and that what we do exists on a continuum. "Nothing simply ends because you say it ends," he said. He is open to the idea of coming back to his musical pursuits later in life.

Defining Career Success

When asked to discuss the concept of career success for musicians, Fred

answered,

I dismiss it. I think that's a mirage because first of all, nothing happens in a vacuum. There's a great book called *Halftime* that talks about this. Chasing it is probably foolhardy. We are not only professional people. We are whole, well-rounded people who have professions. To see ourselves in that one-dimensional way is probably folly. For me, professional success is part of a far bigger picture and it might be as much as a third of that picture.

Transferable Skills

The number one transferable skill that Fred noted was improvisation. He described this in detail, "[This is] the ability to think on your feet, to recognize the parameters of your freedom, but then to make certain that what you do with your freedom is cogent. That's an incredible skill." He also added discipline, perseverance, and audiation to the list. I asked Fred to explain the audiation skill in further depth, to which he replied,

Hearing what's going on, understanding the context of where you are - What key am I in? What are the changes? What was the melody? That's huge. As an orchestral conductor, there are a couple of major skills that transfer, one of which is the ability to look at the score and hear the music, to be able to look at something but hear it in its fuller form. Administratively, it's being able to look at a strategic plan. Here are all these dots are on the page, but this is the symphony. I think [this] ability to take something from page to stage and to hear the imagination of it, that's a major one. Another is, just the simple management of large groups of disparate forces - a huge skill.

Advice for Musicians

When asked to provide music students with advice, Fred responded,

I have people often ask for advice and if you're a college president, you're going to get a lot of kids asking for advice. I think all of our experiences are so radically different and it's hard to say, "Well, I'm going to do what that person did. I'm going to follow that path." There are people

who do that and especially the musical world you see it all the time where, "Okay, that's the person I want to be like."

Christina: The Pianist Turned Medical Doctor

Christina is a former concert pianist who had a globally successful performance career but decided to drop it and go into medicine to become a doctor. She is strikingly beautiful and admits that part of her success in the music industry may have been a result of her marketable image. Like many professional pianists, Christina began training at major conservatories at a young age. She studied with legendary artists and performed with musicians from the highest echelons of the industry. According to Christina, she enjoyed a commercially successful career though not all of the concerts were as glamorous as they sounded, and some paid very poorly. There were certain compromises she was not willing to make, and eventually, she grew tired of the traveling lifestyle. Out of curiosity, she began self-learning topics outside of music. Her manager appeared to be fine with this initially, but out of nowhere, she was fired one day.

The interview with Christina took place in a coffee shop a few blocks from the hospital where she was completing her residency. With just two weeks left of the program, it was an extremely busy and intense time for her. After the completion of this residency, Christina was slated to begin a coveted fellowship at one of the nation's most renowned hospitals.

Background

Christina went to a pre-conservatory program in Canada when she was ten years old. Then she went to Toronto University. She also studied for a year at Vancouver Conservatory but this was really to continue with the teacher had she already had as a transition, because she was waiting for Peter Freidman to have an opening in the fall. She then went to Rose Conservatory for her Bachelor's degree.

Music Training and Experience

After she finished her Bachelor's degree, Christina was not sure what to do next, so she started the Arts Diploma program at the same conservatory. It was a two-year program, but a teacher then suggested a place where he was teaching in Italy and she thought that might be an interesting place to go. After the first year in the Arts Diploma, she went there for post-graduate training. She also decided to go back to Vancouver Conservatory to get a Master's afterwards, thinking, "I guess I should have another degree." She had also continued to be in touch with her professor from Montreal.

She recalled, "I remember either the first or second year in Montreal and in Italy, I thought, 'Oh my god, I don't have anything going on, what are we going to do about that?' So I thought I should enter a competition. I didn't think I wanted to just teach. No, no, no, I'm all about performing." She then started picking out which competition, and entered one of the most elite and prestigious competitions for piano because it fit the time frame. "That was actually where everything really did start," Christina said,

I was able to gain some exposure, some concerts...I was eliminated in the second round and surprised people along the way. Somebody heard me and a year later I had a recording contract. [...] I was extremely lucky. Of course, I thought, "Are you sure you have the right person?" I'll be honest, I think they saw marketing potential.

As Christina's solo piano career was taking flight, she also had opportunities to cultivate her chamber music playing. "I met [Paul] Goldstein and he really fosters a lot of younger musicians. He took me, along with all these other people, under his wing for a while and had me touring with his orchestra and then we would tour with him...it was an incredible experience." I asked about how the touring lifestyle was, to which Christina replied,

[It] was very up and down. There were periods that were very busy and then there were periods that were not so busy and to be honest I was never going to be someone who plays 100 concerts a year if I could help it. [...] I just hated being that busy. I felt like it was a compromise. I never got to that point, but for me I liked to overdo the preparation and be a perfectionist. I think I had three concerts a week, or two concerts a week, for a few weeks. Part of all of that was I also didn't say yes to everything that was offered.

I asked about how Christina navigated these issues, to which she replied, "It got me in trouble, but if there was a concert where they were trying to impose a lot of repertoire that didn't feel right I just didn't do it. I also didn't if it required extensive travel, I needed to take 50 million trains and planes to get there and they'd say, "here's your \$100 fee at the end of it."

Conservatory Education from the Perspective of an Alumnus(a)

I asked Christina about her conservatory education and experience, "Were there career development resources?"

Christina said, “Not that I remember. I probably wouldn't have sought them out either. You were off touring or competing.” Christina did express a fondness for the conservatory community though, saying, “I remember what I loved was actually being with people who were like me.”

When asked about classes that may not have proven to be applicable to “real life,” Christina responded, “20th-century counterpoint?” Her conservatory did have partnership with a major university, but she did not take classes because she didn’t “know how to fit in.” She explained further, “The attitude at conservatory was that no one took liberal arts seriously. If anyone said, “read this”, we all thought, “Why?” [...] The attitude was horrible.”

Leaving Music and Transitioning into a New Field

Though Christina was focused on her musical studies, she always had a curiosity for subjects outside of music and was inspired by those around her who also shared this kind of inquisitiveness. She recalled, “I remember there was a guy in our studio, he was a brilliant pianist and here he was [also] doing his computer science on the main campus. It just sounded like fun and like he had richer life. I didn't think about it that much, but I remember that feeling.” At this point, I asked about what really prompted Christina to leave music. The underpinnings of non-musical exploration seemed apparent (her natural fascination towards various subjects combined with the fact that her father is a doctor and her mother is a nurse). Christina answered,

The key to leaving music for me was people like [Peter] Freidman being so purist. As a musician, even though I think I had as much of a balanced life, we were, what's the word? Protected. Like those horses with blinders

on. [...] Then I also had a realization: people have expectations of you when they look at you and they decide that you're going to be this kind of [performer] and if you don't live up to that, it caused so many problems. [...] I think I was being advertised as glamorous, pretty. [...] It's like what you actually are versus what people think you are, are completely non-related.

I inquired further about what led to the moment of transition. Christina had just gotten back from a two-month tour and was "Totally exhausted. Burned out." In this touring lifestyle as a successful concert artist, she felt alone and like she did not have any friends. When she came home from this particular tour, she woke up the next morning with nothing to do.

That was beautiful, I get to sleep in. I woke up and thought, "I want to do something else" and then I wanted to try veterinary medicine. I loved animals and it was something I thought about in high school, so I started walking around my neighborhood and found a vet's office. It was the craziest thing. I went in there and asked, "Could I get a job here?" I am not joking. They let me be an office assistant for a month, but then I hated being around sick animals.

The worldwide concert schedule and touring way of life had made Christina think there was something missing. After this last tour, she was not practicing much, so she was researching online and discovered post-baccalaureate programs for medicine. It sounded liberating to her, so she called Columbia University and filled out an online application. She thought this was not going to be a full-time commitment, so she started quietly taking classes. It was different and fun for her. Eventually her manager did find out, but she told him that she did have other interests. She did not cancel any of her engagements. In the beginning, her manager seemed fine with this situation, but there came a point where they were not on board with her other pursuits. He called her in for a meeting and said, "You know Christina, I'm getting some mixed

feedback.” She thought everything was fine. They said their goodbyes. She got home, and he had already sent her an email essentially firing her. She had been terminated without notice. I asked, “This felt like it came out of nowhere?”

Christina replied, “Within the 15 minutes it took me to take the subway, I had been fired with no real explanation.” When asked about her reaction to this, she said,

I was very emotional. I feel more expletives, but [...] I don't know what their side of the story is, because I didn't communicate with him much after that. I think he might have mentioned, alluded to, [the fact] that he felt my heart wasn't in it or that I wanted my career to go in another direction. Maybe they would have kept me on if I had shown I was fully devoted and they would have still tried to work with me. [...] It's business right? He was at a big company. I can't totally blame him. I blame the way he did it, but I was looking at another career.

Christina played out the rest of the concerts she had been contracted for but did not seek a new manager.

The next part of the conversation had to do with the reaction of her friends and family, to which Christina said,

They totally got it. My teachers varied a little bit. To them, it was that they know it's a hard life and a hard career, but they still asked, “Are you sure? You need to think about other options and other pathways before you just abandon everything. You've put so much into this, you've come so far.” I didn't really talk to Freidman about it.

Current Profession Information and Relationship to Music

“Do you still play?” I asked.

Christina replied,

I want to. A lot of people say, “Why don't you just sit down for half an hour a day?” The last time I played a concert was the week before I started residency. That was three years ago. Once I finished my fellowship training, or even during fellowship, I thought I'd love to still do

one or two concerts. But really, it's not the same. Your fingers, they're atrophied.

When asked about her current relationship with music, she responded,

It changes. Right now, I would say we're good friends that haven't talked in a while. Initially it was like a break up. I couldn't go to a concert or even by a hall without crying. But now I want to get back to playing and I can listen to music now without crying.

Christina made an observation about leaving music and entering a new arena:

You start something new, that's not related, and people don't know who you are or what you've done in the past. I started in this very hierarchical system in medicine. You're made to feel that way. That was tough. I remember being very upset a lot of times like, "But they don't understand, I'm not just Joe Schmo." every med student goes through it and none of them are Joe Schmo.

When asked if she has any regrets about leaving music or if she misses it, she answered that she stands by her decision but that she does miss the lifestyle sometimes, particularly the perks, and that "It was nice to be taken out to dinner. Have people applaud you. Tell you you're wonderful all the time."

At the time of this interview, Christina was in the final few weeks of her residency. She then moved on to do two fellowships at the Brigham and hopes to find a position in academics afterwards.

Defining Career Success

When asked about defining professional success, Christina's answer was, "I think [it's] if you can do what you want to be doing, and still keep feeling like you want to go to work. It's interesting to you and exciting and you're able to do that. I think that's success. The financial aspect is definitely part of that."

Christina made an observation as she compared being a doctor to being a classical musician. She said that even if she only became a mediocre doctor, she would probably still have the capacity to save lives and cure people. This would be deeply meaningful for her. In contrast, unless a musician “makes it to the top of the top,” there is such a slight chance for a truly fruitful, satisfying career. In this sense, she felt that being a doctor came with less pressure.

Transferable Skills

Christina was asked to discuss some of the transferable skills she believed she used to pivot out of music and into medicine. She replied,

Self-motivation and work ethic are number one. Also determination, honesty, being humble, being honest with yourself, being personable. Along with that, seeing something that you never imagined possible coming out of yourself. Being a musician, aspiring to do bigger things and doing bigger things, just by being around great people, really is amazing, so you know what it means to dream big. When you're sitting or playing anywhere near another musician who's an absolute giant, and you hear that up close from this human being, it's awe-inspiring. Another thing is when you have a teacher and during a lesson you make things better. “How did I do that?” That is, maybe what you call believing in yourself.”

When people ask Christina how she went into medicine, her reaction is, “After what we’ve experienced, you can do what you want.”

Advice for Musicians

The final portion of the interview focused on asking Christina if she had any advice for current music students. Her response was,

For the people who want to continue, it's such a tough life, so be easy on yourself. One thing is, don't go blindly because there are so many factors at play that you can't control. Try to maximize your options. The other piece of advice I have (I know this is common but it really struck me when I first heard it) is this: Freidman would say to all of his students,

“Don't do this if there's anything you can imagine doing instead.” Be honest with yourself. You don't *have* to do anything. It's your life. Regarding Freidman's advice, it's sort of that reflection that he wants an all-in attitude [...] or else, in his eyes, you wouldn't be good enough.

Christina also advised that musicians absolutely explore what they're interested in and to reach out. Her final piece of advice was, “I've told people before, but don't be scared if you do want to become an engineer or something. Don't be scared that you don't have any education. You do.”

Joshua: The Pianist Turned Lawyer

Joshua began his piano studies as a child, but always believed that he may have started too late and that having grown up in a small town, his technique was always flawed. These two hurdles perpetually haunted him as he tried to pursue music at a high level. He went to one of the world's most elite universities which also has a notable music department. He studied with some of the industry's most renowned teachers and would have loved to continue his musical studies as a doctoral student. However, the conditions of his reality did not allow for him to keep going. The third hurdle Joshua faced was that he had to make a living that studying piano was not going to provide.

The interview with Joshua took place at a coffee shop across the street from the bank where he was currently working as a lawyer. As with most of the participants of this study, he seemed very busy, but he had many things to say about his experience with music and how the industry did not work for him.

Background

Joshua grew up in a small town in Canada (St. John's, Newfoundland), where he studied piano with a private teacher in the area. He started taking lessons when he was eight years old, which he considered a bit older than most piano majors. His family spent a year in England while his father was on sabbatical. During this year abroad, Joshua continued his piano studies at the Junior Guidhall program. Afterwards, he enrolled at Connecticut University for his undergraduate degree in biochemistry, and it was at Connecticut University that he says his development as pianist took a quantum leap. Here, he felt that he could receive more consistent training, since he considered himself a "late bloomer." He continued his graduate studies at Connecticut University in piano, where he studied with Tom Marks.

Music Training and Experience

Joshua described his childhood,

The great thing about being in Newfoundland is that it's not like New York where people are pulled in about ten different directions as children, where their schedules are just completely filled up with other activities. In Newfoundland, because there wasn't a whole lot to do you could choose something and you could really focus on it. That's good from the standpoint of really nurturing my interest in music.

From age 13 until 18, Joshua took lessons with local teachers again, whoever was available. He believes that he developed some "bad habits, especially technically."

When Joshua first arrived at Connecticut University as an undergraduate student, he still considered piano a hobby, an important one, but still a hobby.

However, he found that in working with his teacher at the school, he improved quite dramatically and quickly, so this began to change his line of thinking in terms of what he was going to do. That being said, he believes that he never really eradicated his technical habits. He equated this to being a gymnast, that training when a person is young can be critical. “You don’t have the certain practices that need to be baked in very early. It basically sets the stage for the rest of your career,” said Joshua about starting piano later than his peers. He continued,

We can get to this later, but that was really the germ I think of ultimately why I decided not to pursue music as a career. It wasn't necessarily just the practical things, it was also a personal standpoint of what I need to do to get better in the way that I want to get better. I just sort of felt like my ceiling ...You know, you can always work really hard to try to raise your ceiling of how good you can be, but there are certain things where it's just going to take so much effort and so much time.

“To undo those habits?” I clarified.

He continued,

To undo those bad habits. Especially when it's late, and you're in your 20s, and you're trying to build a career at the same time. It's difficult to take everything apart and try to build a career for yourself at the same time without committing to how your approach is going to be.

Conservatory Education from the Perspective of an Alumnus(a)

During his time at the Connecticut University School of Music, Joshua was also working with Jim Evans because Tom Marks was one of those rare teachers who was not very possessive of his students. Joshua commuted back and forth between New York City and Connecticut to take lessons with Jim Evans.

My favorite aspects of conservatory would be having that luxury of time to be immersed in music. You have to remember from my perspective, I

wasn't somebody who took conservatory at Juilliard pre-college or anything like that. I did go to music festivals before, during the summer like everybody else, but to have that year-round was a whole new different experience for me. To have that year-round was a whole new different experience for me.

Joshua mentioned that he felt “very intimidated” by his peers in conservatory, “especially around the Juilliard kids and the Curtis kids - especially the Curtis kids.” I then asked about career development being offered at his school, to which he answered,

You have to remember that when I went to school in the 90s, conservatories felt like they could get away without having a lot of that practical knowledge. You had to sort of figure [your career] out by word of mouth, or through opportunities you may get because you happen to be really talented or win a competition.

He described his school environment at Connecticut University:

One of the blessings and the curses of going to a school like Connecticut University, is that you always have a broadness. It's good, in the sense that you always have a background. It's bad in the sense that you will never, unless you are really, really committed to music. [...] It's easy to fall back on those other things.

Joshua worked at a chemistry lab during the day, making most of his income at that time “just to get by” because his parents were not supportive of his music. He worked in a lab during the day and practice in the evenings. He described this setup as being very challenging. “It was tough because I started exploring doctorate programs to really get myself back into school. As you probably know, in order to get into DMA (Doctor of Musical Arts) programs you really have to be at the top of your game.” In the end, Joshua did apply to various DMA programs but was not accepted to any of them. He recalled how extremely tough this was for him psychologically. However, he summarized that,

“Hindsight is 20/20. I think there's no way I could have done it, because my time was stretched too thin. I was trying to work a full-time job while practicing at the same time, and I simply didn't have that luxury to just spend my time practicing.” Joshua accepted that this was the hand he was dealt and noted that this was a pivotal turning point in his decision to leave music.

Leaving Music and Transitioning into a New Field

When he didn't get into any of the doctoral programs, Joshua asked himself if he should try again and that he would just have to find more time to practice. However, he started thinking to himself, “What is my ceiling? What can I reasonably do? My parents aren't going give me any money. I need an income in order to be able to do this”. He went on,

I started thinking very, very pragmatically, like this is one of those things where, even if I was able to magically find the money, or the funding, or a grant to be able to allow me to study, would that really give me enough time to do everything to undo everything that I need to work on technically? The answer in my mind was, no. I just felt like, if I'm not going to be happy with my level of musicianship because I'm unable to do the things that I want to be able to do it's just going to continually be an uphill battle.

With that, Joshua relieved himself of his music career. He added,

I don't want to say it's too little too late, but I do think that at the end of the day, I had to really make real serious commitments as to how I could reasonably get better, to be able to forge a career for myself, to give it the timing that was involved. Unless I had some very wealthy parents or somebody who was willing to bankroll me to go and study with somebody, to the exclusion of everything else for a few years, that wasn't realistically going to happen.

By this point, Joshua did not see any options. He absolutely loved piano but he felt he had to let it go. He pondered, “Regardless of whether or not you have talent, so much is left up to chance and so much is left up to other things

that are outside of your control.” He commented that this decision was extra difficult because it did not feel like it was entirely his. It took him a long time to get over it, and he did not get the sense of closure that he believed some others do. For Joshua, it was always an open-ended situation.

After making the decision to leave music, Joshua set out to earn his law degree from the University of Pennsylvania Law School and an MBA from Wharton. It took him four years of intense studying at Wharton, but he devoted himself to his new professions and pursued the new degrees to “feel legitimate.” He speculated, “I think that when you have a music degree, it's a gradual process to try to forge a new identity. I think I had to do that. I felt like couldn't just dive in and be a business person, even though I could have just done so.”

Current Profession Information and Relationship to Music

Joshua describes the path towards his current position as “winding.” Before he became a lawyer, he worked in technology consulting at a startup firm in New York City. He did computer programming, and this was his first time working in a corporate environment. He recalls that the first two years were very tough because the industry seemed to play by a completely different set of rules. He went into further detail,

The thing about being a classical musician, we're hanging out with other musicians, so many people don't really learn the proper way to behave in a corporate setting. I'm not saying that I was like that, but at the same time I got used to having a certain amount of freedom with regards to how I express myself. When I first got to the corporate environment straight from something interesting like music, my thought was, “Why would I ever want to work here? It's so conservative. They don't know how to express themselves. They're just like these drones. It's not something that I would ever want to do.” Ironic, right?

The job that followed was more “free-wheeling” in terms of behavior, which was a better environment for him. Here is where he feels he really developed the skillsets needed to be able to interact more on a corporate level.

Joshua is now a corporate lawyer at JP Morgan. When asked about his current relationship with music, Joshua said,

I want to describe it as like breaking up with your long-lost love and then trying to go back to just being good friends. You have to adjust the entire way you approach the relationship. It also involves sometimes just quitting cold turkey and just getting away from it all together, not because you don't love it anymore but because you have to. [Sometimes] I'll listen to a pianist playing a piece that I once learned myself and then deep down I feel like, I could do that too, you know?

Joshua keeps a piano at home and tries to play from time to time, but he sets realistic goals for himself. He derives great satisfaction from practicing short works such as Chopin etudes, and he actually enjoys the artistic process of having unfinished pieces that he can only work on in a limited time. He talked about his new relationship with music, “You'll never be as good as when you were in your 20s or when you're a teenager, but you can still get a lot better. That's satisfying to me”. However, he did note that though this may sound critical of himself, he feels he has lost his ability to listen discerningly to music. “I found myself going to a concert and saying, ‘Wow, I really enjoyed that’”. Then weirdly enough, I felt, bad about enjoying the concert.”

Defining Career Success

Given the misgivings about having left music, Joshua believes he has found success in his new career path.

I got to live in Hong Kong. I get to travel to all these great places. That's not to say I wouldn't have had an amazing life in music either, but a lot of the things that make me really happy now are the direct result of my decisions that were non-musical. I wouldn't have my son, who I absolutely adore and my wife, who I absolutely adore. I would never have had either of them in my life if I hadn't done something completely different from music, right?

When Joshua was asked to discuss career success, he responded,

I think it's where you derive deep satisfaction from what it is that you do and it doesn't drive you nuts. I don't think it's anything more complicated than that. I think that life is really short. You're only here for such a short amount of time, so you have to really be able to carve out a path for yourself. You may not make a lot of money, but if you feel like you're part of a process, a piece of work, you're doing it well, and you're doing it honestly, I think that's all you can ask for. It's not about the money, even though that helps a lot.

Transferable Skills

Joshua listed the following as key transferable skills: the ability to present effectively, leadership presence, how to be analytical, and focus. He did bring up an element of critique for musicians, which was that performers need to be able to present more beyond their playing. He believes that being entrepreneurial is essential, saying,

You really have to put yourself out there. There's no other way to do it. You cannot wait for things to come to you. You have to take the initiative as much as you can and try to put yourself in these positions where you're not always going to be comfortable. It's hard because people are who they are, but I don't see any other way. You have to have confidence that it may not always work out, but you have to take that leap of faith that the experiences will make you more well-rounded and better as a person.

Advice for Musicians

Joshua was asked to give advice to current music students, to which he replied,

It's definitely valuable to do other things. Pursue this as far as you can go, but name your price. How much are you really willing to sacrifice when it comes down to the end of the day? What is your lifestyle that you really want for yourself? What is it that you really, really want to do? What can make it happen? If you had to accept your plan B, would you be happy with that plan B?

He also emphasized that musicians must be brutally honest with themselves because "there are many people who have 'A-level talents' but nevertheless have to do their plan B or plan C. [...] It's heartbreaking."

He provided advice for musicians who may be thinking about pivoting out of the profession:

Make sure you've explored every single avenue and opportunity available. Have you really considered, "Would I move to some place in the middle of nowhere to do my DMA and, it might be at some unglamorous university, but they'll take me, so I can build your career from there? Have I thought about fellowships or grants? How am I going to have to be resourceful about finding these things?" I guess it really does go back to name your price. How much are you willing, what are you really willing to do to pursue every single option, because there's always something else you could do, right? The question is, are you going to be happy?

Finally, Joshua's parting words of advice were as follows,

If you think you will derive the same satisfaction as you did as a pianist [in your new profession], you're fooling yourself because it's not going to happen. What you need to do is find something else that will satisfy you very deeply in a different way, from what you did as a musician. That could take a really long time. It takes a lot of personal growth. It takes a lot of time to figure out what it is that you really like outside of music as well. I think that's really important that you define your sense of success for yourself in different ways, that are not necessarily so emotional or in particular, so wrapped up with the idea of being a musician.

Jennifer: The Clarinetist Turned Wealth Manager

Jennifer resides in Pennsylvania and works as a Vice President and Senior Director at one of the world's largest banks. She grew up in a small town in the Midwest before moving to New York City to pursue a career as a freelance performer. She loved her days as a musician, but wanted to forge a more sustainable financial setup for herself. She had always been interested in numbers and computer languages, so she began self-learning and eventually went back to school to receive her MBA and pivot out of music.

This interview took place at the bank, in the Wealth Management wing. A receptionist brought me to a conference room, where Jennifer arrived after a meeting and the discussion unfolded. Jennifer is very much at peace with having left her life as a musician and still plays as often as she can, when she has time.

Background

Jennifer grew up in a small town in Ohio. She began studying the clarinet when she was eight years old and loved it. She always felt "blessed to be a big fish in a very small pond." Because she showed such great musical aptitude, she played all the wind instruments in the high school band (all of the different clarinets and flutes, even trombone and all of the saxophones). She wanted to be a musician, to which her parents said, "Are you kidding?" They agreed to let her study music only if she obtained an education degree. She then enrolled at the University of Nebraska, where she received the music education degree and described the experience as "a real conservatory experience, spending hours a

day practicing and studying music theory. After a career in New York City as a freelance musician, she transitioned out of the industry and into the finance world. Here is her story.

Music Training and Experience

Towards the end of her degree in music education at the University of Nebraska, Jennifer was,

Absolutely desperate when I graduated because my friends are going to the Cleveland Institute and all these places, while I was wait-listed at the Manhattan School of Music and New England Conservatory. I did not get accepted by Juilliard. I thought, “Oh my gosh, what am I going to do?” To this day, I don't really know how it happened, but in early August, California University called me and they have a very robust music program. They run a conservatory there and they were looking for a clarinetist last minute. They offered me a fellowship scholarship and asked if I would be interested. I did not even know where it was”.

She took a leap of faith and moved there to work on her MFA (Master of Fine Arts) in performance.

Afterwards, she wanted to move to New York City and become a professional clarinetist. She pushed herself to complete the MFA in two years instead of three because she was ready to live the life of a musician. She moved to New York with \$200 in her pocket. She describes this situation, “I was living with two musicians from Ohio that I knew. Cockroaches were bigger than softballs. It was awful, but I was so happy to be there.” She secured a job in temping right away, which allowed her to afford the apartment. “Here I am; my world is 24/7 music. [...] I played in the Lincoln Center debut series, the Denton Library series, operas out in Brooklyn, and I joined the union. I was playing in concert bands about four or five days a week in the summer.”

When asked about her experiences as a freelancer, Jennifer recalled,

I never missed my rent, but I had one box of Kleenex and tried not to blow my nose. I had one stick of butter in the freezer and I'd treat myself with a little. It's pathetic, it's crazy, but that's how I was living... You do what you have to do. I think about how much I learned from that. Just think about the discipline and the reality. Maybe it was obsessive compulsive, but I wanted to play music more than anything in the world, even if that meant I didn't blow my nose very much.

Conservatory Education from the Perspective of an Alumnus(a)

Jennifer believes in the critical role that teachers play in music training.

"We see kids drop out all the time because the teacher-student mix is not working. I have always been passionate about not letting students drop out; [rather], let's help them find another teacher." In Jennifer's case at conservatory, she wasn't thrilled with her with instructor, so she sought private lessons outside of school. She was accepted into the studio of the second clarinetist of the Seattle Symphony. Once a month, she took lessons with him. She recalled,

What was fascinating pedagogically about this was that here I was playing in the California Symphony. I was doing all of these seemingly great things, but he said, "Jennifer, your techniques horrendous, we're going back to square one." Literally, I had to go back to playing scales.

Because Jennifer had both education and performance degrees, her learning experience may have encompassed a broader range of aspects. The required curriculum for her degree in music education in the 1980s qualified her to teach K-12 in all subjects, including math and science, even though the concentration was in music. As a result, she was able to join a company founded by her friend called On Location Education. They would go on location to movies, television shows, and musicals on Broadway to tutor young students who were

working on sets. At one point, she was a tutor for children on the set of *The Brady Bunch*, teaching French, English, and History. She also worked on a Harry Belafonte movie with children who were break dancers. In addition, Jennifer taught private music lessons, all the while continuing to freelance as a performer herself.

Leaving Music and Transitioning into a New Field

When asked how she found herself in the finance industry, Jennifer recalled,

I was reading the New York Times reading the financial columns. Something caught my attention: this advertisement with man and a woman huddling over spreadsheets. It was about helping you grow your wealth. I said, "That's what I want to do. I don't even know what it is."

Jennifer was also beginning to grow weary of the upkeep of her instruments and freelance career. She said,

Your reed is everything on the clarinet. It's a single piece of wood it vibrates against the mouth piece, which is plastic. The only variable is that little piece of wood. The weather changes. If it's humid, if it's dry, if I left the clarinet too close to a heater, etc. I realized that if my reeds weren't playing very well and I had gotten a box of ten and which cost a lot of money, you get maybe three out of them. If they're not working it's a really bad feeling, especially if you get a call for an audition. I realized that I didn't like that. I'm not sure I had the maturity to separate my emotional state from my self-definition as a working, professional musician. The pressure got to be a lot.

In addition, as a clarinetist playing gigs, she was expected to double. She therefore had to play and maintain a wide range of instruments: B-flat, A, bass, plus, alto, tenor, baritone saxophone. She said, "Especially as the orchestras got smaller and smaller, just do the math. The inventory alone is \$100, \$50, \$70

thousand dollars.” The reeds continued to be an issue as well. She thought at the time, “How am I going to keep up with all those reeds? Plus, as much as I love musicals as much as the next person, the idea of playing *Phantom* 10,000 times was not my idea of why I wanted to be a musician.”

Another aspect for Jennifer was the “hand-to-mouth” aspect of living as a freelance musician. “For me it just didn’t work for my personality. When I had to make ends meet I would temp back then. You could temp and make a decent living and you could get a job for three days or a week”. She decided to get a long-term temp job. “How do you get a long-term temp job?” she asked, “You sub for a woman who’s on maternity leave.” Jennifer wanted to see if she could commit to a full-time position. Jennifer happened to be able to type 95 words per minute. She went to several agencies to do her test and was offered a job at Goldman Sachs in the Operations Systems area. She found computer programming to be an interesting language and felt like she was in her element. There, she answered phones and typed, but people recognized something in her, though she felt that 90% of it was over her head. She began to self-teach by reading and began to understand the industry better. By the time the woman who had been on maternity leave returned, the firm asked Jennifer if she would like to stay on full-time. At this point, Jennifer responded, “No, I’m a musician. I have my own schedule.” She figured that nobody at Goldman would possibly accept her schedule, since they were working 60 hours a week. She told them, “Thank you so much, I love the firm, I love the energy, but it’s just not going to work with my life right now,” to which they replied, “If we find somebody who’s

willing to let you work on your own schedule, would you consider?" Jennifer told them, "Of course" thinking that they couldn't possibly find anyone. To Jennifer's surprise, they did find someone who loved the opera who wanted to hire her. She recalled, "My interview consisted of talking about opera and I got the job."

Soon after, the "Crash of 87" happened and she went back to school to get an MBA in finance and minor in art administration. Her father was furious about this decision to leave a secure position and go back to school, where she would have to take on student loans. She asked her manager if she could go to school full-time and work part-time, but the manager said no because she had just fired 400 traders. Jennifer responded, "See what you can do." Two weeks into the semester, they called and asked her to come back and work part-time. After receiving her MBA, Jennifer worked her way through the finance industry. She moved to Europe for several years and worked hard to cultivate her exciting new career. She brought her clarinets but the job was simply too demanding of her time and she did not touch them for four years.

Current Profession Information and Relationship to Music

Jennifer still loves music and tries to play as often as she can, now that she is enjoying a fruitful career in her new world. "I still love it", she said, "I can be so tired after a long day of work here, but I will still go and sub in Tchaikovsky Fifth Symphony playing first clarinet." She also ponders the idea that she can always go back to teaching since she has the degree and experience. She had always enjoyed teaching, whether it be in music or otherwise. Just because she

no longer made a living playing music did not make her feel like she could not be a musician anymore.

Defining Career Success

Currently the Senior Director of Wealth Management at her firm, Jennifer's corporate title is Vice President. Her natural desire to educate leads her to give talks and workshops with students, teaching them about financial planning. For Jennifer, there were certain aspects of a career in musical performance that could not be sustainable. She did not like the fact that she felt like she could not always control the condition of her reeds. Also, having to buy, manage, and repair so many instruments became cumbersome for her. Finally, though she loved and enjoyed the performance opportunities she had as a freelancer, the hand-to-mouth aspect of making a living doing this was not stable enough for Jennifer. She sought more income and a steadier income.

Transferable Skills

Jennifer described a strong correlation between music as a language, math, and computer programming as languages. She loves the logic of computers, even more than music, where "There are so many variables and it can be a stressful, scary language." When asked about the transferable skills that may have helped her transition from music into finance, she listed the qualities of being fearless, having confidence, sustained focus, and the collaboration. She elaborated on the first two qualities, remembering how terrified she was to work under certain conductors and how that brought about

the fearlessness and confidence. She needed the draw upon that confidence as she rose up the ranks of the financial industry and credits her experience as a musician with honing these traits within her.

Advice for Musicians

When asked to provide advice for current music students, Jennifer suggested,

Whatever path you take, know that music can always be a very, very important part of your life. You should have another skill. Whether it's teaching, I'm a big fan of getting an education degree because this at least gives you some breath of air of something outside of music, but is still connected to music.

She concluded,

I am so grateful that I led my dream right after college. Many of my friends who were in music school said to themselves, "I'm going to work for five years, save money, and then go back to playing music," but it's hard to go back. It's really hard to go back, but I lived my dream. I lived it through. In a way, I'd almost say live your dream, but also expect that you're going to have to have another job. Be realistic about what your life is going to be like.

Summary

Interviewing these people was an experience that provided a unique glimpse into the lives of musicians who trained at a high level but decided to leave music for other professions. Their insights about the transition process and the challenges that accompany it were helpful in understanding how difficult change can be. Christina and Joshua in particular gave accounts that were more jarring in nature. Their emotional loss was palpable. These two were the individuals who felt as if they had been pushed out of their performance careers,

even though they had shown interest in other areas. If conditions had been different for them in the music industry, my sense was that they may have stayed in music longer (though not necessarily permanently). The other three respondents' decisions were less emotional in nature, or at least this is how they portrayed their decisions to leave music.

After interviewing all five participants, I was able to organize their discussions according to the categories in which I had grouped the questions, by topic. While speaking with the individuals, I noticed that some people would naturally jump ahead into a later topic. At this point, I let them continue so as not to break their train of thought. I would then go backwards to where we had left off in the order of questions, but as long as all of the questions were being answered, we proceeded in continue this way. All of the participants were enthusiastic about sharing their stories, and some were rather nostalgic as they recalled their past experiences.

Two main issues appeared to emerge as a common element that all five participants shared. First, everyone is currently in a better (higher and more stable income) financial state than they had been in as performing musicians. Also, all of the individuals noted that the academic classes they took their respective conservatories did not address the skills that they would need to employ after they graduated. Rather, they stated that the experiential learning processes that took place during musical activities (such as chamber music, practicing, taking lessons, rehearsals, and performances) equipped them with the skills that became useful later in their lives, outside of music.

Chapter V – DISCUSSION

Overview

The portraits in the previous chapter revealed the individual experiences of each participant. In this chapter, there will be an identification of how this data can be synthesized, recognizing commonalities, emergent themes, and any outliers. While looking at the data as a whole entity, the interviews were coded or grouped into the following eight organizational areas (Attride-Stirling, 2001): Background, Music Training and Experience, Conservatory Education from the Perspective of an Alumnus(a), Leaving Music and Transitioning into a New Field, Current Profession Information and Relationship to Music, Defining Career Success, Transferable Skills, and Advice for Musicians. These reflect the same categories in which the interview protocol was featured. A cross-case analysis helped organize the data and examine how this group of participants viewed their experiences as they trained to become professional musicians and made the decision to transition into new, unrelated professions.

In this chapter, related literature and conceptual frameworks will also be addressed in the context of the data. Initial steps taken to begin research in this area comprised reviewing the literature and gaining an understanding of the ideas that have been recorded about the impacts of music education, identifying and categorizing the transferable skills of musicians, learning about how skills transfer and the transfer types, and how career success has been defined by

others. Additionally, new frameworks are designed to demonstrate how the findings collected from this study can further illustrate and enhance concepts.

Cross-Case Analysis and Related Literature

Background

All five participants for this study spoke candidly about their musical beginnings, from their childhood encounters with lessons to the moments that placed them on the path towards a serious and high-level training in their chosen disciplines. Though all of the individuals took instrumental lessons as children (the assumption is that this was paid for, therefore supported by their parents), some did not have their parents' support in the decision to pursue music degrees or music as a profession. In Stephen's case, his mother was a musician, so she tried to persuade him not to follow in her footsteps as a result of her own personal experiences in the industry. He acquiesced at first by enrolling in a non-musical degree and school, but was ultimately drawn back to music. Joshua and Jennifer's parents did not approve of music degrees either. Jennifer first had to obtain a "more practical" music education degree before pursuing a performance degree, and Joshua received his undergraduate degree in biochemistry before going to graduate school for piano performance. His parents did not pay for this degree.

The participants of this research study have a shared experience in that they all began instrumental lessons as children and pursued them, at least up through high school, with their parents' approval and support. However, the data

points begin to diverge once participants get to their institutions of higher education (college, university, or conservatory). All of them made the transition out of their musical careers in their early or mid-20s, which may be a point of interest for study, in case it serves as an indicator about conditions in which optimal transition can place.

Music Training and Experience

Here, the portraits revealed a wide range and variety of experiences. Though all five participants have an undergraduate or graduate degree in music performance, several people have additional non-music degrees, and some of them obtained these in order to forge their new careers after leaving music. For instance, Jennifer worked as a freelance musician and began to temp at a major financial firm. When she needed to join this new industry full-time, she went back to school for her MBA. Joshua already had an undergraduate degree in biochemistry before undertaking a graduate degree in music. After trying to get into DMA programs and deciding that a life in music was not going to work out for him, he pursued law and MBA degrees. Christina went to medical school after enjoying an illustrious career as a solo concert pianist.

Participants showed significant variation in their lives as professional musicians. Christina has perhaps achieved the most commercial success as a performer, as defined in a traditional sense. She toured the world playing concerts in major venues, released recordings, and was engaged to perform with notable chamber musicians and orchestras. Jennifer carved out more of a freelance career for herself as a performer who played gigs and taught in order to

supplement her life in New York City. Joshua felt privileged to be able to study with renowned professors at a prestigious school, but always wondered if he had started piano “too late” to ever really forge a sustainable career in music in the way he wished. Fred’s experience was rather different from the rest of the participants in that he always stayed within musical academia until his current position as a university president. Previously, he was the dean of the music department and always served as a teacher, trumpeter, conductor, or composer no matter where he lived, worked, or studied. His current role is the first in which he is not involved directly with music. Stephen also stayed within the realm of music. Though he left his life as an orchestral cellist, he remained involved in the orchestra by joining the administration, tackling its challenges, and moving into his current role as director of one of the world’s most renowned concert halls. Though he no longer plays and his daily work now consists of management and fundraising, he serves as a major influencer in the music education world.

There is an abundance of research that discusses the benefits of childhood music education. However, studies about the long-term effects of intense musical training are rarer. Researchers and practitioners often attempt to measure the positive impact of music education. This helps with the increasing need to justify funding for the arts and argue for the existence of lessons, programs, and schools. The information also provides insights to teachers and administrators as they work with students and evaluate the efficacy of their curricula. By looking at the causal relationships between musical training and how it can carry over or be applicable in other contexts, we may begin to

understand more about high-level music education and its potential long-term, underlying effects. Professional performance in music is a pursuit that demands tremendous focus and communicates information about those who make it (such as values and culture). It is also a powerful tool for memorization and motivation (Snyder, 1997).

Review of the literature reveals that studies have cited innumerable benefits of music education for children and adults. Musical study has been found to contribute to students' self-esteem, better behavior, and higher attendance rates in school. Perseverance and grit are also areas in which music has had a positive impact on students, as does motivation, commitment, and persistence (Scott, 1992). The Scott study concluded that early education can strongly influence the emotional, intellectual, and social development of a child, as well as later academic achievement, IQ, and adult occupational achievement. For the purposes of this study, this positive correlation serves as the bedrock of the discussion and corroborates the notion that sustained musical training can prime a person for success later in life. The focused study of an instrument has also been known to enhance fine motor skills, especially in children as seen in the use of acute muscles for writing, typing, and verbalizing.

Extensive engagement with music has also been known to reorganize the brain, producing functional changes in the processing of information (Hallam, 2010). Hallam reviewed empirical evidence that relates intellectual, social, and personal development of young people and concluded that musical skills may transfer to other activities if the processes involved are similar. Hallam also

uncovered evidence relating to the positive impact of musical skills on literacy, concentration, self-confidence, measurable intelligence, social skills, numeracy, language development, creativity, general attainment, fine motor coordination, emotional sensitivity, teamwork, and self-discipline.

Since playing an instrument is a highly complex task that involves multiple cognitive capabilities, behavioral, functional, and structural changes take place over time (Herholz & Zatorre, 2012). Herholz and Zatorre surmised that playing an instrument is a highly complex task that requires interaction of several cognitive functions. Moreover, results in structural, functional, and behavioral changes are dependent on time. The participants of this study dedicated decades of their lives to playing their instruments at the highest possible level. Research on the effects of music on human development has also revealed improvements in intelligence, spatial abilities, phonological awareness, verbal memory, processing of prosody, academic achievement, processing of sound, and neurological development (Costa-Giacomi, 2014). This article reviewed over 75 reports that showed consistent results pertaining to the short-term effects of music instruction on cognitive capabilities and emphasized the importance of music practice on the long-term cognitive benefits.

Actual anatomical changes to motor-related pathways were discovered when a cross-sectional study was conducted with highly trained pianists (Bengtsson et al., 2005), and it was found that musicians may appear to use more neural tissue or employ it more efficiently than non-musicians (Peretz & Zatorre, 2005). How this pertains to the participants of this study is that all of

these individuals began studying their instruments at a young age, when brain plasticity appears to be greater. Through intense musical training, the respondents may have reaped such benefits of sustained practice.

In the Dana Arts and Cognition Consortium in 2004, neuroscientists found that correlations exist between music training and reading acquisition as well as sequence learning. Heightened phonological awareness (one of the central predictors of literacy) was discovered to correlate with musical training, and it was found that specific links may exist between high level music training and the ability to manipulate information in memory. Specific brain pathways were found to be further developed. In children, there appeared to be specific links between the practice of music and skills in geometrical representation. The report also concluded that an interest in the performing arts can lead to improved motivation that facilitates the sustained attention necessary to improve performance as well as improvement in other domains of cognition (Asbury & Rich, 2008). Additionally, the report found that adult self-reported interest in aesthetics may be related to a temperamental quality of openness. Specific links were found to exist between high levels of music training and the ability to manipulate information in both working and long-term memory. In relation to this study, a noteworthy finding is that these links appear to extend beyond the domain of music training.

Critical thinking skills are also found to be honed through musical study (Heath, Soep, & Roach, 1998). This article found that young artists were four times more likely to win academic achievement awards, three times as likely to

be elected class president, four times as likely to participate in a math or science fair, three times as likely to win an award for school attendance, and four times as likely to win an award for writing an essay or poem. They were also found to read for pleasure twice as often and perform community service more than four times as often as their counterparts. These findings are particularly relevant to this study because it demonstrates the correlation between high-level musical study and the potential for excellence or achievement in unrelated areas.

Conservatory Education from the Perspective of an Alumnus(a)

A critical emergent theme arose across the responses of all five participants: within the given array of conservatories and music schools that were attended by them, not a single person noted that their degrees offered resources or classes specifically designed to address preparation for professional life as a musician. Aside from lessons, orchestra, and chamber music, it appeared that no coursework was offered in this area. Christina questioned the usefulness of classes in 20th-century counterpoint. Joshua noted that his school and the industry in general seemed to assume that students would figure things out on their own. Fred, a leader in academia, wondered about the ethical nature of charging music students for an education if it is not going to result in a fruitful, practical career in the field. A *New York Times* article revealed that a number Juilliard graduates found themselves in jobs that were quite unrelated to their performance degrees, such as diamond grading, public relations, tax preparation, and public school teaching (Wakin, 2004).

A 2013 dissertation by Ondracek-Peterson gathered the degree requirements and range of credits that are required of string majors from The Juilliard School, Manhattan School of Music, Cleveland Institute of Music, New England Conservatory, and Eastman School of Music. The compiled credits are illustrated in the following table:

Table 5

Degree requirements and range of credits required (Ondracek-Peterson, 2013)

Subject	Range of Credits
Major Instrument	16-28
Music Theory	14-21
Music History	7-14
Ear Training	4-8
Liberal Arts	12-24
Ensemble (orchestral and chamber)	10-22
Electives	6-17
Recital	0-1
Annual Jury	0

This information is useful in providing a sense of the educational priorities of some of the nation's top conservatories. Aside from Liberal Arts and Electives, an overwhelming majority of the credits are related to instrumental playing and performance. This information corresponded with the findings of my study, in

which participants noted that very few of their classes pertained to career development or non-musical studies.

Leaving Music and Transitioning into a New Field

Respondents had very contrasting experiences in this category as well. Some quit music “cold turkey,” while others exited the field gradually. Their reasons for leaving were all very different, as were their emotional and psychological reactions to the transitions as they unfolded. For some, there were harrowing tales of feeling practically squeezed out by the industry standards, and they likened their transition to breaking up with a loved one. For others, the departure stemmed from a more rational place. In hindsight, no one regrets leaving their lives as professional performers, though some have misgivings about how it happened. The key difference may be that for those with more traumatic transitions, they felt as if leaving music was something that happened *to* them, whereas those who experienced smoother transitions were in control over the decision, and therefore more at peace with it.

Ironically, though Christina appeared to have the most commercially successful performance career, her departure from music was perhaps the most drastic and sudden. She had grown weary of the constant travel, the instability, and the expectations (often low pay and unreasonable or inflexible repertoire demands) of the musician’s lifestyle and she did seek out new learning opportunities to explore her interests outside of music. However, it was not her intention to be terminated by her management the way she was. Her performance career came to a sudden halt and she was blindsided by what

happened to her. She was studying new things to enrich her learning beyond piano playing, but she wasn't planning for her career as a musician to end in that way. She believed that once her managers realized that her attention may have been diverted elsewhere, they felt that she was not fully devoted to her job as a performer and took her off their roster without a fair explanation.

In contrast, Stephen had much smoother transition out of his life as a performer. For several years, he enjoyed a career playing in an elite orchestra as a member of the cello section. It was a relatively stable life with a solid income, although he noted in his interview that he was beginning to feel bored about the job and that he felt like his creativity was being stymied. In orchestras, the conductors or artistic directors are usually the ones who determine repertoire choices and programming. Stephen showed an aptitude for management when he was asked to temporarily take on the financial role in the orchestra's administration. He was asked to do this at a particularly critical juncture for the organization, as it was experiencing financial difficulties. Stephen's intervention helped bring the orchestra's finances back from near disaster and he was credited for his stellar math and managerial skills for doing so. He also believed that being a musician himself gave him the support and credibility he needed amongst the other musicians.

Fred also experienced a smoother transition in that he was able to remain in or close to music through academia. He was either performing or teaching music in order to support his own studies. He had made himself a promise to never carry one student loan into the next, so he worked hard while

simultaneously taking classes. Fred has garnered a unique and expansive understanding of the music education landscape, having taught and administrated in public schools as well as institutions of higher education. He has also attended schools of various sizes himself, so he has seen the differences in educational practices first-hand. He has a keen awareness and genuine concern for how current music students are being educated and plays a key role when it comes to implementing well-designed curricula for them. He believes that it is absolutely imperative that students be equipped with the non-musical skills that they will need once they leave school. He embraces the entrepreneurial spirit and devises learning experiences and programs where students can hone these skills.

Like Christina, Joshua was another participant who underwent a stressful and sudden transition. One major issue that appears to haunt him to this day is that he believes he may never have had a fighting chance in the music industry because started piano “too late” to ever be comparable to his peers. He recalled feeling intimidated by the students who came from Curtis and Juilliard, and he always felt insecure about certain technical issues that he believed he had playing the piano. This compounded with the fact that he had to work continuously through graduate school. Though he was devoting his studies to music and studying with legendary teachers, he still had to work in a lab in order to generate income and make a living. He emphasized the idea that perhaps if he had the luxury to focus solely on his piano playing, he may have gotten further in his musical pursuits. The defining moment for Joshua transitioning out of

music was when he auditioned for several DMA programs but was unfortunately not accepted to any of them. At this point, he almost felt as if the decision had been made for him. He did consider trying again, but he asked himself, “How far can I take this? What is my price?” Ultimately, Joshua felt that he had reached his limit and that the odds were stacked against him.

Joshua’s interview was the most different from the other four. He seemed to have the most negative outlook when it came to his conservatory experience and was open about the fact that this may be because he never felt like he could compete with his peers. He felt intimidated by many of them and like he was “always behind the eight ball.” When asked about transferable skills, he was the most reluctant to credit his musical training with his current professional success. Rather, he said that he had to garner many new skills after he had left music and jumped into his new industry. He was also critical of the way musicians can behave, observing that the freedom of expression with which artists operate is not acceptable in more corporate environments.

Jennifer experienced a less severe transition even though her new industry is quite removed from music. She had been equipped with a music education degree prior to obtaining her performance degree, which proved to be helpful in her life as a freelance musician. She enjoyed performing concerts and union gigs around New York City while supplementing her income with tempting and teaching (music and non-music subjects). Jennifer’s life as a freelancer best illustrates a portfolio career, where streams of income are derived from various forms of work. Jennifer loved living and pursuing her dream as a performing

musician, but after time, the hand-to-mouth aspect of this lifestyle did weigh on her mind. She wondered how sustainable a life like this could be. At the time, she made the necessary sacrifices to get by in an expensive city like New York and survive on a musician's income, but this was not going to be a permanent solution for her. Jennifer transferred out of her life in music gradually. She first began tempting at a financial firm out of curiosity and because she needed the extra work. She was fascinated with the industry and wanted to learn more. She saw computer programming as a language, very much the way she understood music as a language. When she was ready to take on more work, she asked for a full-time position, went to school to get her MBA, and transitioned fully into finance. Time spent playing the clarinet decreased naturally as her work demands grew, and before she knew it, she had not touched her instrument in four years. By this point, her career as a professional freelance musician was over.

While all five individuals began with similar backgrounds and received high-level training in music, the first two respondents remained closer to their origins by continuing to work in and for the music industry: Stephen in administration and management and Fred in academia. Stephen trained as a professional orchestral cellist. Yet, his day-to-day job in his current position require him not to play, but to fundraise and operate an entire concert hall. The pivot from being a musician who performs into this arena is not so far. Fred received his musical training as a trumpeter, conductor, and composer. He went on to teach and because of his superior administrative skills, he eventually

became a recognized leader in the field of higher education in music. Again, this reflects a pivot that is not too far from music performance. Both of these participants can directly use their knowledge, expertise, and relationships in music to enhance their current careers.

In the cases of Christina, Jennifer, and Joshua, these three individuals underwent far transfer situations. Their current professions are completely unrelated to their initial training, even though their backgrounds and degrees were heavily steeped in music. Christina went on to become a medical doctor, Jennifer went into the finance world, and Joshua became a lawyer. These people had to re-train themselves actively (all three had to pursue additional graduate degrees outside of music) and ascertain the hard skills that were necessary to make the biggest pivots out of music. In some cases, the respondents even felt like they had to take on new identities or re-program themselves to enter their new fields. Christina recalled having to reconcile the feeling that the people in her new profession had no idea who she was or what she had been capable of, even though she had a formidable concert career. Joshua had to teach himself how to interact with people in his new corporate environment.

Current Profession Information and Relationship to Music

By many standards, all five of the participants are now considered to be successful people in their respective fields. They presently hold positions of influence, prestige, or leadership whether they are working in academia, management, medicine, law, or finance. All of them responded that they derive

great job satisfaction from their current work and that according to most standards of financial success, they do very well for themselves.

During the interviews, the individuals were asked about their current relationships to music. Responses varied here. The two who had the most traumatic transitions out of music both likened leaving their performance careers to breaking up with a loved one but now they see music like a long-lost friend or a friend with whom they had not spoken in a long time. These two participants also had a difficult time going to concerts for a while. Initially, Christina felt overcome with sadness every time she passed a concert hall. Both she and Joshua sometimes thought, “I could do that” when they attended concerts. As time away from music passed, Joshua noticed that he could start to enjoy concerts more. However, he was troubled by the idea that perhaps this meant his critical listening skills had waned. Christina said her fingers had atrophied after a number of years. Both of them now try to play piano from time to time, setting small goals for themselves and playing simply for enjoyment. That said, they both noted that their current professions are extremely demanding of their time and attention, so it is not easy to fit piano playing into their busy schedules.

Jennifer has achieved a peaceful middle-ground in her relationship with music. Given her current role at a major bank, she has limited time to play clarinet, but she does keep music a significant part her life. She loves attending concerts and tries to play as often as can in an amateur capacity. There are orchestras and gigs that sometimes call her, and she is often happy to participate.

The two participants who had smoother transitions, Stephen and Fred, are still involved in the music world because of the nature of their work, although Fred was recently appointed as president of a university, so this is the first position in which he is not directly working with a music department. When asked about their interactions with music, Stephen replied that because his daily life is so steeped in classical music and everything that surrounds managing elements around it, he prefers to attend other types of events (such as Broadway shows, plays, and lectures) when he has free time. He of course has to attend many of the concerts that take place in the hall he runs, but that is an extension of his work. As for playing the cello, he does not, and he remarked that if he really wanted to, he would. He had made several attempts to try to play for enjoyment, but not being able to play at the level at which he knew he could did not make sense for him. For him, there were many other ways in which music could still be an enriching and important part of his life without having to touch his instrument. Fred also attends many concerts, especially at his university. He finds himself being critical or judgmental at times and wonders if he can ever listen with open ears. Like Joshua and Christina, he does sometimes ask himself if he too can do what is happening on the stage and finds himself not being able to enjoy the performance in its entirety.

Defining Career Success

Each of the participants was asked to discuss their notions about career success. Though this is an area that lends itself to great subjectivity, researchers have often attempted to distill the characteristics that appear to contribute to

successful careers by looking for common traits or skills found in those considered to be successful. There are several parameters and qualifiers to consider for measurement. Some include salary, position of leadership, quality of life, lifestyle preferences, job satisfaction, and title (Dries, 2011). When selecting the participants for this study, these factors were taken into account and individuals who represented all of the above elements were selected. Additionally, they were considered successful in their previous lives as full-time musicians, whether it was because they had been accepted to elite music schools and conservatories or because they had obtained a certain amount of career success as performers. These participants are exceptional people who achieved success in more than one area, which is why it is particularly compelling to look at their narratives and to examine what common qualities they all share. More importantly, educators and parents can try to replicate or instill these elements in their children and students by understanding how those skills can be transferred into other domains.

For this study to be able to discuss transferable skills that can prime individuals for career success, the notion of success had to be addressed. This was a challenging area for research because of its highly subjective nature. Table 3 provides a visual for the many studies that have defined career success using different methodologies and subjects (Dries, 2011). For musicians, there is an added complexity to this because there are many ways to be successful (Spellman, 2006). Determinant factors might include: financial aspects, prestige of concerts, recognition, position, frequency and venues of performances. Spellman

highlights the importance of marketability as being a key factor for successful music careers and offers advice about various marketing concepts, including a discussion of necessary skills and personality traits. He also provides a diagram for matrixing a person's passions, resources, and opportunities to help find a niche within the industry. This is an example of how underscoring the importance of skills other than playing an instrument can be critical to the formula for success in a musical career.

To establish parameters and consistency in finding “successful” musicians for this study, the definition used was: people who have graduated from conservatories with at least an undergraduate degree in performance and have pursued a musical career professionally for at least one year after their training. Each of the participants for this study embodied this definition of success.

Transferable Skills

At this point, referring back to Figure 2 by Dewitz & Graves in 2014 can be helpful. As mentioned in the Literature Review, there are several types of transfer. Notably, there are general principles of transfer to consider. First, the concept of what transfer is and where transfer is or is not possible must be recognized. The authors of this concept also recommend that creating positive attitudes and dispositions about transfer may help. Then, there are two distinct kinds of transfer to understand: low-road (hugging) and high-road (bridging). In low-road transfer, it is ensured that skills are learned to the point of automaticity and that the skills are practiced in various contexts. The “hugging” concept

suggests that a person makes the context of instruction and application as similar as possible. High-road transfer poses more challenges. Here, “bridging” techniques must be employed to link learned skills to new topics so that previous skills can be applied. The use of a conscious detect/select/connect approach will help here, and again, the authors note that creating a positive social context through expansive framing can be helpful.

Next, the notion of near and far transfer exists on a continuum (Dewitz & Graves, 2014). When analyzing the experiences of the research participants for this study, Stephen and Fred appear to have undergone near transfer scenarios whereas Christina, Jennifer, and Joshua experienced examples closer to the far end on the spectrum of transfer. The question to answer here is: how far from their musical training did their new professions place these individuals on the spectrum? In other words, how much of a pivot did they have to make to transfer out of their musical careers?

A list of the transferable skills of musicians was provided by Dockwray and Moore in 2008 (see Table 1). My study then built upon this list to include additional skills represented in Table 6, based on further research of existing literature. Now, after having conducted the interviews for this study, a comprehensive list of transferable skills can be drafted to include all of the combined information. Through the five portraits, it was revealed that Jennifer considered fearlessness, confidence, sustained focus, and collaboration to be critical skills that she used to transfer from music into finance. Joshua listed the following as his key transferable skills in becoming a corporate lawyer: the ability

to present effectively, leadership presence, how to be analytical, and focus. He also emphasized that for musicians to stay in music, they must be entrepreneurial. Christina, who went from playing the piano to practicing medicine, responded with self-motivation, work ethic, determination, honesty, humility, and being personable. Additionally, she noted that the constant striving for excellence in music was helpful. Fred, who went from being a performer and composer into teaching and administration, underscores the importance of discipline, perseverance, and improvisation. He believes that the ability to audiate is also a unique skill that musicians possess. As someone of influence in the world of academia and music education, Fred strives to create learning opportunities in which students can maximize their non-musical skills. Stephen highlighted two central points, which include curiosity and communication skills. His guiding principle in life is to constantly ask questions, to remain inquisitive, and to always be searching for answers rather than giving them. You have to have an eternal curiosity about everything,” he said. He also attributes his success within the music industry to his ability to communicate effectively with fellow musicians.

The comprehensive list of musicians’ transferable skills (Dockwray & Moore, 2008) was organized into a table and according to four different categories for this study: Cognitive, Expressive, Socio-Behavioral, and Skills Particular to the Craft (see Table 2). I built upon this existing new, organized list by adding new skills that discovered through further review of the literature. The updated version is shown in Table 6, which also includes the transferable skills

uncovered through this study. The conceptual framework for this study (see Figure 3) illustrates how those skills are activated by musicians through the various jobs in which they work. As most musicians subscribe to what are referred to as “portfolio careers” (Kurian, 2013), or a variety of revenue streams that comprise a person’s career, this visualization provides a detailed account of the many non-musical skills that they key into while navigating their studies and job-related activities. Interestingly, it is worth noting that the participants who were interviewed for this study do not currently have portfolio careers. Rather, they occupy one high-level position within their given professions.

The distinct type of transfer discussed in this study are important to understand in education because of the premise that students being able to apply their lessons or knowledge beyond the classroom is transfer. It doesn’t matter how well a student can do addition or subtraction on tests in school if he or she cannot employ those skills in real life. Likewise, it might not matter how well a piano student can play scales and arpeggios if he or she is unable to play them when they appear in pieces. The transfer of skill, ability, or knowledge must happen correctly for information or activity to be used and replicated outside of the education setting. This is why it is essential for educators to have an understanding of transfer.

Figure 4 provides the spectrum on which near and far transfer exist. It is a continuum which shows how far an individual transfers knowledge or skill from the point of origin (in this case, music). Figure 5 also demonstrates different kinds of transfer. Low-road transfer, or hugging, refers to the notion that

knowledge or skill becomes automated as a result of becoming closer to the original task. High-road transfer, or bridging, means that the context of the new environment must relate more to the first in order for the concepts to pair with the original task (Dewitz & Graves, 2014). The Dewitz and Graves study also found that teaching for transfer is the key to the Common Core State Standards, as they pertain to career readiness. The ability to apply knowledge or skills from one context to another captures the essence of transfer, therefore understanding how the mechanics of transfer work is especially helpful as we examine the experiences of the research participants of this particular study.

Advice for Musicians

Learning about the past experiences of others and paying attention their personal advice can be a helpful way to guide for students as they navigate the complexities of crafting careers for themselves in music or otherwise. In the given portraits, all of the participants were asked if they had any advice they would like to pass along to readers and music students.

Both Stephen and Fred reacted to this question by stating that planning carefully for a career (in music) may not be as effective as it sounds. Stephen remarked,

Most people have many more talents than they realize, so there are career opportunities that will open up. I would never have been a manager if I'd planned my career. I think the people who fix their mind on a path, they kill their curiosity about other things that are going on outside that path. Throw yourself into everything 100% and then windows of opportunity will open up that you do not know are there.

Fred's response was that he gets asked this question very often: "I think all of our experiences are so radically different and it's hard to say. [...] Chasing it [career success] is probably foolhardy. We are not only professional people. We are whole, well-rounded people who have professions."

Christina's advice was as follows, "For the people who want to continue [music], it's such a tough life, so be easy on yourself. One thing is don't go because there are so many factors at play that you can't control. Try to maximize your options. Be honest with yourself. You don't *have* to do anything. It's your life." She added, "Don't be scared if you do want to become an engineer or something. Don't be scared that you don't have any education. You do."

Joshua offered his thoughts as well:

If you think you will derive the same satisfaction as you did as a pianist [in your new profession], you're fooling yourself because it's not going to happen. It takes a lot of time to figure out what it is that you really like outside of music as well. I think that's really important that you define your sense of success for yourself in different ways, that are not necessarily so emotional or in particular, so wrapped up with the idea of being a musician.

For musicians who wish to stay in the field, he recommended, "Make sure you've explored every single avenue and opportunity available." Joshua also recommended that musicians hone their entrepreneurial skills.

Whatever path you take, know that music can always be a very, very important part of your life. You should have another skill. Whether it's teaching, etc...I'd almost say [if you stay in music] live your dream, but also expect that you're going to have to have another job. Be realistic about what your life is going to be like.

Interestingly, Jennifer echoed the same thoughts as Joshua with regard to the suggestion that musicians should expect to take on supplementary jobs other than performing in order to support themselves.

Revisiting the Conceptual Framework and Exploring New Frameworks

The following table represents the original list of musicians' transferable skills as provided in Dockwray and Moore (2008) but with revised and added skills discovered through this study. A combination of skills uncovered through the literature review and portraiture interviews has been added to the original table (Table 1), with new skills derived through my study shown in italics.

In comparison to Table 1, the Socio-Behavioral Skills category in Table 6 has substantially increased. I speculate that this may be due to the fact that the nature and design of my study lends itself to participants assessing their own inter/intra-personal traits more easily. Without conducting a scientific study that could measure their cognitive changes, it is naturally more challenging for my participants to be able to comment on these areas.

Table 6

The Transferable Skills of Musicians

Cognitive	Expressive	Socio-Behavioral: Inter/Intra-personal	Skills particular to craft
Analytical	Articulate expression	Leadership	Career Planning
Lateral Thinking	Creativity	Awareness of cultural differences	Entrepreneurism
Critical Thinking	Self-expression	Etiquette & Conventions/Being Personable	IT skills
Decision Making	Confidence	Listening Skills	Numeracy
Design & Visual Awareness	<i>Self-awareness</i>	Negotiation	Organization & Planning

Engagement with the unfamiliar	<i>Interpretative</i>	Professional Ethics	Research Skills
Evaluation skills	<i>Improvisation</i>	Communication	Study Skills
Independent learning	<i>Presentation</i>	Teamwork & Collaboration	Time Management Prioritization
Problem solving		Self-management	<i>Audiation</i>
Reviewing progress		Self-motivation	
Application of existing knowledge		<i>Commitment</i>	
<i>Memorization</i>		<i>Discipline</i>	
<i>Spatial-Temporal</i>		<i>Tenacity</i>	
<i>Attention to Detail</i>		<i>Confidence</i>	
<i>Sustained Focus</i>		<i>Fearlessness</i>	
<i>Executional</i>		<i>Determination</i>	
		<i>Work Ethic</i>	
		<i>Humility</i>	
		<i>Sportsmanship</i>	
		<i>Perseverance</i>	
		<i>Curiosity</i>	

Note. This is a revised version of Table 2, adding the transferable skills that were uncovered through the interviews and literature review for this study.

Career of a Musician

The following figure depicts the numerous tasks during which musicians activate their non-musical skills. When compared to Figure 1, this provides an

enhanced version which includes additional skills that were uncovered through this research study. At the center of the circle are transferable skills and on the outside are the various tasks and jobs in which musicians employ them.

Career of a Musician

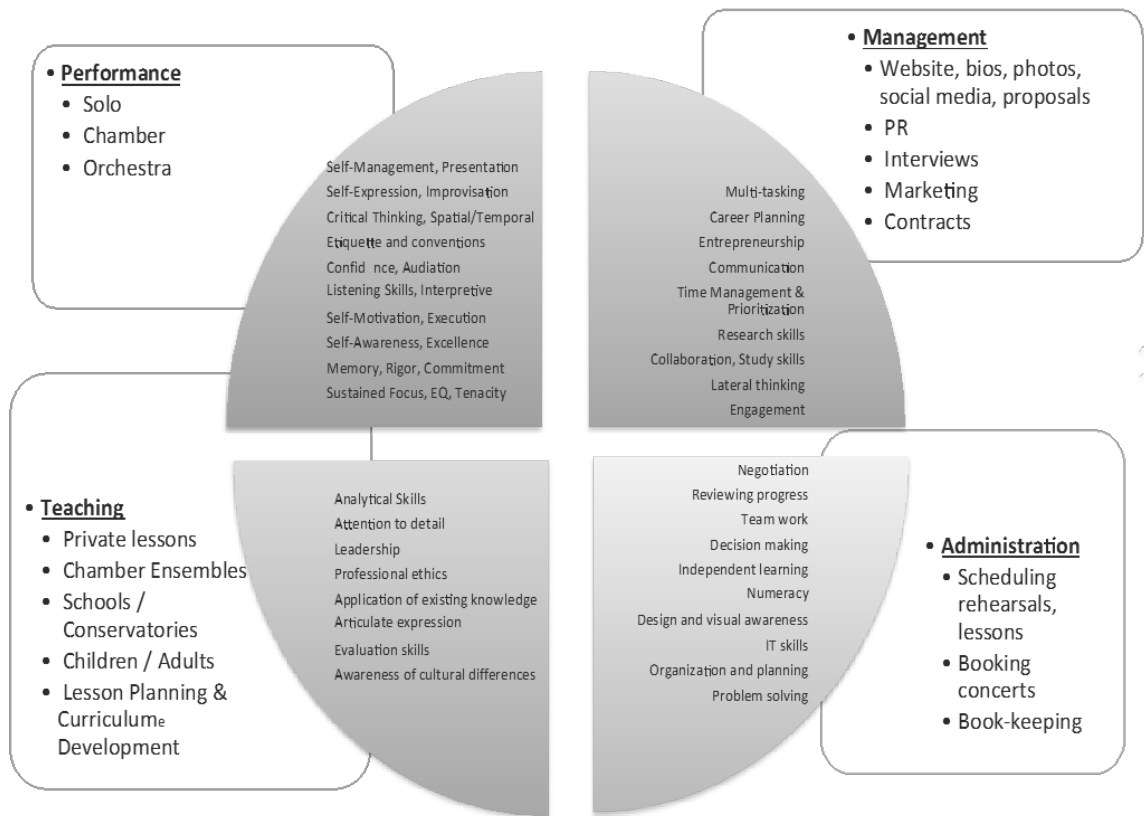


Figure 3. This represents the revised version of Figure 1, illustrating the various jobs in which musicians employ their transferable skills.

Near vs. Far transfer

The next figure depicts a spectrum of transfer, ranging from near to far. Above the arrow are the names of the participants who did interviews for this study, showing where their transfer situations exist on the continuum. Below the

arrow are various professions that pertain specifically to those who participated in this study.

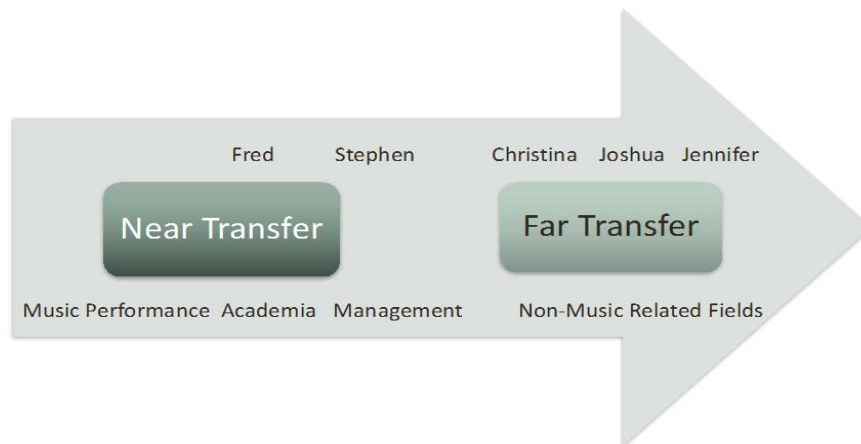


Figure 4. Continuum of Transfer. This figure shows the spectrum of transfer to demonstrate how far a musician's current career may be from an alternative field.

Low Road vs. High-Road Transfer

The following figure illustrates how the participants of this study demonstrated low-road and high-road transfer types with the skills and qualities that they draw from in their current professions. The low and high categories are determined by proximity to their first careers as musicians.

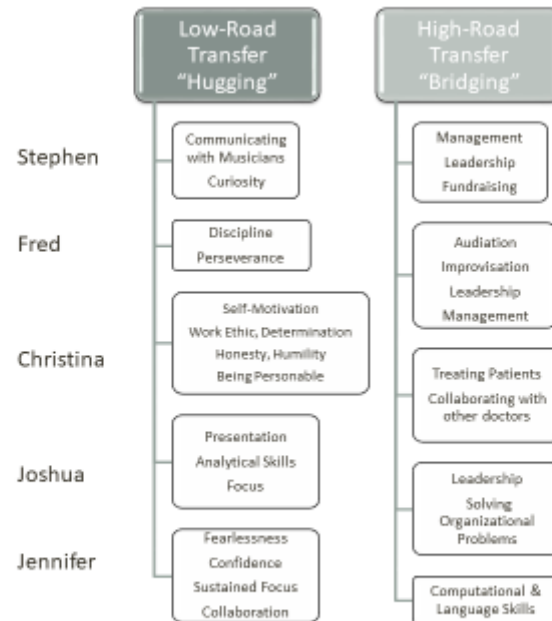


Figure 5. Types of Transfer found in this study. This figure shows the numerous tasks and abilities through which each of the study participants used low-road and high-road transfer techniques.

Comparison of Transferable Skills

Here, the use of Venn Diagrams can be helpful in visualizing the overlapping skills of musicians and people from other industries. As an example, Figure 6 depicts the various skills employed by a medical doctor, as compared to a musician (in an attempt to not overly-crowd the Venn Diagram, only 15 elements from each profession are shown):

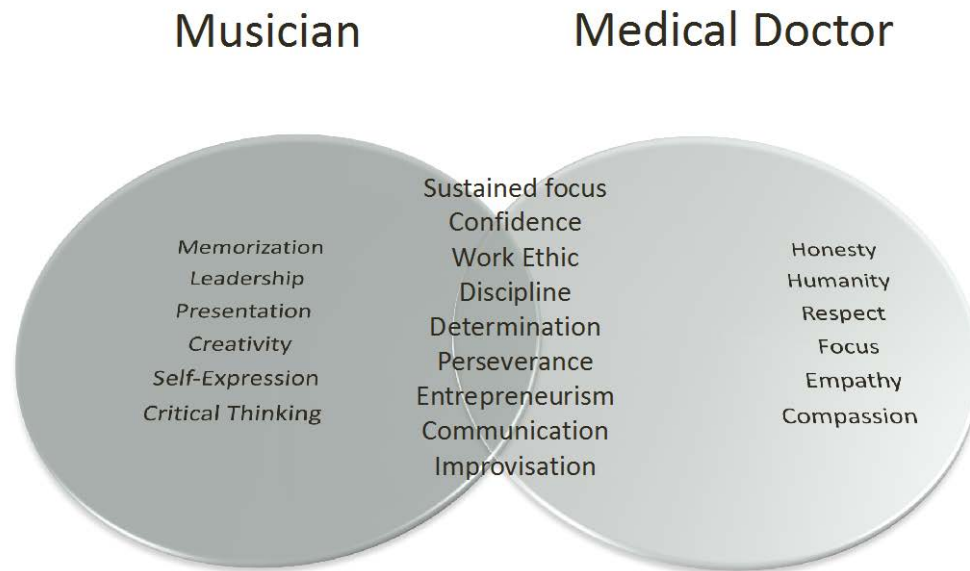


Figure 6. This Venn Diagram compares the skills needed to be a musician and a doctor. The universal truth (overlapping area) represents common the qualities.

Summary

Findings from this research study were analyzed and combined with the transferable skills that were uncovered in the literature review. Four out of the five interview participants for this study aligned with most of the elements suggested by the literature. They felt that their training and experiences as high-level musicians significantly helped when they transitioned into new and unrelated careers. The one outlier was Joshua. Though he did feel that some of his musical training helped in certain ways, he felt that when he started in his

new corporate environment, his behavior and expressivity as a musician had no place there. He had to consciously re-learn how to interact with people in a professional, conservative work place. What he said about having to learn so many new non-musical or soft skills needed to drive his new career seemed to deviate from the general sentiments of the other respondents.

While highly trained musicians may feel empowered by their many transferable skills and embrace them, it is important to be cognizant of the fact that an education in the “hard skills” of any new industry are a given requirement. This applies to those who wish to pivot out of music. For those who plan to remain in the field, it is essential to hone the necessary entrepreneurial and business skills to survive in such an unpredictable and ever-changing industry. The general conclusion, then, is that while musicians and their educators can feel inspired about their capabilities, without a targeted purpose or direction, their potential might not always be fulfilled or come to fruition.

Chapter VI – SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Overview

The objective of this study was two-fold: to determine the non-musical or transferable skills that highly trained musicians develop through their education and performance experiences, and to observe how people who have transferred out of music drew upon those soft skillsets to help them achieve success in their new careers. Analyzing their common traits can hopefully encourage current music students and help them realize that while training and practice so intensely, they can also harness some of those transferable skills to either propel their careers in music or to pivot out of the profession.

Methodology and Procedure

The methodology used for this study was qualitative analysis. Portraits were created to best present the data for this research. Initially, a pilot study was conducted with five participants. A preliminary interview protocol was designed to ask them questions in the following eight areas: Background, Musical Training and Experience, Conservatory Education from the Perspective of an Alumnus(a), Leaving and Transitioning out of Music, Current Profession and Relationship with Music, Transferable Skills, Career Success, and Advice for Musicians. The pilot interviews allowed me to test the instrument and hone interview skills (such as time management, presentation of questions, and analysis of emergent themes and outliers).

Following the pilot study, the interview protocol was revised slightly so that the questions could better extract data for the portraiture interviews. For these, five new individuals were selected and asked to participate. Like the pilot participants (most of whom attended Juilliard), they were chosen because each of them majored in music performance at elite institutions, lived as a professional musician, and left the field to become successful in their new careers. Schools attended by the participants include: Yale School of Music, Royal Academy of Music, Peabody Conservatory, and Toronto Royal Conservatory of Music.

The first respondent, Stephen, was an orchestral cellist who graduated from the Liverpool Academy and later became the managing director of one of the world's most renowned concert halls. The next participant, Fred, went to variety of music schools and majored in trumpet, conducting, and composition. He became the president of a university. Christina trained at Rose Conservatory and enjoyed an illustrious career as a concert pianist. She had the most commercial success out of all the participants and left her career to become a medical doctor. Joshua went to a prestigious graduate program at Connecticut University and studied with some of the world's most legendary musicians. He later became a lawyer. The final portrait was of Jennifer, a clarinetist who went to several music schools and pursued a freelance career in New York City before going into the finance industry.

Each of the participants interviewed with me individually, telling their stories and providing narration for their journeys through music and away from it. They shared their retrospective thoughts about conservatory training and how

useful it was for them in real life. They also talked about the skills they believe they drew upon when it came time to leave their musical careers behind. Some of them told tales about the emotional and psychological trauma they experienced while others saw the decision to leave as more of a practical necessity. They critiqued the current state of conservatory curricula and provided advice for music students, whether they find themselves in positions where they want to forge careers in the music industry or are contemplating leaving.

Data Collection, Member Checks, and Findings

After collecting raw data from the interviews, the conversations were transcribed and sent them back to the respondents for member checks. This process allowed for the internal validity of the interview protocol to be ensured. Two of the participants said that due to the busy nature of their jobs, they would not have much time to go over the interviews to make corrections. They entrusted me to make edits and after a reading of the transcripts, they signed off on them. The remaining three individuals were extremely thorough about their member checks, making their own revisions on the transcribed document. Once they “cleaned up” or edited some of their remarks for clarification, the transcripts were sent back to me for analysis.

At this juncture, coding meant combing through the interviews and searching for emergent or universal themes. Though many commonalities surfaced and corroborated the numerous transferable skills that surfaced in the literature review, new elements were noted, as were any outliers. Four out of the

five participants reacted favorably to the hypothesis that high-level musical training helped them develop skills that were useful when they left music. One participant remarked that working in his new industry first-hand and learning about corporate etiquette and culture was how he learned to operate in his new field. He felt that the freer expressivity of being a musician was not going to fare well in his new, conservative environment.

Discussion

Through a cross-case analysis, it was determined that with regard to research participants' backgrounds, musical training, and musical experiences, all of the responders were chosen because they shared similar paths that led them to major in music at elite conservatories or notable music departments within universities. They all started learning their instruments at a young age (Lehmann, Sloboda, & Woody, 2007) (though this is relative – one of the participants felt that starting at seven or eight years old was considered “too old” – but all of the respondents began at age eight or younger). They showed superior levels of talent and/or commitment to their instrument and made the decision to dedicate their lives to it. They all graduated with Bachelor's and/or Master's degrees in music performance and experienced what life as a professional musician was like. Similarly, they also all made the decision to leave their musical lives behind as time went on, and they ultimately pursued alternative careers.

In the discussions about their conservatory experiences, their journeys began to vary. Some stayed on performance track 100% while others sought

music education or administration degrees. One person actually received his undergraduate in a non-musical discipline but remained dedicated to his piano studies the entire time. He then returned to receive his graduate degree in music. Every participant critiqued the lack of career development and practical entrepreneurial training that his or her school offered (see Ondracek-Peterson, 2013). In hindsight, all of them saw how this should be an essential part of a musician's training. Two of them still work within the music industry and are seated in positions of influence. They make proactive efforts to ensure that today's graduates of music programs are better equipped with these skills.

Several of the participants spoke about how their families expressed an initial hesitation about supporting their decision to pursue a career as a professional musician. This may be a point of interest for study. Why would these parents introduce instrumental lessons when their children are young and go through all of the commitments (financial, time, energy) required to have them study (Ericsson, Krampe, & Tesch-Römer, 1993), but dissuade them from becoming musicians? Is there an apprehension about how challenging or unpredictable a life in music can be, and do parents only want their children to experience music in a limited capacity? If so, why do parents seek enriching musical experiences, programs, and lessons for their children? The idea of transfer may be applicable even here, because parents must want their children to play instruments for benefits other than the ones that lead towards becoming a musician. The notion of transferable skills developed through music education are inherently tied to the decision of wanting your child to study music but not

become a musician – meaning, the benefits gained from musical experiences are expected to transfer to other areas of your child’s life so that he or she may be better primed for success (Cesarone, 1999; Pitts, 2012).

In terms of their current professional status and career success, all of the participants had been selected for this study because they were unequivocally considered people who are at the top of their fields. They either earn lucrative salaries and/or hold positions of formidable leadership in their companies or organizations, assuming a great deal of responsibility and influence in their industries. It is important to note that when defining success, it is recommended that a dual viewpoint be adopted to consider both subjective and objective conceptualizations (Hall & Chandler, 2005).

Leaving the music industry is where the respondents’ stories began to diverge. Each person’s unique set of circumstances and what led them to their decision to leave music varied from case to case, and current relationships with music were also a point of discussion. The two participants who had the most traumatic and stressful departures from music both used the term “breakup” when they described what it was like to transition out. Both of them also likened their current situations as being “distant friends with music” or “someone who hasn’t spoken to me in a long time.” In both cases, respondents had felt like they were almost pushed out of their performance careers. Practicalities set in and they sought (or had already laid the groundwork ahead of time) other interests outside of music and pursued them at this juncture. But still, they did not feel they had control over the ultimate decision or when/how to leave music. In their

cases, this happened *to* them, and it took time to find closure about everything. The last participant fell somewhere in the middle on this issue. She loved being a freelancer but she made the conscious decision to pivot out of music so that she could provide a more sustainable living for herself. To this day, she loves to perform as an amateur and as much as her busy schedule permits. The last three individuals sought alternative graduate degrees in their new fields after they decided to leave music (medicine, law, and business administration).

Participants were asked what they thought about any underlying, soft, or transferable skills they may have developed during their musical training, and the next questions had to do with how (if they did) they drew upon these skills to help them move into a completely unrelated, unknown profession. New findings from this section of the discussion generated Table 6 and Figure 3.

As former musicians and music students themselves, participants were also asked to provide any advice they may have for younger people following their footsteps. Some people replied that it is impossible or pointless to try to plan career paths because they would never have guessed that they ended up where they are now. These answers came from the two people who stayed within music. One emphasized the importance of keeping an open and inquisitive mind. The other three respondents said that students today must be brutally honest with themselves and ask if what they have with music is enough. If not, they should ask themselves how or what they can do to better equip themselves with the necessary tools to “make it” in music.

Conclusions

Answering the Research Questions

The research questions posed in this study were crafted to examine the impacts of high-level music education, how they may prime people for success in other careers, and how individuals are able to transition from one career domain to another. An emphasis was placed on the transferable skills that musicians may develop through their training and how they seem use them to transition out of the industry. The data collected for this study combined with related literature helped answer the following research questions:

Question 1: What are the impacts of a high-level musical education? It was observed that each of the five participants was articulate and delivered his or her narrative with great clarity. In other words, communication and presentation skills seemed very well-developed in all of these people. They were all thoughtful and had refined social graces. They did all attribute some of their current successes with having strong foundations in music, though some believed that a certain amount of “learn by doing” in their new industries and additional degrees helped with the transition. This corroborated the related literature that affirmed the long-term benefits of musical training. The impact of an education rich in music can carry over as positive attributes later in life (Pitts, 2012), and all of the research participants for this study demonstrated this notion.

Without conducting a scientific or medical assessment of the neurological development of these participants, it is not possible to confirm whether these individuals actually have further developed brain plasticity and pathways or

structural changes in the brain as some of the literature suggests (such as Bengtsson et al., 2005; Costa-Giacomi, 2014; Hallum, 2010; Herholz & Zatorre, 2012; Peretz & Zatorre, 2005; Pentey et al., 2015). Similarly, since the participants were not tested for increased sensory and motor functions (Hyde, 2009), this study cannot support the claim that its participants displayed these characteristics.

Question 2: What experiences during their instrumental musical training do participants believe contributed to their current success?

Through the interviews that were conducted for this study, participants revealed that one of their most valuable experiences included playing chamber music. They indicated that playing with other high caliber musicians spurred collaboration, teamwork, sportsmanship, leadership, communication, listening, and EQ (emotional intelligence), among many of the other traits. Some noted that playing with fellow world class musicians enhanced their prioritization of striving for excellence and presentation skills.

In answering this research question, the literature review aligned with much of the findings of this study. The data represented positive correlations between musical training and improved skills such as spatial-temporal reasoning (Bugaj & Brenner, 2011; Hetland, 2000), social-emotional or behavioral objectives (Standley, 1996), and higher levels of achievement (Fiske, 1999). Improved cognitive skills were also confirmed by the data and literature (Schellenberg, 2004), and the social aspects of the participants' experiences aligned with studies that found that music can help foster several beneficial

behavioral qualities (Bloom et al., 1999). Some of the participants noted additional skills such as memorization (Berti et al., 2005; Dawidowska, 2004; ; Groussard et al., 2010; Pallesen et al., 2010) and interpretive skills (Lehmann, Sloboda, & Woody, 2007) as having been enhanced due to their musical training.

Question 3: Why did participants leave music? What were the initial steps they took to leave the field? Answers varied here, as did reasons for leaving. When looking at the composite view of these interviews, it was concluded that there was an element of dissatisfaction with their lives or abilities in music that existed in all of these people. Stephen noted that orchestral playing inhibited his creativity after a while. Fred stated that he needed to make a stable living for his family. Christina found the touring life of a concert pianist lonely and exhausting. Joshua grappled with the expectations of elite conservatory training while trying to make a living, and Jennifer could not sustain the “hand-to-mouth” lifestyle of a freelance musician. They all loved music, but they left.

It appeared that none of the respondents had a mentor advise them or hold their hand through the challenging transition process, so many of the transitions happened by self-initiation and motivation. Several people had parents who were initially unsupportive of them going into music but no one’s parents resisted their decision to leave music, although some naturally expressed concern and worry. Some of the initial steps taken by participants included going back to school for new degrees, applying for jobs in non-musical positions, self-learning, and some learned on the new job (such as the hard skills, and the corporate culture).

Here, the literature related to skill transfer supported the notions about various transfer types (near vs. distance/far) or techniques (low-road (hugging) vs. high-road (bridging) as seen in Dewitz and Graves, 2014. However, participants most likely did not consciously or purposely choose a technique during their period of career transition. These are analytical elements that can be better witnessed in retrospect. Figures 4 and 5 demonstrate the different ways in which participants for this study implemented transfer.

Question 4: Do participants believe that their conservatories provide students with ample preparation for careers in music or otherwise?

Unfortunately, all of the participants answered negatively to this question. It is worth noting, however, that the most recent graduate from a conservatory from this interview pool was in music school in the 1990s. It was previously outlined in this study that many conservatories have since then updated their curricula to equip students with more career development skills. That said, it is still an area of concern in the higher education community. By nature, intense music training requires students to devote tens of thousands of hours to practicing their instrument (Ericsson, Krampe, & Tesch-Römer, 1993). At the same time, the conditions of the music industry have become so competitive and challenging that programs and educators have been making more concrete attempts to prepare students for careers after schools. Further recommendations will follow in this chapter.

Literature related to this topic also suggests that the current traditional conservatory model may not be sufficiently preparing music students for

professional conditions after school (Ondracek-Peterson, 2013). The Ondracek-Peterson dissertation revealed that some of the nation's most elite conservatories still place heavy emphasis on performance-related classes, and this was clearly reflected in the answers of the individuals who participated in this study. This highlights the notion that though musical activity and training may help develop transferable skills, the actual schools at which musicians study may not be as effective in cultivating them. It also raises the concern for policy-makers about institutional ethics and underscores the nuances between schools. As Fred mentioned in his interview, certain institutions are more advantageously positioned to offer diverse professional development than others, due to their location, size, and branding. In the end, if each school is fulfilling its said mission as advertised, do they bear the responsibility of how their alumni succeed afterwards? Or, might there a need for an intermediary institution of training to better align what students learn in an educational setting with practical, professional applications?

Implications

As seen in the literature and by the advocacy of arts programs, we understand that the benefits of music education are widely accepted notions. Whether their children aspire to become professional musicians or not, many parents seek musical experiences and lessons for them as part of a well-rounded education. We can also observe that a significant number of noteworthy people in non-musical industries can credit their successes to their own musical

endeavors (examples such as Condoleeza Rice, Alan Greenspan, Paul Allan, Woody Allen, and Paula Zahn). I also found that many people who receive music degrees from higher education institutions change into other lines of work. Moreover, they often seemed to end up doing very well in their new careers. Though career disciplines varied, the one element these people had in common was their high-level musical training. Therefore, this study investigated the qualities of these people and determined what they were carrying over through the transfer of skills and how they did so.

Two implications from this study can be derived. First, the conversations with the participants who provided data for this research all gave feedback about conservatory curricula through the lens of alumni. For whatever reason, this information does not seem to be abundantly available otherwise, either because conservatories are not tracking their alumni effectively or perhaps because there is a disparity between what the schools prepared their alumni for and what they are actually doing currently in their professional lives (Wakin, 2004). In today's settings, there appears to be a disconnect between traditional conservatory curricula and the conditions of the modern music industry. Now more than ever, there are countless options for cultural entertainment. It has become more difficult for an art form as old as classical music to vie for the attention of society. Thanks to technology, attention spans also have diminished significantly, yet this is the essence of classical music training and appreciation. As musicians combat the challenges of a shifting audience for classical music, they have to exercise their non-musical skills – to be communicative, to present well, to be tech savvy,

and to be entrepreneurial so that they can build their brand, increase followers, and be heard. It is no longer enough to just be a great player. If musicians' principal training takes place at conservatories and music departments at universities, perhaps the designers of those programs can ensure that students are being equipped with concrete techniques and skills to be able to implement them after they graduate. Entrepreneurship degrees, programs, and classes can be offered to better help prepare students for the realities of the industry.

The second implication of this study is that musicians have proven to be versatile and can do much more than playing their instrument. In spite of the challenging conditions of the music world, many performers have found creative solutions to adjust to modern audience preferences. They have found alternative concert venues, provided innovative (and often shorter) programming, embraced online crowdfunding to support projects, and so on. The fact is that classical music has survived for centuries, despite changes in style through the epochs. Perhaps this is an indicator that musicians are adaptable and that they can adjust to different environments. The results from this study indicate that musicians may be able to operate in numerous arenas unrelated to music. This should be encouraging for those who may be considering leaving their field. Simultaneously, employers from non-musical industries can look favorably at the variety of positive qualities that ex-performers can offer. Though hard skills will inevitably have to be learned and additional schooling may be necessary, the foundations of highly trained musicians provide a formidable bedrock on which they can be built.

Recommendations for Research

The ideas of career success, curriculum development, and the relationship between the two can be further examined as this study draws to a close. Some recommendations for further research can be made:

1. Researchers can implement a similar interview protocol with a larger pool of respondents so that an aggregate view of the data can be generated. This would provide a different angle and further test the hypothesis. It also raises the speculation that a large percentage of conservatory graduates do not make a living doing solely or exactly what their education prepared them for. The larger question to ask here is: are conservatories fulfilling their missions? The information gathered by analyzing the career paths of their alumni will provide a mirror for the effectiveness of these performance degrees.
2. More data may be gleaned through a quantitative or mixed-methods approach to this study. Through scientific or medical assessments, participants can be measured for non-empirical evidence of improved skills derived through musical training. Additionally, surveys can be distributed to a much wider range of conservatory alumni asking about current career outlook, satisfaction, opinions about their past musical training, etc. Essentially, this would generate much more data and triangulate information, adding to the first recommendation. If a large percentage of alumni at a given school have left music completely, it

would be worth investigating the efficacy of the school's curriculum.

3. Along the lines of the previous recommendations, researchers can look further into tracking the alumni of music conservatories and programs to see how much their performance degrees are aligned with their current careers. Similar to the Strategic National Arts Alumni Project (SNAAP) which is conducted at Indiana University, this would reveal musicians' sentiments about job/career satisfaction and potential considerations for curriculum development and improvement.

Recommendations for Practice

It was discovered through this study that though conservatories can do more to prepare their students for fulfilling music careers, the experiences of being a musician and the process it takes to become one does build many skills that can be transferred onto different domains. Exploratory questions include:

1. How can music students realize and implement different types of transfer? Can exercises for low-road (hugging) and high-road (bridging) transfer be implemented so that they can grasp tangible concepts that can help them understand their potential?
2. For music students who do not wish to perform for a living, can they visualize whether they want their careers to undergo near or far (distance) transfer? Where on the transfer spectrum do they feel comfortable? Once they decide this, what are the necessary skills they will have to learn and what skills do they already possess?

3. All of the participants for this study remarked that no one helped them through their transitions. Can schools and career development centers provide more support? One effective method may be to create a network of advisors or mentors who can provide encouragement and share knowledge as students try to navigate their own career planning.

Epilogue

Through the process of conducting this study, I gained a more comprehensive understanding of how skill transfer works and how certain individuals with a high level of musical training are able to implement it to work in a variety of fields. It was revealing that there appears to be a disconnect between traditional conservatory training models and the current conditions of the industry. This research experience also affirmed some of the observations I had made after knowing and speaking to many musicians about their work lives, training, and concerns. I was prompted to examine this further because I felt that there was often a sense of insecurity when they spoke about what else they could do besides play their instruments. Not only did they seek assurance that through their musical training, they may have also developed skills that can be transferred into other fields, but they needed to see that an employer from a non-musical industry might possibly consider them and their potential for success outside of music.

I also learned that many musicians who have trained at the world's most prestigious and competitive conservatories feel that they could have been taught

more about how to manage their careers apart from their instrumental playing. For those who wish to continue to pursue music, portfolio careers often serve as the professional model for working musicians. This means that they find themselves working in non-performance related jobs or tasks even if they identify themselves professionally as instrumentalists. My hope is that they can embrace and hone their transferable skills to help navigate the complexities of their careers. I would also like to see an improvement in their confidence, encouraging them to recognize that not only can they play their instruments at a high level, but they can also pursue the projects, endeavors, and dreams they have for themselves as complete musicians.

REFERENCES

- Asbury, C., & Rich, B., (Eds.) 2008. *Learning, Arts, and the Brain: The Dana Consortium Report on Arts and Cognition*. New York/Washington, D.C: Dana Press.
- Attride-Stirling, J. (2001). Thematic networks: An analytic tool for qualitative research. *Qualitative Research*, 1(3), 385-405.
- Bengtsson, S. L., Nagy, Z., Skare, S., Forsman, L., Forssberg, H., & Ullen, F. (2005). Extensive piano practicing has regionally specific effects on white matter development. *Nature Neuroscience*, 8(9),1148.
- Bennett, D. E. (2013). *Understanding the classical music profession*. Abingdon, GB: Routledge.
- Berti, S. et al. (2006). Different interference effects in musicians and a control group. *Experimental Psychology*, 53(2), 111-116.
- Bloom, L. A., Perlmutter, J., & Burrell, L. (1999). The general educator: Applying constructivism to inclusive classrooms. *Intervention in School and Clinic*, 34(3), 132-136.
- Bransford, J. D., Brown, A. L., & Cocking, R. R. (Eds.). (1999). *How people learn: Brain, mind, experience, and school* (expanded ed.). Washington, DC National Academy Press.
- Brown, J. E. (2009). Reflective practice: A tool for measuring the development of generic skills in the training of professional musicians. *International Journal of Music Education*, 27(4), 372-382.
- Bryant, A. (2015, October 8). Alexandra Wilkis Wilson on the art of recovering from a wrong Note. *The New York Times*. Retrieved from <https://www.nytimes.com>
- Bugaj, K., and Brenner, B. (2011). The effects of music instruction on cognitive development and reading skills. *Bulletin of the Council for Research in Music Education*, 189, 89-104.
- Burton, J. M., Horowitz, R., and Abeles, H. (2000). Learning in and through the arts: The question of transfer. *Studies in Art Education*, 41(3), 228-257.
- Butzlaff, R. (2000). Can music be used to teach reading? *The Journal of Aesthetic Education*, 34(3), 167-178.

- Carey, G. M. (2003, July). The solo careerist as an endangered species: Re-assessing the needs of undergraduate tertiary keyboard students. Paper presented at the 6th Australasian Piano Pedagogy Conference, Melbourne, Victoria.
- Cesarone, B. (1999). Benefits of art and music education. *Childhood Education*, 76(1), 52.
- Chesky, K. S., & Hipple, J. (1997). Performance anxiety, alcohol-related problems, and social/ emotional difficulties of college students: A comparative study between lower-division music and non-music majors. *Medical Problems of Performing Artists*, 14 (4), 126 -132.
- Chudzikowski, K., Demel, B., Mayrhofer, W., Briscoe, J. P., Unite, J., Milikic, B., Hall, D. T., Shen, Y., and Zikic, J. (2009). Career transitions and their causes: a country-comparative perspective. *Journal of Occupational and Organizational Psychology*, 82(4), 825-849.
- Costa-Giomi, E. (2015). The long-term effects of childhood music instruction on intelligence and general cognitive abilities. *Update - Applications of Research in Music Education*, 33(2), 20-26.
- Črnčec, R., Wilson, S. J., & Prior, M. (2006). The cognitive and academic benefits of music to children: Facts and fiction. *Educational Psychology*, 26(4), 579-594.
- Custodero, L. (2007). Harmonizing research, practice, and policy in early childhood music: A chorus of international voices (Part 1). *Arts Education Policy Review*, 109(2), 3-6.
- Davidson, J. W. et al. (1996). The role of practice in the development of performing musicians. *British Journal of Psychology*, 87(2), 287.
- Dawidowska, K. (2004). Music lessons boost memory skills. *Prevention*, 56 (1), 36.
- Deasy, R. (Ed.). (2002). *Critical links: Learning in the arts and student academic and social development*. Washington, DC: Arts Education Partnership.
- Dewitz, F., & Graves, M. (2014). Teaching for transfer in the common core era. *The Reading Teacher* 68(2), 149-158.
- Dixon, A.D, Chapman, T. K., & Hill, D. (Eds.) (2005). Portraiture [Special Issue]. *Qualitative Inquiry*, 11(1), 27-51.

- Dockwray, R., & Moore, A. (2008). Evidencing transferable skills in undergraduate music education. *Higher Education Academy*. Retrieved from <https://www.heacademy.ac.uk/knowledge-hub/evidencing-transferable-skills-undergraduate-music-education>
- Dries, N. (2011). The meaning of career success. *Career Development International* 16(4), 364-384.
- Ericsson, K. A., Krampe, R. T., & Tesch-Römer, C. (1993). The role of deliberate practice in the acquisition of expert performance. *Psychological Review*, 100(3), 363-406. doi:10.1037/0033-295X.100.3.363
- Fiske, E. B., Arts Education Partnership (U.S.), & United States. President's Committee on the Arts and the Humanities. (1999). *Champions of change: The impact of the arts on learning*. Washington, DC: Arts Education Partnership.
- Forgeard, M., Winner, E., Norton, A., & Schlaug, G. (2008). Practicing a musical instrument in childhood is associated with enhanced verbal ability and nonverbal reasoning. *PLoS ONE*, 3(10). doi: 10.1371/journal.pone.0003566
- Free, M. (2009). *Can a 'Portrait' paint a thousand scholarly words?* Paper presented at the Australian Council of University Art and Design Schools Conference, 2009. Retrieved from <https://research.repository.griffith.edu.au>
- Freeman, M. (2008). Autobiography. In L.M. Given (Ed.), *Sage Encyclopedia of Qualitative Research Methods*. 45-47.
- Groussard, M., La Joie, R., Rauchs, G., Landeau, B., Chételat, G., Viader, F., & Platel, H. (2010). When Music and Long-Term Memory Interact: Effects of Musical Expertise on Functional and Structural Plasticity in the Hippocampus. *PLoS ONE*, 5(10). doi: 10.1371/journal.pone.0013225
- Hall, D. T., & Chandler, D. E. (2005). Psychological success: when the career is a calling. *Journal of Organizational Behavior*, 26(2), 155-176.
- Hallam, S. (2010). The power of music: Its impact on the intellectual, social and personal development of children and young people. *International Journal of Music Education*, 28(3), 269-289.
- Hancock, D. R., & Algozzine, R. (2006). *Doing case study research: A practical guide for beginning researchers*. New York: Teachers College Press.
- Hannan, M. (2006). Making music: Inside/outside. *RealTime*, 74, 6-8.

- Harper, M., & Cole, P. (2012). Member checking: Can benefits be gained similar to group therapy? *The Qualitative Report*, 17(2), 510-517.
- Harrison, J. G. (2009). *Conversations with five music directors regarding the current state and future of American symphony orchestras*. Phoenix: Arizona State University Press.
- Heath, S. B., Soep, E., & Roach, A. (1998). Living the arts through language-learning: A report on community-based youth organizations. *American for the Arts Monographs*, 2(7), 1-20.
- Helmrich, B. H. (2010). Window of opportunity? Adolescence, music, and algebra. *Journal of Adolescent Research*, 25(4), 557-577.
- Herholz, S. C., & Zatorre, R. J. (2012). Musical Training as a Framework for Brain Plasticity: Behavior, Function, and Structure. *Neuron*, 76(3), 486-502.
- Heslin, P. A. (2005). Conceptualizing and evaluating career success. *Journal of Organizational Behavior*, 26(2), 113-36.
- Hetland, L. (2000). Learning to make music enhances spatial reasoning. *The Journal of Aesthetic Education*, 34(3-4), 179-238.
- Heyworth, J. (2013). Developing social skills through music: the impact of general classroom music in an Australian lower socio-economic area primary school. *Childhood Education*, 89(4), 234-242.
- Hyde, K. L. et al. (2009). Musical training shapes structural brain development. *The Journal of Neuroscience*, 29, 3019 –3025.
- Jacob, E. (1996). Educating audiences for music: Training performers to teach. *Arts Education Policy Review*, 97(5), 15-21.
- Jarvin, L., & Subotnik, R. F. (2010). Wisdom from conservatory faculty: Insights on Success in Classical Music Performance. *Roeper Review*, (32)78–87.
- Judge, T. A., Higgins, C. A., Thoresen, C. J., & Barrick, M. R. (1999). The big five personality traits, general mental ability, and career success across the life span. *Personnel Psychology*, 52(3), 621-652.
- Juilliard's Mission. *Juilliard: the School*. Retrieved from <https://www.juilliard.edu/school/juilliards-mission>
- Katzenmoyer, S.P. (2007). Why students quit. *The Instrumentalist*, 62(2), 34–40.

- Kurian, G. T. (2013). *The AMA dictionary of business and management*. Retrieved from <https://ebookcentral.proquest.com>.
- Laker, D. R., & Powell, J. L. (2011). The Differences between hard and soft Skills and their relative impact on training transfer. *Human Resource Development Quarterly*, 22(1), 111-122.
- Lawrence-Lightfoot, S., & Davis, J. H. (1997). *The art and science of portraiture*. San Francisco: Jossey-Bass.
- Lehmann, A. C., Sloboda, J. A., & Woody, R. H. (2007). *Psychology for Musicians: Understanding and Acquiring the Skills*. New York, NY: Oxford University Press.
- Lipman, J.L. (2013, October 12). Is Music the Key to Success? *The New York Times*. Retrieved from <https://www.nytimes.com>
- Loveland, E. (2009). Creative careers : Paths for aspiring actors, artists, dancers, musicians and writers. Belmont, CA, USA: SuperCollege, LLC. Retrieved from <http://www.ebrary.com>
- Making a case for the arts. *Arts Education Partnership*. Retrieved from <http://www.aep-arts.org/wp-content/uploads/2012/08/Making-a-Case-for-the-Arts-for-Download.pdf>
- Marek, L. (2014). Last man standing; Collapse of printing industry leaves just one shop on printers' row. *Crain's Chicago Business*. Retrieved from <http://www.chicagobusiness.com>
- McCarthy, K., Brooks, A., Lowell, J., & Zakara, L. (2001). *The performing arts in a new era*. Santa Monica, CA: Rand Publishing.
- Mirvis, H. P., & Hall, D. T. (1994). Psychological success and the boundaryless career. In Arthur, M.B. and Rousseau, D.M. (Eds.), *The Boundaryless Career* (pp. 237-255). New York, NY: Oxford University Press.
- Mission. *Curtis Institute of Music*. Retrieved from <http://www.curtis.edu/about/>
- Montuori, A. (2003). The complexity of improvisation and the improvisation of complexity. Social science, art, and creativity. *Human Relations* 56(2), 237–55.

- Music Programs Enhance Brain Function. (2014). *American Music Teacher*. Music Teachers National Association, Inc. (2014). Retrieved December 1, 2015 from HighBeam Research: <https://www.highbeam.com/doc/1P3-3570818681.html>
- Ondracek-Peterson E. (2013). *An investigation of the careers of conservatory-trained string players in the United States: Their preparation, development, and success in the twenty-first century* (Order No. 3590375). Retrieved from ProQuest Dissertations and Theses Global. (UMI 1431981426)
- Pallesen, K. J. et al. (2010). Cognitive control in auditory working memory is enhanced in musicians. *PLoS ONE*, 5(6), e11120.
- Pantev, C., Paraskevopoulos, E., Kuchenbuch, A., Lu, Y., & Herholz, S. C. (2015). Musical expertise is related to neuroplastic changes of multisensory nature within the auditory cortex. *European Journal Of Neuroscience*, 41(5), 709-717.
- Pendola, R. (2014). The devastating collapse of the music industry in one chart. The Street. Retrieved from: <https://www.thestreet.com/story/12758869/1/the-devastating-collapse-of-the-music-industry-in-one-chart.html>
- Peretz, I., & Zatorre, R. J. (2005). Brain organization for music processing. *Annual Review of Psychology*, 56(1), 89-114.
- Pitts, S. (2012). *Chances and choices*. Cary, GB: Oxford University Press, USA.
- Richards, E. W. (2011). Social and musical objectives or experiences school music teachers anticipate their students will achieve as a result of attending a summer music camp. *Contributions to Music Education*, 38(2), 61-72.
- Roehmann, F. L. (Ed.) (1991). Making the connection: music and medicine. *Music Educators Journal*, 77(5), 21-25.
- Rohrer, T. P. (2002). The debate on competition in music in the twentieth century. *Applications of Research in Music Education*, 21(1), 38-47.
- Royce, G. (2013, March 20). Minnesota Orchestra concerts canceled through April. *Star Tribune*. Retrieved from <http://www.startribune.com/entertainment/music/199266501.html?refer=y>
- Salomon, G., & Perkins, D. N. (1988). Teaching for transfer. *Educational Leadership*, 46(1), 22-32.

- Salomon, G., & Perkins, D. N. (1989). Are cognitive skills context-bound? *Educational Researcher*, 18(1), 16-25.
- Sarbescu, P., & Dorgo, M. (2014). Frightened by the stage or by the public? Exploring the multidimensionality of performance anxiety. *Psychology of Music*, 42(4), 568-579.
- Savickas, M. L. (2000). Renovating the psychology of careers for the twenty-first century. In Collin, A. and Young, R. (Eds.), *The future of career* (53-68). New York, NY: Cambridge University Press.
- Sawyer, R. K. (2008). Learning music from collaboration. *International Journal of Educational Research*, 47(1), 50-59.
- Schellenberg, E. G. (2004). Music lessons enhance IQ. *Psychological Science*, 15(8), 511-514.
- Schellenberg, E. G. (2006). Long-term positive associations between music lessons and IQ. *Journal of Education Psychology*, 98(2), 457-468.
- Schlaug, G. et al. (2005). Effects of music training on children's brain and cognitive development. In S.D. Lipscomb et al. (Eds.), *Proceedings of the 8th International Conference on Music Perception and Cognition* (pp. 133-134). Adelaide, Australia: Causal Productions.
- Scott, L. (1992). Attention and perseverance behaviors of preschool children enrolled in Suzuki violin lessons and other activities. *Journal of Research in Music Education*, 40(3), 225-235.
- Sinsabaugh, K., Kasmara, L., & Weinberg, M. (2009). Insights Concerning Teaching Artists in Music and their Pedagogical Preparation. *Teaching Artist Journal* 7(2). 95-102.
- Skoe, E., & Kraus, N. (2012). A little goes a long way: How the adult brain is shaped by musical training in childhood, *Journal of Neuroscience*, 32 (34) 11510. doi: 10.1523/JNEUROSCI.1949-12.2012
- Smilde, R. (2009). *Musicians as lifelong learners: Discovery through biography*. Delft, [Netherlands]: Eburon.
- Snyder, S. (1997). Music's many values. *Music Educators Journal*, 83, 11-11.
- Spellman, P. (2006). *Indie marketing power: The resource guide for maximizing your music marketing*. Boston, MA: Music Business Solutions.

- Standley, J. M. (1996). A meta-analysis on the effects of music as reinforcement for education/therapy objectives, *Journal of Research in Music Education*, 44(2), 105-133.
- Stead, G. B. (2004). Culture and career psychology: a social constructionist perspective. *Journal of Vocational Behavior*, 64(3), 389-406.
- Subotnik, R. F. (2004). Transforming elite musicians into professional artists: A view of the talent development process at the Juilliard School. In L.C. Shavinina and M. Ferrari (Eds.), *Beyond knowledge: Extra cognitive aspects of developing highability* (137-166). Mahwah, NJ: Erlbaum.
- Teague, A., & Smith, G. D. (2015). Portfolio careers and work-life balance among musicians: An initial study into implications for higher music education. *British Journal of Music Education*, 32(2), 177-193.
- Top 100 [Colleges] – Lowest Acceptance Rates (2017). *US News and World Report*. Retrieved from <http://colleges.usnews.rankingsandreviews.com/best-colleges/rankings/lowest-acceptance-rate>
- Tramo, M. J. (2001). Biology and music. Music of the hemispheres. *Science* 291:54–56
- Vaughn, K. and Winner, E. (2000). SAT scores of students who study the arts: What we can and cannot conclude about the association. *Journal of Aesthetic Education*, 34(3/4), 77-89.
- Wakin, D. J. (2004, December 12). The Juilliard effect: Ten years later. *New York Times*, p.12. Retrieved from <http://www.nytimes.com>.
- Wakin, D. J., & Norris, F. (2011, April 17). Philadelphia Orchestra makes bankruptcy move. *The New York Times*. Retrieved from <http://www.nytimes.com>
- Watkins, C., & Scott, L. (2012). From the stage to the studio. New York, GB: Oxford University Press, USA. Retrieved from <http://www.ebrary.com>.
- Wiersma, W. and Jurs, S. G. (2009). *Research methods in education: An introduction* (9th ed.). Montreal/Boston: Pearson/Allyn and Bacon.
- Wilensky, H. L. (1961). Careers, lifestyles, and social integration. *International Social Science Journal*, 12(4), 553-8.
- Zatorre, R. J., Chen, J. L., & Penhune, V. B. (2007). When the brain plays music: auditory-motor interactions in music perception and production. *Nature Reviews Neuroscience*, 8(7), 547-558.

Appendix A – Pilot Study: Interview Questions

Background:

- Name / Conservatory / Instrument
- Briefly describe your pre-conservatory musical background
- What was your primary “role” in the music industry? Performance (soloist, orchestral, chamber); Teaching
- Describe your reasons for choosing to attend a conservatory

Music Training and Experience:

- Describe your favorite aspects about your school. Least favorite?
- Confirm required courses (use catalog from each school)
- Which elective courses did you choose to take? Why?
- Were there any career preparation courses offered? If so, please describe the career preparation offered by your conservatory – how were the courses presented? Mandatory/optional, types of skills taught
- Describe the aspects of conservatory training or skills learned that have proven to be relevant or significant in your current work or the acquiring of your current work
- Do you think there were skills or aspects of your conservatory training that either a.) have no relevancy to you now or b.) were lacking in your conservatory education?

Conservatory Education from the Perspective of an Alumnus(a):

- For current students, what do you think they need in their conservatory education?
- What is your advice for musicians who wish to continue the pursuit? What about for those considering leaving the profession?

Leaving Music and Transitioning into a New Field:

- What made you decide you want to leave music?
- What was the initial transition like?
 - What were the very first steps you took to exit music?
 - How was the response of those closest to you?
 - Did you have advisors/mentors guide you through initial steps?
 - How was the emotional journey?
 - Motivation? Ups & downs? Doubts?
- Was there active/conscious transfer of skills?
 - How much non-musical training did you need to get situated in your new profession?
 - Are there any specific traits/qualities/skills that you gained as a musician which you believe have positively affected your level of success in your new profession?
- How do you keep music relevant in your life, now that you don't have to do it for a living?
- How your relationship with music changed since you left the profession? Has it improved/worsened? Do you miss the lifestyle?

Current Profession Information:

- What is your current position or job?
- What other positions/jobs have you held since graduation?

Defining Career Success:

- How do you define professional success?
- What personal attributes are necessary/important to a successful career? Do you feel you are successful? How so? To what degree do you attribute success/failure to yourself and what to your conservatory education?

Appendix B – Interview Protocol

Background:

- Name / Conservatory / Instrument
- Briefly describe your pre-conservatory musical background
- What was your primary “role” in the music industry? Performance (soloist, orchestral, chamber); Teaching
- Describe your reasons for choosing to attend a conservatory

Music Training and Experience:

- Describe your favorite aspects about your school. Least favorite?
- Confirm required courses (use catalog from each school)
- Which elective courses did you choose to take? Why?
- Were there any career preparation courses offered? If so, please describe the career preparation offered by your conservatory – how were the courses presented? Mandatory/optional, types of skills taught
- Describe the aspects of conservatory training or skills learned that have proven to be relevant or significant in your current work or the acquiring of your current work
- Do you think there were skills or aspects of your conservatory training that either a.) have no relevancy to you now, or b.) were lacking in your conservatory education?

Conservatory Education from the Perspective of an Alumnus(a):

- For current students, what do you think they need in their conservatory education?
- What is your advice for musicians who wish to continue the pursuit? What about for those considering leaving the profession?

Leaving Music and Transitioning into a New Field:

- What made you decide you want to leave music?
- What was the initial transition like?
 - What were the very first steps you took to exit music?
 - How was the response of those closest to you?
 - Did you have advisors/mentors guide you through initial steps?
 - How was the emotional journey?
 - Motivation? Ups & downs? Doubts?
- Was there active/conscious transfer of skills?
 - How much non-musical training did you need to get situated in your new profession?
 - Are there any specific traits/qualities/skills that you gained as a musician which you believe have positively affected your level of success in your new profession?
- How do you keep music relevant in your life, now that you don't have to do it for a living?
- How has your relationship with music changed since you left the profession? Has it improved/worsened? Do you miss the lifestyle?

Current Profession Information:

- What is your current position or job?
- What other positions/jobs have you held since graduation?

Defining Career Success:

- How do you define professional success?
- What personal attributes are necessary/important to a successful career? Do you feel you are successful? How so? To what degree do you attribute success/failure to yourself and what to your conservatory education?

Transferable Skills:

- Please discuss any skills (if any) that you believe you transferred from your musical training into your current line of work.
- What are some critical skills that musicians and students will need to develop or hone if they wish to transition out of music?

- What can musicians who want to stay in music do to better manage their careers? Specifically, what are some of the non-musical/soft/transferable skills that they can activate more conscientiously?

Advice for Musicians:

- What advice do you have to offer current musicians and music students who wish to stay in the field?
- What advice do you have to offer current musicians and music students who are thinking about leaving the field?

Appendix C – IRB Approval Form

Teachers College, Columbia University
525 West 120th Street
New York NY 10027
212 678 3000

INFORMED CONSENT

Protocol Title: The Impacts of High-Level Musical Training

Exploring the Transferrable Skills of Musicians

Principal Investigator: Theresa Ja-Young Kim, Teachers College Columbia University

INTRODUCTION

You are being invited to participate in this research study called “The Impacts of High-Level Musical Training: Exploring the Transferrable Skills of Musicians”. You may qualify to take part in this research study because you are over 18 years old, have received a degree in Music, established a career as a professional musician for at least one year, and transitioned into a different profession. Approximately five people will participate in this study and it will take 3 hours of your time to complete.

WHY IS THIS STUDY BEING DONE?

This study is being done to determine the impact of high-level musical training and to seek the transferrable skills musicians used in new professions.

WHAT WILL I BE ASKED TO DO IF I AGREE TO TAKE PART IN THIS STUDY?

If you decide to participate, you will be interviewed by the principal investigator. During the interview you will be asked to discuss your musical education and your experience as a professional musician. This interview will be audio-recorded. After the audio-recording is written down the audio-recording will be deleted. If you do not wish to be audio-recorded, you will/will not be able to participate. The interview will take approximately ninety minutes.

WHAT POSSIBLE RISKS OR DISCOMFORTS CAN I EXPECT FROM TAKING PART IN THIS STUDY?

This is a minimal risk study, which means the harms or discomforts that you may experience are not greater than you would ordinarily encounter in daily life while taking routine physical or psychological examinations or tests. However, there are some risks to consider. You might feel embarrassed to discuss problems that you experienced in graduate school or while working in your school. You do not have to answer any questions or divulge anything you don't want to talk about. You can stop participating in the study at any time without penalty.

Teachers College, Columbia University Institutional Review Board Protocol Number: 18-430 Consent Form Approved Until: No Expiration Date
--