

A Study Of Background Characteristics, Preparation, And
Perceptions Of Black And Non-Black Performing
Musicians As It Relates To Selection And
Placement Criteria Within Major And
Regional Symphony Orchestras

by

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School of the University of Maryland in partial
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ABSTRACT

Title of Dissertation: A STUDY OF BACKGROUND CHARACTERISTICS, PREPARATION, AND PERCEPTIONS OF BLACK AND NON-BLACK PERFORMING MUSICIANS AS IT RELATES TO SELECTION AND PLACEMENT CRITERIA WITHIN MAJOR AND REGIONAL SYMPHONY ORCHESTRAS

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George Leonard Edwards, Doctor of Philosophy, 1989

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Associate Professor
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The population was composed of 31 major symphony orchestras (orchestras with annual operating budgets in excess of \$3.4 million), and 44 regional symphony orchestras (orchestras with annual operating budgets

between \$950,000 and \$3.4 million). From this population, the sample was composed of 75 orchestra managers and 244 performing musicians, 200 non-Black and 44 Black. Data were collected through the use of two questionnaires, one to managers of the orchestras and one to musicians in the orchestras. An analysis of the data was made using descriptive and inferential statistical techniques: frequencies, means, chi-square and MANOVA. The Statistical Package from the Social Sciences (SPSS) computer program was used to process the information received in response to questionnaire items.

The results revealed that very little progress has been made in hiring Black musicians in symphony orchestras since 1977. There is less than two percent Black employment of musicians in major and regional symphony orchestras. Most of these orchestras have no official training program or activity to increase the number of Black performing musicians, nor is there any significant attempt to recruit qualified Black musicians. Orchestra managers acknowledge the limited participation of Black musicians in symphony orchestras and indicated that few qualified Black musicians apply and audition.

This study showed that the background experiences (musical and educational) of the two groups of player personnel (non-Black and Black) were very similar; however, because of the fierce competition for positions, few Blacks apply and audition.

It is recommended that early and consistent exposure and a traditional conservatory style of training that concentrates on mastering the instrument and gaining knowledge of the symphony repertoire serve as a means for promoting symphonic music as a career.

Individuals who have contributed to the preparation of this dissertation.

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were (a) to ascertain whether employment practices are the same for non-Black musicians and Black musicians who perform in major or regional symphony orchestras and (b) to investigate the background characteristics, preparation and perceptions of non-Black and Black performing musicians in major or regional symphony orchestras.

Some Blacks who find it hard to gain employment in the symphony orchestras are young, talented performers who have music degrees from prestigious conservatories and universities such as: The Juilliard School of Music, Curtis Institute and Indiana University (Stephens, 1975). In some cases, Black musicians also have several years of experience in orchestral music and still find it hard to get seats (Russell, 1968).

CHAPTER I

INTRODUCTION

Black parents are apprehensive about musical careers for their children, especially, if their children are seriously studying to become performing musicians in major symphony orchestras of the United States. This concern of Black parents has often resulted in talented, aspiring musicians seeking alternate professions instead of pursuing careers in music. The objectives of this study were (a) to ascertain whether employment practices are the same for non-Black musicians and Black musicians who perform in major or regional symphony orchestras and (b) to investigate the background characteristics, preparation and perceptions of non-Black and Black performing musicians in major or regional symphony orchestras.

Some Blacks who find it hard to gain employment in the symphony orchestras are young, talented performers who have music degrees from prestigious conservatories and universities such as: The Julliard School of Music, Curtis Institute and Indiana University (Campbell, 1975). In some cases, Black musicians also have several years of experience in orchestral music and still find it hard to get seats (Russcol, 1968).

According to Williams (1977), Blacks have not been exposed to classical music to a large degree. Hence, one might wonder why they would seek careers as performers in symphony orchestras since many Black performing artists are successful in the music world in the idioms of blues, rock, jazz, and other ethnic expressions. However, many Black musicians in ethnic music are qualified and would like to become members of symphony orchestras because of the challenge and their love for playing classical music.

When Blacks do not qualify for seats in the orchestra, many perform as studio musicians or teachers. Other Black musicians have been trained to be classical musicians and cannot play other ethnic music, e.g, jazz, which requires different concepts and improvisation. However, neither Black classical musicians nor Black jazz musicians have become major participants in American symphony orchestras.

In an effort to remedy the problem of the disproportionately small number of Black musicians in major symphony orchestras, several organizations developed programs for the training of talented minority students. Among these organizations are the New York Philharmonic and the Los Angeles Philharmonic.

In announcing the New York Philharmonic program, Carlos Moseley, the Philharmonic's president, said:

orchestras, less than 2% are Black.

As borne out by studies and surveys in recent years, few Black instrumentalists are employed by the nation's professional symphony orchestras. The need to increase further the number of minority musicians who are trained to play in symphony orchestras is of concern to us as to orchestra managements throughout the country (Henahan, 1977, p. 36).

According to Ernest Fleishmann, Executive Director of the Los Angeles Philharmonic:

Our minority training program was born out of necessity. We wanted to show parents of gifted minority students that American symphony orchestras are wide open to their children, and to provide practical training which would equip them to face the rigorous audition procedures required by first-rate orchestras (Per-Lee, 1979, p. 16).

Statement of The Problem

Many of our young Black students in music schools and leading conservatories are studying seriously to become performing musicians such as concert artists or members of our nation's major symphony orchestras. Of all performing musicians in major and regional symphony orchestras, less than 2% are Black.

The exploration of this issue has been made by Taylor (1976) and Brooks (1984). Taylor stated that orchestra administrators acknowledge the paucity of Black performing musicians in symphony orchestras and cites the lack of qualified applicants most often as the reason. Brooks stated that Blacks have been excluded from symphony orchestras because of the length of time needed to be trained as an orchestral instrumentalist.

The limited involvement of Black performing musicians in symphony orchestras is a continuous issue in the United States. For that reason, an investigation of selection and placement practices by symphony orchestras and background experiences of the performing musicians was done.

Purpose

The purpose of this study was twofold. First, this study investigated the extent to which major and regional symphony orchestras employ non-Black and Black performing musicians. Second, this study investigated the background characteristics (education, musical training, culture), professional experiences, and perceptions of non-Black and Black musicians employed in major and regional symphony orchestras.

The outcome of this study can assist music educators in their quest to learn more about specialization in performance. Moreover, data from this study will show the extent of progress made during the last ten years by symphony orchestras in hiring Black musicians. This information can be used by symphony orchestra personnel, administrators, and music educators in resolving issues of equity in the symphony orchestras of the United States.

The sample used in this study was composed of 75 orchestra managers and 244 performing musicians; 200 non-Black and 44 Black.

Hypothesis

The null hypotheses to be examined were as follows:

1. There is no significant difference between major symphony orchestras and regional symphony orchestras in methods used to search for new Black members for employment.

2. There is no significant difference between the cultural background of non-Black musicians and Black musicians in major or regional symphony orchestras.

3. There is no significant difference between the musical training of non-Black musicians and Black musicians in major or regional symphony orchestras.

4. There is no significant difference between the formal education of non-Black musicians and Black musicians in major or regional symphony orchestras.

Definition of Terms

1. Affirmative Action Programs-- Blacks Law Dictionary, 5th edition, defines affirmative action programs as employment programs to remedy discriminatory practices in hiring minority group members.

2. American Symphony Orchestra-- is used in this study to identify those musical organizations in this country whose performances focus on symphonic repertoire, whose operating budgets annually exceeds \$100,000, and whose performance seasons extend almost year-round.

3. Audition-- A hearing to test the proficiency or suitability of a musician/performer for a seat in an orchestra.

4. Classical music-- Any music in the educated European tradition, as distinguished from popular or folk music.

5. Orchestra League Roster-- A listing of over 1,500 orchestras in the United States and Canada of which more than half are members of the American Symphony Orchestra League.

6. Player Personnel-- Any person employed as a solo

performer or regular orchestra member.

7. Regular Orchestra Member-- A permanent member of a symphony orchestra.

8. Talent Search-- A process of discovering talented musicians to perform with a symphony orchestra.

9. Black-- The term "Black" is used to identify the American of Black African descent whose early history in this country reflects experiences of slavery or indentured servitude.

10. Minority-- Minority is used in this study to identify a group differing, in race, religion, or ethnic background from the majority population.

Limitations

The results of this study is generalizable only to major and regional symphony orchestras. Other orchestra categories; metropolitan, urban, community, youth, and college orchestras were not studied. The major focus of this study was on the employment of Blacks, since 1977, as performers in symphony orchestras and requirements by the symphony orchestras for employment of all performers.

CHAPTER II

LITERATURE REVIEW

Background of the American Symphony Orchestra

The Philharmonic Society of New York, America's first and oldest professional orchestra (1842), was reorganized in 1901 and renamed the New York Philharmonic. Guided by a succession of distinguished directors, it won a reputation as one of the world's leading orchestras (Southern, 1983). Mueller (1951) states that until 1908, when musicians began receiving guaranteed salaries, the orchestra maintained the status as a cooperative venture. Said one commentator about the orchestras early years, "The New York Philharmonic [was] a band whose members played together more for the love of it than for any artistic results they achieved, or for any notable support they had from the public" (Howard, 1946, pp. 281-282). Other permanent major orchestras founded during these years include the Boston Symphony Orchestra (1881), the Philadelphia Symphony (1900), The Minneapolis Symphony (1903), The Chicago Symphony (1904), the Cincinnati Symphony (1909), the Detroit Symphony (1914), and the Pittsburgh Symphony (1929).

According to Handy (1981), a report entitled The Movement for Symphony Orchestras in American Cities, compiled in 1938 by the Construction and Civic Development Department of the Chamber of Commerce of the United States of America, listed 179 symphony orchestras. Of this number, 162 were developing, semiprofessional and semipermanent organizations and only 17 were fully professional orchestras.

It should be noted that many attempts were made to establish Black symphony orchestras in the early 1900s. In 1904, the first Black symphony orchestra was founded in Philadelphia; by 1906, it had become the first Black orchestra in the nation to be incorporated. Edward Gilbert Anderson (1874-1926) was the conductor of this orchestra from 1905 to about 1917 (Southern, 1983). This orchestra, together with the People's Choral Society, organized in 1908, featured guest artists such as Anita Patti Brown, Roland Hayes, Marion Anderson, and Harry T. Burleigh.

In New Orleans, the Lyre Club Symphony Orchestra and a community orchestra formed by William Nickerson gave concerts in the city as well as in Atlanta and Chicago. After performances in Chicago, a Black symphony orchestra was formed in that city and made its debut in March 1903 under the directorship of N. Clark Smith.

In New York, the Clef Club Symphony Orchestra directed by James Reese Europe, sponsored and produced concerts at Carnegie Hall during the years 1912-1915. In addition to traditional instruments, the orchestra included mandolins and banjos, and its program consisted entirely of music written by Black composers. Europe (1914) explained:

that mandolins and banjos were used in place of second violins, two clarinets instead of an oboe, baritone horns and trombone instead of French horn and bassoon. He felt, that it was the peculiar steady strumming accompaniment of the mandolins and banjos that made the music distinctive, and that the use of ten pianos in the ensemble gave the background of chords essentially typical of Negro harmony (Europe, March 13, 1914).

The Clef Club Orchestra of New York inspired David Peyton to introduce his Grand Symphony Orchestra to the public in 1914.

For many years, New York was the musical center of the world for Black concert artists. Harlem was a section of the city where every conceivable kind of musical activity could be found. It was inevitable that Harlem instrumentalists should attempt to organize another symphony orchestra after the demise of James Europe's Clef Club Symphony (Southern, 1983). When Edward Gilbert

Anderson left Philadelphia in 1917 to settle in New York, he organized the Harlem Symphony Orchestra within a short time. After Anderson's death in 1926, the idea of maintaining a symphony orchestra in Harlem disappeared, but in the 1930s other attempts were made to revive the idea. At 17, Dean Dixon organized the Dean Dixon Symphony Orchestra and the Dean Dixon Choral Society. Less than a decade later (1941) Dean Dixon was conducting the famed NBC Symphony Orchestra (Wortham, 1976). Dixon was the first and the youngest Black to play with the New York Philharmonic Orchestra and founded the American Youth Organization in 1944 (Wortham, 1976). This organization was established to give opportunities to female and Black Musicians. At Dixon's death, he was conductor of the Frankfurt Radio Symphony Orchestra, West Germany, having become a "maestro".

New York was not the only urban community to support Black musical organizations during the early 1900s. In 1923, violinist Harrison Ferrell organized the Ferrell Symphony Orchestra in Chicago. Ferrell left Chicago in 1928 after five successful years to teach Romance languages at West Virginia State College but returned to Chicago each summer to conduct the Ferrell Orchestra.

In 1929, the Baltimore City Colored Orchestra was founded by W. Llewellyn Wilson and gave frequent concerts during the 1930s and 1940s. In 1930, Raymond L. Smith, a

former member of the old Philadelphia Concert Orchestra, formed a new orchestra called the E. Gilbert Anderson Memorial Symphony in honor of the old orchestra's first conductor. In 1938, a white conductor, Ignatz Waghalter, organized the Negro Symphony Orchestra and appointed Alfred Jack Thomas of Baltimore as the associate conductor (Southern, 1983). Because of the short life of the Negro Symphony Orchestra, Thomas returned to Baltimore where he established the Baltimore Institute of Musical Arts.

In 1948, the Cosmopolitan Little Symphony Orchestra was founded in New York City by a group of mostly Black music lovers. Its conductor was Everett Lee who made his conducting debut with the New York Philharmonic at Avery Fisher Hall on Thursday evening, January 15, 1976 (Abdul, 1977). During Everett Lee's tenure with the Cosmopolitan Little Symphony Orchestra, he served as musical director of the Norrkoping Symphony (Sweden) and made guest appearances all over the world. Lee also became musical director of the Symphony of the New World founded in 1964 by an interracial committee of musicians and half of the orchestra was made up of Black musicians. Along with providing employment to Black and other minority musicians, the Symphony of the New World also provided a forum for Black composers such as William Grant Still, Howard Swanson, and Ulysses Kay to hear their works performed (Southern, 1983). Everett Lee was the only

Black holding a position as conductor of a major American Orchestra until 1968. James Depreist held a similar post at that time in Canada. Depreist is now musical director of the Oregon Symphony Orchestra. The Symphony of the New World gave its final concert in 1976.

In 1959, Henry Lewis founded the Los Angeles Chamber Orchestra, which, in 1963, toured Europe under the auspices of the State Department. In 1968, Lewis became music director of the New Jersey Symphony, thus becoming the first Black appointed music director of a symphony orchestra in the United States (New York Times, February 16, 1968).

According to Abdul (1977), the New Jersey Symphony was a pick-up group of semiprofessional musicians, playing twenty-two concerts a season when Lewis took over. Three years later, under his direction, the orchestra was enlarged to eighty-seven professionals playing more than a hundred concerts a season. In October of 1968, Lewis became the first Black to conduct the Metropolitan Opera.

On May 7, 1978, the Urban Philharmonic, founded and conducted by Darrold Hunt, made its Kennedy Center debut. This orchestra was organized to give special emphasis to Black players in symphony orchestras. The ensemble had about two-thirds Black players and one-third white and featured guest soloist Sanford Allen (Washington Post, May 8, 1978).

Today there are more than 1,500 orchestras in the United States and Canada; the people involved include approximately 70,000 musicians, 40,000 trustees, 250,000 volunteers, 1,800 conductors (including guest and assistants), and 3,800 administrative staff (1986 Annual Report, American Symphony Orchestra League). Each year throughout the country, approximately 22,000 performances are given to a live audience in excess of 23 million (1986 Annual Report). "Of all existing professionally organized activity in the performing arts in America, the longest established, most widely dispersed and most stable, is the symphony orchestra" (Rockefeller Panel, 1965, p. 21). American orchestras occupy an eminent position in our cultural life.

The importance of symphony orchestras to our cultural development has long been widely acknowledged. As for the significance of that cultural development as a whole, it was President John F. Kennedy who wrote, on June 10, 1963:

I have long believed that the quality of Americans cultural life is an element of immense importance in the scales by which our worth will ultimately be weighed. Government surely has a significant part in helping establish the conditions under which area can

members, who have one vote each (Handy, 1981).

flourish in encouraging the arts as it encourages science and learning (Voice of America, 1967, pp. 211-212).

So rapid was orchestral growth in America that, in 1942, the American Symphony Orchestra League, Inc. was founded. The League's purpose, as stated by Public Law 87-817, was to serve as a coordinating research, and educational agency and clearinghouse for symphony orchestras to help strengthen their work in local communities; to assist in the formation of new symphony orchestras; through suitable means, to encourage and to recognize the work of America's musicians, conductors, and composers; and to aid the expansion of the musical and cultural life of the United States through suitable educational and service activities (Handy, 1981).

Other responsibilities of the American Symphony Orchestra League are the gathering of information concerning orchestras and the production of summaries that reflect the state of American symphonic ensembles. It is the only organization in America that performs these tasks. Though membership in the league is open to anyone interested in the current and future condition of the symphony orchestra, voting rights are held only by members, who have one vote each (Handy, 1981).

As reported by the American Symphony Orchestra League, symphony orchestras are classified by budgets, not by their size or popularity. Shown below is the symphonic orchestral picture as of December 1985 (Symphony Magazine, 1985).

Major Orchestras--

Orchestras with annual operating budgets in excess of \$3.4 million. No. of orchestras: 34 (31 in the United States; 3 in Canada).

Regional Orchestras--

Orchestras with annual operating budgets between \$950,000 and \$3.4 million. No. of orchestras: 48 (44 in the United States; 4 in Canada).

Metropolitan Orchestras--

Orchestras with annual operating budgets between \$265,000 and \$950,000. No. of orchestras: 108 (106 in the United States; 2 in Canada).

Urban Orchestras--

Orchestras with annual operating budgets between \$125,000 and \$265,000. No. of orchestras: Approximately (90 in the United States; 9 in Canada).

Community Orchestras--

Orchestras with annual operating budgets between \$100,000 and \$125,000. No. of orchestras: Approximately (336 members in the United States; 604 non-members).

Youth Orchestras--

No. of orchestras:
Approximately 226.
Orchestras composed of
secondary students.

College Orchestras--

No. of orchestras:
Approximately 128.
Orchestras composed
exclusively of faculty
and students of a
college or university.

Orchestra Funding

The economic problems of almost every orchestra in this country are the same. The operating budgets are produced by such earnings as subscriptions and ticket sales, plus incidental revenue from recordings or broadcasts. Some contributions come from private sources, mostly by citizens and business corporations. There has been no such thing as federal government subsidy of the arts in any direct form.

In late September 1965, the National Foundation on the Arts and Humanities Bill was passed in support for the future of this country's great orchestras. "A major objective of the legislation was to stimulate private philanthropy for cultural endeavors and state activities to benefit The arts" (Voice of America, 1967, p.214). Under the terms of this bill, an advisory National Council on the Arts and Humanities was set up, with funds of \$10 million for each year, 1966, 1967, and 1968, with future

authorizations to be reviewed at the end of that time by Congress (Voice of America, 1967).

Not long after the National Foundation of the Arts and the Humanities Bill was passed, a second announcement was made that would directly affect the future and hopes of every symphony orchestra in the United States. On October 22, 1965, the Ford Foundation announced an \$85 million program for America symphony orchestras. Its stated purpose was "to advance quality by enabling more musicians to devote their major energies to orchestral performance; to strengthen symphony organizations; and to enlarge the audience for orchestral music by permitting orchestras to increase their seasons" (Voice of America, 1967, p. 215). It was suggested that these increases may include more tours and more school, neighborhood, and suburban concerts "to attract more talented young people to professional careers by raising the prestige and income of orchestral players" (Voice of America, 1967). The great value of the federal legislation to the symphony orchestras can be said to lie in the enormous moral power that reminds us that the government regards the arts as a vital part of its life.

Since the inception of the Annual Music Fund in 1975, which includes contributions from corporations, foundations, the National Endowment for the Arts and

individuals, the American Symphony Orchestras League has maintained its traditionally high standards of service to orchestras and has developed new programs as the need arises. According to the list of Fiscal Year 1985 Orchestra Program Grants, the National Endowment for the Arts awarded \$9,315,500 in grants to 157 orchestras for the 1985-86 season (NEA Orchestra Grants Announced, 1985, p. 111). The grants encourage orchestras to broaden their repertoire, provide professional opportunities for American artists and conductors, improve their artists quality and management expertise, and extend their service to reach larger underserved audiences (Orchestra and Business Directory, 1985-1986). Among the many projects supported by grants from the Arts Endowment are local and regional touring, education programming, ensemble performances, free concerts, and performances for special audiences and minorities. The grants from the Endowment will generate more than \$90 million in matching funds for the projects (Orchestra and Buusiness Directory, followed 1985-1986).

Another celebrated violinist of this period was George Polgreen Bridgetower born in Slavia, Poland, 1778. He was the son of John Frederick Bridgetower, an African, and Marie Anne of German-Polish descent. This violin

Historical Overview of Black Musicians

Involvement In Symphonic Music

Black historians, such as James Monroe Trotter, Alain Locke, Maude Cundy-Hare, and Eileen Southern, have shown in their writings that Black musicians have a long history of involvement in symphonic music. Historian Maude Cundy-Hare stated the following:

The history of European music reveals a number of musicians of Negro blood who gained distinction as executants of note. Among these men of world fame was violinist Chevalier de Saint Georges, born at Basse Terre, Guadeloupe on Christmas day, 1745 (Cundy-Hare, 1936, p. 288).

It is stated that Chevalier de Saint Georges was one of the most brilliant virtuosos of France. His six string quartets, published in June 1773, established the important fact that he was one of the first French composers of string quartets. Shortly after gaining fame as a violin soloist, Chevalier de Saint Georges followed Gossec as director of the Concert des Amateurs. He continued to compose until 1777 when he turned his attention to the theatre.

Another celebrated violinist of this period was George Polgreen Bridgetower born in Biala, Poland, 1779. He was the son of John Frederick Bridgetower, an African, and Marie Ann of German-Polish decent. This violin

prodigy became known throughout Europe as the "Abyssinian Prince" (Cundy-Hare, 1936, p. 289). It is written that Bridgetower studied under Haydn; and was a close friend of Beethoven, who was encouraged by Bridgetower to complete his sonatas for pianoforte and violin (Cundy-Hare, 1936). Bridgetower played the "Theme and Variations in F" from Beethoven's manuscript in the Hall Augarten. He became first violinist at the Prince of Wales Theatre at Brighton. The virtuoso enjoyed successful concerts in Vienna, Dresden, London, Paris, and Rome (Cundy-Hare, 1936).

Another prominent violinist was Jose' White, a Black Cuban born in Matanzas on January 17, 1833 (Southern, 1971). When visiting Cuba in 1855, Gottscholk, an American Creole pianist, heard White play and advised him to go to France to study. White entered the Paris Conservatory of Music, and the next year, in July 1856, he won the first prize for his violin playing (Cundy-Hare, 1936). In 1876, White visited the United States, and on March 12, 1876, he appeared in New York at a concert given by the Theodore Thomas Orchestra, there he played the Mendelssohn Concerto and the Bach Chaconne (Southern, 1971).

Another important instrumentalist of that period (1800s) was Samuel Coleridge-Taylor. Samuel Coleridge-Taylor was considered to be the first musician

of African blood to receive world recognition and is recorded in history as the greatest Black composer and one of the greatest English musicians of his time (Cundy-Hare, 1936, p. 308).

The performance of Black Americans during that period was not limited to individual pursuit. Interest in vocal and instrumental ensembles grew and were highly evident. Among those involved in such activities was the Luca family: Simeon, Alexander, John, and Cleveland. The four were skilled vocalists and instrumentalists. Two violins, cello or double bass, and piano comprised this group's instrumentation. This performing troupe performed in all of the free states in the Union during the 1850s (Trotter, 1872).

Another group organized for the study and presentation of the classics was the Philharmonic Society of New Orleans, an all-Negro group of instrumentalists under the direction of Constantin Deberque and Richard Lambert. James Trotter wrote the following about this group of musicians who worked before the civil war:

These men with all their souls loved music and drama but were kept away from the grand opera, from concerts, and theatrical performances because they would not submit to the degradation of sitting in a marked place designated "for colored persons."

Nevertheless, they were not deterred from following

that bent of their minds which a love of art directed: and so thrown entirely upon their own resources, these high-minded men formed the "Philharmonic Society" (Trotter, 1872, p. 352).

The training of Black American instrumental musicians during that period was predicated on the opportunities available for formal training. Only a few institutions offered formal musical training. Among them were Oberlin College Conservatory of Music, Peabody Conservatory, and New England Conservatory (Furniss, 1973). "While Black musicians were generally barred from participation in activities of the symphony orchestras, they were freely admitted to some of the music schools and conservatories" (Southern, 1971, p. 208).

LITERATURE RELATED TO RESEARCH VARIABLES

When observing the major symphony orchestras of our nation in concert, one would have difficulty finding more than three Black performers in any single orchestra. Observe the Chicago Symphony and one will see none; go to New York and one will find one; go to Boston and one will find one. This type of limited involvement in professional symphonic performance has been characteristic of the orchestral scene through the years (Campbell, 1975, p. 12).

Many articles have appeared in periodicals and

newspapers addressing the status of the Black American musician in the symphony orchestra. Most of the statements made about the few Black performers in major symphony orchestras implied that a relatively small number of Black musicians possessed the training and experience necessary for professional employment.

According to Westmoreland of the Los Angeles Philharmonic's minority program, "the number of minority musicians in major American orchestras is disproportionately small because of economics and a lack of encouragement for students to undergo the arduous courses of study necessary for positions in major orchestras" (Williams, 1977, p. 53). For a child to have a potential career in the symphony orchestra, he or she must begin intensive musical training provided by a highly qualified private instructor, according to Isaiah Jackson, music director of the Flint Symphony and Associate Conductor of the Rochester Philharmonic.

Other statements and responses made by musicians are as follows: "It is important for Black children to have exposure to classical music if they hope to land jobs with symphonies" (Ann Hobson, Principal Harpist with Boston Symphony Orchestra, Marshall, 1985, p. 38).

It is difficult for the Black musician to get the experience necessary for important jobs. A musician generally works his way up to an orchestra like the New

York Philharmonic through the minor orchestras, (Metropolitan Symphony Orchestras and Urban Symphony Orchestras) but chances for the Black musician to do this are limited (Brooks, 1984, p. 187).

"Experience in smaller orchestras has been a prerequisite. Smaller orchestras were located in cities with restrictive social patterns, thus few Negroes auditioned" (Allen, 1967, p. 13).

Not all articles and statements attribute the lack of participation in the symphony orchestra to training, economics, and experience. Wendell Whalu, Chairman of the Department of Music at Morehouse College, states that for many years Blacks were openly excluded from American orchestras (Marshall, 1985).

For Arthur Davis, who had auditioned for the New York Philharmonic on four occasions, and Earl Madison, who had auditioned three times, the lack of training rationale could not be used and the outcome could hardly be termed just. Davis, a double-bassist had outstanding qualifications and credentials. He attended the Curtis Institute, one of the nations most highly rated Conservatories, in addition to advanced study at Manhattan School of Music. He had performed with the Harrisburg Symphony at the age of seventeen, and was bassist with Dizzy Gillespie's band and the band of the late John Coltrane. Earl Madison, a cellist, also had outstanding

qualifications. He graduated with honors from Roosevelt University, and played four years with the Pittsburgh Symphony. Yet after successive auditions with the New York Philharmonic, neither Davis or Madison was hired for a permanent position. Because of this denial, a suit in 1969 was brought against the New York Philharmonic and Leonard Bernstein charging racial discrimination (Walton, 1972). Three years later, an agreement was reached to provide Blacks with equal employment opportunities in the Philharmonic.

Stephen Wilson, a trombonist with the Atlanta Symphony and its only Black regular member, says that "prior to winning the position, he had 24 auditions with major orchestras, and in two instances felt his color, not his talent, was the determining factor" (Marshall, 1985, p. 40).

In an article, Mary Campbell (1970) wrote that "Negroes claim bias and discrimination in hiring practices as the basis of limited representation" (American music digest, February, p. 8).

James DePriest, the current music director and conductor of the Oregon Symphony, stated that, "there was a time when it was very clear that Black musicians were not wanted in symphonies" (Marshall, 1985, p. 38). Depriest has conducted the Oregon Symphony since 1980, and the orchestra still has no Black full-time performing

members (excluding the conductor).

The first Black American employed in an American symphony orchestra was Charles Burrell, who was appointed to the Denver Colorado Symphony in 1954. (Walton, 1977, p. 128). In 1957, Ortiz Walton was appointed to the Boston Symphony orchestra. This marked the first time in 133 years that a Black musician had been employed by a major symphony orchestra.

Among other Black musicians who played with major symphony orchestras during the sixties and seventies was violinist, Sanford Allen, who was the first Black hired by the New York Philharmonic (1962); Ann Hobson, harpist with the Boston Symphony; Donald White, cellist with the Cleveland Symphony; Renard Edwards, violinist with the Philadelphia Orchestra; Patricia Prattis, keyboardist with the Pittsburgh Symphony; Wilmer Wise, trumpeter with the Baltimore Symphony; and Elaine Jones, timpanist with the San Francisco Symphony. By the end of the seventies, however, several of these players were no longer in their positions (Southern, 1983).

In most major symphony orchestras, permanent hiring is based upon two auditions; a preliminary and a final. Preliminary hearings are held by leading members of the respective orchestra itself, although no set rules determine who sits in as judges. The final audition is presided over by the musical director who has the ultimate

responsibility for hiring the musician. "The basis for selection in the final audition is loosely termed artistic discretion and is nominally allocated to the conductor" (Walton, 1977, p. 132).

Orchestras are divided on whether the use of screens is desirable and on the extent to which they should be used. The use of screens will protect the anonymity of applicants and may serve to prevent discrimination on any basis other than musical merit.

In August of 1984, a code of ethical audition practices were unanimously approved by delegates to the annual International Conference of Symphony and Opera Musicians (ICSOM) and later unanimously approved by the Major Orchestra Managers Conference (MOMC) and the American Federation of Musicians (AFM).

This code of ethics is not a document for management alone. It is a code for everyone, orchestra musicians included. One area of concern in formulating this document was the sharing of information about musicians who audition. Audition committees, as well as managers and personnel managers, must guard against inadvertently and casually sharing information about a musician's presence and performance at an audition, which could jeopardize his current position or be damaging to his career (Senza Sordino Magazine, December, 1984 Vol. XX111, No 2. p. 2).

The achievement of this code is significant in that its joint formation and unanimous endorsement by national representatives of orchestra musicians and managers constitutes the first time both groups have acted in concert rather than autonomously in addressing a major issue (see Appendix E).

Most educators and Black musicians will agree that exposure, education, training, and experience is the key to developing performance capabilities of Blacks to levels commensurate with the musical demands of major orchestras. However, there must be programs and opportunities for any development to be ensured (Marshall, 1985).

There are very little data available to describe the programs and activities that may prepare Blacks for positions in the symphony orchestra. Donald White, a cellist with the Cleveland Orchestra for twenty-eight years, states that, "orchestras are reluctant to have any kind of program that might accuse them of seeking out Blacks. It puts a stigma on the Black applicant, since members of orchestras are supposed to be chosen strictly on qualifications" (Marshall, 1985, p. 40).

A review of the literature shows three programs designed to prepare Blacks for positions in the symphony orchestra: a. The Music Assistance Fund Orchestral Fellowship Program, b. The Orchestral Training Program for Minority Students (sponsored by the Los Angeles

Philharmonic Association), and, c. Programs of the Young Musicians Foundation.

MUSIC ASSISTANCE FUND ORCHESTRAL FELLOWSHIP

PROGRAM

The Music Assistance Fund, an independent charitable trust, was founded in 1965 for the specific purpose of encouraging talented, instrumental musicians in American minority populations to pursue professional careers in this country's symphony orchestras (Windham, 1985). The Orchestral Fellowship Program was initiated in 1976 to provide opportunities for advanced string players to gain the highest quality experience in the performance of orchestral repertory.

After an initial screening, applicants are evaluated by personal interview and audition before a committee of musicians assembled by the ICSOM representative in or near the applicant's place of residence. Upon passing the initial audition, the prospective fellow is recommended to a participating orchestra. A second audition before the music director and audition committee of that orchestra is then arranged, and fellowships are awarded upon their approval. Eligibility is limited to string players not under contract with orchestras designated as major or regional by the American Symphony Orchestra League. The fellowship recipient attends all rehearsals and

performances of the host orchestra during the regular subscription season and, in turn, receives all courtesies and privileges of regular orchestra members, including a stipend equal to the minimum pay scale. Membership in the appropriate union is required of all fellows, and each orchestra must file regular reports on their progress.

ORCHESTRAL TRAINING PROGRAM FOR MINORITY STUDENTS

The idea for the Orchestral Training Program for Minority Students (OTPMS) came from a series of meetings in 1972, hosted by the Los Angeles Philharmonic Association and attended by members of the Philharmonic management and orchestra, and Los Angeles area community leaders and music teachers (Per-Lee, 1979).

The Orchestral Training Program for Minority Students is managed by an administrator, Mr. Joe Westmoreland, and a part-time assistant. Students of all ages are considered for the program, and participants have ranged in age from 11 to 49. To be eligible, an applicant must be a member of a racial minority (any race but Caucasian) and must play a string, woodwind, brass, or percussion instrument normally used in a symphony orchestra. Once eligibility for the program is established, the applicant is invited to audition (auditions are held annually) before a committee comprised of Philharmonic members who are teachers in the program. Students accepted for OTPMS

must demonstrate potential talent, a sense of musicianship, and a certain level of performance ability in the area of symphonic music.

Teachers in the program are members of the Los Angeles Philharmonic who have volunteered to participate in OTPMS. They are expected to meet individually with each of their students at least one hour per week, except when on vacation or on tour. The teachers design their instruction with the individual needs of the particular student in mind. In addition to providing formal lessons to the students, teachers also act as mentors to them, advising them on matters relating to their careers, ensemble work, and any auditions the students may take.

Students may participate in OTPMS as long as they and the teachers feel that satisfactory progress is being made. Progress is determined by regular reports submitted by the students and the teachers. All students are required to submit "Bi-Monthly Checks" to the administrator, who evaluates their interest in the program, lists their accomplishments, and conveys any problems that might exist (Per-Lee, 1979). Teachers are asked to submit progress reports of students monthly, with their pay vouchers, which has space designated for student evaluation. At audition time, a teacher may recommend that a student reaudition for the program.

OTPMS students have auditioned for symphony orchestras in the United States, Canada, and Mexico. Two graduates were awarded positions in major symphony orchestras: Rufus Olivier (2nd bassoon), San Francisco Symphony; and Zela Terry (cello), Pittsburgh Symphony. Other OTPMS students have received numerous music awards and scholarships to study in the United States and abroad (Per-Lee, 1979).

YOUNG MUSICIANS FOUNDATION

The Young Musicians Foundation has existed since 1955 to encourage and to offer to young musicians of advanced accomplishment and exceptional talent, opportunities to study, to perform and to create music on a potentially professional level.

The Debut Orchestra is a professionally structured training ensemble comprised of young musicians chosen through a rigorous audition process. Those young musicians selected to participate in this program are awarded a grant-in-aid to support their studies and rehearse regularly under professional and training conductors, learning standard symphonic repertoire. The Debut Orchestra performs a full concert series in a major performance hall for the cultural enrichment of the entire community.

Other programs of the Young Musicians Foundation are Conductor-in-training, Orchestra Manager-in-training, Programs Manager-in-training, Debut Competition, Scholarship Program, and Chamber Music Workshop (Young Musicians Foundation Brochure, 1988).

Assuming that major symphony orchestras have affirmative action and other successful programs, and Black musicians take advantage of the opportunities opened through these programs, the competition for jobs will be fierce. Paul Chummers, Acting General Manager of the Chicago Symphony says, "the fierce competition, combined with incredibly high standards and the small number of Black musicians who have auditioned for spots, are reasons why [Sic] the Chicago Orchestra has never had a full-time Black player" (Marshall, 1985, p. 40).

The target population used was comprised of the 31 major and 44 regional orchestras listed in the American Symphony Orchestra League's *Forster* and selected musicians from each of these orchestras. The samples selected from the 75 orchestras were comprised of 75 orchestra managers, and 244 musicians. Of the musicians, 200 were non-Black and 44 were Black.

CHAPTER III

METHODOLOGY

The purpose of this study was twofold. First this study investigated the extent to which major and regional symphony orchestras employed non-Black and Black musicians. Second, this study investigated the background characteristics, preparation, and perceptions of non-Black and Black musicians employed in major and regional symphony orchestras.

To gather the required data for this study, the investigator sent questionnaires to the managers of the orchestras and to the musicians in the orchestras.

Population and Sample

The target population used was composed of the 31 major and 44 regional orchestras listed in the American Symphony Orchestra League's roster and selected musicians from each of these orchestras. The samples selected from the 75 orchestras were comprised of 75 orchestra managers, and 244 musicians. Of the musicians; 200 were non-Black and 44 were Black.

Instrument

The survey used to elicit the data needed for this study employed the use of two questionnaires, one for orchestra managers and one for musicians (see Appendices C and D).

Procedure

The investigator presented the survey forms to the Doctoral Dissertation Committee Members at the University of Maryland, College Park, Maryland, and to the program staff personnel at the American Symphony Orchestra League to ascertain the validity, reliability, relevance, and clarity of the items. After several revisions, the two questionnaire forms were approved by both committees for circulation. The American Symphony Orchestra League provided a mailing list and labels of eligible orchestras to be used in the study and the investigator acquainted the league with the proposed project.

Questionnaires, along with cover letters, were sent to all orchestra managers listed to seek information about their policies concerning talent searches; current programs to develop and encourage musicians; history of the orchestra, including, number of concerts played per season; number of full time musicians in the orchestra, number of Blacks presently and formerly with the orchestra; and management's attitudes toward the Black

musician's status in symphony orchestras. Request was also made for names, and addresses of each Black musician, and the personnel roster as printed in their programs. The personnel rosters were to serve as the information reservoir from which the musician sample was to be obtained. The mailing of the questionnaires to orchestra musicians was delayed until returns were received from the orchestra managers.

After eight weeks had passed for return of the questionnaires from management, a second letter and set of questionnaires were sent to those who had not responded. A follow-up telephone call was made to all parties from whom replies had not been received, requesting return of completed forms. Responses were eventually received from managers of 42 orchestras. This number represents a 56% response of managers.

It was hoped that the rosters of musicians from each orchestra that responded could be obtained; however, only 20 of the orchestras included their rosters. An effort to obtain the rosters of musicians not sent was attempted through the office of the American Symphony Orchestra League. This procedure proved to be inadequate as rosters were not on file from all of the orchestras requested.

It was decided that the sample of musicians would be comprised of ten non-Black musicians from each of the twenty orchestras and all Black musicians identified from

each of the twenty orchestras. The names on the rosters were coded numerically from the first name to the last name. This coding process was followed by feeding the quantity total of each orchestras membership into a computer and requesting a printout of random numbers. The printout provided an order of numbers, the first ten of which were selected. These numbers, corresponding with the names of orchestra musicians, determined the subjects. In cases where a selected number corresponded with the name of a known Black American, the number was extracted from the original group and so identified. The next number in the random sequence following the original ten was then used.

In the first mailing, 200 questionnaires and cover letters were sent to the non-Black musicians. At the same time, similar questionnaires were sent to 44 Black musicians. The addresses of the orchestras were used for those musicians whose addresses were unknown. All materials were sent to the orchestra management and orchestra musicians by first class mail in manila envelopes with a self-addressed, stamped manila envelope enclosed.

This procedure allowed for a convenient return of the materials by first class mail. The receipt of these materials by the orchestra musicians varied by as much as six months. Thus, two subsequent mailings were necessary.

The first of these was a letter and another questionnaire to Black musicians who had not responded, urging the return of the completed form. The cooperation of the Black musicians still proved to be erratic. A second mailing of questionnaires was also mailed to new non-Black musicians. The random number printouts were again used to obtain the names of new musicians. Assurance was given to management and musicians that their responses would be held in confidence. After a period of a year and two months, the questionnaire circulation process was concluded.

Analysis of Data

The Statistical Package from the Social Sciences (SPSS) computer program was used in processing the information received in response to questionnaire items. Information received concerning audition practices and procedures was manually processed.

Based on raw data from the manager's and the musician's questionnaires, the following descriptive and inferential statistics were generated: frequencies, chi-square, and MANOVA. These statistics were appropriate for analyzing the results of the questionnaires.

CHAPTER IV

RESULTS

The major and regional orchestras that participated in this study are presented in Appendix A and B. Forty-two of the seventy-five orchestra managers (56%) who were contacted participated in this phase of the study. Their responses provided information about administrative procedures and practices used by their organizations. The information gathered is presented in either quantitative or qualitative form (see Appendix C "Orchestra Manager Questionnaire," for the exact wording of the survey items). The items of inquiry focused on specific content areas to determine the scope of the orchestral situation and the Black musicians involvement.

The three part questionnaire for the orchestra musicians focused on demographic data, sociological data (items 1-3, 6-8), economic data (items 9, 10, 15), educational data (items 4, 5, 11, 14, 16, 17), musical data (items 18-25, 35), and general assumptions data (items 36-51) (see Appendix D, "Orchestra Musicians Questionnaire," for the exact wording of the survey items).

One hundred and twenty-seven persons (52%) of the sample of 244 persons responded to the questionnaire. Of this number ($n = 244$), 100 persons (41%) are non-Black symphony musicians and 27 persons (11%) are Black symphony musicians.

H01: There will be no significant difference between major symphony orchestras and regional symphony orchestras in methods used to find new Black members for employment.

Item 9 Special methods used to find qualified Black musicians to fill vacancies

Ninety-four percent ($n = 39$) of the organizations use no special methods to find Black musicians to fill orchestra vacancies. The three organizations that make attempts use leading Black magazines, send notice of vacancies to Black universities, and ask other Black musicians for referrals.

Table 1 shows that null Hypothesis 1 was accepted employing $p < .05$. The chi-square test shows $\chi^2 = 2.659$, with 3 degrees of freedom. Value needed to reject hypothesis is 3.182.

TABLE 1

Special attempts and methods used to find qualified
Black musicians to fill vacancies

	Major (n=25)	Regional (n=17)	Percent
	N	N	
Black magazines	1	0	2
Expected	1	0	
Observed	0.5	0.4	
Other Black players	1	0	2
Expected	1	0	
Observed	0.5	0.4	
Black colleges	1	0	2
Expected	1	0	
Observed	0.5	0.4	
None	22	17	94
Expected	22	17	
Observed	21	17	
Chi-square $\chi^2 = 2.659$ D. F. = 3			

Although playing experience in nonschool affiliated orchestras is preferred, it is not a requirement. Sixty-nine percent of the non-Black respondents and 59% of the Black respondents have been affiliated, as performers, with three or more non-school sponsored orchestras.

None of the orchestras require that its members be college graduates. All orchestras require that applicants successfully pass a preliminary and a final audition for membership.

Symphony auditions are usually announced in union papers (local and national publications), American Symphony Orchestra League publications, and through communications with other musicians. Most orchestral committees begin their search process by reviewing resumes and performance tapes. The audition committee is usually made up of the concertmaster, the principals of the section for which the musician is auditioning, other members of the orchestra designated by the director, and the contractor. Basically, the committee eliminates musicians through a process of preliminary and final rounds. The final audition is presided over by the musical director who has the ultimate responsibility of hiring the musician. The question of the use of screens for auditions is highly critical in the case of Black auditioners.

Ninety-eight percent of the organizations (41 orchestras) use screens for preliminary auditions and sixty-four percent (27 orchestras) of the organizations use no screens for final auditions.

All of the orchestras consider probationary, the full-time contract musicians in their first two seasons. Management may refuse to renew the contract of any probationary musician for any reason. At the conclusion of the two-year probationary period, a full-time contract musician shall be considered an employee of the orchestra

with tenure.

H02: There will be no significant difference between the culture background of non-Black musicians and Black musicians in major or regional symphony orchestras.

Item 11 Type of music heard during respondents childhood

A disparity exists as related to types of music heard in the home. The non-Black respondents seldom heard rock and roll and jazz, but most often heard classical music when they were growing up. In contrast, most Black respondents seldom heard classical music, but most often heard rock and roll and jazz when they were growing up (see Table 2).

Item 12 Orchestra concerts attended during school years

Forty percent of the non-Black respondents sometimes attended concerts (4 to 11 concerts annually) during their elementary and secondary school years. Twenty-six percent of the Black respondents sometimes attended concerts during their elementary and secondary school years. Thirteen percent of the non-Black respondents never attended concerts during their elementary and secondary school years compared to 15% of the Black respondents (see Table 3). Table 2 shows that null hypothesis 2 was rejected employing $p < .05$. for the frequency of types of music heard. The chi-square test results show $\chi^2 = 16.067$ with 6 degrees of freedom and a significance of

.0134 (Table 2). For the frequency of concerts attended, the chi-square test results show $\chi^2 = 3.571$ with 3 degrees of freedom and a significance of .3117 (Table 3).

		Non-Black (n= 73)	Black (n= 27)
		N	N
Classical		(35) 421	(4) 151
	Observed	35	4
	Expected	33	10
Popular		(12) 104	(3) 111
	Observed	12	3
	Expected	12	3
Folk		(11) 11	(0) 01
	Observed	1	0
	Expected	0.8	0.2
Rock and roll		(6) 01	(2) 71
	Observed	6	2
	Expected	1	0.4
Jazz		(1) 11	(2) 11
	Observed	1	2
	Expected	2	0.7
Other		(40) 431	(16) 591
	Observed	40	16
	Expected	43	23
Chi-square $\chi^2 = 16.667$		D.F. = 4	Significance .0134
Missing = 7			

TABLE 2

Types of music heard during respondents
childhood

		Non-Black (n= 93)	Black (n= 27)
		N	N
Classical	Observed	(39) 42%	(4) 15%
	Expected	39	4
	Observed Expected	33	10
Popular	Observed	(12) 13%	(3) 11%
	Expected	12	3
	Observed Expected	12	3
Folk	Observed	(1) 1%	(0) 0%
	Expected	1	0
	Observed Expected	0.8	0.2
Rock and roll	Observed	(0) 0%	(2) 7%
	Expected	0	2
	Observed Expected	1	0.4
Jazz	Observed	(1) 1%	(2) 8%
	Expected	1	2
	Observed Expected	2	0.7
Other	Observed	(40) 43%	(16) 59%
	Expected	40	16
	Observed Expected	43	13
Chi-square $\chi^2 = 16.067$		D.F. = 6	Significance .0134
Missing = 7			

TABLE 3

Frequency of orchestra concerts attended during
respondents elementary and secondary
school years

	N	Often	Sometimes	Seldom	Never
Non-Black (92)		(14) 15%	(37) 40%	(29) 32%	(12) 13%
Observed		14	37	29	12
Expected		17	34	29	12
Black (27)		(8) 29%	(7) 26%	(8) 30%	(4) 15%
Observed		8	7	8	4
Expected		5	10	8	4
Chi-square $\chi^2 = 3.571$ D.F. = 3 Significance .3117					
Missing = 8					

H03: There will be no significance difference between the musical training of non-Black musicians and Black musicians in major or regional symphony orchestras.

Item 13 Formal music study begun

Fifty-four percent ($n = 50$) of the non-Black respondents and 74% ($n = 20$) of the Black respondents began their formal music study in school music programs (see Table 4). Thirty-nine percent of the non-Black respondents and 22% of the Black respondents began their formal music study through private instruction.

Ninety-eight percent of the non-Black respondents and of the Black respondents began private music study on their first instrument before age 19 (see Table 5).

Sixty-six percent of the non-Black respondents and 66% percent of the Black respondents have studied, privately, the instruments that they now play in the orchestra for approximately six to fifteen years (see Table 6).

Forty-six percent of the non-Black respondents and 36% percent of the Black respondents did their undergraduate study in schools of music. Twenty-seven percent of the non-Black respondents and 16% of the Black respondents did their undergraduate study in conservatories (see Table 7).

Ninety-nine percent of the non-Black respondents and 100% of the Black respondents studied with teachers, on the undergraduate level, whose major performing instruments was the same as their own (see Table 8). Sixty-nine percent of the non-Black respondents and 59% percent of the Black respondents have been affiliated, as performers, with three or more nonschool sponsored orchestras (see Table 9). The results from Tables 4, 5, 6, 7, 8, and 9 show that null hypothesis 7 is accepted, employing $p < .05$.

TABLE 4
Formal music study begun

	Non-Black (n= 93)	Black (n= 27)
	N	N
School music program	(50) 54%	(20) 74%
Expected	50	20
Observed	54	16
Church music program	(0) 0%	(1) 4%
Expected	0	0
Observed	0.8	0.2
Private instruction	(36) 39%	(6) 22%
Expected	36	6
Observed	32	9
Other	(7) 7%	(0) 0%
Expected	7	0
Observed	5	1
Chi-Square $\chi^2 = 8.581$	D.F. = 4	Significance .0724
Missing = 7		

TABLE 5

Private lessons before age nineteen

Age	Non-Black (n= 94)		Black (n= 27)	
	N		N	
3	(2)	2%	(0)	0%
Expected	2		0	
Observed	2		0.4	
4	(6)	6%	(0)	0%
Expected	6		0	
Observed	5		1	
5	(10)	11%	(2)	7%
Expected	10		2	
Observed	9		3	
6	(8)	8%	(4)	15%
Expected	8		4	
Observed	9		3	
7	(9)	10%	(3)	11%
Expected	9		3	
Observed	9		3	
8	(14)	15%	(2)	7%
Expected	14		2	
Observed	12		4	
9	(16)	17%	(3)	11%
Expected	16		3	
Observed	15		4	
10	(6)	7%	(1)	4%
Expected	6		1	
Observed	5		2	
11	(7)	8%	(1)	4%
Expected	7		1	
Observed	6		2	
12	(5)	5%	(2)	7%
Expected	5		2	
Observed	5		2	
13	(5)	5%	(1)	4%
Expected	5		1	
Observed	5		1	
14 - 19	(5)	5%	(8)	30%
Expected	5		8	
Observed	10		3	

Chi-Square $\chi^2 = 24.544$ D.F. = 16 Significance = .0783

Missing = 6

TABLE 6

Number of years studied privately

Years	Non-Black (n= 89)	Black (n= 26)
	N	N
2	(1) 1%	(1) 4%
Expected	1	1
Observed	1	0.5
3	(1) 1%	(1) 4%
Expected	1	1
Observed	1	0.5
4	(2) 2%	(0) 0%
Expected	2	0
Observed	1	0.5
5	(2) 2%	(0) 0%
Expected	2	0
Observed	1	0.5
6	(2) 2%	(5) 19%
Expected	2	5
Observed	5	2
7	(3) 3%	(1) 4%
Expected	3	1
Observed	3	0.9
8	(7) 8%	(1) 4%
Expected	7	1
Observed	6	2
9	(5) 6%	(0) 0%
Expected	5	0
Observed	4	1
10	(12) 14%	(4) 15%
Expected	12	4
Observed	12	4
11	(4) 5%	(1) 4%
Expected	4	1
Observed	4	1
12	(4) 5%	(2) 8%
Expected	4	2
Observed	5	1
13-15	(19) 22%	(2) 8%
Expected	19	2
Observed	16	5
16 and over	(27) 27%	8 30%
Expected	27	8
Observed	27	7
Chi-Square χ^2	= 28.135	D.F. = 27 Significance = .4040

TABLE 7

Organizational category of the music area in
which undergraduate study was done

		Non-Black (n= 88)		Black (n= 25)	
		N		N	
School of Music	Expected	(40)	46%	(9)	36%
	Observed	40		9	
Conservatory	Expected	(24)	27%	(4)	16%
	Observed	24		4	
Division of Fine Arts	Expected	(3)	5%	(0)	0%
	Observed	3		0	
Department of Music	Expected	(21)	22%	(12)	48%
	Observed	21		12	
		26		7	
Chi-square $\chi^2 = 7.769$		D. F. = 4		Significance .1004	
Missing = 14					

TABLE 8
Music teacher's major performing
instrument the same as
respondents

N=110		Yes	No	closely related
		N		N
Non-Black(84)		(83) 99%	0%	(1) 1%
	Expected	83	0	1
	Observed	83		0.8
Black (26)		(26) 100%	0%	0%
	Expected	26	0	0
	Observed	26	0	0.2
Chi-square $\chi^2 = .312$		D.F. = 1		Significance .5762
Missing = 17				

TABLE 9

Symphony musicians affiliation with non-school
sponsored orchestras

Number of orchestras		Non-Black (n= 94)		Black (n= 27)	
		N		N	
0		(1)	1%	(1)	4%
	Expected	1		1	
	Observed	2		0.4	
1		(13)	14%	(5)	18%
	Expected	13		5	
	Observed	14		4	
2		(15)	16%	(5)	19%
	Expected	15		5	
	Observed	15		4	
3		(13)	14%	(3)	11%
	Expected	13		3	
	Observed	12		4	
4		(13)	14%	(3)	11%
	Expected	13		3	
	Observed	12		4	
5		(10)	11%	(2)	7%
	Expected	10		2	
	Observed	9		3	
6		(9)	10%	(0)	0%
	Expected	9		0	
	Observed	7		2	
7		(1)	1%	(3)	11%
	Expected	1		3	
	Observed	3		0.9	
8		(2)	2%	(0)	0%
	Expected	2		0	
	Observed	2		0.4	
9		(0)	0%	(0)	0%
	Expected	0		0	
	Observed	0		0	
10		(5)	5%	(1)	4%
	Expected	5		1	
	Observed	5		1	
11+		12	12%	4	15%
	Expected	12		3	
	Observed	12		3	

Chi-Square $\chi^2 = 12.298$
Missing = 6

D.F. = 11 Significance = .3416

H04: There will be no significant difference between the formal education of non-Black musicians and Black musicians in major or regional symphony orchestras.

Forty percent of the non-Black respondents have obtained a baccalaureate and additional credits in music as compared to 41% of the Black respondents. Eight percent of the non-Black respondents have degrees beyond the masters compared to 15% of the Black respondents. Thirteen percent of the non-Black respondents and 7% of the Black respondents have only a high school diploma. Seven percent of the non-Black respondents have Associate degrees.

The chi-square test shows $\chi^2 = 6.457$ with 7 degrees of freedom and a significance of .4874. The null hypothesis is accepted, employing $p < .05$ (see Table 10).

Other relevant data

Item 1 Minority or youth training program

Table 11 shows that forty-five percent (19) of the orchestras that responded, have some type of minority or youth training program. Fifty-five percent (23 orchestras) of the organizations that responded, have no type of minority or youth training program.

TABLE 10
Extent of formal education in music

	Non-Black (n= 94)		Black (n= 27)	
	N		N	
High school diploma	(12)	13%	(2)	7%
Expected	12		2	
Observed	11		3	
College two year degree	(7)	7%	(0)	0%
Expected	7		0	
Observed	5		2	
Bachelor degree plus	(37)	40%	(11)	41%
Expected	37		11	
Observed	37		11	
Masters degree	(30)	32%	(10)	37%
Expected	30		10	
Observed	31		9	
Advanced beyond masters	(8)	8%	(4)	15%
Expected	8		4	
Observed	9		2	
Chi-square $\chi^2 = 6.457$ D.F. = 7 Significance .4874				
Missing = 6				

Other revelant data:

Item 1 Minority or youth training Program

Table 11 shows that forty-five percent (19) of the orchestras that responded, have some type of minority or youth training program. Fifty-five percent (23 orchestras) of the organizations that responded, have no type of minority or youth training program.

TABLE 11
Minority or Youth Training Programs

Value 1=yes

2=no

	Frequency	Percent
1	19	45
2	23	55
Total	42	100

Item 2 Affirmative Action Plan

Thirty-six percent (14 orchestras) of the 39 organizations indicated that they have an Affirmative Action Plan. Sixty-four percent (25 orchestras) of the 39 organizations have no Affirmative Action Plan (see Table 12).

TABLE 12
Affirmative Action Plan

	Frequency	Percent
1 (yes)	14	36
2 (no)	25	64
Total	39	100

Item 3 Sources of funding (N = 42)

1. Eighty-six percent of the organizations receive funds from private sources.
2. Eighty-three percent of the organizations receive funds from governmental subsidy/grants.
3. Seventy-six percent of the organizations receive funds from corporations.
4. Seventy-one percent of the organizations receive funds from foundations.
5. Seventy-one percent of the organizations receive funds from the state.
6. Sixty-two percent of the organizations receive funds from other sources.

Example:

1. Earned income and other contributed income
2. Ticket sales
3. Fees for services (see Table 13).

TABLE 13

Sources of funding

	N = 42	Percent	Missing
			N
Private	36 (of 42)	86	(6) 14%
Governmental	35 "	83	(7) 17%
Corporation	32 "	76	(10) 24%
Foundation	30 "	71	(12) 29%
State	30 "	71	(12) 29%
Other	26 "	62	(16) 38%

Item 4 Notification of player vacancies

All of the orchestra managers indicated that their respective organizations use some type of official procedure as a means of notifying potential orchestra personnel of player vacancies.

1. Ninety-five percent (40 orchestras) of the organizations represented, use the International Musician, as a source for advertising orchestra vacancies.

2. Seventy-six percent (32 orchestras) of the organizations represented, notify officials of the local unions for assistance in advertising vacancies.

3. Twenty-nine percent (12 orchestras) of the

organizations advertise in music journals.

4. Fifty-seven percent (24 orchestras) of the organizations notify conservatories and musical schools of vacancies.

5. Twenty-nine percent (12 orchestras) of the organizations communicate with other orchestra managers for assistance.

6. Twenty-one percent (9 orchestras) of the organizations advertise in newspapers.

7. Twenty-six percent (11 orchestras) of the organizations indicated other methods of advertising vacancies (see Table 14).

TABLE 14

Notification of player vacancies

	N = 42		Percent
<u>International Musician</u>	40	(of 42)	95
Unions	32	"	76
Music journals	12	"	29
Musical schools	24	"	57
Other orchestra managers	12	"	29
News papers	9	"	21
Other	11	"	26
Missing	2	"	5

Item 5 Permanent Black members the past ten years

A total of eighty Black musicians have been permanent members of the respective orchestras during the period, 1977-1987 (see Table 15).

TABLE 15

Total number of Black musicians having permanent membership status in the orchestra during the period, 1977-1987

No. of Blacks per orchestra	Tot.	No. of Orchestras	Percent
0	0	10	24
1	13	13	31
2	18	9	22
3	9	3	7
4	8	2	5
5	5	1	2
8	8	1	2
19	19	1	2
Missing		2	5
Grand Total	80	42	100

Item 6 Permanent Black members on current roster

A total of forty-four Black musicians are currently permanent members of the respective orchestras. The

greatest number of Black musicians currently permanent members of the respective orchestras does not exceed four persons in any case (see Table 16).

TABLE 16
Black musicians with permanent membership status
in their respective orchestra

No. of Blacks per orchestra	Tot.	No. of Orchestras	Percent
0	0	15	36
1	17	17	40
2	10	5	12
3	9	3	7
4	8	2	5
Grand total	44	42	100

Item 7 Appearances of Black musicians as instrumental guest soloist the past ten years

The number of appearances by Black musicians who have participated as instrumental soloist with the respective orchestras during the period, 1977-1987 totals 489 (see Table 17).

TABLE 17

Number of appearances by Black musicians as
guest instrumental soloists during the
period, 1977-1987

No. of Blacks per orchestra	Tot.	No. of Orchestra	Percent
None	0	4	11
2	4	2	6
3	6	2	6
4	4	1	3
5	20	4	11
6	18	3	8
7	7	1	3
8	16	2	6
10	50	5	14
12	12	1	3
15	45	3	8
17	17	1	3
20	40	2	6
25	25	1	3
30	30	1	3
55	55	1	3
70	140	2	6
Grand Total	489	36	100

Item 8 Year orchestras hired their first Black musician

The hiring of the first Black musician by organizations designated as major or regional, dates back thirty-three years (1954). No Black musicians at the time of this survey have been hired since 1984 (see Table 18).

1957		
1960		
1962		
1963		
1967		
1968		
1969		
1970		
1971		
1972		
1973		
1974		
1975		
1976		
1977		
1978		
1979		
1980		
1981		
1983		
1984		
Total	36	108

TABLE 18

Time spans in which Black musicians were hired

Years Hired	Number of Orchestras	Percent
1954	1	4
1957	1	4
1960	1	4
1962	2	7
1965	1	4
1967	1	4
1968	2	7
1969	1	4
1970	5	19
1971	1	4
1972	1	4
1974	1	4
1975	1	4
1978	1	4
1979	1	4
1980	1	4
1981	1	4
1983	1	7
1984	2	7
Total	26	100

Item 10 Reasons for so few permanent Black musicians

Eighty-one percent (34 orchestras) of the organizations feel that few Black musicians apply and audition as a probable cause for the limited number of Black musicians with permanent-membership status in symphony orchestras. Twenty-six percent (11 orchestras) of the organizations felt that Black musicians lack training. Twenty-nine percent (12 orchestras) of the organizations thought that other musical areas were more attractive and financially rewarding for Black musicians. Other reasons were as follows:

1. Classical music is a Western European cultural tradition that attracts a small portion of the Black population. There is little sociocultural support for Blacks to pursue a career in symphonic music.
2. Lack of role models in classical music.
3. Lack of incentives, scholarships, and job opportunities (see Table 19).

Table 19

Reasons for so few Black musicians employed
on a permanent basis in symphony
orchestras

	N = 42	Percent	Missing
Lack of training	11 (of 42)	26	N (31) 74%
Few Blacks apply	34 "	81	(8) 19%
Other musical areas are more attractive	12 "	29	(30) 71%
Other	13 "	31	(29) 69%

Item 11 Instruments students should study

Eighty-three percent (35 orchestras) of the organizations who responded to this item suggested that students seriously interested in playing with a symphony orchestra should study instruments in the orchestral string family (see Table 20).

TABLE 20

Instruments students should seriously study
if interested in playing with a
symphony orchestra

	Strings	Woodwinds	Brass	Percussion
N (35) 83%		0	0	0
Missing (7) 17%				

Item 12 Recommendations for increasing the number of
Blacks in symphony orchestras

There were eight recommendations stated as effective means for increasing the number of Black musicians in major or regional symphony orchestras. Listed below are the recommendations:

1. More aggressive recruiting by music schools.
Numbers must be vastly increased to improve the odds of winning an audition.
2. The key to increasing anyone's interest in the symphony orchestra and its repertoire is early and consistent exposure.
3. Children have to start classical training at an early age so that they can have the artistic background to compete while still relatively young.
4. Black publications should feature Black symphony musicians to create role models.

5. Encourage talented Black musicians to travel the audition circuit.

6. Black students will need scholarships and encouragement while in grade school to take private lessons on a musical instrument. Donations will be needed for musical instruments and scholarships and encouragement will need to be continued during high school and college.

7. Increase community outreach programs to develop the students' early interest in symphonic music and instruments. Encourage family support of serious study.

8. Step up support of the Music Assistance Fund Fellowship program. More contact with young Black students in schools by Black musicians.

Item 13 Names and address of current Black members
Sixty-two percent (26 orchestras) responded to this item.

Demographic Data

Sixty-four percent of the respondents are male performers. Thirty-six percent of the respondents are female (see Table 21).

TABLE 21

Symphony musicians by sex

Sex	Musicians	Percent
28 or less	N	N
Male	81	64
Female	45	36
Total	126	100
Missing	1	

Twelve percent of the respondents are 28 years of age or less. Twenty-five percent of the respondents are in the age category, 29 to 34. Sixteen percent of the respondents are in the age category, 35 to 40. Sixteen percent of the respondents are in the age category, 41 to 46. Eleven percent of the respondents are in the age category, 47 to 52. Thirteen percent of the respondents are in the age category, 53 to 58. Seven percent of the respondents are in the age category, 59 or over (see Table 22).

Seventy-nine percent of the respondents are non-Black and 21% of the respondents are Black.

Ninety-one percent of the respondents are native born Americans (see Table 23).

TABLE 22

Age distribution of symphony musicians

Ages	N	Percent of Respondents
28 or less	15	12
29 to 34	32	25
35 to 40	20	16
41 to 46	21	16
47 to 52	14	11
53 to 58	16	13
59 or over	9	7
Total	127	100

Fifty-five percent of the respondents are married. Thirty-eight percent of the respondents are single (see Table 23).

Eighteen percent of the respondents have been married over 20 years and 26% of the respondents have been married ten years or less (see Table 24).

Seventy-nine percent of the respondents are non-Black and 21% of the respondents are Black. Ninety-one percent of the respondents are native born Americans (see Table 23).

TABLE 23

Respondents marital status, length of marriage,
ethnic group and country born

Marital Status	N	Percent
Married	70	55
Single	48	38
Divorced	5	4
Missing	4	3
Total	127	100
Length of Marriage	N	Percent
Years		
1-10	33	26
11-20	20	16
21-53	23	18
Missing	51	40
Total	127	100
Ethnic Group	N	Percent
Non-Black	100	79
Black	27	21
Total	127	100
Country Born	N	Percent
Belgium	2	2
Germany	3	2
Hungary	2	2
Japan	1	0.7
Romania	1	0.7
USA	115	91
Wales	2	2
Total	127	100

Part I of the musicians questionnaire

Item 1 Number of brothers and sisters in family

Thirty-three percent of the respondents come from families in which there are no brothers and

thirty-two percent in which there are no sisters. Two percent of the respondents come from families where there are no more than four children (see Table 24).

TABLE 24
Number of brothers and sisters in family

	Brothers		Sisters	
Number in Family	N		N	
0	(42)	33%	(41)	32%
1	(48)	38%	(54)	43%
2	(25)	20%	(22)	17%
3	(5)	4%	(5)	4%
4	(3)	2%	(2)	2%
5	(1)	1%	(0)	0%
Missing	(3)	2%	(3)	2%
Total	127	100%	127	100%

Item 2 Chronological position in the family

In relationship to ordinal position within the family, 36% of the respondents are the first child, 31% of the respondents are the second child, 16% of the respondents are the third child and 8% of the respondents are the only child (see Table 25).

TABLE 25
Chronological position in the family

Chronological Position	Respondents	Percent
	N	N
First child	46	36
Second child	39	31
Third child	21	16
Only child	10	8
Other	11	9
Total	127	100

Item 3 Marital status of musicians parents

Ninety-one percent of the respondents indicated that their parents were married during their adolescent years (see Table 26). received their elementary education in Chicago, IL. Eight percent of the respondents received their secondary education in New York City, N Y, while 5% of the respondents received their secondary education in Philadelphia, PA., 3% in Pittsburgh, PA., and 4% in Chicago, IL. Each of the remaining respondents received their elementary and secondary education from other cities and states (see Table 27).

TABLE 26

Marital status of musicians parents

	N	Percent
Married	114	91
Separated	2	2
Divorced	8	6
Unwed	1	0
Missing	2	1
Total	127	100

Item 4 City and State, symphony musicians received their education

Seven percent of the respondents received their elementary education in New York City, N Y, while 6% of the respondents received their elementary education in Chicago, IL. Eight percent of the respondents received their secondary education in New York City, N Y, while 5% of the respondents received their secondary education in Philadelphia, PA., 3% in Pittsburgh, PA., and 4% in Chicago, IL. Each of the remaining respondents received their elementary and secondary education from other cities and states (see Table 27).

TABLE 27

City and State, the symphony musicians received their education

	Elementary	Secondary
	N	N
New York, N Y	(9) 7%	(10) 8%
Chicago, IL.	(7) 6%	(5) 4%
Pittsburgh, PA.	(2) 2%	(4) 3%
Philadelphia, PA.	(4) 3%	(6) 5%
Washington, D C	(4) 3%	(4) 3%
Other	(101) 79%	(98) 77%

Item 5 Organizational category of education

Ninety-three percent of the non-Black respondents and 85% of the Black respondents received their elementary and secondary education, exclusively, in the public schools (see Table 28).

In contrast, 25% of the non-Black respondents lived in a large city during their adolescent years. In contrast, 25% of the non-Black respondents lived in a large city and 15% of the Black respondents lived in a small town during their adolescent years (see Table 29).

TABLE 28

Organizational category in which symphony musicians
received their education

	Non-Black (n= 94)		Black (n= 27)	
	N		N	
Public school only	(87)	93%	(23)	85%
Private school only	(2)	2%	(1)	4%
Private elementary/ public secondary	(4)	4%	(3)	11%
Other	(1)	1%	(0)	0%
Total	(94)	100%	(27)	100%

Missing = 6

Item 6 Description of community lived in

Table 20 shows that 23% of the non-Black respondents lived in a small town and 56% of the Black respondents lived in a large city during their adolescent years. In contrast, 28% of the non-Black respondents lived in a large city and 15% of the Black respondents lived in a small town during their adolescent years (see Table 29).

TABLE 29

Community lived in during adolescent years

	Non-Black (n= 94)	Black (n= 27)
	N	N
Rural area	(10) 2%	(0) 0%
Small town	(23) 23%	(4) 15%
Medium size city	(23) 24%	(6) 22%
Suburb of a large city	(22) 23%	(2) 7%
Large city	(26) 28%	(15) 56%
Missing = 6		

Item 7 Racial make up of community

Thirty-eight percent of the non-Black respondents were reared in racially integrated communities, as compared with a 44% total for the Black respondents. Twenty-eight percent of the non-Black respondents were reared in segregated communities, as compared with 30% for the Black respondents (see Table 30).

TABLE 30

Racial make-up of community where musicians were reared

	N	Yes	No	Partially
		N	N	N
Non-Black (93)		(35) 38%	(26) 28%	(32) 34%
Black (27)		(12) 44%	(8) 30%	(7) 26%
Missing = 7				

Item 8 The rearing of the symphony musicians

Eighty-eight percent of the non-Black respondents and 76% of the Black respondents were reared by both parents (see Table 31).

TABLE 31

The rearing of the musicians during their adolescents years

	N	Mother	Father	Both Parents
		N		N
Non-Black (89)		(11) 12%	0%	(78) 88%
Black (20)		(5) 24%	0%	(15) 76%
Missing = 18				

Item 9 Income bracket of symphony musicians family

Seventy-four percent of the non-Black respondents came from a middle income bracket family compared with 63% of the Black respondents. In contrast, 19% of the non-Black respondents came from a lower income bracket family compared with 37% of the Black respondents (see Table 32).

TABLE 32

Income bracket of musicians family during adolescent years

	N	Lower	Middle	Upper	Other
		N	N	N	N
Non-Black (93)	(18) 19%	(69) 74%	(2) 3%	(4) 4%	
Black (27)	(10) 37%	(17) 63%	(0) 0%	(0) 0	
Missing = 7					

Item 10 Parent's (guardians's) occupation

Forty-five percent of the non-Black respondents had fathers whose occupations were in the category of professional worker when they, the respondents, were children. Thirty-three percent of the Black respondents had fathers whose occupations were in the same category. In contrast, 6% of the non-Black respondents had fathers in the category of unskilled workers compared with

twenty-one percent of the Black respondents. Eight percent of the Black respondents fathers and 11% of the non-Black respondents fathers had other occupations such as clergymen. Fifteen percent of the non-Black respondents mothers were unemployed during the respondents childhood. None of the Black respondents mothers were unemployed during the respondents childhood (see Table 33).

TABLE 33

Occupational categories of the respondents fathers

	Non-Black (n=87)	Black (n=24)
	N	N
Sales	(5) 6%	(5) 21%
Professional	(39) 45%	(8) 33%
Skilled worker	(14) 16%	(4) 17%
Unskilled worker	(5) 6%	(5) 21%
Business owner	(14) 16%	(0) 0%
Other	(10) 11%	(1) 8%
Unemployed (mothers)	(11) 15%	(0) 0%
Missing = 16		

Item 15 Financing of private lessons (see Table 35).

Sixty-eight percent of the non-Black respondents and

56% of the Black respondents obtained the finances needed for their private music lessons from their parents (see Table 34).

TABLE 34
Financing of private lessons prior to age eighteen

	Non-Black (n= 94)	Black (n= 27)
	N	N
Parents	(64) 68%	(15) 56%
Scholarship	(3) 3%	(1) 4%
Part-time job	(5) 6%	(3) 11%
Other	(32) 23%	(8) 29%
Missing = 6	(1) 1%	(2) 3%

Item 21 Number of years affiliated with present orchestra

Sixteen percent of the non-Black respondents and 34% of the Black respondents have been affiliated with their present orchestras for three years or less. In contrast, 53% of the non-Black respondents compared to 30% of the Black respondents have been affiliated with their present orchestras for more than fifteen years (see Table 35).

and 7% of the black respondents major performing

instrument is the violin (36%).

TABLE 35

Number of years respondent has been affiliated
with present orchestra

No. years	Non-Black (n= 93)		Black (n= 26)	
	N		N	
1	(6)	7%	(1)	4%
2	(5)	5%	(4)	15%
3	(4)	4%	(4)	15%
4	(6)	6%	(2)	8%
5	(6)	6%	(1)	8%
6	(9)	10%	(1)	5%
7	(5)	5%	(1)	5%
8	(1)	1%	(1)	5%
9	(2)	2%	(1)	5%
10	(1)	1%	(0)	0%
11-50	(48)	51%	(9)	30%
Missing = 8				

Item 22 Respondents performing instrument(s)

Thirty-six percent of the non-Black respondents and 14% of the Black respondents major performing instrument is the violin. Ten percent of the non-Black respondents and 7% of the Black respondents major performing

instrument is the viola (see Table 36).

TABLE 36
Respondents major performing instrument
(see Table 31).

	Non-Black (n= 97)		Black (n= 27)	
	N		N	
Violin	(34)	36%	(4)	14%
Viola	(10)	10%	(2)	7%
Tuba	(3)	3%	(1)	4%
Trumpet	(6)	6%	(1)	4%
Trombone	(3)	3%	(1)	4%
Flute	(3)	3%	(3)	11%
Clarinet	(4)	4%	(1)	4%
Cello	(6)	6%	(3)	11%
Bassoon	(4)	4%	(1)	4%
French Horn	(7)	7%	(1)	4%
Oboe	(5)	5%	(0)	0%
Percussion	(1)	1%	(3)	11%
Piano/Harp	(0)	0%	(3)	11%
String Bass	(11)	12%	(3)	11%
Missing = 6				

Item 23 Membership status with present orchestra

Eighty-seven percent of the non-Black respondents and 83% of the Black respondents have permanent membership status in the orchestra with which they are now affiliated (see Table 37).

TABLE 37
Membership status in present orchestra

	Non-Black (n= 94)	Black (n= 24)
	N	N
Temporary	(0) 0%	(1) 4%
Probationary	(4) 4%	(0) 0%
Permanent	(82) 87%	(20) 83%
Other	(8) 9%	(3) 13%
Missing = 9		

Item 24 Other supplemental employment respondent will engage in

All of the non-Black respondents and all of the Black respondents indicated that they would engage in other employment to supplement their income as a member of the orchestra (see Table 38).

TABLE 38

Other employment respondent will engage in to
supplement present income as
a member of the orchestra

	Non-Black (n= 92)	Black (n= 24)
	N	N
Solo work	(0) 0%	(1) 4%
Chamber work	(4) 4%	(0) 0%
Teacher	(6) 6%	(1) 4%
All of the above	(3) 3%	(2) 8%
Other	(11) 13%	(3) 13%
Multiple choices	(68) 74%	(17) 71%
Missing = 11		

Item 25 Playing in the orchestra fulfills vocational goals

Sixty-four percent of the non-Black respondents and 42% of the Black respondents consider playing in a major orchestra as the fulfillment of their vocational goals (see Table 39).

Most of the Black respondents felt that other categories of performance such as jazz or studio bands were much more fulfilling and rewarding of their vocational goals.

TABLE 39

Playing in the orchestra represents
fulfillment of vocational goals

	N=116	Yes	No	Undecided
	N	N	N	N
Non-Black(90)	(58) 64%	(15) 17%	(17) 19%	
Black (26)	(11) 42%	(12) 46%	(3) 12%	
Missing = 11				

Part 2 of the musicians questionnaire

Part two of the questionnaire was designed to determine the degree of influence that a variety of precollegiate musical experiences (grades 5-12) might have had on the career choices of symphony musicians. The subjectivity of this section is reflected in the six forced-choice categories from which the respondents are to select their answers. The categories remain constant throughout this 10 item section of the questionnaire. The choices are: (1) Does not apply; (2) not at all; (3) very little; (4) some; and (5) very much. The Multivariate Analysis of Variance (MANOVA) with .05 as the level of significance was computed with the 10 questionnaire items as dependent variables. Nineteen of the 127 cases (one Black and 18 non-Black) were rejected because of missing

data.

There was no significant difference between the two groups (Black and non-Black) on the 10 items related to pre-collegiate musical experiences influencing career choices as symphony musicians. Both groups thought that participating in large ensembles (item 26), and participating in small ensembles (item 27), influenced their decision very much in becoming symphony musicians. The Black musicians had a higher mean for each item. Both groups felt that participating in jazz bands (item 28), technique classes (item 31), and school sponsored clinics (item 32), had little or no influence on their career choices. The Black musicians also had a higher mean for those three items. Private music lessons (item 29), participation in music camps (item 34), and participation in community orchestras (item 35), influenced both groups some in their career choices, with non-Black musicians having a higher mean for each item (see Table 40).

is .523 ($r = .91532$ $p < .05$).

Missing = 19

TABLE 40

Means and standard deviation scores for each group on the items related to pre-collegiate musical experiences that influenced career choices of symphony musicians

Item No.	Black			Non-Black			
	N	M	SD	N	M	SD	F
26.	26	4.346	.892	82	4.280	.919	ns
27.	26	3.885	1.395	82	3.536	1.229	ns
28.	26	2.308	1.490	82	1.854	1.218	ns
29.	26	4.154	1.317	82	4.293	1.036	ns
30.	26	4.154	.925	82	3.963	1.082	ns
31.	26	2.500	1.503	82	2.049	1.110	ns
32.	26	2.192	1.297	82	2.171	1.265	ns
33.	26	3.308	1.490	82	3.207	1.429	ns
34.	26	2.731	1.638	82	3.219	1.707	ns
35.	26	3.808	1.550	82	3.854	1.524	ns

The overall F significance using Wilks'-Lambda is .523 ($F = .91532$ $p < .05$).

Missing = 19

Item 35 Part 3 of the musicians questionnaire

Part three of the questionnaire is designed to determine how symphony musicians feel about certain general assumptions that may bear relationship to their career field. There are 16 items in this part, reflected, in the 5 forced-choice categories from which the respondents are to select their answers. The categories remain constant throughout this 16 item section of the questionnaire. The choices are: (1) strongly agree; (2) agree; (3) neutral; (4) disagree; and (5) strongly disagree. The Multivariate Analysis of Variance (MANOVA) with .05 as the significant level was computed with the 16 questionnaire items as dependent variables. Twenty-eight of the 127 cases were rejected because of missing data (one Black and 27 non-Black).

Item 36 Reaction to children's concerts

There was no significant difference between the two groups on the statement that children's concerts, presented by local orchestras, arouse musical interest in students and influence their career choices. Both groups agreed on the statement. The difference between the means of the two groups was .063, with the Black musicians agreeing more strongly than the non-Black musicians. (see Table 41).

Item 37 Reaction to the youth orchestra

There was no significant difference between the two groups on the statement that the youth orchestra, working directly with the local professional orchestra, is a means of inspiring talented students and channelling them toward the field of symphonic performance. Both groups agreed on the statement. The difference between the means of both groups was .172, with the Black musicians agreeing more strongly than the non-Black musicians (see Table 41).

Item 38 Reaction to financial merit programs

There was no significant difference between the two groups on the statement that financial merit programs (scholarship aid) should exist which would subsidize talented youth who can not afford private lesson cost and other expenses related to musical training. Both groups agreed on the statement. The difference between the means of the two groups was .057, with the Black musicians agreeing more strongly than the non-Black musicians (see Table 41).

Item 39 Reaction to benefits from conservatories and small music schools

There was a significant difference on the statement that it is more beneficial for one pursuing a career in professional, orchestral performance to study at a conservatory or major school of music than to matriculate

in the music department of a small institution. The non-Black musicians agreed with the statement and the Black musicians remained neutral. The difference between the means of the two groups was .531, with the non-Black musicians agreeing more than the Black musicians (see Table 41).

Item 40 Reaction to the economical background of the Black family

There was a significant difference between the two groups on the statement that the talented, Black child seldom comes from a family which can afford the expense of classical training, a good instrument, tuition at major conservatory or school of music and the many years of study needed to become a fine orchestral performer. The Black musicians agreed with the statement and the non-Black musicians remained neutral. The difference between the means of the two groups was .485, with the Black musicians agreeing more than the non-Black musicians (see Table 41).

Item 41 Reaction to the economical background of the white family

There was no significant difference between the two groups on the statement that the talented, white child seldom comes from a family that can afford the expense of classical training, a good instrument, tuition at a major

conservatory or school of music, and the many years of study needed to become a fine orchestral performer. Both groups disagreed with the statement. The difference between the means of the two groups was .305, with the non-Black musicians disagreeing more strongly than the non-Black musicians (see Table 41).

Item 42 Reaction to Black children having little incentive to study musical instruments.

Very significant differences were found between the two groups on the statement that Black children have little incentive to study musical instruments with a goal of playing in a major symphony orchestra because they have observed only limited participation in these organizations by Black musicians. The Black musicians agreed with the statement and the non-Black musicians were more neutral. The difference between the means of the two groups was .973, with the Black musicians agreeing more than the non-Black musicians (see Table 41).

Item 43 Reaction to limited participation because of prejudice on the statement that racial discrimination

There was no significant difference between the two groups on the statement that if talented Black youth were given the opportunity to prepare for careers as orchestral musicians, the problem or existence of limited orchestral participation, because of prejudice, would diminish. Both

groups remained neutral on the statement, although the non-Black musicians were more neutral than the non-Black musicians. The difference between the means of the two groups was .443 (see Table 41).

Item 44 Reaction to few Black musicians pursuing musical training

A significant difference was found between the two groups on the statement that special efforts to locate qualified Black American musicians for employment in major symphony orchestras meet with little success because there are few Black musicians who have, thus far, pursued the disciplined, musical training necessary. The Black musicians disagreed with the statement and the non-Black musicians agreed. The difference between the means of the two groups was .733, with the non-Black musicians agreeing more than the Black musicians (see Table 42).

Item 45 Reaction to racial discrimination inhibiting success of the Black musicians

Very significant differences were found between the two groups on the statement that racial discrimination has inhibited the success of the Black musician in his attempts to work in major symphony orchestras. The Black musicians agreed with the statement and the non-Black musicians disagreed. The difference between the means of the two groups was 1.827 with the Black musicians

agreeing more strongly than the non-Black musicians (see Table 41).

Item 46 Reaction to Black musicians performing best in an audition

A significant difference was found between the two groups on the statement that if a Black musician performs best in an audition where both whites and Blacks are heard, but lacks comparable orchestral playing experiences, he (the Black) will get the job. The Black musicians disagreed with the statement and the non-Black musicians remained neutral. The difference between the means of the two groups was .811, with the non-Black musicians agreeing more than the Black musicians (see Table 41).

Item 47 Reaction to white musicians performing best in an audition

A significant difference was found between the two groups on the statement that if a white musician performs best in an audition, where both whites and Blacks are heard, but lacks comparable orchestral playing experiences, he (the white) will get the job. The Black musicians agreed with the statement and the non-Black musicians remained neutral. The difference between the means of the two groups was .687, with the Black musicians agreeing more than the non-Black musicians (see Table 41).

Item 48 Reaction to active recruitment of Black musicians being mandatory

A significant difference was found between the two groups on the statement that to counteract the mistaken idea that employment in symphony orchestras is limited to whites only, active recruitment of Black musicians and other minority groups should be mandatory. The Black musicians agreed with the statement and the non-Black musicians disagreed. The difference between the means of the two groups was .891, with the Black musicians agreeing more than the non-Black musicians (see Table 41).

Item 49 Reaction to Black musicians choosing other areas of musical performance

Very significant differences were found between the two groups on the statement that Black musicians have chosen other areas of musical performance rather than the symphony orchestra because the opportunities for development, recognition, and remuneration are greater and more readily available. The Black musicians agreed with the statement and the non-Black musicians remained neutral. The difference between the means of the two groups was .909, with the Black musicians agreeing more than the non-Black musicians (see Table 41).

Item 50 Reaction to management and fellow orchestra musicians not granting tenure to Black musicians

A significant difference was found between the two groups on the statement that when Black musicians remain on probation with their specific orchestra, it is because management and fellow orchestra musicians do not see fit to grant them tenure. Although there was a significant difference between the two groups, both groups disagreed on the statement. The difference between the means of the two groups was .699, with the Black musicians disagreeing more strongly than the non-Black musicians (see Table 41).

Item 51 Reaction to the symphony orchestra being secure

There was no significant difference between the two groups on the statement that the continued existence of the professional symphony orchestra is security enough to justify encouraging young, talented musicians to pursue careers in this area. The difference between the means of the two groups was .295, with the non-Black musicians agreeing more than the Black musicians (see Table 41).

47	26	3.769	1.210	73	3.093	1.102	7.072**
48	26	3.192	1.133	73	2.391	1.221	10.588**
49	26	4.192	.849	73	3.339	.935	18.789**
50	26	2.923	.890	73	2.374	1.083	7.507**
51	26	3.329	1.414	73	1.929	.945	.956

The overall F significance using Wilks' Lambda is .000 (F = 6.100, p < .00). * Indicates p < .05.

** Indicates p < .01.

Missing = 23

TABLE 41

Means and standard deviation scores for each group on the items related to general assumptions which may bear relationship to their career field

Item No	Black			Non-Black			
	N	M	SD	N	M	SD	F
36	26	4.077	.977	73	4.014	.825	.102
37	26	4.692	.471	73	4.520	.669	1.453
38	26	4.769	.514	73	4.712	.539	.218
39	26	3.346	1.231	73	3.888	1.079	4.298*
40	26	4.115	1.070	73	3.630	.842	5.496*
41	26	2.654	.797	73	2.959	.789	2.848
42	26	4.192	.980	73	3.219	1.109	15.649**
43	26	3.077	1.230	73	3.520	1.081	2.998
44	26	2.692	1.289	73	3.425	.999	8.797**
45	26	3.923	.923	73	2.096	.915	75.554**
46	26	2.230	1.070	73	3.041	1.123	10.219**
47	26	3.769	1.210	73	3.082	1.102	7.072**
48	26	3.192	1.132	73	2.301	1.221	10.588**
49	26	4.192	.849	73	3.288	.935	18.789**
50	26	2.923	.890	73	2.274	1.083	7.507**
51	26	3.385	1.416	73	3.630	.965	.956

The overall F significance using Wilks'-Lambda is .000 ($F = 6.100$, $p < .05$). * Indicates $p < .05$,

** Indicates $p < .01$.

Missing = 28

CHAPTER V

DISCUSSION, SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

Discussion

The ensuing discussion will address basic problems that performing musicians, regardless of race, encounter when seeking positions with professional symphony orchestras. This study showed four categories in which these problems occur: (a) selection and placement factors, hypothesis 1; (b) social and cultural factors, hypothesis 2; (c) background experiences and preparation, hypothesis 3 and hypothesis 4; and (d) economic conditions.

Selection and placement factors

The problems cited in this area related to factors such as vacancy announcements, job availability, competition among peers, and audition procedures.

When vacancies occur in symphony orchestras, most organizations use the International Musician, a monthly publication of the American Federation of Musicians, as its source of advertising. This paper is distributed through local musicians unions to their members and lists upcoming orchestral auditions on its back pages. If

musicians are not union members, they may not be aware of such openings. This study indicates that 95% (40), (n =42) of the organizations surveyed, make no special attempts to find qualified Black musicians to fill orchestra vacancies.

The results of this study suggested that when Black musicians apply for employment the overabundance of qualified players seeking performance employment makes job attainment difficult. If the musicians applying are flute players, their chances of landing positions are more difficult since the average major orchestra will employ only four flutists. However, not all orchestras employ four flutists; some have three or only two under contract and hire extra players as needed. In any given year, perhaps one or two flute positions might be vacated, and orchestras will receive over 200 applications for one flute position. Because of the tight job market for wind and percussion instruments, orchestra managers and orchestra musicians recommend that students study a string instrument.

Audition procedures vary among orchestras since local regulations are established during periodic contract negotiations.

The data showed that 41 of the 42 orchestras surveyed, use screens for preliminary auditions but only 27 of the 42 orchestras use screens for the final

auditions. How does one know that the visual element has not caused some bias when Black is judged by non-Black. Black musicians implied that whether the Black musicians perform best or not, the non-Black will get the job. Some Blacks attribute this to nepotism, racism, and cronyism. White musicians, on the other hand, maintain that orchestra conductors and orchestra committees are interested only in quality and not the color or gender of a musician. Top level professional organizations look for mastery of the instrument and a sufficient knowledge of symphonic literature from the auditionees.

Tenure

Further observation of the data showed that both groups agree that when Black musicians remain on probation with their specific orchestra, it is not because management and fellow orchestra musicians do not see fit to grant them tenure. Although management may refuse to renew the contract of any probationary musician, for any reason, most musicians are granted tenure at the conclusion of the two year probationary period, provided they have performed well while on probation.

Social Factors

The major problem cited in this area was racial discrimination. There was little or no similarity in the responses of the two groups when it came to items relating

to racial discrimination. Black musicians stated that because of racial discrimination many qualified Black musicians are denied employment in symphony orchestras.

Black respondents also indicated that if a Black musician performs best in an audition where Blacks and non-Blacks are heard but the Black lacks orchestral playing experiences, the non-Black will get the job. By comparison, if a non-Black musician performs best in an audition where Blacks and non-Blacks are heard but the non-Black lacks playing experiences, the non-Black will get the job.

Non-Black respondents stated that orchestra committees are interested mainly in quality, and not race or gender. Several non-Blacks suggested that if a person lacks comparable orchestral playing experiences, then it would be evident in the excerpt portion of an audition and the musician that plays best will get the job. The big problem as some non-Blacks see it is that auditions can be decided on politics alone; however, auditions are fair and race is not a factor in selection for employment.

Cultural Factors

Black youth have not had as much exposure to classical music as non-Blacks; this suggests that there is less cultural support for Blacks to pursue careers in symphonic music.

Only 15% (n = 27) of the Black respondents heard classical music often when they, the respondents, were growing up. By comparison, 42% (n = 93) of the non-Black respondents heard classical music often when they, the respondents were growing up. This study also shows that more non-Black respondents attended orchestra concerts during their school years than Black respondents.

The data revealed that less than half of the non-Black respondents came from a large city compared to more than half of the Black respondents. Both groups (non-Black and Black) indicated that they were reared by both parents in a racially integrated community.

More than half of the non-Black respondents consider playing in a symphony orchestra as the fulfillment of their vocational goals. Less than half of the Black respondents consider playing in a symphony orchestra as the fulfillment of their vocational goals. The majority of the Black respondents indicated that they would rather perform in idioms that were more rewarding. Black musicians such as Wynton Marsalis, Grammy Award winner for solo classical and jazz trumpet; Ron Carter, classical and jazz bassist; Andrew White, classical oboist, and jazz saxophonist; and Hubert Laws classical and jazz flutist, have proven that they could play with major or regional symphony orchestras but chose the idiom of jazz because of the fulfillment and other remunerations.

Background experiences and preparation

The problems mentioned most frequently by management and musicians for symphony positions were early exposure, experiences, and preparation. This study revealed that only 19 of the 42 orchestras that responded to the item concerned with training have a training program designed to expose young people to the experience necessary for gaining positions in the symphony orchestra. It is necessary that youth gain this exposure and experience by (a) attending live orchestra concerts; (b) participating in orchestra orientation activities; (c) participating in community, youth, and urban orchestras; (d) observing films and listening to classical recordings; and (e) by meeting professional musicians visiting the school and outside of the school.

It is also important that orchestra programs in the schools and colleges be strengthened by establishing more orchestra programs and by emphasizing orchestra programs more and band programs less. The greatest number of vacancies in the symphony orchestra occur in the string section; however, most of America's Black youth do not study string instruments.

The chance of winning a seat in the orchestra on a band or wind instrument is slight because there are so few positions and because of the many qualified players available for these positions. This study revealed that

both the non-Black and Black respondents had the same amount of private music study on the instrument they now play in the orchestra. Both groups began taking private lessons between 3 and 7 and have studied the instrument they now play for approximately one to 15 years. The instruments studied privately between 3 and 7 were piano, violin, tuba, and percussion. Both groups also studied with teachers whose major instruments were the same as their own (the respondents). This similarity of musical training suggests that Black musicians are just as qualified for positions in the orchestra as non-Blacks.

Further inspection of the data showed that the formal education (degrees and diplomas earned) of the Black respondents exceeded that of the non-Black respondents. These data are significant in that 20% of the non-Black (n = 94) respondents do not hold degrees, and only 7% of the Black (n = 27) respondents do not hold degrees.

Schools of music and conservatories are mentioned most often as the institutional types at which the majority of the non-Black respondents matriculated. Most of the Black respondents did their undergraduate study in college departments of music. The Black respondents stated that it is more beneficial to study at a conservatory or major school of music than to matriculate in the music department of a small institution. They felt that studying with a reputable teacher, who has experience

as a performer and a knowledge of the professional performance world, would be an advantage. In addition, the conservatory could provide for personal contacts with symphony musicians and opportunities for orchestral experiences.

Economic Conditions

The data showed that the incomes of non-Black respondents families were higher than that of the Black respondents families. Although the majority of the Black respondents came from middle-income families, 37% percent (n = 27) of the Black respondents came from lower-income families. The literature and research findings indicated that the finances for musical training, purchasing a quality instrument, and auditioning are often drawbacks to the performance careers of many potential symphony musicians, especially for Black musicians.

Further observation of the research, indicated a difference in the occupations of the respondents' fathers. The fathers of non-Black musicians are professional workers and the fathers of Black musicians are unskilled workers or salesmen. Also noted was a disparity in the employment of the respondents' mothers. Fifteen percent of the non-Black respondents' mothers were unemployed. None of the Black respondents' mothers were unemployed. This observation was significant in that both groups

indicated that the finances needed for private music lessons came from parents.

Orchestra managers and orchestra musicians recommended that various types of financial assistance be made available to youth with exceptional talents and interests in symphonic music. These assistance programs could include: (a) having the government subsidize music programs; (b) providing free private instruction through the school music program; (c) providing scholarship aid for attendance at music camps; (d) providing free top quality instruments; and (e) providing scholarship aid to talented music student from low-income families.

Other data:

Perceptions of symphony musicians

Several of the sixteen premises comprising the third section of the questionnaire elicited responses that separated the two groups by race. The Multivariate Analysis of Variance (MANOVA) test revealed significant results ($p < .05$.) between the two groups based on the items to which the groups reacted differently. The items indicating significant differences between the two groups were: Items 39, 40, 42, 44, 45, 46, 47 48, 49, and 50.

The large schools of music and the larger conservatories are most often staffed with instructors who have gained first-hand experience in the professional performance world. They, therefore, are thought to offer quality instruction. In addition to this, the staff have those personal contacts with the professionals that seem of vital significance.

The finances required for musical training, purchasing a quality instrument, and auditioning are often drawbacks to the performance careers of many potential orchestra musicians, especially for Blacks. Financial assistance programs for talented youth would help in this area.

The need for motivating and channeling youth toward orchestral careers in a non-Black society is unnecessary where traditional participation has already been established. However, in those segments of a Black society where different goals have been determined, the broadening of one's aesthetics and the motivation of young Blacks toward orchestral careers is very necessary.

One of the major reason Black children have little incentive to prepare for orchestral careers is that they observe limited participation in major symphony orchestras by Black musicians.

This study showed that the musical training of the Black musicians was equal to that of the non-Black musicians. Hence, orchestras should actively search for Black musicians (see hypothesis 3)

Although playing experience is not a requirement for permanent orchestra employment, it is highly recommended. Black musicians maintain that because of the lack of playing experiences, the non-Black musicians will get the job even if the Black musician performs best in an audition. Non-Black musicians maintain that if a musician lacks comparable orchestral playing experiences, it would be evident in the "excerpt" portion of an audition, and the musician that plays the best will get the job.

Most orchestras make no attempts to find qualified Black musicians. Black musicians suggested that orchestras should do more to get the word out to the Black community about job vacancies and auditions.

Observation of the results showed that 80 Black musicians were employed with major and regional symphony orchestras between 1977 and 1987, but at the time of this study only 44 Black musicians were employed with tenure in major and regional symphony orchestras. It would be very interesting to know why the other 36 Black musicians are no longer in these orchestras. Musicians such as Wynton Marsalis, Ron Carter, and Hubert Laws chose jazz in lieu of classical music as their vocation because of

recognition and benefits.

Management may dismiss a musician for any reason during the two year probation period. However, if musicians perform well during the two-year probation period, they will be granted tenure.

Summary

Although the interest of Black American musicians in classical concert performance dates back to the nineteenth century, it was not until 1954 that the first Black musician was employed in an American symphony orchestra (Denver Colorado symphony orchestra). The first major American symphony orchestra to employ a Black musician was the Boston symphony orchestra in 1957. This study showed that of the 3,427 musicians employed in the 42 orchestras that responded to the managers questionnaire, only 44 were Black. These 44 represented slightly more than one percent of the total. Further observation of the study indicated that 489 Black musicians appeared as guest soloists with major and regional symphony orchestras between 1977 and 1987. This suggests that these musicians are qualified to be permanent in symphony orchestras.

Many reasons were cited for the limited participation of Blacks in major symphony orchestras. That few Black musicians apply and audition was cited most often as the reason. Other reasons cited from this study and

conversations with known musicians were Black musicians lack training; other musical areas were more attractive and financially rewarding; and, lack of incentives, scholarships and job opportunities. Early and consistent exposure was recommended as effective means for increasing the number of Black musicians in major or regional symphony orchestras. Orchestra managers suggested that a traditional conservatory style of training that concentrates on mastering the instrument and gaining knowledge of the repertoire will contribute to developing the performance capabilities of Black musicians to levels commensurate with major orchestra demands.

The background experiences (musical and educational) of the two groups of player personnel (Black and non-Black) were very similar. The cultural background of the two groups differed in that the non-Black musicians very seldom heard rock and jazz when they were growing up but most often heard classical music. Black musicians seldom heard classical music when they were growing up but most often heard rock and jazz.

The majority of the orchestras had no official training programs or activities designed to assist in the development of new talent. In general, orchestral organizations made few attempts to find qualified Black musicians. Most of the symphony musicians received their training at large music schools and conservatories.

None of the orchestras were required to have an Affirmative Action program. Of the orchestras that responded to this item, 14 orchestras had an Affirmative Action Plan and 25 orchestras had none. Most of the orchestras had at least one Black musician, perhaps to present the musician as an example of their nonbiased hiring policy. Only seven Blacks performed with the Big Five, traditionally thought of as the best in the country. The Philadelphia orchestra had three Black players, the Cleveland orchestra had two, the New York Philharmonic and the Boston symphony orchestra had one each and the Chicago symphony considered one of the best in the world, had none. The instruments played by Blacks represented a wide range of traditional classical musical instruments including flute, clarinet, violin, viola, and French horn.

None of the orchestras required that their members be college graduates; however, they must successfully pass two auditions to become a member. When vacancies occur in an symphony, most organizations use the International Musician, a monthly publication, as its source of advertising.

Many symphony musicians supplemented their income by working as freelance musicians with pickup orchestras for opera companies, and studio work, or teaching. More than half of the non-Black musicians considered their orchestral employment as the fulfillment of their

vocational goals, but less than half of the Black musicians considered their orchestral employment as the fulfillment of their vocational goals.

Conclusions

A symphony player must have a comprehensive understanding of the literature to fulfill the demands of the modern orchestra. Emphasis is placed on solo as well as ensemble performance. Solo work develops one's virtuosity; ensemble work develops one's maturity and sensitivity. The background characteristics (musical and educational) of the two groups of player personnel (Black and non-Black musicians) were very similar. This seems to suggest that the Black musicians must travel the audition circuit if they expect to get jobs. The competition for jobs in the major symphony orchestras is fierce. Two hundred or more musicians may apply for one vacancy; therefore, small numbers of Blacks apply and win positions.

None of the orchestras was required to have an Affirmative Action program. It should be noted that the federal government, through the National Endowment for the Arts in Washington, contributes millions of dollars each year to the budgets of the major symphony orchestras not to mention smaller allocations through state and city grants for local concerts. One might wonder why the

federal government's Affirmative Action Program is not required for symphony orchestras. Orchestra administrators maintain that fulfilling musical requirements, rather than quota systems, determine membership in symphony orchestras. The highest number of Black performing musicians in any one symphony orchestra, of those that responded was only four. The results of this study revealed that there is less than two percent Black performing musicians in major and regional symphony orchestras.

This writer contends that if there are no significant differences in playing experiences and musical training of non-Black musicians and Black musicians who seek employment in symphony orchestras and there is a nation-wide pool of qualified Black musicians who apply and audition, then the future for Black performing musicians in symphony orchestras will improve. The 480 Black musicians who appeared as guest soloist with orchestras between 1977 and 1987 could serve as a pool of qualified musicians.

Recommendations

Early and consistent exposure is recommended as an effective means for developing one's interest in the symphony orchestra and its literature. A child must start classical training at an early age (7 or 8) so that he or

she can have the artistic background to compete while still relatively young. School music programs can serve as a catalyst for promoting symphonic music as a career.

Black students will need scholarships and encouragement while in grade school to take private lessons. Good instruments, scholarships, and encouragement to take private lessons should continue through high school and college. Private instruction should be used as that experience in which total performance proficiency is the primary goal. It would help if students learned to play string instruments which comprise more than half of an orchestra's instrumentation.

Community outreach programs and regional musical organizations with outstanding performers can serve as extensions of school music programs. Students will need classical role models for assistance and opportunity for apprenticeship activities. Programs through these extensions can help develop the students' early interest in symphonic music and instruments. School music ensembles and opportunity to participate in these ensembles should be a part of all school music programs.

Students thinking of becoming a performing musician in a major symphony orchestra should attend institutions (large music schools or conservatories) that emphasise mastering the instrument and gaining sufficient knowledge of symphonic literature. The emphasis should be placed

equally on solo and ensemble performance.

Having completed their initial training, symphony players should begin immediately to integrate themselves into the musical community. Local symphonies, theater orchestras, opera and ballet orchestras, chamber groups and pickup orchestras offer valuable practical experience.

There should be training programs to help develop minority musicians for positions in symphony orchestras. Orchestras should be required to have an Affirmative Action Program. The American Federation of Musicians should do more to implement a fair hiring policy by employers of symphony musicians. When it appears that members of the Black population are not welcome participants, organizations leave themselves vulnerable to criticism and outside attempts to dictate policies and quotas.

Black musicians should be kept informed of vacancies and auditions. Black students should have direct contact with people who are knowledgeable about auditions. Symphony orchestras should take greater steps to put the word of vacancies and auditions in the Black communities. A "pool" of qualified Black symphony musicians should exist for those American symphony orchestras who seek to improve their integration image. If the above steps are taken, the outlook for Black musicians in symphony orchestras can improve. Black students of classical music

who expect to mold a career for themselves in the symphony world will have new hope.

Codd, Neal and Company.

Recommendations for Further Study

It is recommended that a study of a similar nature be done on other minorities and women in the symphony orchestra to determine the extent to which they are employed.

A survey should be done on Blacks enrolled in conservatories and schools of music to determine the extent to which Blacks are preparing for performance careers in symphonic music.

A survey should be done on the number of Black musicians who have held probationary or permanent membership status in a respective orchestra but left for reasons other than to join another orchestra.

New Jersey: Prentice-Hall, Inc.

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MAJOR ORCHESTRAS USED IN THE STUDY

Atlanta Symphony

Baltimore Symphony

Boston Symphony

Buffalo Philharmonic

Cincinnati Symphony

Cleveland Orchestra

Detroit Symphony

Indianapolis Symphony

APPENDIX A

Los Angeles Major Orchestras Used In the Study

Milwaukee Symphony

Minnesota Orchestra

New Jersey Symphony

New Orleans Symphony

New York Philharmonic

Oregon Symphony

Phoenix Symphony

Philadelphia Orchestra

Pittsburgh Symphony

Rochester Philharmonic

Saint Louis Symphony

San Antonio Symphony

San Diego Symphony

Seattle Symphony

Syracuse Symphony

Utah Symphony

MAJOR ORCHESTRAS USED IN THE STUDY

Atlanta Symphony
Baltimore Symphony
Boston Symphony
Buffalo Philharmonic
Cincinnati Symphony
Cleveland Orchestra
Detroit Symphony
Indianapolis Symphony
Los Angeles Philharmonic
Milwaukee Symphony
Minnesota Orchestra
New Jersey Symphony
New Orleans Symphony
New York Philharmonic
Oregon Symphony
Phoenix Symphony
Philadelphia Orchestra
Pittsburgh Symphony
Rochester Philharmonic
Saint Louis Symphony
San Antonio Symphony
San Diego Symphony
Seattle Symphony
Syracuse Symphony
Utah Symphony

REGIONAL ORCHESTRAS USED IN THE STUDY

Alabama Symphony
 Charlotte Symphony
 Colorado Springs Symphony
 Florida Orchestra
 Honolulu Symphony
 Kansas City Symphony
 Long Island Philharmonic
 New Haven Symphony

APPENDIX B

New Mexico Regional Orchestras Used In The Study

North Carolina Symphony
 Oakland Symphony
 Oklahoma Symphony
 Omaha Symphony
 Sacramento Symphony
 San Jose Symphony
 Toledo Symphony
 Virginia Symphony

REGIONAL ORCHESTRAS USED IN THE STUDY

Alabama Symphony
Charlotte Symphony
Colorado Springs Symphony
Florida Orchestra
Honolulu Symphony
Kansas City Symphony
Long Island Philharmonic
New Haven Symphony
New Mexico Symphony
North Carolina Symphony
Oakland Symphony
Oklahoma Symphony
Omaha Symphony
Sacramento Symphony
San Jose Symphony
Toledo Symphony
Virginia Symphony

ORCHESTRA MANAGER QUESTIONNAIRE

Name of organization _____

Address _____

Music Director _____

Executive Director _____

Size of Orchestra _____

(Full-time members only)

Concerts played this season (1986-1987) _____

Classification of orchestra _____

(Major or minor league)

APPENDIX C

Orchestra Manager Questionnaire

Instructions: Please indicate your response with a Yes, No or Not Applicable (NA). There are also questions that require an (X) to the answer/answers which you deem most appropriate.

1. Does your organization have any type of minority or youth training program designed to encourage and develop musicians for symphony orchestra performance? _____ If yes, please indicate the nature of the program _____

2. Does your organization have an affirmative action plan? _____

3. What percent from the following sources is your organization funded? _____

- a. private sources _____
- b. governmental subsidy/grant _____
- c. corporations _____
- d. foundations _____
- e. state or city funds _____
- f. other (indicate) _____

ORCHESTRA MANAGER QUESTIONNAIRE

Name of Organization _____

Address _____

Music Director _____

Executive Director _____

Size of Orchestra _____

(Full-time members only)

Concerts Played this Season (1986-1987) _____

Classification of Orchestra _____
(Major or Regional)

Instructions: Please indicate your response with a Yes, No or Not Applicable (NA). There are also questions that require an (X) to the answer/answers which you deem most appropriate.

1. Does your organization have any type of minority or youth training program designed to encourage and develop musicians for symphony orchestra performance? _____ If yes, please indicate the nature of the program _____

2. Does your organization have an affirmative action plan? _____

3. What percent from the following sources is your organization funded?

- a. _____ private sources
- b. _____ governmental subsidy/grant
- c. _____ corporations
- d. _____ foundations
- e. _____ state or city funds
- f. _____ other (indicate) _____

4. Check the official procedures used by your organization to notify potential orchestra personnel of player vacancies.
- a. International Musician Magazine
 - b. unions
 - c. music journals
 - d. conservatories and musical schools
 - e. other orchestra managers
 - f. newspapers
 - g. other(indicate) _____
5. To your knowledge, how many Black musicians have been permanent members of your orchestra during the past ten years?

6. How many Black musicians are permanent on your current membership roster?

7. To your knowledge, how many Black musicians have participated as instrumental soloist with your orchestra during the past ten years?

8. In what year did your orchestral organization hire its first Black musician, if there are any? _____
9. What special methods does your orchestra use to find qualified Black musicians to fill vacancies?
- a. leading Black magazines
 - b. other Black orchestra players
 - c. predominately Black colleges and universities
 - d. other(indicate)
 - e. none
- _____

10. Check the reasons you think there are so few Black musicians employed on a permanent basis in symphony orchestras.

- a. ☐ lack of training
 - b. ☐ few Black musicians apply and audition
 - c. ☐ other musical areas are more attractive and financially rewarding
 - d. ☐ other (indicate) _____
- _____

11. Are there specific instruments you feel students should study if they are seriously interested in playing with a symphony orchestra? If so, indicate _____

12. Please list any recommendations you may have for increasing the number of Black musicians in major or regional symphony orchestras.

13. Please give the names and permanent addresses of the Black musicians who are presently members of your orchestra.

(This information will aid me in identifying Black musicians for the orchestra personnel questionnaire).

Also please provide a brief history of your organization and personnel roster as included in your circulated, printed programs. This information will enable me to get a random sample of non-Black members for the personnel questionnaire.

APPENDIX D

Orchestra Musicians Questionnaire

APPENDIX D

Orchestra Musicians Questionnaire

Instructions: Indicate your response by writing an (x) in the blank space next to the answer which you most agree with.

1. Indicate the number of siblings that exist that were in your family when you were growing up.

a. _____ brothers
b. _____ sisters

2. What is or was your chronological position in your family?

a. _____ first born
b. _____ second born
c. _____ third born
d. _____ fourth born
e. _____ fifth born

3. What was your father's occupation during your childhood years?

a. _____ musician
b. _____ teacher
c. _____ doctor
d. _____ lawyer
e. _____ other

ORCHESTRA MUSICIANS QUESTIONNAIRE

This questionnaire can be completed by you in a short period of time. Most of the questions are of a multiple choice nature.

What is your sex? _____

What is your age? _____

What is your marital status? _____

If married, how long? _____

What is your ethnic group? _____

Indicate the country of your birth. _____

SECTION I

Instructions: Indicate your response by writing an (x) in the blank space that corresponds to the answer which you deem most appropriate.

1. Indicate the number of brothers and/or sisters that were in your family when you were growing up.
 - a. _____ brothers
 - b. _____ sisters
2. What is or was your chronological position in your family?
 - a. _____ first child
 - b. _____ second child
 - c. _____ third child
 - d. _____ only child
 - e. _____ other (indicate) _____
3. What was the marital status of your parents during your adolescent years?
 - a. _____ married
 - b. _____ separated
 - c. _____ divorced
 - d. _____ unwed
 - e. _____ unknown

4. List the city and state where you received your elementary education_____ and/or secondary education._____
5. Where did you receive your elementary and secondary education?
- a. _____public schools only
 - b. _____private schools only
 - c. _____private school (elementary); public school (secondary)
 - d. _____private school (secondary); public school (elementary)
 - e. _____other (indicate)
6. Indicate which statement best describes the community in which you lived during your adolescent years.
- a. _____rural area or farm
 - b. _____small town
 - c. _____medium size city
 - d. _____suburb of a large city
 - e. _____large city
7. Was the community in which you grew up racially integrated?
- a. _____yes
 - b. _____no
 - c. _____partially
8. By whom were you reared during your adolescent years?_____ If one or both of your parents were deceased, indicate which_____.
9. During your adolescent years, how would you classify the income bracket of your family?

- a. _____ lower
 b. _____ middle
 c. _____ upper
 d. _____ other (Indicate) _____

10. Indicate your parent's (guardian's) occupation.

	Father	Mother	Guardian
a. _____ sales, clerical	_____	_____	_____
b. _____ professional or managerial	_____	_____	_____
c. _____ skilled worker	_____	_____	_____
d. _____ unskilled worker	_____	_____	_____
e. _____ farmer	_____	_____	_____
f. _____ business owner	_____	_____	_____
g. _____ member of clergy	_____	_____	_____
h. _____ unemployed	_____	_____	_____
i. _____ other (specify)	_____	_____	_____

11. What type of music was heard most often in your home during your childhood?

- a. _____ classical
 b. _____ popular
 c. _____ folk
 d. _____ rock & roll
 e. _____ jazz
 f. _____ other (indicate) _____

12. Indicate how often you attended orchestra concerts during your elementary and secondary school years.

- a. _____ often (12 or more annually)
 b. _____ sometimes (4 to 11 annually)
 c. _____ seldom (1 to 3 annually)
 d. _____ never

13. Where did your formal music study begin?

- a. _____ school music program
 b. _____ community music program
 c. _____ church music program
 d. _____ private instruction
 e. _____ other (indicate) _____

14. At what age and which instrument did you begin to study music privately?

AGE	INSTRUMENT
_____	_____
_____	_____
_____	_____
_____	_____

15. Prior to age eighteen, how were the finances for your private lessons obtained?

- a. _____ parental support
 b. _____ scholarship
 c. _____ part-time job
 d. _____ other(indicate) _____
 e. _____ not applicable

16. Indicate the approximate number of years you have studied privately, the instrument which you now play in the orchestra. _____

17. Indicate the extent of your formal education. Also indicate the name of the respective granting institution.

- a. _____ high school diploma _____
 b. _____ college certificate or diploma _____
 c. _____ bachelor degree _____
 d. _____ advanced study beyond the bachelor degree _____
 e. _____ master's degree _____
 f. _____ advanced study beyond the master's degree _____
 g. _____ doctorate degree _____
 h. _____ other(indicate) _____

18. On the undergraduate level, was your applied music teacher's major performing instrument the same

instrument as that which you studied?

- a. _____ yes
- b. _____ no
- c. _____ closely related

19. What was the organizational category of the music area in which you did your undergraduate study?

- a. _____ school or college of music
- b. _____ conservatory
- c. _____ division of fine arts
- d. _____ department of music
- e. _____ other (indicate) _____

20. Prior to your present orchestra position, with how many non-school sponsored orchestras have you been affiliated as performer?

21. How long have you been a member of the orchestra with which you are now affiliated? _____

22. What is your major performing medium/instrument(s)?

23. Indicate your membership status in the orchestra with which you are now affiliated.

- a. _____ temporary
- b. _____ fellow
- c. _____ probationary
- d. _____ permanent (tenured)
- e. _____ other

24. Indicate other employment you will engage in to supplement your income as a member of the orchestra.

- a. _____ solo work
- b. _____ chamber work
- c. _____ studio work (recordings, etc.)
- d. _____ teacher
- e. _____ all of the above
- f. _____ other (indicate) _____

25. Does playing in the orchestra represent the fulfillment of your vocational goals?

- a. _____ yes
 b. _____ no
 c. _____ undecided

Part II

Indicate the degree to which you feel that the following pre-collegiate musical experiences (grades 5-12) influenced your decision to become a "symphony" musician. Enter the number corresponding to one of the five scales on the line next to each item.

VERY MUCH	SOME	VERY LITTLE	NOT AT ALL	DOES NOT APPLY
5	4	3	2	1

26. _____ participation in large ensembles (school band and/or orchestra)
27. _____ participation in small ensembles (quartets, quintets, etc.)
28. _____ participation in stage band and/or jazz band
29. _____ private music lessons
30. _____ performances by professional artists
31. _____ techniques or method classes (strings, woodwind, etc.)
32. _____ school sponsored clinics
33. _____ solo contests
34. _____ participation in music camps
35. _____ participation in the community orchestra or youth orchestra

PART III

Please indicate the extent to which you agree or disagree with the following statements. Enter the number corresponding to one of the five scales on the line next to each item.

STRONGLY AGREE	AGREE	NEUTRAL	DISAGREE	STRONGLY DISAGREE
5	4	3	2	1

36. ____ Children's concerts, presented by the local orchestra (professional or semi-professional), arouse musical interests in students and influence their career choices.
37. ____ The youth orchestra, working directly with the local professional orchestra, is a means of inspiring talented students and channeling them toward the field of symphonic performance.
38. ____ Financial merit programs (scholarship aid) should exist which would subsidize talented youth who can afford private lesson costs and other expenses related to musical training.
39. ____ It is more beneficial for one pursuing a career in professional, orchestral performance to study at a conservatory or major school of music than to matriculate in the music department of a "small" institution.
40. ____ The talented, Black child seldom comes from a family which can afford the expense of classical training, a good instrument, tuition at a major

conservatory or school of music, and the many years of study needed to become a fine orchestral performer.

41. ____ The talented, White child seldom comes from a family which can afford the expense of classical training, a good instrument, tuition at a major conservatory or school of music, and the many years of study needed to become a fine orchestral performer.
42. ____ Black children have little incentive to study musical instruments with a goal of playing in a major symphony orchestra because they have observed only limited participation in these organizations by Black musicians.
43. ____ If talented Black youth are given the opportunity to prepare for careers as orchestral musicians, the problem or existence of limited orchestral participation, due to prejudice, will diminish.
44. ____ Special efforts to locate qualified Black American musicians for employment in major symphony orchestras meet with little success because there are few Black musicians who have, thus far, pursued the disciplined, musical training necessary.
45. ____ Racial discrimination has inhibited the success of the Black musician in his attempts to gain

employment in major symphony orchestras.

46. ____ If a Black musician performs best in an audition, where both whites and Blacks are heard, but lacks comparable orchestral playing experiences, he will get the job.
47. ____ If a white musician performs best in an audition, where both whites and Blacks are heard, but lacks comparable orchestral playing experiences, he will get the job.
48. ____ In order to counteract the "mistaken" idea that employment in symphony orchestras is limited to whites only, active recruitment of Black musicians and other minority groups should be mandatory.
49. ____ Black musicians have chosen other areas of musical performance rather than the symphony orchestra because the opportunities for development, recognition, and remuneration are greater and more readily available.
50. ____ When Black musicians remain on probation with their specific orchestra, it is because management and fellow orchestra musicians do not see fit to grant them "tenure."
51. ____ The continued existence of the professional, symphony orchestra is security enough to justify encouraging young, talented musicians to pursue careers in this area.

APPENDIX E

Code of Ethical Practices For National And
International Auditions

1. Auditions should be given only for genuine vacancies, including newly created positions, which the management intends to fill as a result of these auditions. Auditions should be held only for positions which will be filled by the auditioning candidates. Auditions should be held only for positions which will be filled by the auditioning candidates. Auditions should be held only for positions which will be filled by the auditioning candidates.
2. Auditions should be held in appropriate places, including the International Music Center and the A.M. central auditions office. Auditions should be held in appropriate places, including the International Music Center and the A.M. central auditions office. Auditions should be held in appropriate places, including the International Music Center and the A.M. central auditions office.
3. All applicants should be given written responses to their applications. Auditions should be held in appropriate places, including the International Music Center and the A.M. central auditions office. Auditions should be held in appropriate places, including the International Music Center and the A.M. central auditions office.
4. Auditions should be held in appropriate places, including the International Music Center and the A.M. central auditions office. Auditions should be held in appropriate places, including the International Music Center and the A.M. central auditions office.

CODE OF ETHICAL PRACTICES FOR NATIONAL AND
INTERNATIONAL AUDITIONS

Purpose and Scope of Code

It is of utmost importance to musicians, managers, and conductors that auditions be conducted in accordance with guidelines ensuring competition that is fair to all who audition while providing the best results for orchestras seeking musicians.

Therefore, the American Federation of Musicians (AFM), the International Conference of Symphony and Opera Musicians (ICSOM), and the Major Orchestra Managers Conference (MOMC) propound the following ethical and fair audition practices to which all parties should adhere, subject to local contractual considerations.

I. Preparation for Auditions

1. Notices of auditions should be given only for genuine vacancies, including newly created positions, which the management intends to fill as a result of these auditions, with no pre-determinations having been made as to who will be hired. Musicians taking such auditions should only do so with the intention of accepting the position if it is offered.
2. Auditions should be advertised in appropriate places, including the International Musician and the AFM central auditions office. Notices should be clear and complete, specifying the position intended to be filled by the auditions, the person to contact in response to the notice, and the dates that applications are due and that auditions will be held. Notices should appear far enough in advance of auditions for interested musicians to apply and to adequately prepare.
3. All applicants should be sent written responses to their applications. Invited applicants should be sent clear instructions setting forth the date, time and place of the audition, the complete audition repertoire (excluding sight-reading repertoire), and parts for announced excerpts not generally available. All parts supplied by the orchestra should be legible and identical for all candidates.
4. Applicants should be given notice that if they choose not to attend the audition they should promptly notify the personnel manager or other designated person.

II. Conduct of Auditions

1. In preparing for and conducting auditions, all participants should be aware of policies and procedures governing those auditions, including this code.
2. Although the existence and composition of an audition committee and the nature and extent of its participation in auditioning and hiring is determined locally, musicians' involvement should at least include the initial screening of applicants.
3. Applicants should not be disqualified from auditioning on the basis of information about them obtained from current or previous employers or from other institutions to which they have applied.
4. Auditionees should be given sufficient time and, to the extent possible, adequate private facilities in which to warm up and practice.
5. Parts supplied by the orchestra for auditions should be in good condition, legible, and clearly marked as intended to be played at the audition.
6. There should be no discrimination on the basis of race, sex, age, creed, national origin, religion, or sexual preference; steps ensuring this should exist in all phases of the audition process.
7. There should be reasonable accommodation for the handicapped.
8. Auditionees should be given opportunity and encouragement to comment, anonymously if desired, to the audition committee and management about the audition process.
9. Auditionees should be notified of their status in the audition process immediately upon such determination. Candidates under active consideration after auditions are completed should be so notified and given an estimated time of final decision.
10. Auditionees should be informed prior to auditions of the orchestra's policy regarding reimbursement of auditionees' expenses for additional stay or travel incurred at the request of management.

Administration and Review of Code

A joint committee of representatives of the Major Orchestra Managers Conference, ICSOM, and the AFM Symphony Department shall be established to oversee and review this code periodically. (Information obtained from the December, 1984 issue of Senza Sordino, the official publication of the International Conference of Symphony & Opera Musicians).