THE DEVELOPMENT OF OCCUPATIONAL IDENTITY IN UNDERGRADUATE MUSIC EDUCATION MAJORS

DISSERTATION

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By

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The purpose of this study was to investigate the development of occupational identity in undergraduate music education majors using a Symbolic Interactionist theoretical framework. Three research problems were formulated:

(1) The identification of occupational norms and values of undergraduate music education majors;

(2) The determination of the commitment of undergraduate music education majors to specific skills and knowledge of music education;

(3) The determination of career commitment to music education by undergraduate majors.

The sample consisted of undergraduate music education majors enrolled in North Texas State University; Denton, Texas, during 1981 and 1982. A questionnaire and interview schedule, which had been developed in a pilot study, were used to gather data. Questionnaire responses from 165 students were analyzed by comparing selected variables by area and by class year. These data were further clarified by information from thirty-eight interviews conducted by this researcher.

The following conclusions were drawn. Students showed little commitment to occupational norms and values that comprise a professional ideology. There were significant differences between band, choral, and string students.

Students revealed a lack of commitment to specific work-related skills and to a clearly defined body of knowledge, which retarded their development of an occupational identity. Their lack of commitment was influenced by the limited opportunities that they had to play the educator role in a meaningful context within the training institution.

Career commitment was influenced by students' attachment to a professional ideology and by learning of new work-related skills. Students who had had teaching experience reported a stronger perception of themselves as music educator and they also expressed a stronger commitment to continuing in music education in comparison to those who had not.

The findings of this study confirmed that role development resulted from the interaction of students, faculty, and the training environment, Symbolic Interaction theory was found to be a viable approach in explaining the processes of role development in music education majors.

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CHAPTER I

RATIONALE, PURPOSE AND PROBLEMS

Most research on the training of music education majors has focused on the investigation of musical knowledge and skills that might contribute to the effective teaching of music to children and young adults. Thus a logical link is assumed to exist between success as a music teacher and the particular knowledge and musical skills that a person might have acquired during his or her professional training as a music education student.

Whereas the acquisition of musical knowledge and skills undoubtedly forms an important part of any professional education, other factors may contribute equally to a person's success in a chosen profession. One such factor may be the development of an occupational identity. Hughes (15, p. 119) noted that the learning of a new occupational role is as much a part of training as is the learning of teaching and performance techniques. Indeed, successful teaching includes the skill to play an occupational role well. The development of a strong occupational identity in music education majors must, therefore, concern those who train them.

Currently, music teachers seem to have rather weak role concepts as music educators. Band and choral directors

appear to identify more with their respective performance areas than with the profession of music education as a whole (27, p. 159). Elementary music specialists frequently express the feeling that they have more in common with classroom teachers than with their music colleagues at the secondary level. From this it appears that music teachers develop self-concepts either as performers whose primary goal is to be conductors or as general teachers who happen to teach the subject matter of music rather than math, history, or science. This indicates that the professional role concepts found in the reality of music teaching is far removed from the definition and description of the music educator described in professional literature (6, 11).

The recognition of the ambivalent nature of music teachers is reflected in the Final Report (11, p. 5) of the Commission on Teacher Education in Music. The Commission noted and recommended that many attitudes and values that are appropriate and common among college students needed to mature substantially for the effective teaching of music. The Report stated that the ego-satisfaction of the music student in college is often gained largely through personal performance. In contrast, it recommended that ego-satisfaction of the music educator should be gained largely through the provision of opportunities for his or her students to express themselves musically. Finally, the Report (11, p. 5) recommended that

music education students must internalize the role of a teacher in order to be truly successful in their field.

A recommendation such as the one expressed in the Final Report indicates that the preparation of music educators cannot be limited to providing the student with merely musical knowledge and skills. It is equally important to help students develop a strong self-concept as music educators, a task that falls within the realm of professional socialization. The process of professional socialization is studied by asking whether, when, and how a person develops an occupational identity. This researcher chose to ask these questions with regard to music education majors.

Background of the Study

A fundamental assumption of sociologists is that occupations are social roles. The term role denotes the function or expected behavior of an individual in a group. The role provides the pattern according to which the individual is to act in a particular situation (27, p. 352; 21, p. 287).

Role theory had its beginnings primarily in the writings of George H. Mead (20) and Charles Cooley (7). Mead attempted to explain the nature of a person's self-concept as the result of that person's interaction with others. The theory holds that a person sees himself according to how he believes others perceive him. It is a process in which one is taking the role of another person in order to view oneself

from the vantage point of that other person (20; 22, p. 88; 23, p. 10). Role-taking, thus, allows a person to become an object to oneself. He sees himself as he thinks others see him and he acts as he thinks others would like for him to act.

Role theory provides a cornerstone of Symbolic Interaction Theory, an approach that emphasizes human behavior as a result or outcome of the way in which individuals take into account the expectations of others (22, p. 88). This theory has been utilized by many sociologists for explaining the development of occupational identity (2, 3, 4, 8, 17, 22, 23, 24, 27). Symbolic Interaction interprets an individual's self-concept as a reflection of how the individual perceives others to respond to him. The individual's conception of self emerges from social interaction and guides or influences behavior.

The learning of a role through social interaction is called socialization. This term refers to that process through which an individual becomes integrated into a social group by learning the group's norms, values, and patterns of behavior (21, p. 8). A person belongs to many social groups and is socialized to many, sometimes conflicting, social roles. Thus, a person combines in the self many different values, attitudes, and social skills. The values, attitudes, skills, and norms shape and determine one's personality and are shaped in turn through the behaviors and attitudes of

others. One may say that the social self is defined by a diverse set of personal roles.

Social interaction holds that people are not only socialized to personal, but also to occupational roles. The acquisition of an occupational role, however, corresponds to the acquisition of an occupational identity. Merton defined occupational socialization as

> . . . the process through which the student develops his professional self, with its characteristic values, attitudes, knowledge, and skills, fusing these into a more or less consistent set of dispositions which govern his behavior in a variety of professional situations (21, p.287).

There is at least one important difference between personal socialization and occupational socialization. The young adult who is beginning to learn an occupational role has already acquired a number of personal roles, whose values give him a perspective for evaluating a particular profession. He has what Hughes (15, p. 113) calls a "lay" conception of the occupation based on generalized societal values. From the viewpoint of the profession he developed this lay conception as an "outsider" whose conceptions can sometimes be quite different from, if not contradictory to, the conceptions a person has as an "insider." For example, students entering law school generally have an exotic and dramatized image of the lawyer's role. They tend to think of the lawyer as a courtroom advocate doing battle for his client in the tradition of "Perry Mason" (17, p. 365). The idealistic image persists until first-hand contact with legal work is

encountered. The beginning attorney then begins to realize that law work is often mundane and laborious. It is thus the task of professional education to replace the student's stereotyped lay images of his chosen occupation with the images and conceptions held by the professionals.

The development of professional identity has been analyzed by breaking down its indicators into three major components:

(1) Acquisition of a professional ideology

(2) Commitment to specific tasks and skills

(3) Career commitment

Acquisition of a Professional Ideology

The first major component of occupational identity involves a system of interdependent ideas including the values, norms, beliefs, traditions, principles, expectations and myths held by an occupational group. This system of ideas form the professional or occupational ideology of the group. It serves as a logical and philosophical justification for the group's actions as well as for its attitudes and goals (26). A professional ideology tends to be identified in part by occupational names and labels (4). The names or labels carry with them not only certain actions, but also the emotions and attitudes that belong to these actions (5). An important part of a person's work identity grows out of his relationship to his occupational title or

name, which becomes a symbol of shared norms and values within an occupational group. Persons who apply these labels to themselves learn who they are, how they ought to act, and thus acquire a set of norms and values, which forms a major part of a professional ideology (3, pp. 177-179; 5, p. 99; 23, p. 3).

Commitment to Specific Tasks and Skills

The second major component, the learning of specific work-related tasks and skills, indicates a close relationship between the development of professional self-concepts and the acquisition of specific subject matter related skills and knowledge, a relationship that is prevalent in everyday experience (3, 4). Students faced with the challenge of mastering new work techniques and new problem interests, develop pride and confidence in their ability to perform tasks and skills specific to the chosen profession. By actually carrying out the activities that are associated with a certain professional role, they take on the role in both their own eyes and in the eyes of others (3, 4, 16, 17, 24).

Career Commitment

The third major component, career commitment, occurs when individuals confronted with an opportunity to change careers or jobs discover that in the course of past activities they have accumulated valuables or investments of a

kind that would be lost if they changed their chosen professional field (1, 3, 13, 14). The investment begins when a student decides on pursuing a degree.

By choosing a particular degree program, the student makes an investment of an irreplaceable quantum of time in a career. If movement out of that speciality would prove too costly in time, money, or prestige, then the individual must continue working toward the degree. Furthermore, once the individual has graduated, he must remain what he has become in order to cash in on the investment (1, 3, 4). This third component is apparently related to the second, since both Lortie (18) and Geer (13) found that the lack of specificity of skill and knowledge resulted in weak career commitment.

It could be asked why good role concepts are important. Good professional role concepts lead to action, whereas weak self-concepts produce confusion, disorientation and inaction. Foote concluded that "when doubt of identity creeps in, action is paralyzed . . . only a full commitment to one's identity permits a full picture of motivation" (12, p. 21). Sometimes people cannot identify with a new professional role or this role appears to be ambiguous to the people who are trying to internalize it. In such cases these people are referred to as marginal men (15, pp. 119-120). They lack a strong professional self-concept, evidenced frequently by a lack of drive or motivation to excel in their chosen profession.

The field within which the professional training of a student takes place somewhat determines the degree to which the student can achieve a strong occupational self-concept. Students in fields that involve a clearly delineated body of knowledge and a specific set of work tasks are assumed to have developed a stronger professional self-concept than those students in a less defined field of study (3, 4, 24). Or, what is more important, a person entering a somewhat unstable field is likely to be unsure about a personal occupational role.

The field of music education is rather loosely defined. Knowledge and skills from many different disciplines and fields of study make what is usually referred to as music education. Public school teachers are just one of the many groups of people whose education falls under the label of music education. College teachers, performers, administrators, consultants, technicians in the recording industry, and instrument manufacturers often have gone through the same professional training as have music teachers. Because music education is a composite, loosely defined field, a music educator is likely to be unsure about his or her own professional self-concept. In order to be successful in that career, therefore, music educators need to have developed a strong occupational role concept. Otherwise, motivation and professional desire may be lost, a situation that can result in role conflicts.

Research on the development of role concepts in music students and musicians is in its infancy. Kadushin (16) found that the music conservatory played an important part in the development of professional self-concepts in music students. Lunden (19) and Faulkner (9, 10) found that role conflicts among certain orchestral musicians stemmed from their professional training. These players had developed occupational identities as recitalists during their course of study. When these musicians found themselves having to perform in orchestras, they experienced deep frustration and dissatisfaction with their work. Lunden (19) found that the effects of role conflicts in symphony musicians was so severe that it caused major labor problems in symphony orchestras in the United States.

White (27, 28), in his sociological study of public school music teachers, interpreted his data within the terms of a Symbolic Interactionist framework. His findings suggested that the theory of Symbolic Interactionism might provide useful descriptors for investigating the development of occupational identity in music teachers. This researcher wishes to explore this question by investigating whether, when, and how music education students develop an occupational identity as music educators.

Purpose

The purpose of this study was to investigate the development of occupational identity in undergraduate music education majors.

Problems

The problems were as follows:

(1) The identification of occupational norms and values of undergraduate music education majors;

(2) The determination of the commitment of undergraduate music education majors to specific skills and knowledge of music education;

(3) The determination of undergraduate music majors' career commitment to music education.

Definitions of Key Terms

These definitions are paraphrased from A Modern Dictionary of Sociology (26).

1. Anticipatory socialization refers to the learning of the rights, obligations, expectations, and outlook of a social role preparatory to assuming it. As persons learn the proper beliefs, values, and norms of the groups to which they aspire, they are learning how to act in their new roles.

2. Gesture, as defined by Mead, refers to that part of the social act which serves as stimulus to other forms involved in the same social act. Gestures indicate action that may follow and the counter-action that

3. Identification refers to the process involving the assimilation and internalization of the values, norms, expectations or roles of another person or group of persons into one's own behavior and self-conception.
4. Norm refers to a rule or standard defined by the what behavior is considered socially appropriate and acceptable. One's role obligations are defined by norms.
5. Occupational identity is used interchangeably with term professional self-concept. They both refer to the noun that one uses to describe oneself when asked the common question, "What is it that you do for a living?"
6. Reference group refers to a group or social category that an individual uses to help define his or her beliefs, attitudes, and values and also to guide behavior. Individuals may have some sense of identity with their reference group, although they may not be an actual member of it. They may not even wish to join it and their conceptions of it and its values may be inaccurate.
7. Significant others refer to those people who have the greatest influence on individuals' evaluation of themselves and who have the greatest impact on their acceptance or rejective of both personal and professional norms.

8. Significant symbol, as defined by Mead, is a gesture or learned symbol that is used consciously to convey a meaning from one person to another, and that has the same meaning for the person transmitting it as for the person receiving it. It is a mutually understood gesture.
9. Value refers to an abstract, generalized principle of behavior that individuals have internalized during socialization and to which the members of the group have strong, emotionally-toned positive commitment. Values provide generalized standards for judging specific acts and goals and are expressed in specific and concrete forms as norms.

Delimitations

1. This study concerns itself only with undergraduate music education majors attending North Texas State University; Denton, Texas, in 1981 and 1982.
2. The classification of students will correspond to their completion of credit hours as specified in the North Texas State University General Catalog, 1980-1981.

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CHAPTER II

SYNTHESIS OF RELATED LITERATURE

Sociological research on occupational socialization has been influenced in large part by the work of Everett C. Hughes and his students at the University of Chicago in the years following World War II and into the decade of the 1950's. Ritzer (39) wrote that "virtually all of the major figures in occupational sociology were either his [Hughes] students or were influenced about his ideas about occupational life." These research efforts contributed significantly to the development of theories that attempted to explain the process of occupational socialization during the period of training.

This chapter deals with both the description of non-music research studies that have been important in the development of a theoretical framework of occupational socialization as well as studies involving music-related professions. Studies which used an Interactionist perspective as the basis for theory development or for case study description were of particular importance. Non-music studies will be discussed first followed by music-related investigations.

A Synthesis of Theoretical Studies in Occupational Socialization

In the 1950's, two major longitudinal investigations of medical students provided theories and methodologies that have proved to be the basis for subsequent researchers (5, 14, 18, 19, 20, 23, 27, 33, 38, 41, 42, 43, 45, 46). The initial study, begun in 1952 under the direction of Robert K. Merton of Columbia University, culminated in the publication of The Student-Physician in 1957 (32). The other study, begun in 1956 under the direction of Howard Becker, Blanche Geer, Everett Hughes and Anselm Strauss, resulted in the publication of Boys in White in 1961 (6). These two studies employed some major differences in approach and methodology and presented some seemingly contradictory interpretations of occupational socialization.

Merton's study was based on an approach that viewed the student as a rather passive receptacle into which new characteristics could be placed. According to this view, the individual was to be equipped with various skills, norms, values, and attitudes during the socialization experience which were necessary and relevant to future behavior. The individual could be measured by empirical research tools such as questionnaires, interviews, and observations before and after the socialization experience. Thus, Merton's study dealt with a number of specific topics, including the way in which medical students developed a professional self-concept. This particular phase of research, conducted by

Huntington, investigated the ways in which medical students acquired a conception of themselves as physicians.

Huntington (22) assumed that the passage through medical school involved a progressive increase in the tendency to think of oneself as a physician and a corresponding decrease in the tendency to think of oneself as a student. Data were gathered from students in three medical schools, primarily through a questionnaire and secondarily through interviews. The questionnaire, referred to in sociological literature as the Columbia Questionnaire, has been used with suitable modification by other researchers to get basic and general infomation on role identity (23, 41). Thus, in Huntington's work as well as all of the Merton study, the results of surveys and other structured methods, based on a definite sample, form the basis of the report. The results of the surveys were not treated with traditional statistical tests since, as Merton explained, the object was to develop hypotheses, rather than test them (32, pp. 302-304).

Huntington's data revealed that less than one-third of the first and second year students thought of themselves as doctors; whereas, 83 per cent of the fourth year students did so. The students' experiences with patients were identified as influential factors in the change. As medical students assumed more responsibilities in clinical situations, the patients addressed the students as doctors. Thus, their own self-concepts began to reflect the images and conceptions

patients had of them (22, pp. 286-287). Huntington's conclusions were supported by other findings in Merton's study, which indicated that professional socialization was a process wherein the student moved from junior colleague to a full-fledged professional as he acquired the knowledge, skills, values, and attitudes he would need in order to perform the role of physician after he left school.

In contrast, a rather different picture of socialization in medical school emerged from the research of the Becker team at the University of Kansas (6). Both Merton's and Becker's study began by posing their problem in terms of the future role and role group to which the medical students aspired. While the Merton study continued to accept this focus throughout, the emphasis at Kansas switched to the role of the student itself. The researchers at Kansas adopted a theoretical approach which stressed that the beliefs and behaviors of medical students arose from problems experienced by the students with the structure of the medical school itself. The researchers investigated the role of medical students as it was carried on within the organizational setting of the medical school.

Whereas survey research was the dominant method of gathering data by the Merton study, Becker and his associates relied on participant observation as the main method of gathering data. The team of researchers followed one class throughout their four-year course in medical school.

They participated as observers in all the classes, activities, "bull sessions," labs, and clinical sessions. Field and interview notes were supplemented by related documents and by surveys of small samples of various groups of studdents. All these data were collected, classified, cross-filed and analyzed qualitatively to form the basis of their report, Boys in White (6).

Among the many results of this project, the study concluded the following:

> . . . Students do not take on a professional role while they are students, largely because the system they operate in does not allow them to do so. They are not doctors, and recurring experiences of being denied responsibility make it perfectly clear to them that they are not. Though they may ocassionally, in fantasy, play at being doctors, they never mistake their fantasies for the fact . . . (6, p. 201).

This study also reported some important shifts in student values during medical school. Students began medical school with a strong sense of idealism and dedication to medicine. They soon realized, however, that a self-image as doctor was not useful in coping with the problems and realities of medical school. They had to learn to please the faculty and to find out what the faculty expected them to know to pass examinations. Thus, the students' self-concept, based on their perception of the faculty's view of them, were those of students. While this view might be regarded as replacing idealism by disillusion, Becker argued that as graduation approached a

new, i.e., a knowledgeable and informed idealism emerged. (In effect, idealism was not relevant to the problems faced in school by the student, but it became more relevant as the student prepared to leave school and enter practice.)

The two studies discussed above can be taken as models which represent different approaches toward sociological research, as well as presenting alternate interpretations of the socialization process and its outcomes. Bloom (11) in reviewing these and other studies of medical students, identified several conflicting conclusions and interpretations that are pertinent to the present study. According to Bloom, there is a conflict in the interpretation of the status of the medical student within the medical school community. Is he seen as basically a student, sub-ordinate to the faculty, continually on trial, and of questionable competence until he has proved himself? This question would follow the interpretation of the Becker study. Or, is he seen by the faculty in more equalitarian terms as a junior colleague serving an apprenticeship where skills and competencies are gradually acquired? Here the question reflects the interpretation of the Merton study.

A second issue identified by Bloom as emerging from the above studies involved the relationship between the medical school and the medical profession. On the one hand, the medical school according to Becker was seen as simply laying

a ground work of basic knowledge and skills which provide a minimal level of competence for entry into the profession. Additional competencies were acquired through membership and involvement in the profession. The Merton interpretation saw the medical school as equipping the student with a rather complete set of competencies and standards which would enable him to move from the professional school to full-fledged participation in the profession.

While the findings of the two projects may appear to be in disagreement, Becker felt that each was a description of an actual empirical reality that pointed up the diversity of socialization contexts within the same profession (5). He noted that Merton surveyed three Eastern Universities, while he worked at Kansas so they did not study the same sample. Furthermore, there was a difference in focus and methodology involved in the two projects. Kadushin (23) pointed out in his review of the two studies that both findings imply the structure of a profession and the social arrangements of a professional training school may possibly be responsible for the creation of a professional self-concept.

The seeming conflicts may be a characteristic of the socialization process itself. On the one hand, the function of occupational socialization is to change persons by instilling in them the values, norms, knowledge and skills of their future profession. The student, however, brings a host of assumptions, often incorrect, to this training.

These two factors combined create socialization problems and conflicts that have been the subject of several studies in the field of sociology.

Becker and Carper (8, 9) in particular have been influential in the development of a theoretical framework for the investigation of occupational socialization. Becker and Carper based their study on the rationale that the process of identification and its effect on behavior were major problems to social-psychologists. They proposed to break the concept of work identification into its component parts in order to specify "the processes by which occupational identifications are internalized by the individual in the course of his entrance into and passage through a set of training institutions" (8, p. 177; 9, p. 189).

In order to accomplish this purpose, the researchers compared the development of occupational identity in three groups of graduate students majoring in mechanical engineering, physiology, or philosophy. The data were gathered through a series of informal interviews with fifty-one male students at a large midwestern state University. The sample ranged from first-year graduate students to those about to complete their doctoral program. The tape recorded interviews lasted one-half to two hours in length. Questions were only asked to clarify points or to introduce some area in which information was desired that the interviewee had not spontaneously discussed in answer to the initial question: "How did you happen to get into . . . ?"

The results of the study suggested that there were three major elements of work identification: (1) attachment to occupational title; (2) commitment to tasks; (3) commitment to particular work organizations or positions in them (8, p. 178). Becker and Carper also identified some specific processes by which work identification was produced in the three components listed above. The processes were as follows: (1) acquisition of professional ideology, which tended to influence attachment to occupational title; (2) development of new problem interests and pride in new skills, which produced identification in the area of task commitment; (3) investments, which influenced commitment in the area of identification with particular work organizations; (4) sponsorship, which strengthened identification with occupational title and ideology (9, pp. 198-201).

The importance of Becker and Carper's study goes beyond the description and analysis of three groups of graduate students. They formulated a theoretical framework that could be used to explain the development of occupational identity in other fields. It has had an influence on research of other sociologists who were interested in the processes of occupational socialization, as well as providing descriptors for case studies of specific professions.

Simpson investigated another dimension of work socialization. She proposed to test the hypothesis that work role identity developed in a sequence of three phases, which

she described in the following manner:

> During the first phase, the person shifts his attention from the broad, societally derived goals, which led him to choose the profession to the goal of proficiency in specific work tasks. During the second, certain significant others in the work milieu become his main reference group. During the third, he internalizes the values of the occupation group and adopts the behaviors it prescribes (41, p. 478).

To test her hypothesis, Simpson used material gathered through an adapted version of the Columbia Questionnaire along with interviews, and school records of ninety-five nursing students in a collegiate school of nursing associated with a teaching hospital. She also spent five and one-half months observing the students as a resident in the nursing students' dormitory taking field notes. Using qualitative and quantitative analyses through descriptive statistics such as percentages, ratios, means, and medians, Simpson reported that nursing students were motivated to enter the field primarily by a desire to serve and help suffering people--a "Florence Nightingale" concept. Their idealism was similar to the "Ben Casey" concept of medical students.

The initial training period then placed great emphasis on acquiring a wide variety of technical skills and mastering the procedures of basic nursing. The result was a shift from humanitarian concerns to a concern with mastering skills that distinguished the professional from the lay person.

The students' initial orientation toward patients as significant others was replaced by a concern with the opinions

and evaluations of co-workers, i.e., nurses and doctors. The students began, also, to evaluate their co-workers in terms of professional standards of competence rather than personalities (42, p. 171).

Simpson concluded that these findings substantiated her hypothesis. She suggested that the third phase, begun in the training period, was probably dependent upon the kind of work situation experienced after training. Especially important would be ". . .the extent to which one's work relationships are with colleagues rather than outsiders" (42, p. 173). Thus, while the training situation generated favorable conditions to the internalization of professional values, the degree to which it could occur was dependent upon the characteristics of the new work situation.

Simpson's findings supported the theory proposed by Becker and Carper that the presence of a clearly bounded body of knowledge and a set of specific work-related tasks promoted the development of occupational identity (8, 9). This study also lent support to their conclusion that the structure of the training situation can either promote the maintenance of a lay conception or generate conditions favorable to the development of a new professional self-concept.

Simpson also effectively used the concepts of significant others and reference group theory to describe the process of change in the self-images of student nurses. Significant

others are those persons who have the greatest influence on an individual's acceptance or rejection of norms. They are actually involved in the cultivation of abilities, values, and attitudes. In Simpson's study, there was a change in the significant others of nurses from the patient to colleagues, or a shift from lay persons to other professionals in the field.

A reference group is a group or social category--real or symbolic--whose outlook is used by the individual as the frame of reference in the organization of his perceptions of his world. The reference group helps an individual define beliefs, attitudes, and values as well as being a guide to behavior. In the case of the student nurses, at the end of their training their reference group became that of the idealized profession. Thus, they were able to judge their co-workers according to professional standards rather on the basis of personal charisma.

One of Everett C. Hughes theories (21, p. 118) that appeared in both his writing and lectures was that professional education involved the replacement of stereotyped images by the more subtle, complex, and even ambiguous perceptions of the professional role. Lortie (28) used this thesis as the basis of his rationale for a study which examined the connection between law school and professional socialization.

Lortie surveyed a selected sample of fifty day-time law students from the three types of law schools in the Chicago area--university, Catholic, and independent. Night program students who remained in their previous jobs were excluded from the sample. Lortie collected his data through a questionnaire and through personal interviews, neither of which were available for review. He had the respondents review their successive images of law as work from their first recollection to the time of the interview. He then had them describe the effect of the law school on those images. He also had the respondents evaluate the law school's function and performance by means of an open-ended questionnaire (28, p. 36).

Lortie reported his data quantitatively in the form of ratios and percentages and qualitatively through the narrative of his discussion. He found that students entered law school with an exotic and dramatized image of the lawyer role in the tradition of "Perry Mason." The school environment provided little opportunity for the law students to actually play the role of lawyer. Thus, the students graduated with a minimal knowledge of the procedures of actual law practice. Only those students supplementing their school curriculum with employment in some phase of work in law had any idea of the social skills necessary for successful practice with both clients and rivals. The largest percentage of law school graduates who responded

to the open-ended questionnaire reported that the tasks they did as practioners of law were not what they expected to do upon graduation.

The second set of data--the respondents' evaluations of law school functions and practice--pointed to limited opportunity to acquire skills basic to the practice of law. About two-thirds of the men felt that the function of law school was to "prepare for practice" (28, p. 36). These respondents expressed the feeling that although they were formally and legally qualified to practice law, they did not feel prepared to play even the beginner's role as an actual attorney. Lortie (28, p. 36) concluded that the self-concept only crystallized when role performance was undertaken in a psychologically meaningful context and that law school provided only minimal opportunity for this development.

Lortie also investigated public school teachers, and published several studies which are related to the professional socialization sequence (27, 29, 30). Lortie based much of his observations on the premise that conditions of entry played an important part in work socialization. Where work socialization was potent, the selves of the participants tended to merge with the values and norms built into the occupation. The opposite held true where work socialization experiences were weak. The norms and values that people brought with them to training continued to influence their conduct (30, p. 56).

Although Lortie's work on schoolteachers covers a wide range of topics, only the material dealing with socialization will be discussed here. Lortie had based most of his findings and theories on two large projects, which are summarized in The Schoolteacher (30). The first study, referred to as "Five Towns," was conducted among selected teachers from five school systems in the greater Boston area. Lortie and his assistants used interviews to obtain data. The interview schedule was reproduced in the appendix of The School-Teacher (30, pp. 245-256). The second study was conducted in all the public schools of Dade County, Florida. In this study, both questionnaire and interviews were used to obtain data. These are also found in the appendix (30, pp. 256-259). The researcher did not give details on the types of analyses that were used on the data, but rather presented his findings in tables as percentages and anecdoctally in the narrative sections. Lortie also utilized studies conducted by other researchers as well as public documents in formulating his concludions and theories (29, 30).

Lortie found that teachers had learned to take the role of their own classroom teacher. The experience of being a student for thirteen years was like serving an apprenticeship (30, pp. 61-62). The "Five Towns" teachers, as a result of this apprenticeship of observation, placed many events within a continuous rather than a discontinuous framework so

that they talked about education assessments they had made as children as being currently viable for them as teachers. Their training had not been a watershed experience separating the perceptions of "naive laymen" from the mature judgment of "knowing professionals." The teachers did not see themselves as colleagues sharing a viable, generalized body of knowledge and practice. Instead they had an individualistic perspective based upon their own experiences, some of which had occurred when they had been schoolchildren themselves (30, pp. 65-79).

Lortie concluded from his findings that the lack of dramatic change in the outlook of teachers from that of education students supported the allegation that teacher training had low impact on students' self-concepts. He proposed that beginning education students needed to undergo training that would offset their individualistic, lay conceptions of what constituted the teaching profession (30, p. 67).

Based upon his findings, Lortie (29) developed a theory according to which the experience of sharing entry ordeals with peers was an important factor in work socialization. He theorized that institutionalized shared trials, such as qualification examinations or juries, tested commitment to those aspiring to an occupation. This theory has not been tested by an empirical study, but the linkage between shared ordeals and work socialization seems sufficiently provocative to merit further consideration.

The term commitment has been defined by various writers in several ways. Sheldon (40) defined it as an attitude or orientation which linked or attached the identity of a person to the organization. Becker (4) described a committed person as one who had acted in such a way that his involvement in a social organization had made for him "side bets" and thus contained his future activity. By his own action he had invested enough valuables so that leaving this job would be too costly in either time, money, or self-esteem.

Geer (19) used Becker's concept of commitment to compare the kinds of valuables generated by certain aspects of medical practice and college teaching to the valuables found in public school teaching. Her data were collected from public documents, findings contained in Boys in White (6), and results from a study of undergraduate students at a large midwestern university published under the title, Making the Grade (7).

Geer theorized that there was a minimal list of valuables by which people became committed to an occupation. The ones that pertained to occupational socialization in the training period were (1) specialized training that could be used only in the particular occupation; (2) social prestige that would be lost if one left the degree program or occupation; (3) the loss of face if one were unable to continue in the profession; and, (4) prestige among society and colleagues (19, p. 32).

Geer suggested that in some occupations students acquired a sufficient number of valuables, such as pride, self-esteem and time, to make their commitment likely before training was completed (19, p. 33). She found that specificity of skill and knowledge was the most compelling form of a valuable, a factor previously identified as being significant to the development of an occupational identity (8, 9, 41).

The emphasis in all the studies discussed in this section has been on the development of theories that would help explain the process of occupational socialization. They have tended to focus on the role of the training institution in the student's change from lay person to professional.

Synthesis of Music-Related Studies

The majority of studies dealing with role conflicts and occupational identity of musicians presented a social-structural description and a sociological analysis of a specific music field (12, 13, 14, 18, 35, 44, 45). These studies have usually given attention to social relationships, sociological characteristics, norms, values, and commitments of the members of that occupation. They have also tended to focus on persons who were already working in the field under consideration, rather than on persons who were in the training period.

Only two researchers, Rumbelow (39) and Kaplan (24, 25, 26), have attempted to develop a sociology of music from their studies. Of particular relevance to this study was

Rumbelow's interdisciplinary study which applied Social Interaction theory, as defined by George H. Mead, to music. (Rumbelow used Social Interaction rather than Symbolic Interactionism to label Mead's theory; both are the same.) Rumbelow based his rationale on the fact that there was a need for a sociology of music which would be consistent with accepted sociological theory and equally applicable to to the present as well as the past. Since modern sociological theory had accepted Interaction theory as one of the important frames of reference in which to view society, he hypothesized that it could be used to develop a sociology of music through studying groups of people in musical social situations (39, pp. 1-26).

Rumbelow applied Social Interaction theory to a variety of musical social problems, both historical and contemporary, in order to validate a consistent and useful sociology of music. He first reviewed musicological data as they related to Social Interaction, using secondary sources. He described three sociological factors as providing ongoing foundations of music from the earliest times to the present: (1) sociability of music as an activity in which interaction can take place at the common most level of all human life; (2) the use of music in ceremony for social control and power; (3) music as a form of communication for the expression of thoughts and emotions.

Rumbelow next discussed the function of music as a form of communication drawing upon the social-psychology of George Mead for the concept of "musical gesture" (39, pp. 115-117). The musical gesture provides an impetus for the establishment of a triadic relationship wherein the music, event and the group comprise a frame of reference. In Mead's theory, meaning grew out of the gesture of one actor to another; the responding gesture of the other, and the uncompleted phases of the act to which the gestures referred. The mutually understood gesture became a significant symbol when it had a shared common meaning for all those in the social situation. Communication with oneself as well as with others was possible through significant symbols. Rumbelow concluded that significant symbols were musical gestures communicated through sound that stood for the same ideas in the minds of both the originator and the receiver. Rumbelow extended Mead's triadic relationship to encompass the individual, the music and the social group.

Rumbelow then expanded the concept of gesture as a sociological basis for a system of musical aesthetics. He concluded that all musical experiences were learned and depended upon interaction through significant symbols to have meaning.

Rumbelow also dealt with the role and status of muscians. After summarizing the historical role and status of them from primarily secondary sources and after he had conducted

a survey of musicians in Minneapolis, he made several general conclusions which are pertinent to this study: (1) The sociological definitions of role and status may be applied to musicians; (2) the role of musician is learned through social interaction; (3) to play the role properly is to assure recognition and to gain identity from the validating review of others; (4) musicians are called upon to play many different roles with different social interaction patterns; (5) failure to play the role correctly brings about repercussions.

The study must be criticized for its reliance on secondary sources as the primary support for the author's thesis. Rumbelow's purpose, however, was to develop a philosophical position, which was concerned with pointing out a new direction to describe the relationship of music and society. In this purpose, Rumbelow has made a significant contribution to the field. He has provided a conceptual base for further research. The application of Interaction theory, as represented by the conclusions of Rumbelow, give credence to its potential as a theoretical base for a sociology of music education.

Kaplan (24, 25, 26) examined the social roles of musicians by analyzing the functions music plays in society, and the manner in which music and musicians are integrated into social patterns and structures. Using the theoretical

framework of social role as developed by Florian Znarniecki, Kaplan examined the musician's conception of himself in relation to society, The researcher employed previous studies, his own observations, documents, and case histories as data sources. He then developed a base for a sociology of music which he later expanded into a sociology of music education in the book, Foundations and Frontiers of Music Education.

Kaplan's results obtained from the case histories of forty-eight musicians is of interest to this present study. The musicians responded to a questionnaire about their own personal and musical development. Kaplan interpreted the case histories qualitatively in relation to the themes of social class, success criteria, values of the occupation, and implications for music education (26, p. 102). He concluded from his findings that musicians' roles could be categorized by function, which he labeled aesthetic or socially oriented. According to Kaplan, aesthetic oriented musicians were those who conceived of their Art as being free from social factors. They were intensely attached to the aesthetic values of music and minimized the social implications of their work In contrast, socially oriented musicians were those who conceived of their Art and their role in respect to their "own function as an agent of ideas, institutions, people, business enterprises, and other social patterns (26, pp. 110-111).

The first sociologists to study work role identity in musicians were interested in those groups that seemed to fall outside the mainstream of musical practice. Using an Interactionist framework, they began with investigations into the occupational identity of dance and jazz musicians. into the occupational identity of dance and jazz musicians.

Becker (3) investigated the occupational identity of the Chicago dance musician in the 1950's. He gathered his information while playing piano in various clubs when he was a graduate student at the University of Chicago. He took extensive field notes which he later transcribed and classified for analysis. Becker found that dance musicians with whom he worked felt deep conflicts and hostility towards their customers--the clients. The musicians felt that the clients were unworthy to judge the proper value of their services and strongly resented having to play music that would please them. This hostility resulted in their preoccupation with building defenses against outsider interference, which resulted in the dance musicians developing a deviant sub-culture whose norms and values were outside those held by society in general (3, pp. 79-82).

Stebbins (43, 44) investigated jazz musicians in Minneapolis. He proposed to test two hypothesis: (1) Jazz musicians as an occupational group stand lower in status, class, and power than do commercial musicians with the general community; but, (2) jazz musicians stand higher in status, class, and power than do commercial musicians with

the sub-cultural community of the music profession. Stebbins collected data through a questionnaire survey that was designed to covered the variables deemed relevant to his hypotheses. He also interviewed the subjects of his study. He employed a comparative study design in which he matched a group of twenty-five jazz musicians with a group of twenty-five commercial musicians. He analyzed his data through multivariate statistical analysis, which he reported in sixty-six detailed tables. His findings supported his two hypotheses and showed that jazz musicians tended to be more anti-social, non-conforming and somewhat alienated from middle class society.

Faulkner (18) investigated the work and careers of the Hollywood studio musician. The study focused on seventy-three musicians that were recognized by their colleagues as being outstanding. Faulkner derived this list from ninety interviews with musicians, composers, contractors, and union officials. Data drawn from the sample population were stratified by musical instrument since Faulkner believed the work roles and, therefore, the work problems were different according to the instrument played by the musician.

Each of the seventy-three musicians were interviewed according to an eighty-nine item schedule. The sessions were taped and later transcribed for analysis. The interview was divided into several sections, which included

a work history of the subject; personal data including background, family life, and leisure activities; career aspirations, which included the reasons for going into the commercial field and studio work; income; varieties of work experience, including the basis of work dissatisfaction. The final form of the interview schedule, included in the dissertaion, was omitted from the book publication.

Detailed and complex findings were reported in the conclusions with statistical data being presented in tables and summaries. Faulkner acknowledged as a limitation of his study that no tests of association between variables were employed since "the researcher preferred not to give the illusion of precision most often implied by the application of such techniques (18, p. 67). Quotes from the taped interviews were interspersed throughout the narrative portions of the study.

Faulkner, in his discussion of career backgrounds of studio musicians, identified a problem among string, woodwind, and French horn players. These groups of players expressed the most job dissatisfaction. Apparently, they had started their careers in symphony orchestras, but had moved into commercial work because of dissatisfaction with orchestral playing. Their unhappiness usually centered around the low pay and low status of orchestra musicians as well as the lack of positive musical rewards (18, p. 80).

Furthermore, while 68 per cent of the wind players reported that they originally had planned on orchestra careers, over 45 per cent of the strings said that they had aspired to concert careers as recitalists. They had had to settle for positions in an orchestra when their recitalist careers did not materialize.

Faulkner's study is also valuable because of the appendices in which he presented an account of the various ways he gathered information. Unfortunately, the book version of the study did not include the interview schedule.

While there has been no study per se dealing with the role concepts of the orchestra musician, there have been several investigations that can shed some light on why they have problems adjusting to both symphony and commercial work. Lunden (31, pp. 110-116) investigated labor relations in major symphony orchestras in the United States. Lunden based his findings on documents, personnel records, press reports, and interviews with musicians. Statistical data were presented in tables throughout the study, in addition to quotes taken from his interviews.

Lunden found that string and upper woodwind players had planned on recitalist careers while in their training period. They had internalized the role of recitalist during this time. When they found that they could not have a successful career in this area--often due to lack of audience support rather than lack of talent--they chose the symphony orchestra as

a second option. Lunden's interviews revealed that these players were sensitive to the point of paranoia about their treatment by conductors, the orchestra's management, and board of directors. They felt that they did not get the respect that was due them as artists, nor did they receive positive musical rewards from playing the same literature season after season. Their discontent and unhappiness was, according to Lunden, one of the main causes of labor problems in large symphony orchestras.

Lunden's findings supported Faulkner's observations of string, woodwind, and French horn players. Both these studies revealed problems that occurred when the role that the musician had learned and internalized as a student came in conflict with the role that he was expected to play in the actual working environment.

Both Lunden's and Faulkner's observations on orchestral musicians, especially string players, were substantiated by Edward Arian (1) in his study of the Philadelphia Orchestra. Arian focused upon the effect of bureaucratization in cultural institutions and selected the Philadelphia Orchestra as the subject of a case study for two reasons: Firstly, it was well known and successful; secondly, he had been an member of the orchestra for twenty years. Arian, in addition to his personal experience as an orchestra member, used supplementary material from surveys as well as documents and other publications.

Conflict in role identity was not the main focus of the study, but rather was discussed in connection with the problem of alienation among musicians as a result of bureaucratization. Arian suggested that orchestra members experienced alienation in part because of the disparity between job requirements and their training. He singled out string players as feeling particularly alienated and frustrated in their jobs. He noted that the violinist, in his heart, saw himself as a full-fledged virtuoso because his primary orientation at the music conservatory had been toward solo or chamber music playing. The string player joined the symphony as his last resort when it became apparent that he was not going to be the second Heifetz. This situation resulted in frustration, alienation, and even aggressive behavior which was often manifested in labor conflicts between players and management, a conclusion that concurred with Lunden's findings.

Faulkner (16, 17) conducted a study of symphony musicians and their feelings about mobility in the orchestra world. He stated in the rational (16, p. 334) that careers were made up of positions and typical sequences of movement within and through them. The members acauired ways of thinking and feeling about these arrangements. They oriented themselves towards the roles that they were paid to perform, both positively and negatively. Faulkner proposed to write about

point as persons who were undergoing these experiences. Three concerns constituted the reality of orchestral performers' careers: (1) advancement and mobility, or a concern with improving one's position; (2) the extent to which circumstances ruled out advancement or promoted entrapment in undesirable positions; (3) a concern with making commitments.

Data were collected over a three-year period using fieldwork observations, analysis of personnel records, informant interrogation, and longitudinal respondent interviewing. His reports were derived mainly from long, unstructured tape-recorded interviews with 110 orchestral musicians in three orchestras. One of the groups could be classified as a major symphony, while the other two ranked in the middle strata of the orchestral hierarchy.

Faulkner's findings (17) revealed that as players stayed in the middle-level orchestras, they went through a process of self-definition which made it easier for them to accept their lack of movement to a better ensemble. During this process, they realized that it would cost them more to change positions than to remain where they were presently employed. These players would have to start at the bottom of their new ensembles and forfeit the high status, seniority, and security that they had accumulated in the middle-level orchestras, a situation that restrained them from movement. Faulkner's findings were consistent with the concept of commitment as expressed both by Becker (4) and Geer (19).

Nash (34, 35, 36, 37) has examined and reported on the role of the composer extensively. He began his research (35) with an exploratory social-psychological study that proposed to test the following general hypothesis:

> The American-born composer of serious music represents a particular personality configuration which has achieved a specific vocational role. His resultant vocational attitude system and pattern of behavior is a product of the interaction of his personality with the situation of the role he plays.

The case study method was used to investigate twenty-five American-born composers of serious music. The Rorschach Test of Personality was given each subject since Nash was interested in determining the interaction between personality and role concept. Nash used questionnaires, interviews, and personal correspondence to gather information. He reported descriptive findings about the composer in several publications. The observations applicable to the composer's role concept and role attitudes may be summarized generally since the information overlaps from article to article.

Nash revealed that the composer functioned in a deviant vocational role in which a prominent characteristic was a feeling of social alienation from society. Composers did not like their status in our society and they tried to raise it by almost any means possible (34, p. 47). Another prominent characteristic of their role situation was the broad gap between their taste and that of the serious musical audience.

Considerable social cooperation with other dominant roles such as conductors and musical businessmen was necessary to achieve performance of their compositions.

Extensive vocational role versatility was also a characteristic of composers. They used role versatility in three important ways: (1) as a means to adjust to the demands of several roles that they had to play, such as composer, teacher, businessman, and public relations person; (2) as a means of raising their status; (3) to enhance control over the distribution of their music (37, p. 47). Nash concluded that problems in identity occurred when the demands of two roles were in such conflict that they would not be met.

Etzkorn (14, 15) examined still another group of composers--the popular songwriter--in a study which presented first a social-structural description of the songwriting occupations and then examined the socialization processes of this group. Etzkorn was particularly interested in studying the social relations involved in creating popular music by examining the reference groups that were related directly to the composition process of hit songwriters. It is the latter issue of reference groups that is most pertinent to the present study.

Etzkorn restricted his study to the processes by which (1) individuals acquired a set of role relating to the creation of symbolic (musical expressions; (2) rules for

the general use of this set of roles were socially elaborated; (3) the more poignant applications within social groups were specified; (4) these were communicated to selected individuals (15, p. 41). He then applied these general sociological hypotheses to songwriters and suggested that they would have to acquire familiarity with the following: (1) the proper musical phrases which are part of the musical culture in which they work; (2) the general conventions of style which governed the use of these phrases; (3) the modifications required when directing music to specialized audiences; (4) similar adjustments required when composing for individual artists (15, p. 41).

Etzkorn obtained data by compiling a list of 117 songwriters whose names appeared on Billboard's top 50 popular hit songs of 1959-1960. These composers were informed by postcard of the purposes of the study in the spring of 1961. A questionnaire was mailed to them one week later. Fifty-nine usable responses were returned for general questions; forty-three responded to the questions concerning income. The questionnaire was designed to provide information on the physical setting of their creative activities as well as on personal background, relevant interpersonal relationships, and reference roles.

The findings of the study revealed that the majority of successful hit composers lived and worked near the larger music publishing and recording firms, as well as near the

major radio and television studios such as New York, Los Angeles, and Nashville. The majority of composers devoted more time to promoting their songs than composing them. All but one showed their new songs first to some nearby music distribution executive, usually at a recording firm. In fact, 93 per cent of the writers with annual incomes above the median salary used business executives rather than fellow songwriters as their first critics. These responses would seem to indicate that the most important critical reference group for them were executives of the business world.

One-quarter of the respondents indicated that they had learned to write songs from songwriting acquaintances, while another two-thirds stated that they had "just picked it up" (16, p. 43). Most songwriters characterized their careers as successful with luck being given a great deal of credit for their success. Forty-seven per cent stated that they had had formal music training.

According to Etzkorn, the data would seem to suggest that song composers guided themselves in their work roles with and by responses from music executives rather than fellow composers. The songwriters adopted the standards and values of music executives and they were the dominant source of influence on the song composers' proper role conduct. The reference group for songwriters was not in their work sphere yet they used its norms and values as their frame of reference for work roles. Any conflicts of identity seemed to be

resolved in favor of the more powerful economic influence. This situation may explain in part the absence of clearly-defined aesthetic standards in the popular music field.

Etzkorn's study has been discussed, not because of this researcher's particular interest in popular songwriters, but rather for some implications that might be drawn from it. The study points up the importance of the reference group in the forming of norms and values. The songwriters held commercial values because they had taken the music business executives as their reference group. This same principle can be applied to the instrumental musicians described by Arian (1), Faulkner (18), and Lunden (31) as being discontent and dissatisfied with their work. It could be inferred that these individuals took as their reference group successful solo performers, such as Isaac Stern or Itzak Perlman. String players, in particular, seemed to have norms, values, and concepts of themselves associated with such virtuoso careers. Likewise, it can be inferred that if the socialization process encourages identification with one reference group, and, in reality, that identification is incompatible with the actual work environment, then role conflicts are inevitable.

A study by Chaneles (12) lends some support to the above inferences. This researcher examined the social roles of the concert pianist from what he termed two interdependent foci: (1) behavior relevant to the occupational sub-culture

of American society; and, (2) behavior relevant to a collectivity which Chaneles defined as the musical sub-culture of American society. The author theorized that the existence of an aesthetic need in people became increasingly evident as societies were urbanized and industrialized with leisure time being more available. Aesthetic values associated with musical performance of "serious" piano music constituted the matrix about which the musical sub-culture was organized. Data for the study was drawn largely from interviews conducted by Chaneles with thirty concert pianists. The need for specialists to satisfy these expressive needs of members of the musical sub-culture accounted for, in part, the status of the concert pianist. The major functions of the concert pianist were to perpetuate the musical sub-culture and contribute to its stability.

Chaneles concluded that the manner in which the potential artist acquired the motivation to perform the social roles relevant to his functions was regulated by the recruitment demands of both the occupational and musical sub-cultures. Three relevant career stages were described: (1) adaptive stage during which the pianist learned technical skills and knowledge; (2) adjustive stage during which the pianist learned to reciprocate audience expectations; (3) expressive stage during which the pianist evaluated his competence with respect to the values and norms of both the occupational and musical sub-cultures.

Career development as a concert pianist required a special type of education characterized by intensity and exclusiveness in contrast to a liberal arts education. The data revealed that pianists who had been socialized in the value framework of the musical sub-culture, where intensity and exclusiveness were emphasized, were found to be more successful in their careers. Chaneles attributed the tendency to success of these artists to the fact that they acquired relevant values, norms, and technical proficiency during the earliest career stages.

This conclusion was consistent with and lent support to the theory advanced by Becker and Carper (8, 9) that the acquisition of a professional ideology and technical skills contributed to the development of an occupational identity, which in turn seemed to contribute to successful performance in one's career. It might also be noted that the three career stages described by Chaneles corresponded to the socialization sequence hypothesized by Simpson (41).

All the studies discussed in this section have dealt primarily with persons who were beyond the training stage in their career. But these studies have revealed that many of the conflicts experienced on the job resulted from poor role concepts or incompatible role identities that had their beginnings in the training period. Only two groups of musicians appeared to be satisfied and motivated in their work:

the concert pianists who had developed relevant norms and values early in their training and the popular songwriter who had successfully adopted the values and norms of their reference group, the music business executive. Although the findings from all these studies are not conclusive, they do lend support to the idea that the structure and experiences of the training institution are important to the development of occupational identity, which appears to be important to success in one's chosen field.

There has been one study that investigated the role of the music conservatory in the acquisition of a professional self-concept. Kadushin (23) focused primarily on factors that encouraged the development of professional self-concepts in music students. In his justification for the study, he noted that Becker and his associates (6) had suggested that students in professional schools acquired only the self-concept of student. In contrast, Merton and his associates (32) proposed that students gradually acquired the self-concept of professional. Music conservatories would afford an excellent test case since music students were engaged in professional activities while they were still in school.

The undergraduate students in the Manhattan School of Music and the Juilliard School of Music were chosen as subjects for the study. Data were collected through the use of a modified version of the Columbia Questionnaire. Class records, jury reports, as well as follow-up interviews were

also used. Multivariate analyses, including a tree analysis procedure, suggested that both actual professional activity and the professional school itself contributed to the development of a professional self-concept.

Kadushin concluded that socialization to a professional self-concept did happen during music school He further proposed that his finding did not contravene Becker (6) nor directly support Merton (32) because a major music conservatory was both a school for students and an arena for performers (23, p. 389). Socialization did not take place directly through reference groups--which Kadushin interpreted to be the teachers--or role model phenomena. He concluded that the schools were facilitating mechanisms of socialization whose function was to develop music skills in their students.

Kadushin's analysis had revealed that performance for pay, union membership, and the winning of competetions were the key factors that produced the highest self-concepts in music students. According to this study, anticipatory socialization could take place only when the social structure of the school allowed a student to actually play the role that would eventually be his full-time concern. Since the acquisition of musical skills led to successful and rewarding performances as professional musicians, the conservatories fulfilled their primary function by both developing skills and, at the same time, permitting students to make use of

of their abilities in the professional world. This latter experience was judged to be crucial to the development of a professional self-concept.

Kadushin's results supported Becker and Carper's theory that the acquisition of specific skills resulted in occupational identity. The results may also be compared to the study of law students by Lortie (28). The law school had not provided the opportunity for students to engage in anticipatory socialization by having the opportunity to play the role of attorney in any meaningful way. The law school had been judged to have little effect on the work socialization of the law student. In contrast, the music conservatory had facilitated role identity by both developing skills and then by permitting students to make use of those skills in actual performances.

Kadushin stated that reference group had little effect on the development of the students' self-concept. He did not explain or justify why he took the students' teachers to be their reference group. It would seem more likely that the professional musician was the reference group rather than teachers. The importance of union membership would further add credence to the conclusion that the professional musician and not the conservatory faculty was the student's reference group.

White (45, 46) conducted the first study on the professional role of the public school music teacher. His stated purpose was to investigate the sociological characteristics of the professional role and status of the public school music teacher in America. In the body of his dissertation, however, he introduced another purpose, which was to discover why there was a disparity between the beliefs held by music teachers and their teaching behaviors. White suggested that perhaps there was a problem of role-concept and that a sociological study could provide some insights into this question (46, p. 24).

The specific problems of the study were concerned with the following: (1) the music educator's social origin; (2) his social mobility; (- the differences between men and women; (4) the people who influenced career choice; (5) the reasons for choosing a career in music education; (6) factors which caused one to leave the profession; (7) the music educator's perception of his special status; (8) the extent to which professional role behavior was affected by situational context (47, p. 5). The approach the study was macroscopic rather than microscopic.

White secured data for the first five problems through a questionnaire which had been pretested with 200 respondents and judged to be valid in terms of practicality and adequacy. A nationwide sample of music educators was obtained by

selecting two states from each of the six divisions of the Music Educators' National Conference; having editors of state music magazines submit names and addresses of all music teachers in their states; proportioning each state in terms of its representation in the national population; and then randomly selecting the names required for the stratified sample. A total of 2,000 questionnaires were mailed with a 56.2 per cent return. The findings and conclusions of his report was based on the first 1,000 usable questionnaires. The respondents included elementary, junior high, senior high, and college music teachers in all fields of institutional music instruction. A separate questionnaire was prepared and mailed to ex-music teachers, whose names had been supplied by the respondents in the original questionnaire. The information obtained from the first 100 replies of ex-music teachers was compared with the responses of the music teachers.

A group of thirty individuals who had submitted completed questionnaires and represented different levels of music instruction was selected to participate in a series of interviews. This information was used to check the reliability of the questionnaire and also to answer questions (5) through (8). A semi-structured, flexible, non-directive interview schedule was used.

An Interactionist framework was used to interpret the data. White wrote that this framework considered the role

behavior of the music educator as a product of the interaction between his "self-image," his role involvement, and his definition of the situation together with his conception of occupational role expectations, status, and stereotype expectations of "significant others." As he interacts in a behavior situation, the teacher "redefines his role and status and his behavior results in degrees of role achievement and/or role conflict" (46, p. 6).

White reported his data in percentages and ratios, primarily using measures of central tendency such as means and medians. His statistics were descriptive with no tests of significance for any of the variables.

Detailed findings of the social characteristics, musical background, teaching assignments, teaching experience, income, mobility patterns, and musical values of the music teachers were reported. The social characteristics of music teachers were compared to those of professional musicians (24), composers (35), concert pianists (12), and dance musicians (3), as well as public school teachers. As a group, White found that music teachers had more in common with public school teachers than with musicians described in the studies mentioned above.

White concluded, from his comparison of men and women music teachers, that men were usually younger, received higher salaries, were more job-oriented, concentrated more

heavily on instrumental music and tended to pursue higher educational degrees. He also reported that band directors tended to be highly oriented to the area of band directing. The study revealed the band director's closest professional friends were primarily other band directors; whereas, other music teachers had friends from a wider occupational group. White suggested that role concepts and behaviors of band directors should be investigated further.

White's study is to be commended for making the first effort at describing the public school music teacher in sociological terms. The need for such an approach is just as valid today as it was for White's study in 1963. The study is also valuable because the findings were interpreted in a conceptual framework, which is another evidence that Symbolic Interactionism is a valid and useful theory in providing insights into occupational socialization.

White, however, tried to cover too much material. He introduced new purposes for the study in his conclusions but failed to carry through on purposes stated at the beginning of the study. In particular, he did not follow through on the investigation of occupational role concept to the disparity between music teachers' stated beliefs and their actual practices.

Barnes (2) looked at the role of the high school instrumental music teacher using social role theory. He stated in his rationale that behavior of individuals is governed by

the role performance of others, those who observe and react to the performance and by the individual's own capability and personality. Thus, an individual's behavior can be explained by his own concepts and by interaction with significant others. Barnes wanted to determine the degree of consensus in perceptions held by selected persons for the role of the high school instrumental teachers. The purposes of the study were (1) to compare the expectations the high school instrumental teachers and significant others had for ten aspects of the high school instrumental music teacher role; (2) to compare their assessments of the actual role performance, and (3) to construct a profile of the high school instrumental music teacher based on the perceptions held by each the of various persons involved in the study. Barnes classified principals, assistant principals, guidance counselors, vocal music teachers, parents and students as significant others for this study.

Barnes developed a measurement instrument that he called the Instrumental Music Educator Describer (IMED), which was a revision of an experimental role perception test, the Teacher-Self-Describer. The IMED produced two scores for each of ten aspects of role included in the test. The first was concerned with the respondents role expectations for the band teacher, and the other was an assessment of the actual role performance of the teacher as observed by the respondent.

Two forms of the IMED were developed: one for the instrumental music teacher and one for the so-called significant others. Data were obtained from a stratified random sample of twenty high schools in three Ohio counties. He reported a 96.8 per cent return of the instruments.

The results showed that the expectations that band directors and significant others had for the high school instrumental teacher role differed significantly on six of the ten aspects. Furthermore, the differences among the instrumental teachers as to what their role expectations should be were greater than the differences between them and the various groups of significant others. In other words, the instrumental music teachers differed more among themselves than they did with any of the other groups. Barnes expressed puzzlement at this finding and suggested that it was an area that needed further investigation.

No significant differences were found between the groups concerning their assessment of the actual role performance of high school instrumental music teachers on the ten aspects. They were fairly agreed on what the teachers were actually doing, but could not agree on what they thought they should be accomplishing. Rank-order correlations obtained in the profiles revealed no significant relationship between each groups' view of the importance they thought instrumental teachers should be giving the ten aspects and their view of the importance they observed actually being given them.

Barnes said in his introduction that by using the viewpoint and nomenclature of role theory, a cornerstone of Symbolic Interactionism, behavior could be explained. Nomenclature, unfortunately, seemed to be the only utilization of social role theory in this study. The study was not rooted in nor interpreted by theoretical concepts. Barnes did not review any sociological studies involving role performance and expectations with the exception of White (45) in his review of related literature. He also seems to have misunderstood the concept of significant others as used by most social-psychologists. Sullivan (50, p. 381), the originator of the concept, along with Stryker noted that significant others are those persons to whom an individual has given more weight or priority. They rank higher on the importance continuum for a given individual. Each individual chooses his own signficant others for various reasons. Barnes gave no reason or proof that high school instrumental music teachers had taken any of the listed groups for their significant others. The fact that the individuals in the groups may have been either colleagues or clients does not mean that they were the instrumental music teachers' significant others or that their opinions would have any large effect on band directors' role expectations or performance.

Barnes's study did indicate that there were probably role concept problems among the high school instrumental

music teachers. The fact that there was a lack of intra-position consensus for the role of high school band director indicated that there was reasonable doubt that they had not internalized the same norms, values, and expectations. It has been shown in the studies reviewed in this section that persons who have the same role concept also have been socialized to similar professional norms, values, and expectations.

Not all studies dealing with the development of occupational identity have been reviewed. Sociological investigations using a Symbolic Interaction perspective that have contributed to a theory of occupational role concept development were deemed pertinent to the present study. Also considered germane were case studies of various groups of musicians. Psychological investigations of personal self-concepts and personality traits of prospective music educators were not included. The present study should be viewed as still another contribution to the general understanding of occupational socialization based on the work of those researchers who have developed theories as well as those who have produced descriptive analyses of specific music groups.

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CHAPTER III

METHODOLOGY

It was desirable in the early stages of studying about the processes of socialization to assemble a wide array of evidence concerning the relationship between experiences in the training institution and the development of occupational role concepts. In order to clarify all the necessary procedural steps for the main study, a pilot study was conducted during the fall, 1980, at North Texas State University, Denton, Texas.

The Pilot Study

The primary purpose of this pilot study was to determine the feasability of investigating the development of occupational identity in undergraduate music education majors. Two conditions would have to be met in order to proceed with the main study. First, there should be some preliminary indications that Symbolic Interaction was a viable approach to the investigation of occupational development in undergraduate music education majors. Second, it must be possible to collect usable data that could

be judged relevant to the purposes of the main study. Although not specifically stated as a purpose of the pilot study, it was important that this researcher gain experience in interviewing students.

The second purpose of the pilot study was to develop the research tools that would reflect the problems of the study, i.e., a questionnaire and an interview schedule. Both tools needed to be developed concurrently since they would have to complement each other. In order to design the questionnaire and interview schedule, this researcher conducted a series of loosely structured and non-directive interviews with twenty volunteer music education majors in Denton, Texas. The group was composed of band, choral, and string majors, ranging in class year from sophomore to senior. Four students were student teaching and several more were involved in classroom observation through their elementary instrumental methods class. Both male and female students were included in this sample.

The first research problem concerned itself with the acquisition of the professional norms, values, and expectations which form a professional ideology and which are identified by the names, titles, and labels of the occupation. Accordingly, the opening question of all the interviews was, "What do you plan to be when you graduate?"

Although the conversations varied from student to student, they were all asked their opinions regarding several general topics. One such topic involved the professional value of occupational autonomy and its relationship to reference group choice. Occupational autonomy is the conviction that the occupational group iself should have the right to set its own standards and evaluate its own members. The group to which a person looks for the setting and assessment of professional norms and values is a good indication of reference group. It has also been suggested (1) that a person's choice of reference group may depend upon one's relationship and personal loyalty to significant others. Therefore, it was important to know to whom students looked in the training institution for evaluation of their work, as well as to get their opinions on who should set professional standards for music education as a field. Students were also asked their opinions on how they thought good teachers assessed their own effectiveness.

Another ingredient of role identification is the development of colleague relationships, which is related to reference group choice as well as choice of significant others. Students were questioned to see if they felt any sense of group feeling with other music education majors. They were also asked if they could think of times when they had had to prove themselves as music education majors, especially in company with other music education students.

Students were asked about their ideal music curriculum and their ideal work schedule in contrast to the programs and schedules that they thought they would actually have to follow. The place of music in schools and society, goals of music education, ideal outcomes of music education were all considered as expressions of professional norms and values. The interviewees were also asked to assess the status of music education as a field as viewed from the perspecitves of administrators, parents, school boards, the general public, other musicians, and fellow students at North Texas State University.

The interviews revealed that band, choral, and string students held different professional norms and values, often in direct contradiction to each other, and incompatible with stated goals, outcomes, and values expressed by professional associations and scholars. For example, almost all band students gave as ideal goals for the field of music education outcomes related only to instrumental music. To them, the purpose of elementary music classes in public schools was to start beginners in band and to develop good playing and practice habits. This value contrasted to the emphasis on general music espoused by the majority of choral students and the emphasis on comprehensive musicianship held by all the string students.

The second research problem proposed to investigate the students' commitment to specific music education skills and knowledge. This topic was an important area of inquiry because there was some question in the mind of this researcher if music education majors felt there were any special skills or knowledge unique to music education. Direct questions were asked about essential skills and knowledge necessary for a successful music teacher. In addition, evidences of pride and interest in new problem areas or new skills were taken as signs of commitment. The opportunities for using these new skills were explored with the students.

The conversations revealed that all the students felt the ability to communicate and motivate to be essential for a music educator. After this point of agreement, there were nearly as many varying opinions as there were students. Perhaps the small sample explains why there was no discernable pattern of opinion on other necessary skills and knowledge.

Specificity of knowledge and skills appeared to be a factor in producing commitment to a particular career and thus is related to the third research problem, which deals with the determination of students' career commitment to music education. It is recognized that the future plans and expectations of undergraduates may not be as clearly defined as are those of persons already working in the occupation. Most students, however, can be expected to have some idea of

what they want to do. They also have some idea about the ease in changing their chosen occupation. Students were asked their reasons for going into music education, what kinds of positions they would like to have, what kinds of positions they expected to have, what they would do if they did not like their expected career. They were also asked to project what they thought would be sources of satisfaction as well as dissatisfaction in being a music educator.

The interviews revealed that most of the string players planned performance careers with teaching as a side-line. Most hoped for university positions as applied teachers to supplement their performance career. The band students saw themselves as band directors and revealed a strong commitment to band directing. In contrast, the choral students showed the least commitment to a career in music education. Over 60 per cent of the choral students who were interviewed planned eventually to work in a field other than music education. Taking into consideration the small sample, all attitudes as expressed seem to give some support to the relationship between specificity of knowledge and skills to career commitment.

The results of the pilot study were threefold. (1) It was possible to get usable data from the students. They talked freely and candidly about their feelings and perceptions of themselves and music education. (2) The Interactionist approach may be applied to the description

of the development of occupational identity in music education majors. There were differences in norms and values among the three groups of students. There were ambiguities and incomplete information regarding commitment to specific skills and knowledge, but the specificity of the band curriculum and the strong role concepts revealed by band students seemed to give some credence to the theory that the structure of the training setting influenced the development of role concepts. The data pointed to the necessity and feasibility of a full-scale investigation of this topic. (3) It was possible to construct both a questionnaire and an interview schedule. Ideas gathered in the interviews as well as concepts from related and pertinent literature formed the basis of the specific questions. The Columbia Questionnaire (1) served as a model for the initial draft. Revisions in language, additions and deletions of items resulted from feedback from students and faculty members. The questionnaire was tested on a group of thirty-five undergraduate music education students to evaluate the clarity and usability of the questions. Minor changes in language and format were made to improve the clarity of instructions. A final copy is presented in Appendix A.

A questionnaire was more conducive to the investigation of the first and third research problems, while the second research problem lent itself to the more open and free

setting of an interview. Although the items in the questionnaire are interrelated, the following table details the specific question for each research problem.

TABLE I

QUESTIONS FOR EACH RESEARCH PROBLEM

Research Problem 1	Research Problem 2	Research Problem 3
1	9	1
9	15	2
11	16	3
12	18	4
13	21	5
14	22	6
15	23	7
17	..	10
20	..	13
..	..	14
..	..	15
..	..	16
..	..	18
..	..	20

The Main Study

The main study was conducted at North Texas State University, Denton, Texas, during the Winter and Fall terms, 1981 and 1982. North Texas State University is one of the largest schools of music in the United States with about 1500 music majors enrolled during the semesters of the study. There were 1223 undergraduate music majors enrolled at the time of the survey.

The Sample

Undergraduate music education majors enrolled during the Winter term, 1981, and incoming freshmen in the Fall term, 1981, were surveyed. The names of students enrolled in the Winter term were taken from the "Academic Status Report" issued by the Dean of the School of Music for that term. A list of the names of incoming freshmen was derived from an unofficial record of registration cards, also compiled by the Dean of the Music School's office. An examination of the "Academic Status Report" revealed that twenty-eight of all the students listed had been either mistakenly classified as music education majors or had dropped out of school.

The questionnaire was given to 273 undergraduate music education majors, which was 24 per cent of the undergraduate population in the School of Music. Follow-up mailings continued during the Summer and Fall terms, 1981. It was found in the Fall term, 1981, that fifty-three students included in the original 273 had either dropped out of school or out of the music education degree plan. These students, therefore, were dropped from any tabulations or statistics so that the final number of students included in the study was 230. A breakdown by class year is given in the following table, as well as the percentages of return.

TABLE II

ANALYSIS OF THE SAMPLE AND THE RETURN

Year	Original N	Adjusted N	Return N	Percentage
Freshman	58	47	34	72
Sophomore	55	49	39	80
Junior	45	38	27	71
Senior	115	96	65	68
Totals	273	230	165	72

An over-all return rate of 72 per cent was deemed satisfactory. Percentages of return by area were not obtained because neither the School of Music nor the Music Education Department keep official count of the number of students in the band, choral, or string degree plans. Because the number of string students in the music education program was small in comparison to the band and choral areas, it was possible to determine that there were twenty-three enrolled during the semesters under consideration

The percentage of return for the senior class is deceptive since the total number of students included those who have accumulated enough hours at the University to be classified as a senior, but may be just starting the music education program. It also included those part-time students who were attending classes on an irregular basis.

A description of the sample by class year, by area and by concentration is presented in Table III.

TABLE III

DESCRIPTION OF SAMPLE

Variable	Frequency	Relative Per Cent	Cumulative Per Cent
Year			
Freshman	34	21	21
Sophomore	39	24	45
Junior	27	16	61
Senior	65	39	100
Totals	165	100	...
Area			
Band	87	53	53
Choral	59	36	89
Strings	19	11	100
Totals	165	100	...
Concentration			
Voice	44	27	27
Trumpet	23	14	41
Piano	16	10	51
Saxophone	13	8	59
Violin	11	7	66
Clarinet	8	5	71
Percussion	8	5	76
Flute	7	4	80
French Horn	7	4	84
Trombone	6	4	88
Tuba	5	3	91
Oboe	4	2	93
Viola	4	2	95
String Bass	4	2	97
Euphonium	3	2	99
Bassoon	1	.5	99.5
Cello	1	.5	100
Totals	165	100	...

Analysis of the Questionnaire

The questionnaire responses were reported in percentages and an analysis of percentages seemed basically satisfactory. At points where the data did not give a clear-cut response, information from the interviews were used for clarification. Internal consistency of the questionnaire was established by correlating fourteen paired variables using the Pearson product moment coefficient to show the strength of the relationship between each pair. This consistency table and the questionnaire responses are found in Appendices B and C. The interviews were also used to check the consistency of answers from the questionnaire.

Selected questionnaire responses were further treated by crosstabulation analysis (3). One or all of the following variables were used: (1) the area of the student, i.e., band, choral, or strings; (2) the class year of the student based on number of hours passed; and, (3) the nature of classes completed by the student. Chi-square was used when appropriate as a test of differences between groups that were being compared on the basis of their responses to multiple variables.

A third procedure, common in survey research, was the calculation of a weighted score for selected variables (5). The weighted score is used to reflect the relative importance

of individual variables while at the same time reducing all the rankings to a single number. For example, if a student was asked to rank his top five choices from a given list, the first or highest ranked item would be given the value of five and the lowest ranked item of the five choices would be given the value of one. The three rankings between the two choices would be given their proper numerical values. By multiplying the frequency of the ranking by its value, and then summing the results, a weighted score could be computed. A larger number indicated more overall support for a particular variable than did a smaller one. This procedure was helpful in analyzing variables which were ranked less frequently as first choices, but more frequently as second, third, fourth, or fifth choices.

The Interviews

A focused interview, as described by Merton, Fiske, and Kendall (2), was used in the main study rather than the more open-ended, non-directive procedure employed in the pilot study. In the focused interview, a list of topics derived from data of the pilot study based on concepts of Interactionist theory was used as a framework for the sessions. The researcher had the freedom to explore motivations and to probe further in unanticipated directions, while the respondents had the freedom to express their own line of thought. The general direction and timing, however, was the responsibility of the interviewer.

The manner and timing of the questioning varied depending on how the sessions were progressing. New ideas that emerged from the first several interviews were incorporated into subsequent sessions. A sample interview schedule is located in Appendix E. In Appendix F are some informal thoughts and suggestions for those planning to conduct interviews for the the first time.

Twenty-eight volunteer undergraduate music education students were interviewed by this writer at various sites on the North Texas State University campus. The settings were informal and the time of each session ranged from thirty-five to ninety minutes. Sixteen students gave their permission for the interviews to be taped. Written notes were made by this researcher in the non-taped interviews. In order to protect the identities of the students and to encourage their candidness, their names were not recorded.

Data from the interviews is reported anecdotally in the text when possible and appropriate. Supporting documentation not found in this report proper is located in Appendix F.

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CHAPTER IV

PRESENTATION OF DATA

The data presented in this chapter was gathered through questionnaire and interview with undergraduate music education majors enrolled at North Texas State University, Denton, Texas. All the answers to the questionnaire are located in Appendix F. Caution should be used in interpreting the data regarding the string education students since the total number enrolled in that degree plan was substantially smaller than that of the other two areas.

Background

Students decided most often to go into music before the age of fourteen. Many students reported becoming interested in music in late elementary or early middle school. As one student said, "When I was in the sixth grade, I just started to enjoy playing" (13). Several students reported that they were "really young, probably since elementary" (5, 6, 17). Students decided to enter music education as a field later than they decided to go into music. The years between eighteen and twenty were most frequently reported as the time when the decision was made. Table IV shows a comparison by area of the ages when students made career decisions about music.

TABLE IV

COMPARISON BY AREA OF AGE WHEN STUDENTS DECIDED TO ENTER MUSIC AND MUSIC EDUCATION

Age	Music				Music Education			
	All	Band	Cho.	Str.	All	Band	Cho.	Str.
Before age 14	36	33	37	47	3	1	5	5
Between 14-16	17	23	10	11	8	9	5	11
Between 16-17	32	36	27	32	37	43	30	32
Between 18-20	13	7	22	11	41	39	42	47
After age 21	2	2	3	0	11	8	18	5
Total	100	101*	99	101	100	100	100	100

*Percentages do not always equal 100 due to rounding

The data would seem to imply that graduation from high school influenced students to think more specifically about their future careers. Eighty-six per cent of all students responding to the questionnaire said that they had seriously considered going into another field besides music education. Table V shows the other fields that were reported often.

TABLE V

ALTERNATE CAREER CHOICES

Field	Per Cent N=141
Performance	56
Business	28
Church Music	28
Elementary Teaching	16
Music Therapy	14
Computer Science	14
Secondary Teaching	13
School Administration	8

The effect of school music upon students who decided to major in music education is revealed in Table VI, which shows the two most important influences on the undergraduate's decision to major in music education.

TABLE VI

COMPARISON BY AREA OF TWO MOST IMPORTANT INFLUENCES ON DECISION TO MAJOR IN MUSIC EDUCATION

Variables	Most Important				Next Important			
	All	Band	Cho.	Str.	All	Band	Cho.	Str.
Musical Experiences in School	33	33	31	37	33	38	27	26
Music Teacher	21	22	20	16	36	33	41	32
Parents	18	17	20	15	9	6	15	0
Musicians	11	13	7	16	12	12	7	32
Friends	4	3	5	5	1	1	2	0
Relatives	2	2	3	0	3	5	2	0
Other Reasons	11	9	14	11	7	6	7	11

Information gathered in the interviews clarified and revealed that there were several situations that accounted for the decisions of the majority of students who decided to major in music education. In one situation, a male student had enjoyed making music, often in the context of a school music program. This student was usually successful in both solo and ensemble activities. His parents were concerned about their son making music a career, especially performance since they viewed it as being somewhat risky. "They said music was okay for girls since they can get married, but its not practical for men" (3). They wanted more security for

for their son, while he wanted to go into a field that was somewhat insecure, but that he loved. Music education became a workable compromise for the student and his parents (3, 33, 35).

Another variation of this situation was prevalent among transfer students to North Texas, as well as some incoming freshmen (2, 7, 16, 32, 34). These students were not influenced so much by parental reservations as by their own realization that they might not be good enough to get into the performance program so they decided to go into music education until they could work their way into being a performance major. A common sentiment of the students in this group was expressed by one student when she said, "I wanted to be a performer, but I was way behind and I knew it so I didn't want to have to get in [at North Texas] as a performance major so I decided to go into music education until I could catch up" (32).

The most frequently mentioned reason as to why they decided to go into music education was that the student had had a good experience in school music, was very successful, and was positively motivated by a teacher, usually the director of an ensemble. The student, being a leader in music organizations, was either a student director, teacher's aide at the elementary or junior high levels, or sometimes a drum major. The teacher encouraged them to go into music education because they showed some aptitude and interest in teaching.

A freshman band student's background was typical of most of the students who fell into this category.

> It was a natural thing. At the end of my junior year in high school, I made drum major. In my senior year, I really got into music because my band director encouraged me . . . I got to conduct the band and did some "student teaching" in the junior high and a lot of other things (1).

These students, even from their limited teaching experiences in high school, were thrilled by the satisfaction they received from them. They were also positively influenced by the strong role model of the teacher (4, 6, 15). Some students reported that they had always "wanted to teach and they loved music" (23, 24). It seemed natural, therefore, for them to be a music teacher.

Two interesting sidelights were reported by some interviewees. A few students (5, 8, 13, 18) had had both very good and very bad music teachers. They decided that music education was too important to leave in the "hands of jerks like that" (13). In addition, these students mentioned as one of the motivations for majoring in music education was the need to "improve the standards of school music as well as the quality of the persons who are teaching" (5).

In the last situation, the influential person on the student's decision was the parent. In these cases, one or both parents were musicians and the students reported that it "just seemed natural to go into music" (17, 34, 37).

Identification of Occupational Norms and Values

The first research problem dealt with the identification of and commitment to occupational norms and values which form a professional ideology and which are symbolized by professional names and labels as they are used by the group. The data are organized and presented in five sub-sections: (1) role label; (2) professional aspirations and expectations; (3) goals for the field of music education; (4) basic musical experiences for children; (5) occupational autonomy and reference group choice.

It should be noted that in all but one set of responses, students were ranking items from a given list of possible choices. The resulting percentages on any one item was influenced by the number of students and the number of possible choices. For example, if 165 students were ranking their first three choices from a list of seventeen items, the average percentage would be six. But, if students were assessing items by rating them as either first or second then the resulting percentages would be higher for each item.

Role Label

The questionnaire respondents ranked three labels from a list of seventeen that they would use to describe themselves professionally. The first ranked label was given the most weight. The second choice of label, however was also

important because it often helped to explain the first choice, especially in the case of rather undefined and ambiguous labels.

Table VII gives the rankings for the seven most frequently chosen labels as compared by area. According to the raw data, 85 per cent of all students ranked one of these labels as their first choice. Less than 2 per cent of all students ranked any of the remaining ten labels as their first option.

TABLE VII

OCCUPATIONAL LABEL AS COMPARED BY AREA

Label	WS	Per Cent Ranking 1				Per Cent Ranking 2				Per Cent Ranking 3			
		A	B	C	S	A	B	C	S	A	B	C	S
Professional Performer	179	25	34	15	16	10	11	10	11	10	9	10	16
Music Educator	149	17	21	14	11	12	8	12	32	15	15	15	16
Musician	145	17	15	15	26	12	8	15	21	7	8	3	16
Band Director	90	8	15	0	0	11	20	0	0	9	17	0	0
Choir Director	66	7	0	19	0	7	2	14	5	7	2	15	0
Teacher	57	6	4	7	11	7	6	10	5	4	4	5	0
Private Teacher	134	5	0	7	21	18	27	7	16	15	16	15	11

*"WS"--weighted score, "A"--all, "B"--band, "C"--choral "S"--strings.

In Table VIII, the rankings for labels as compared by class year are given. Chi-square computation indicated that there were also significant differences between the class

years in the ranking of occupational labels and that the survey sample was not homogeneous in the over-all sense.

TABLE VIII

OCCUPATIONAL LABEL AS COMPARED BY CLASS YEAR

Label	WS*	Per Cent Ranking 1				Per Cent Ranking 2				Per Cent Ranking 3			
		F	S	J	Sr	F	S	J	Sr	F	S	J	Sr
Professional Performer	174	18	21	33	28	9	13	4	12	9	5	26	8
Music Educator	149	9	24	11	20	15	13	15	9	18	5	15	20
Musician	133	9	16	30	15	12	13	4	15	3	16	0	8
Band Director	90	18	3	4	8	18	16	4	8	3	18	7	8
Choir Director	66	15	11	0	5	15	11	19	25	15	13	15	17
Teacher	57	6	0	7	8	6	8	4	9	3	8	4	2
Private Teacher	109	9	5	0	5	15	11	19	25	15	13	15	17
		$\chi^2=37.06$**											

*"WS--weighted score, "F"--freshman, "S"--sophomore, "J"--junior, "Sr"--senior.

**$p < .01$.

Next, the responses to the seven individual labels were analyzed both by area and by class year.

Professional performer.--Table VII reveals that professional performer was ranked first by 26 per cent of all students, which was the most frequent ranking of any label. It was ranked first by band students, juniors, and seniors. Freshmen chose in a tie as their first choice of labels perfessional performer and band director.

Music educator and musician.--Both these labels were ranked first by 17 per cent of all students. The weighted score (WS), as reported in Table VII, reflected the influence of the second and third choices, which indicated that music educator was held slightly stronger on the basis of the third selection. Of those who ranked musician first, 26 per cent ranked professional performer as their second choice; likewise, 26 per cent also ranked music educator second. String students and all juniors ranked musician more frequently than they did any other label.

Private teacher.--The private teacher label was ranked first by only 5 per cent of all students. The weighted score, however, placed the label just lower than musician in the standings, which would indicate that it had more support than its ranking frequencies would suggest. A closer examination of the percentages revealed that 33 per cent of all students ranked private teacher as either their second or third choice of label. Of the students who had ranked private teacher as their second choice, 58 per cent ranked professional performer as their first. Fifteen per cent ranked band director first. Of the students who had ranked private teacher as their third choice, 47 per cent ranked professional performer as their first and 35 per cent selected music educator first.

Professional Aspirations and Expectations

Since the labels that persons apply to themselves are symbolic of an area of work, it should be expected that their professional aspirations and expectations be congruent with the role label. Therefore, students were asked to rank the five types of professional activity to which they would prefer to give most of their working time from a list of fifteen choices. Only their first three choices were analyzed. With 15 variable choices and 165 students, the average frequency for each activity would be 6 per cent.

Table IX shows the six professional activities that were ranked by 85 per cent of all students. For purposes of analysis, the categories of directing choirs at the secondary level, directing bands at the secondary level and directing orchestras at the secondary level were combined into one that was called directing secondary ensembles. In like fashion, directing choirs at the university level, directing bands at the university level and directing orchestras at the university level were combined into one category that was labeled directing university ensembles. The activities of performing as a professional musician and performing as a church musician were combined. This category did not include students who were going into church work as ministers of music. A complete list of the professional activites is located in Appendix A. The raw data responses are found in Appendix E.

TABLE IX

COMPARISON BY AREA OF PREFERRED PROFESSIONAL ACTIVITY

Professional Activity	WS*	Per Cent All Ranking			Per Cent Band Ranking			Per Cent Choral Ranking			Per Cent String Ranking		
		1	2	3	1	2	3	1	2	3	1	2	3
Performing as a Professional Musician	376	39	14	28	42	12	24	31	28	24	53	8	12
Directing Secondary School Ensembles	366	27	19	15	30	23	8	25	16	11	18	17	22
Teaching Elementary General Music	150	8	8	9	2	2	8	16	2	4	6	0	6
University Teaching	147	7	8	13	11	6	4	4	9	0	0	18	0
Private Teaching	248	6	20	16	4	26	24	7	14	12	12	12	24
Directing University Ensembles	260	4	13	16	5	15	17	4	9	11	11	18	12
χ^2 = 17.90 (8)**													

*"WS"--weighted score.

**p = $<.05$

Chi-square computation, based on first choices, revealed that the students in the band, choral, and strings areas differed from each other in an overall sense. The consistency between the choice of role label and the ranking of preferred professional activity is reported in Table X using frequently selected variables.

TABLE X
CORRELATION BETWEEN ROLE LABEL AND PROFESSIONAL ACTIVITY

Variables	Pearson's r
Band Director/Directing Bands	.75
Performer/Performing as Professional Musician . .	.72
Church Musician/Performing Church Music	.78
Choir Director/Choir Directing	.70
Private Teacher/Private Teaching (second ranks) .	.70

Students ranked performing most frequently as their first choice of professional activity to which they would prefer to give most of their working time. Students in all three areas also ranked performing as their first choice of work activity. Table IX reported that 53 per cent of all string students selected performance as their first choice of work activity. On a related question, however, 71 per cent of that number said that they expected to have to work in the public schools at some time in their career.

Table IX also shows that string students selected private and university teaching frequently as second and third

choices for work. The same string students who had classified themselves as performer-private teacher in Table VII also ranked performing as a professional musician, private teaching and university teaching as their first three choices of professional activities. To those who had classified themselves as performers, private teacher was an extension of their influence as players as well as a hedge against failure to succeed in making a living as a performer. The university was seen as the place where private teaching could be done. The student saw himself playing for an orchestra, while being on the applied faculty of a nearby school of music in some university or college (32, 33, 34, 35). Thus, university and private teaching for the majority of string students was the same activity but with a different emphasis on where the activity was carried out.

String students considered public school teaching as an alternative to a playing career. As one person said in a statement that was typical of many string students:

> Q. What do you plan to do when you graduate?
>
> A. I enjoy playing. I enjoy the cello a whole lot; but, like I said, I'm getting a music education degree so that I'll have a teaching certificate behind me as a back-up. If I can get a good job playing, I'll take that. If I can't, I hope to get in the public schools-------I think (34).

Forty-two per cent of all band students ranked performing as their first choice of work activity. The raw data revealed

that all the band students who had labeled themselves as performer also ranked performing as their first choice of professional activity. This would account for 85 per cent of those band students who ranked performing as a professional musician first. The students who had classified themselves as musician-performer or band director comprised the remaining 15 per cent.

Forty-five per cent of the band students who ranked performing as their first choice also ranked private teaching as their second choice of work. Eighty-four per cent of this group said that they planned to only teach privately. There was also a connection between university teaching and private teaching but to a lesser extent than was the case with string students. The following comment by a senior band student expressed these sentiments:

> Q. What do you plan to do when you graduate?
>
> A. I want to play, preferably in an orchestra. But I would also like to have a college job, teaching trumpet and I wouldn't mind teaching some theory. I don't think I can make it [financially] on playing alone. Besides, I think I would like the variety and challenge of private students (12).

In Table IX, it was reported that 30 per cent of band students ranked directing secondary school ensembles (band) as their first choice of professional activity. Table XI shows the role labels that these band students had used to classify themselves.

TABLE XI

ROLE LABELS OF BAND STUDENTS WHO PLAN TO DIRECT SECONDARY SCHOOL ENSEMBLES

Label	Per Cent*
Music Educator	54
Band Director	17
Musician-Music Educator	17
Teacher	12

*N = 24

According to the raw data, the band students who ranked directing secondary school ensembles as their first choice of work also indicated that they planned to work in either public or private schools. Seventy-two per cent of band students who had labeled themselves as music educator reported that they preferred to direct secondary bands. As one senior said, "I wouldn't mind going into administration if I could continue to direct a top high school band--maybe a co-ordinator or department chairmanship would be better than being a principal" (13). The students who had labeled themselves either as music educator or band director had a different perspective on private teaching. They saw it as a way to improve their students' playing. They realized that the demands of the school schedule did not allow enough time for them to work with individual pupils to help improve their playing skills (3, 11, 12, 13, 14). They also felt that private teaching could be used to supplement their salaries as school teachers.

Choral students, like students in the other two areas, ranked performing as their first choice of work activity. A larger proportion of these students planned to work in the church than was the case with either band or string students. Not as many choral students, however, wished to work as private teachers as did the instrumental students.

Choral students ranked teaching elementary general music much higher than did either band or string students. This ranking is due in large part to the degree plan itself since methods classes dealing with elementary general music are only taught in the choral area. Elementary band methods class deals with problems of beginning students and beginner bands. Choral students who had labeled themselves as music educator ranked teaching in schools, both elementary and secondary, as their first choice of work activity.

Choral students seemed to be more ambivalent and unsure about their future careers than were the students of the other two areas. One senior's comment revealed this uncertainty: "I may teach in public schools or go to graduate school. I think I might like to go into art" (22). Another graduating senior said, "I went into music because I liked it. I would like to maybe work a couple of years in the public schools, then maybe go into counselling and then administration" (25). A third senior, who was student teaching, commented, "I've always wanted to be a teacher. I decided on music because I

enjoyed it. I plan to go to graduate school. I'm interested in speech pathology and vocal problems. I plan to teach something, maybe music in the public schools, but not forever" (23).

Goals for the Field of Music Education

Professional goals are considered an expression of occupational norms and values. Through data gathered in the questionnaire and amplified by the interviews, the broad professional goals for the field of music education, as perceived by undergraduate music education majors, were identified. The students were asked to rank their first five choices from a given list of twelve goals. Only their first three rankings were used for analysis, although the weighted score (WS) was calculated from all five selections. With 165 students ranking 12 goals, the average percentage of frequency would be 14.

Students, over-all, ranked "to give people a basic appreciation of music" as their first choice of an educational goal. Both band and choral students ranked this goal as their first selection. String students ranked "to provide a creative outlet" as their first choice of professional goals. The percentages for all the goals as compared by area are reported in Table XII.

TABLE XII

COMPARISON BY AREA OF GOALS FOR FIELD OF MUSIC EDUCATION

Goals	WS	Per Cent Ranking 1				Per Cent Ranking 2				Per Cent Ranking 3			
		A	B	C	S	A	B	C	S	A	B	C	S
To give a Basic Appreciation of Music	559	38	36	47	21	23	23	26	16	12	10	9	32
To Provide a Creative Outlet	443	23	25	14	37	22	15	35	16	15	18	12	11
To Produce a Musically Literate Population	221	10	13	9	0	9	10	9	5	9	10	7	5
To Produce Proficient Performers	289	7	9	3	11	6	5	7	11	9	12	7	5
To Teach Fundamentals of Music	243	7	6	9	5	15	18	12	11	16	10	21	26
To Provide Entertainment for the Community	97	3	2	3	5	2	2	0	5	4	6	2	0
To Give Children a Chance to Participate in a Group	181	3	5	2	0	7	7	5	11	9	8	12	0
To Pass on Cultural Heritage	137	3	3	2	5	4	6	0	5	7	7	10	0
To Prepare Future Consumers of Music	87	1	0	2	5	6	7	3	5	2	2	0	0
To Develop Musical Taste	187	.5	0	2	0	10	10	8	10	11	7	14	21
To Promote Citizenship	41	0	0	0	0	1	1	0	0	5	8	2	0

The goal, "to produce proficient performers," was ranked first by only 7 per cent of all students, but the weighted score indicated that it was a stronger held goal when the second through fifth choices were taken in consideration. The two goals, "to give children a chance to participate in a group" and "to develop musical taste," were also not ranked frequently as first choices, but the weighted score indicated that they were selected more often as secondary options.

Because of the larger number of band students in the sample, it was possible to analyze goals by selected role labels within the same area and have enough students in each cell to make analysis feasable. Table XIII shows a comparison by selected role labels of goals among band students.

TABLE XIII

GOALS BY SELECTED ROLE LABELS AMONG BAND STUDENTS

Goals	Area	Role Labels			
	Band N=87	MusEd* N=18	Performer N=29	Musician N=14	Bandir* N=14
Basic Appreciation	36	50	28	29	29
Creative Outlet	25	22	28	29	14
Musical Literacy	13	11	17	21	14
Proficient Performers	9	0	17	7	14
Group Participation	7	6	3	7	14
Teach Fundamentals	6	0	6	0	14
Pass on Culture	3	11	0	0	0

*"MusEd"--Music Educator, "Bandir"--Band Director.

The data revealed that students who had classified themselves as either performer, musician, or band director were fairly well agreed on goals. Those who labeled themselves as music educator differed particularly on the goals, "to produce proficient performers" and "to give a basic appreciation of music." Music educators ranked "to give a basic appreciation of music" as their first choice by almost a two-to-one margin, while none of them ranked "to produce proficient performers" as their first selection of goal.

Table XIV reported a comparison of goals by class year.

TABLE XIV

COMPARISON OF GOALS BY CLASS YEAR

	Per Cent Ranking 1				Per Cent Ranking 2				Per Cent Ranking 3			
Goals	F	S	J	Sr	F	S	J	Sr	F	S	J	Sr
Basic Apprection	21	38	37	46	18	18	33	25	18	10	11	11
Creative Outlet	21	26	33	17	18	26	22	22	15	10	15	19
Musical Literacy	3	10	11	12	12	5	11	9	3	15	11	6
Proficient Performers	12	8	4	6	9	8	0	6	15	8	15	5
Fundamentals	15	8	4	3	18	5	7	23	21	13	15	15
Musical Taste	0	0	0	2	6	21	19	2	6	10	7	15
Group Participation*	3	0	4	5	9	8	7	5	6	10	7	9

*Complete wording of each goal found in Table XII.

Evidences of a sequential change of opinion about individual goals from the freshman year to the senior year were not readily apparent. There was an increase in the two goals of

"to give a basic appreciation of music" and "to produce a musically literate population" while, on the other hand, the goals of "to teach the fundamentals of music" and "to produce proficient performers" decreased slightly from the freshman to the senior year. The goal, "to develop musical taste," was not ranked frequently as a first choice, but was selected more often as a subsequent option which gave it a higher weighted score than initially would be expected.

It was found that students when interviewed could very rarely think of any goals. There were awkward pauses, hesitations, and eventually this interviewer would have to give encouragement or clues. Even then most students had a hard time expressing what they believed in and what they thought they should be accomplishing as an occupational group. The following exchange is a typical example of this situation.

> Q. What general broad goals do you think that we who are in music education should have?
>
> A. Uh . . . . . well . . . . . I guess we should try to . . . . well . . . . . .
>
> Q. I mean, what do you think music education as a profession and we who are in it or going in it, like yourself, should have as goals or objectives that we would like to see accomplished?
>
> A. Well, I guess the children should have, well you know, a basic appreciation for music, I guess. You know, basic stuff.
>
> Q. Like what kinds of basic stuff would you consider important?
>
> A. Oh, instruments or theory or some knowledge of music so people who want to major in music won't be so far behind when they come to college (16.)

Another student responded to the question of what should music education in the United States be accomplishing by saying the following:

> Probably not the attitude that I have. Just to, well, you know, to better younger musicians, you know . . . . . (pause) I think young musicians should get an earlier start that they do. There were so many things that I didn't know . . . I know my main thing is orchestra, but as a teacher I would stress some more things . . . . .(long pause) not just notes and things like that (2).

And, finally, a graduating senior commented, "You know, I probably should have thought about things like that, you know goals and all, before. I really don't know what to say" (30).

Since the abstractness of goals might have been difficult for some students to manage, they were asked to describe their ideal music curriculum. They were told that they had an unlimited budget and also the necessary administrative power to implement a kindergarten through twelfth grade program. In trying to answer this question, some band students, like this senior, had difficulty in thinking of anything other than that which related to instrumental classes. "I would want a lot of bands--marching, concert, and maybe jazz bands. Also some theory classes and have private lessons included because you don't have time to work with individual kids" (8). One sophomore choral student said, "I have no idea; I don't even know what a curriculum

is." When the question was rephrased to ask what kinds of musical experiences elementary children should have, the answer was, "Golly, I don't know. What can they do in elementary?" (15). Students, as a general rule, were more sure about secondary ensembles and usually wanted "lots and lots" of different kinds of groups (9, 15).

Basic Music Experiences for Children

The way basic music experiences for school children were classified was viewed as another expression of norms and values. These norms are closely related to the opinions regarding the ideal music curriculum.

In order to assess what the opinions of undergraduate music education majors were, they were asked to classify from a given list those basic music experiences they thought all children should have. Because they were not ranking a limited number of items from a large list, the percentages found in Table XV will be larger than was the case in previous tables.

TABLE XV

COMPARISON BY AREA OF BASIC MUSIC EXPERIENCES

Experiences	Per Cent Ranked All	Per Cent Ranked Band	Per Cent Ranked Choral	Per Cent Ranked Strings
Elementary Music	86	79	90	100
Singing	85	81	90	84

TABLE XV--Continued

Experiences	Per Cent Ranked All	Per Cent Ranked Band	Per Cent Ranked Choral	Per Cent Ranked Strings
General Music	81	74	88	83
Music Appreciation	78	78	76	84
Playing Instruments	67	70	63	68
Orchestra	64	44	22	33
Music Theory	54	54	53	63
Humanities	53	54	47	67
Comprehensive Musicianship	52	47	53	71
Moving to Music	52	35	68	67
Piano Class	51	49	51	53
Solo and Ensemble	50	47	49	65
Related Arts	50	52	38	79
Private Lessons	49	54	42	39
Choral (traditional)	48	40	61	39
Contests and Festivals	45	47	39	56
Concert Band	40	51	30	17
Jazz Band	29	38	17	18
Composition	28	28	29	24
Kodaly	28	26	29	30
Orff	27	25	30	28
Marching Bands	18	21	15	11
Choral (jazz)	14	16	12	11
Guitar	12	11	12	11

Elementary music was listed as a basic, necessary experience by 86 per cent of all students. All string majors rated this activity as being essential. Band students were the least committed to general elementary music. One band student reported that "Elementary was the time to get them started on their instruments and started developing good playing techniques" (10). This equating of elementary music

with beginner band was not uncommon among band students (3, 10, 13). Choral students also rated elementary music highly, which would be expected since the bulk of elementary music teachers come from that degree plan.

All string students believed that elementary music was a basic and essential musical experience for children. Yet, only one student indicated anything having to do with elementary music as a preferred professional activity. The general attitude was expressed by a string student in the following statement:

> I want my children to have music from day one in the schools, but I don't want to get involved in doing that--that's for teachers (35).

Yet as a group, string students rated music appreciation, general music, comprehensive musicianship, humanities, and related arts higher than the over-all mean and higher than did either band or choral students.

The string students, while wanting a varied and broad experience for children, did not see themselves involved in the process. It was if they were either parents or interested citizens who had definite opinions on what was good for children, but worked in a related, but different field. This attitude may be related to the role perceptions that string students have of themselves as seen through their choices of labels and professional activities.

Because band and choral students seemed to be more alike in a general over-all sense on the rankings of the music educator and performer labels, a comparision was made between them as to their rating of basic musical experiences for children, which is reported in Table XVI.

TABLE XVI

BASIC MUSICAL EXPERIENCES AS COMPARED BY SELECTED LABELS AND AREA

Experiences	Music Educator		Performer	
	Band N=18	Choral N=8	Band N=29	Choral N=9
Playing Instruments	76	88	75	45
Related Arts	35	33	54	45
Singing	94	88	75	89
Orff	66	44	18	11
Music Appreciation	94	44	75	67
Music Theory	76	33	54	56
Marching Bands	44	22	18	11
Choral (traditional)	53	67	32	67
Choral (jazz)	0	11	18	11
Humantities	53	33	68	56
Concert Band	47	33	68	11
General Music	71	78	71	89
Comprehensive Musicianship	71	78	57	44
Moving to Music	41	78	43	56
Kodaly	41	56	11	11
Composition	29	44	21	0
Guitar	0	0	7	0
Elementary Music	76	89	71	67
Solo and Ensemble	59	78	57	11
Private Lessons	76	33	50	44
Jazz Band	41	33	46	0
Contests and Festivals	71	45	39	22
Piano	71	45	39	56
Orchestra	53	22	43	11

The data revealed several differences that should be investigated a little further. The music educator-band group selected the Orff approach more frequently than did the other students. A possible explanation surfaced in interviews with several band students (9, 12, 13). According to them, Orff was viewed as an excellent preparatory program for beginning instrumentalists. These students thought that Orff training in the elementary schools would make children better musicians when they went into school ensembles as well as giving them satisfaction at the present. They were also in favor of recorder or some other kind of classroom instrument program in early grades. The music educator-band group also selected marching bands, private lessons, contests and festivals more frequently that did either of the three other subgroups.

The music educator-choral students appeared to be rather restricted in their selections, when compared to students in the other three sub-groups. Such activities as related arts, humanities, music theory were considered essential by one-third of this group. In contrast, over fifty per cent of the other groups rated these activitives as being basic and necessary. The choral students tended to select activities that are often associated with elementary music such as playing instruments, singing, moving to music, general music, and elementary music.

Occupational Autonomy and Reference Group

These two inter-related topics were explored in two ways. The students were asked (1) on whom they would be more likely to rely for evaluation of their work at the present time; and, (2) to rank from a given list what they, as teachers, would use as indicators to judge the effectiveness of their work.

The students all assumed that "work" meant their playing as seen in the following exchange:

> Q. Do you ever have any difficulty in assessing your own work? and, who do you rely on to tell how you're doing?
>
> A. No, I don't. Your peers--how they're playing--how you sound in comparison to them, what your teacher says. I can usually tell how I'm doing.
>
> Q. On whose opinion would you place the most weight?
>
> A. Mainly my teacher (2).

The private teachers of students were the persons that they most relied on for evaluation at the university. As one student said, "You know that they'll tell you the truth, because if you look bad, they look bad" (15). The advice of trusted friends as well as self-evaluation were also important. For those students who were particularly interested in performing, competition among other players of the same instrument was an important factor. There seemed to be a constant evaluation of their work in comparison to

to that of other players (2, 3, 4, 12, 15, 35). The arena for this competition was departmental and studio recitals, juries and other student performances at North Texas (See Appendix E, Question 9).

Table XVII reports the indicators that students thought they would use to judge their work. Although students ranked their first five choices, only the first three were selected for analysis. Chi-square was computed for each variable and its probability is reported in the table.

TABLE XVII

A COMPARISON OF INDICATORS TO BE USED FOR EVALUATION

Indicators	All			Band			Choral			Strings			p
	1	2	3	1	2	3	1	2	3	1	2	3	
Pupils Progress*	35	24	14	30	26	16	43	21	9	38	19	25	.66
Self-evaluation**	22	14	14	28	13	6	16	13	27	13	25	6	.00
Music Educator's Opinions***	12	14	23	12	17	26	13	13	20	13	o	19	.00
Pupils' Opinion	12	17	15	9	13	20	18	21	7	6	25	13	.00
Accomplishments of Pupils	10	15	10	13	17	7	5	16	9	6	6	25	.14
Principal's Evaluation	1	1	5	0	0	4	0	2	7	6	0	0	.07
Music Supervisor's Evaluation	3	10	8	2	8	5	4	11	16	0	13	0	.27

TABLE XVII--Continued

Indicators	All			Band			Choral			Strings			p
	1	2	3	1	2	3	1	2	3	1	2	3	
Contest Ratings	3	2	6	4	4	10	0	4	2	6	6	0	.32
Parents and Public	2	2	6	2	4	7	2	0	4	0	0	6	.7

*Complete wording of indicators found in Appendix A, Question 18.

**Only 50 per cent of string students ranked this item.

***Only 44 per cent of string students ranked this item.

The progress of their pupils as determined by self was the most frequently ranked indicator being selected first by 35 per cent of all students. When the rankings of band, choral, and string students were compared and chi-square computed, a rather high degree of agreement was revealed for this item, $\chi^2 2\ (10) = 7.61$, $p = .66$.

It should be noted that of the top five ranked indicators, four of them relied on pupils or self as the measures of professional worth. Colleagues, i.e., other music educators familiar with the prospective teacher's work, were ranked as the first choice by only 12 per cent of all students. School personnel with evaluative authority, such as music supervisors and principals, were virtually ignored. Undergraduate majors did not view contest ratings or the opinions of parents and the general public as being important judges.

Identification of Specific Skills and Knowledge

The learning and actual performing of specific work-related tasks that are associated with a certain occupation have been suggested as important components in the development of a professional self-concept. The second research problem dealt with the identification of and commitment to specific skills and knowledge unique to music education by undergraduate music education majors. It was investigated by focusing on three general areas: (1) The identification of specific skills and knowledge that undergraduate music education majors perceived to be essential and necessary to success as a teacher; (2) the perceived effect and influence of contact with children and actual teaching experiences on the attitudes of the music education majors; and, (3) the different opportunities that students believe they have to develop and practice these skills.

Skills and Knowledge

Students were asked to classify each of sixteen skills listed on the questionnaire by one of the following ratings: (1) essential and necessary for a music educator to possess; (2) important, but not essential; and, (3) not essential. Since students were rating each variable by one of the three assessments and not ranking a limited number of items from a given list, the resulting percentages will be higher. The results of a comparison by area is reported in Table XVIII.

TABLE XVIII

COMPARISON OF SKILLS UNIQUE TO MUSIC EDUCATION

Variables	Important And Essential				Important Not Essential				Not Essential				
	A	B	C	S	A	B	C	S	A	B	C	S	p
A Good Music Educator Must Be Able to:													
Communicate with Students	93	97	90	83	7	4	10	17	0	0	0	0	.09
Use His or Her Imagination	86	86	90	72	13	14	9	22	1	0	2	6	. .
Inspire Others	86	86	90	72	13	14	10	22	1	1	0	6	. .
Conduct	84	87	80	83	14	12	17	17	2	1	3	0	. .
Perform with Musical Understanding	83	84	81	82	16	15	17	18	1	1	2	0	. .
Evaluate New Ideas	80	81	81	72	17	17	19	17	3	2	0	11	. .
Identify, Diagnose, and Prescribe Solutions to Students' Problems	74	79	66	78	23	21	27	17	3	0	7	6	. .
Apply a Broad Knowledge of Repertory	59	60	58	61	35	35	37	33	6	5	7	6	. .
Teach All Styles and Periods of Music	51	54	48	47	44	44	43	47	6	2	10	6	. .
Sing	50	44	59	53	44	48	41	35	6	8	0	2	.08
Play Simple Accompaniments	50	32	73	59	36	46	24	29	14	22	3	11	.00
Identify and Explain Compositional Devices	35	42	24	41	53	52	56	47	12	6	20	12	.04
Describe the Means How Sounds Are Made	30	33	24	35	55	52	61	53	15	15	15	12	. .
Notate and Arrange Sounds for School Music	28	31	24	23	59	54	64	65	14	16	12	12	. .
Improvise	22	21	24	18	54	58	48	53	24	21	28	29	. .

About 25 per cent of all students did not feel that the ability to identify, diagnose and prescribe solutions to students' learning problems was an essential skill. Specifically, an even greater percentage of choral students did not attach a great deal of value to this skill. Forty-one per cent of all students did not believe the ability to apply a broad knowledge of musical repertory to the learning problems of students was a necessary prerequisite for a music educator. Fifty per cent of all students did not consider singing an essential ability. A slightly larger percentage of choral students rated this skill to be essential. Twenty-eight per cent of all students rated the ability of notating and arranging sounds for school music as important.

A chi-square analysis indicated that there were some differences among the band, choral, and string majors on the assessment of communication with students, singing, playing accompaniments and identifying compositional devices used in music. The string education majors tended to rate personal skills such as communication, imagination, and inspiration lower than did the choral and band majors.

Secondly, the students were asked to rate a given list of itemized knowledge areas as either essential and necessary for a successful music educator, important but not essential, or not essential. The results are presented in Table XIX.

TABLE XIX

A COMPARISON OF KNOWLEDGE UNIQUE TO MUSIC EDUCATION

Variables	Essential And Important				Essential Not Important				Not Essential			
	A	B	C	S	A	B	C	S	A	B	C	S
A Good Music Educator Should Possess:												
Understanding of the Role of a Teacher	86	87	86	89	11	9	14	6	3	4	2	6
Knowledge of Teaching Techniques	85	89	83	71	15	11	17	29	0	0	0	0
Functional Knowledge of Music Theory	82	84	85	72	17	15	15	28	1	1	0	0
Knowledge of Repertory	70	68	71	72	29	31	28	22	2	1	2	6
Knowledge of Textbooks and Other Educational Material	69	68	69	77	26	27	28	22	4	5	3	6
Philosophy of Music and Education	68	71	66	65	28	24	31	35	4	6	3	0
Understanding of how Music Is Conceived, Constructed and Scored	57	61	50	59	42	38	48	41	1	1	2	0
Knowledge of Music History	56	58	57	50	42	40	43	44	2	2	0	6
Familiarity with Learning Theories	56	56	50	72	41	39	48	22	4	5	2	6
Knowledge of Other Arts	42	42	40	47	54	52	59	53	4	6	2	0
Knowledge of Philosophical and Social Foundations of Music Education	36	37	36	35	50	49	48	59	14	14	16	6

There were no significant differences among majors of the three instructional areas on the basis of assessment of essential and important items of knowledge. The students tended to differ on the rating of a knowledge of teaching techniques, although not enough to be statistically significant at the .05 level.

Again, the responses to several items were noteworthy. Thirty per cent of all students did not feel that a knowledge of textbooks and other educational material was essential for a successful music educator. Eighty-five per cent of all students rated a knowledge of teaching techniques and methods of motivation as being necessary and essential. Only 56 per cent, however, rated a knowledge of learning theories as being important. A functional knowledge of music theory was considered to be essential and important by 82 per cent of all students; yet, only 28 per cent believed that the ability to notate and arrange sounds for school music was essential.

According to Table XV, 71 per cent of string education students rated humanities and related arts as basic and necessary experiences for children. Yet, only 47 per cent of these string students, as reported in Table XIX, rated a familiarity with other arts as being essential knowledge for music educators,

This researcher felt that students had more difficulty with the idea of specific knowledge than with specialized

skills. Regarding the question of special knowledge, a common response in interviews was, "Well, you've got to know your stuff." The definition of "stuff" was vague and varied from a knowledge of music theory to an understanding of finances and fund raising. Another sophomore string student replied to the question:

> Q. Can you think of any special kind of knowledge that would be useful for a teacher?
>
> A. (Pause). . . .Uh . . . . .Everything about music, I guess . . . . .the theory part, analysis, I guess. Knowing what you're talking about (32).

Communication and motivation were usually mentioned in some fashion in each interview. A senior band student had comments that were representative of sentiments expressed by many undergraduates:

> I don't know if this is a skill or not. Being able to tell the students something and have them understand it. I mean, some people are real technical and they [children] don't have any idea what they're [teachers] talking about. They need patience. You've got to be able to work with kids. They [children] have their own ways (10).

Another student said that the most important qualifications for a music educator were being "able to motivate and teach individuals" as well as being a "quality musician" (5).

At times the aspect of communication seemed to be limited to discipline. One student described communication as "They got to be able to get the kids to do what they want them to do. Good discipline is the main thing in communication. (Pause) I can't think of anything else right now" (18).

For student who had little or no experience working with children, the prospect of having to deal with pupils was a source of anxiety. "I feel that this [dealing with students] is my greatest weakness' (3). Another student said, "That was one of things that scared me first off, period, was having to do that [work with students] and being afraid that I wasn't going to be able to" (32).

A group of four senior choral students (22, 23, 26, 29), who were student teaching, compiled a list of skills during an interview that they felt music educators should possess. Of the six items they listed, the first four had to do with the general problems of relating to students. They were (1) leadership, so that students would respect them; (2) communication and motivation; (3) ability to show concern, while maintaining distance; and, (4) sensitivity to the needs of students. One point that these students emphasized was the need to have had more contact with children prior to student teaching. Another choral student teacher, not in this group, commented that it took her the first four weeks of her eight-week student teaching assignment to learn how to talk to junior high students (30).

The choral student teachers felt that there should be juries, which would demonstrate teaching ability, just as there were juries that demonstrated playing ability. As one student said, "Teaching is a skill as well as a talent, just like singing" (29).

In addition to these communicative skills, the four choral student teachers found that they needed better functional piano abilities. Playing open score and accompanying were more important than they had realized. The need for better functional piano skills was mentioned by every student who had had actual classroom teaching experience (6, 7, 14, 22, 23, 26, 29, 30). A band student who had been a substitute teacher commented, "I hate to say this, but there should definitely be some piano skills" (14).

Most students felt that a music educator should be proficient on at least one instrument, although they had varying reasons for that belief. The need to be able to demonstrate what they taught about was frequently mentioned. Other students felt that the teacher's proficiency in performance was necessary to gain the respect of students, parents, and administrators (4, 8, 14).

There were two students who felt that the ability to play well on a major instrument was the most important skill that a music educator should possess (2, 22). Both these students did not plan to teach, but were in the music education program as a "back-up." One of the students said succinctly, "You've got to have bread; you've got to eat" (22).

Other students were concerned about what they considered the over-emphasis on personal performance skills.

"You have to be in a major lab four days a week every semester you're here. If you can use that as any kind of parallel, there's got to be more practical application in teaching techniques" (14). A senior choral student felt strongly about this topic and expressed her feeling more articulately than did some of the other students:

> One of the things I wanted to say was I think the emphasis on my performance of my voice has been a source of discontent--that I've had to put so much effort into it at the expense of other things . . . . I'm really observing as much as possible on my own time. You need practice. You get better with practice. You get better with practicing your own voice, you know. You are expected to practice, but the thing that you are going to be doing the most of, I mean, no one is going to ask you to sing an aria in class that often, you know. But to deal with the classroom situation, you've going to have to do that. Except for Music 231, where all we did was observe, that's the only time we've been in a classroom at all, in any fashion (31).

Another musical skill mentioned spontaneously in the interview by several students was singing. The effective use of both the speaking and singing voice was of concern to these students because, as one senior string student said, "Music teachers should have some training in voice because you are going to be singing or speaking constantly. Everyone should be alert to it and how you can harm it, because that is how you are making your living" (37). This student was also concerned that instrumentalists could graduate without any firm knoweldge of breath support, which "you can't teach if you don't know what it is" (37).

This researcher asked students their opinion of the ability to identify and correct pupils' errors. No undergraduate mentioned this skill on their own initiative, but nearly all of them had definite feelings on the topic when it was brought to their attention.

> Q. Let me ask you something and you react. How do you assess the ability to identify student problems and arrive at a solution--error detection, as some people call it?
>
> A. I rate that number one--that gives me the most trouble when I'm teaching privately . . . . That is number one or at least in the top five (5).

Another student (13) pointed out, "You've got to recognize the problem before you can do anything about it." While a student teacher (30) had the following comments:

> We never do this, not even in conducting. That was the hardest thing for me--to hear problems--that is something I need to work on. Sometimes I know what's wrong, but I don't know what to do about it. Like in junior high all the girls sound so bad--they have little thin voices--but we didn't learn how to work with that. We researched books on our own, but that's no practical experience. You don't know if it is going to work or not. It's just on paper and of course it always works there.

Instrumentalist brought up a concern in connection with the topic of error detection. In doing so, they referred to their instrumental methods classes. Since a working knowledge of all instruments is necessary for an intrumental ensemble teacher, band and string majors take methods classes in strings, brass, woodwinds, and percussion.

A string student (34) commented that she thought that this was a problem with inexperienced conductors and one she worried about.

> In these methods classes I'm taking, you are more worried about your own playing and passing the final. You don't think about how you would teach or correct problems of that instrument. There is too much emphasis on your playing the instrument . . . I think the emphasis should be placed on hearing the instrument and knowing what's wrong and what to do, especially if it is a technical problem. I know what to do with strings, but if a child should be having a problem on his trumpet, I just don't know if I would know what to do.

Another senior band student (14) noted:

> At this other school I went to, one of the requirements of the final grade in the percussion class was that you had to bring somebody in and teach them that instrument. I think that was good. It was a more valuable class than a string class I had. I learned a lot of personal technique, but I wouldn't be able to go around and look at someone and correct their problems.

These and similar comments were made by twelve of the band students who were interviewed and by three of the string students.

Choral students, especially those who had been or were student teaching, felt that their knowledge of suitable repertory for various age levels was lacking. Closely akin to this concern was the feeling of frustration expressed by them of not having been prepared for student teaching. A choral student (30) who had just finished her student teaching

assignment articulated what other students expressed less cogently in the interviews:

> Q. Now that you are at the end of your undergraduate program, how would you change your training so that you would feel better prepared for what you want to be?
>
> A. . . . As a music educator, you need courses on the junior high student, courses on choral literature that are [sic] appropriate for school groups. We needed to have practice with real, live children. I'm totally different around children and kids my own age. I found that to be a big wall--when you conduct kids, you have to put on a show to get them to respond because they don't know the language.
>
> As far as elementary . . . before I went to student teaching I had no lesson plans, no idea what to do, no details like objective, procedures. I never taught a whole lesson in either of my methods classes before I went to student teach, I had no idea of timing. I went in to observe one day in an elementary class. He [the teacher] asked me to teach something the next day. I was terrified. I didn't have any literature to draw on. I didn't know what type of songs to introduce. I didn't know how to structure a lesson plan for that age level. I had had all these classes and was told I was suppose to be a teacher, but I asked myself, "How am I suppose to go about this."

From these statements it can be seen that in the students' perception there was a gap between their classroom instruction and the reality of actual teaching. They did not view student teaching as an extension of their methods classes or as a laboratory where they could try out the things they had been taught in the classroom. A senior band student (13) believed that this gap was one of the

causes of problems for students after they graduated and got teaching jobs:

> I think they [students] graduate confident and I think they get a poor image of themselves because they don't have the right skills to do the job . . . . I don't think it is their fault. They paid to get an education in music education. They are not prepared for what they have to do so when they can't, they get discouraged and down on themselves.

A recurring theme threaded its way through the interviews. The students felt that they needed to have actual experience with children earlier and more extensively than just student teaching. Students mentioned such things as planned observations where undergraduate students could ask questions of the master teacher, assisting public school teachers in a planned teacher-aid program, and having pupils brought to undergraduate methods classes as possible options (5, 6, 13, 14, 18, 21, 30, 31, 34, 37).

Some of the interviewees (6, 7, 14, 18, 22, 23, 26, 29 30, 37) had had experience working with children, either privately or in a group setting. The group activities varied from "Mothers Day-Out" programs, to church choirs, to substitute teaching, in addition to student teaching. One junior choral student said, "I would be scared to death to student teach--I wouldn't know what to do if I hadn't had this church job" (18). This same student went on to say that he took things he learned in methods classes and tried them out in his choir rehearsals. He viewed his church choir job as a laboratory where he could get practical

Another student, who had both taught privately and was active in children's theatrics, felt that his teaching experience was the most valuable preparation he could have. In discussing its importance he said, "The more you relate to people, the more you can communicate with them. It's awful late to wait until you are a senior to find out that you can't relate to kids because you haven't had any practice" (21).

Those students who had had experience working with children had a better idea of the job demands and showed more of a commitment to music education than those students without any experience. As one student commented, "I know it's tiring and often unrewarding as far as money goes, but I've learned from my church job that music education is what I want to do. I wouldn't have known for sure if I hadn't had it" (18).

An example of understanding the realistic demands of the job can be seen in the opinions of a senior band student who had worked as a substitute teacher. "Whether it is right or wrong, you can't make it in the band business if you can't raise funds and be effective in your public relations with the administration and community" (14). A senior (37) who had worked in Head Start programs noted that one of the first lessons she learned from teaching little children was that "I was in charge and if I didn't give that impression or security, they just fell apart."

A band student related his first classroom experience in the following way: "There I was in front of this band of seventh graders. They were all looking at me like I knew what I was doing. So I started acting like I did, and the funniest thing was those kids bought it" (6). Nearly all student teachers reported that they were shocked when pupils called them Mr. or Miss. In the words of a senior choral student, "All at once I realized that they were talking to me. I was the teacher" (29).

A section of the questionnaire dealt with role perceptions of undergraduate students and supported data derived from the interviews which indicated that students felt more like educators when they perceived that they were being viewed as educators. Table XX reports the results of a question in which respondents who were either student teaching or involved in other music classroom activities were asked to mark if they felt more like a student or an educator when dealing with children, classmates, university faculty, and staff at the school where they were working. They were also asked to mark whether they thought persons in each of these groups viewed them primarily as student or educator.

The exact nature of "other classroom activities" was not ascertained in the questionnaire. Observation is included in a required course called "Prospectives in Music Education" or students may have been referring to activities they were involved in when in high school.

TABLE XX

ROLE PERCEPTIONS

Variables	Per Cent*	Variables	Per Cent
Feel Like Educator with Children	84	Thinks Children View as Educator	90
Feel Like Student with Classmates	64	Thinks Classmates View as Student	85
Feel Like Student with University Faculty	78	Thinks University Faculty View as Student	92
Feel Like Educator with School Staff	62	Thinks School Staff Views as Educator	62

*N = 67

In order to determine if training may have had an influence on the role perceptions of undergraduates, a breakdown by class year was done, which is reported in Table XXI.

TABLE XXI

COMPARISON BY CLASS YEAR OF ROLE PERCEPTIONS

Variables	Fr. (N=5)	So.* (N=14)	Jr. (N=7)	Sr.** (N=42)
Feel Like Educator with Children	80	100	57	83
Feel Like Student with Classmates	100	92	86	48***
Feel Like Student with University Faculty	100	100	86	69[a]
Feel Like Educator with School Staff	75	56	57	63

*All are or have taken "Perspectives in Music Education."

**Thirty-three are or have student taught.

***Chi-square is significant at $< .01$ level.

[a]Chi-square is significant at $< .05$ level.

Table XXI shows that seniors differed from the other three classes in the two categories of "feel like a student with classmates" and "feel like a student with university faculty. Seventy-nine per cent of the seniors that responded to this question were or had been student teaching.

If there are essential skills and necessary knowledge for students to have in order to be successful as music educators, where do these undergraduates get the opportunity to practice and improve them. This question was asked to nearly all students who were interviewed. The answer most often given was, "We don't." Two band students said they were involved with an off-campus project at a neighboring town under the auspices of their elementary methods class. But for the most part, other than observation in "Perspectives of Music Education" and student teaching, students felt that there was little opportunity for them to practice the skills of teaching and this situation worried them.

The fact that students felt that there was too much emphasis on performance in their instrumental methods classes rather than on teaching has already been discussed. A senior band student (11) remarked, "We can't get out of this school without coming up to a performance standard. Yet guys are graduating, going out to direct bands, who have never had to prove that they can teach. If we have to prove we can perform, why don't they have to prove that they can teach?"

A senior band student (12) pointed out that student teaching was too little too late. "You may not actually student teach until the last eight weeks before you graduate. If that's during contest time and you're placed in a large competetive high school, you may never get to teach anyway."

This interviewer asked numerous students the following question: Have you at any time in your undergraduate training ever had to demonstrate your teaching skill or proficiency like you say that you are called upon to do in juries and other performance proficiencies? Invariably, with few modifications, answers were given such as these:

A. No, never. (5, 6, 9, 10, 12, 13, 14, 15, 26, 32).

A. I never taught a whole lesson in either my methods classes before I went to student teaching (31).

A. Conducting classes, at least instrumental ones, are a joke . . . . We don't learn or have a chance to develop most of the things we will need to be able to do in our jobs (10).

A. I think in student teaching, I'm going to be thrown at them and not know what to do. It's bad--you need control of the class or the students don't get anything out of it. But how can you learn to handle a class, if you don't ever have a chance to try with someone helping you and giving you pointers? I'm scared (34).

As one student put it, "If we have to prove our worth as performers every semester in juries, I resent the fact that those who are just in music education for insurance don't have to prove that they can teach" (11).

Career Commitment to Music Education

The third research problem dealt with the determination of the career commitment of undergraduate students to music education. Although it was recognized that the future plans of students might not be clearly defined, it was expected that most would have some notion of what they wanted to do, how they were going to go about doing it, and what they might do if they did not like their planned profession. It was also recognized that career commitment was influenced and related to commitment to a professional ideology and to specialized skills and knowledge, but there were some areas that went beyond these topics. The data are presented in two sections: (1) the feelings and attitudes of students regarding careers in music and music education; (2) reasons for leaving the field of music education and possible alternative careers.

Careers in Music Education

Students were asked to give responses to several different, but related topics, dealing with attitudes towards careers in music education. In order to determine the consistency of these answers, pairs of statements were correlated. Table XXII reveals that there was a significant relationship between the pairs.

TABLE XXII

CAREER ATTITUDES CONSISTENCY TABLE

Variables	Pearson's r
Music Education Is Not the Most Satisfying Field, but It Offers Security/ I Like the Relative Security of Income and Position of Teaching	.71
I Have Serious Doubts about My Decision to Enter the Bachelor of Music Education Program/ I Worry a Great Deal that I May Not Be Able to Have the Kind of Musical Career I Want	.76

Students were asked to select one of four statments that best reflected their feeling about music education as a career. Table XXIII reports the results as compared by area.

TABLE XXIII

COMPARISON BY AREA OF FEELINGS ABOUT MUSIC EDUCATION AS A CAREER

Variables	Per Cent Band	Per Cent Choral	Per Cent Strings
Music Education Is the Only Satisfying Field for Me	16	19	16
Music Education Is One of Several Satisfying Fields	55	58	63
Music Education Is Not the Most Satisfying, but It Offers Security	15	20	16
I Decided on Music Education Without Considering if It Would be Satisfying	14	3	5
Totals	100	100	100

The majority of students viewed music education as one of several fields which they could find almost equally satisfying. An examination of the raw data revealed that 81 per cent of those who felt that music education might not be the most satisfying field, but it offered security were male.

In like manner, students were asked to select one of four statements that expressed their feeling about the Bachelor of Music Education degree program. The results as compared by area are reported in Table XXIV.

TABLE XXIV

COMPARISON BY AREA OF FEELING ABOUT DEGREE PROGRAM

Variables	Per Cent Band	Per Cent Choral	Per Cent String
I Have Had Serious Doubts Since I Entered the B.M.E.* Program	29	21	21
I Have Had Some Doubts Since I Entered the B.M.E. Program	36	29	23
I Have Had Few Doubts Since I Entered the B.M.E. Program	26	35	21
I Have Had No Doubts Since I Entered the B.M.E. Program	9	15	5
Totals	100	100	100

*Bachelor of Music Education

The raw data revealed that those students who indicated that they had had no doubts about their decision to enter the Bachelor of Music Education degree program were also those who gave personal or spiritual reasons for going into music education.

In order to find out what students thought about teaching music, they were asked to rank five statements in the order that would best reflect their feelings. Table XXV gives the results of this question.

TABLE XXV

ATTITUDES TOWARD TEACHING MUSIC

Variables	Rank 1	Rank 2	Rank 3	Rank 4	Rank 5
I Like the Security of Position and Income	9	11	11	17	51
I Like the Freetime, Especially Summers	14	14	21	37	14
I Like the Satisfaction of Working with Young People	44	27	17	8	3
I Enjoy Performing with Young People	16	27	27	20	10
I Enjoy Planning and Teaching	20	23	23	14	20

In order to determine if students from band, choral, or string areas differed on the rankings of these attitudes, Chi-square was calculated for each variable. Students only differed

significantly, χ^2 (8) = 15.50, $p < .05$, in their ranking of the second variable in Table XXV. String education majors ranked this statement first by a three-to-one margin in comparison to band and choral students.

The final series of statements reflecting attitudes toward a career in music education was concerned about anxiety over future plans. Table XXVI reports the results of this set of attitudes.

TABLE XXVI

COMPARISON BY AREA OF CAREER ANXIETY

Variables	Per Cent Band	Per Cent Choral	Per Cent String
I Worry a Great Deal about the Kind of Music Career I Want	18	8	29
I Worry a Fair Amount about the Kind of Music Career I Want	44	35	39
I Rarely Worry about the Kind of Music Career I Want	30	45	23
I Never Worry about the Kind of Music Career I Want	8	12	9
Totals	100	100	100

The raw data revealed that those students who said that they never worried about their future musical careers had also indicated that they had gone into music education for

spiritual reasons. One student said, "I don't worry because before I made the decision I prayed and prayed about it and I know this is God's will for me" (15). The students who seemed most anxious were those who really wanted to perform, but didn't know if they could make it. They also did not know if they could cope with teaching either so they felt like they were in a kind of limbo.

Career Moves of Band Students

Many band students who plan to teach in either public schools or at the university level seemed to share a similar concept of career moves. The following exchange is representative of how they saw their future careers.

> Q. Describe how you see your career after you graduate?
>
> A. Well, you have to work your way up. You've got to start in either junior high or a small town high school, and make a name and connections before you can get into a bigger system. Then you get an assistant job in a large district, or if you're lucky, move right into a head job (2).

Several male students planned eventually to go into university band programs. Most band students estimated that it would take them about five years to get a good head director's job. They felt that within ten years they could have a university position if they continued on into graduate work (1, 6, 11, 12, 14).

Some students felt that they might be interested in administration, but only as a department chairman. "I

wouldn't want a desk job. If I could be a department chairman and still direct my top ensembles, then okay. Otherwise, I'm not interested in administration" (11). No choral or string student mentioned any similar career moves as described by band students.

Reasons for Leaving Music Education

This section will only deal with those students who said they might go into teaching or some other form of music education. The statements of students who had no intention of continuing in the field after graduation are not presented here.

Many students felt that lack of support by both administrators and parents were reasons why they might consider leaving their jobs. They were concerned about discipline, teacher morale, and low salaries. Most students thought, however, that they would not give up right away. One junior said, "I wouldn't quit right away. I'd try a new place" (5). Another student wanted to try at least three jobs before leaving teaching (3). A senior remarked, "I have too much invested to drop out after just one bad year" (6).

The pressures of contests, fund raising, and half-time shows were cited by some band students as potential reasons for teacher burn-out (11, 12, 14). Others felt that teachers got discouraged because they had not been adquately prepared with the right skills (13, 30, 31). Many students were vague

about alternate plans if they did not like teaching. The statement of this junior was typical of their comments: "I plan to teach for a few years. If I like it, I'll stay on--if not, I'll go into something else" (16). Most students seemed to be confident that they could be successful in another field if music education did not work out.

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3. Student B-C (Sophomore, Male, Band, Flute), Personal Interview, Denton, Texas, October 5, 1981.

4. Student B-D (Junior, Male, Band, Trumpet), Personal Interview, Denton, Texas, September 29, 1981.

5. Student B-E (Junior, Female, Band, Oboe), Personal Interview, Denton, Texas, February 24, 1982.

6. Student B-F (Junior, Male, Band, Saxophone), Personal Interview, Denton, Texas, May 11, 1982.

7. Student B-G (Senior, Female, Band, French Horn), Personal Interview, Denton, Texas, September 22, 1980.

8. Student B-H (Senior, Female, Band, Flute), Personal Interview, Denton, Texas, October 12, 1981.

9. Student B-I (Senior, Male, Band, Saxophone), Personal Interview, Denton, Texas, October 12, 1981.

10. Student B-J (Senior, Female, Band, French Horn), Personal Interview, Denton, Texas, February 22, 1982.

11. Student B-K (Senior, Male, Band, Saxophone), Personal Interview, Denton, Texas, February 22, 1982.

12. Student B-L (Senior, Male, Band, Trumpet), Personal Interview, Denton, Texas, February 22, 1982.

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16. Student C-B (Junior, Female, Choral, Voice), Personal Interview, Denton, Texas, September 29, 1980.

17. Student C-C (Junior, Female, Choral, Voice), Personal Interview, Denton, Texas, May 4, 1982.

18. Student C-D (Junior, Male, Choral, Voice), Personal Interview, Denton, Texas, May 4, 1982.

19. Student C-E (Senior, Female, Choral, Voice), Personal Interview, Denton, Texas, October 12, 1981.

20. Student C-F (Senior, Male, Choral, Voice), Personal Interview, Denton, Texas, May 4, 1982.

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23. Student C-I (Senior, Female, Choral, Voice), Personal Interview, Denton, Texas, September 22, 1980.

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31. Student C-Q (Senior, Female, Choral, Voice), Personal Interview, Denton, Texas, May 13, 1982.

32. Student S-A (Sophomore, Female, Strings, Violin), Personal Interview, Denton, Texas, May 4, 1982.

33. Student S-B (Junior, Male, Strings, Viola), Personal Interview, Denton, Texas, September 29, 1980.

34. Student S-C (Junior, Female, Strings, Cello), Personal Interview, Denton, Texas, April 26, 1982.

35. Student S-D (Senior, Male, Strings, Viola), Personal Interview, Denton, Texas, September 29, 1980.

36. Student S-E (Senior, Female, Strings, Cello), Personal Interview, Denton, Texas, September 29, 1980.

37. Student S-F (Senior, Female, Strings, Double Bass), Personal Interview, Denton, Texas, February 23, 1982.

38. Student S-G (Senior, Female, Strings, Violin), Personal Interview, Denton, Texas, May 5, 1982.

CHAPTER V

SUMMARY, CONCLUSIONS, DISCUSSION AND IMPLICATIONS FOR FUTURE STUDY

Summary

The purpose of this study was to investigate the development of occupational identity in undergraduate music education majors using a Symbolic Interactionist theoretical framework. Three research problems were formulated:

(1) The identification of occupational norms and values of undergraduate music education majors

(2) The determination of the commitment of undergraduate majors to specific skills and knowledge of music education

(3) The determination of career commitment to music education by undergraduate majors.

Methodology

The sample consisted of undergraduate music education majors enrolled in North Texas State University; Denton, Texas. A pilot study was conducted in the Fall Term, 1980, in order to clarify all the procedural steps that would be needed to accomplish the stated purpose and problems of the

main study. Specifically, the pilot study consisted of eighteen loosely structured interviews with volunteer undergraduate music education majors. A questionnaire was constructed and an interview schedule designed.

The data for the main study were obtained from the responses of 165 students to the questionnaire as well as from thirty-eight interviews. The results obtained by means of the questionnaire were reported in percentages. Where possible these data were further clarified by information from the interviews. Selected variables were compared by area, i.e., band, choral, strings, and by class year.

Results

The results revealed that most students had decided to go into music before the age of fourteen and into music education between the ages of eighteen and twenty. The two most important influences on their decision to go into music education were musical experiences in school and music teachers.

There were several situations that described best why undergraduates had decided to enter the music education program at North Texas State University. In one instance, the music education program was a compromise for male students and their parents. The student wanted to be a musician, while the parents were interested in seeing that their son had a secure profession. In a variation of this situation, the decision to enter the program was a compromise for those

who feared that they would not be accepted as a performance major. Therefore, they decided to go into music education until they had gained enought experience and skill to change their majors.

The most frequently mentioned situation involved students who had been successful in their public schools, especially in high school ensembles. These students had had opportunities to be student conductors or aides in elementary or junior high programs. Because they showed aptitude, they were encouraged by a music teacher, who had a great influence on the student. In some cases the students reported that they had always wanted to be a teacher and since they loved music, it seemed natural to be a music teacher.

In another situation, the influential person on the student was represented by the parents, who often were themselves musicians. There were a few students who entered the field because of either spiritual or personal reasons.

With regard to the identification of and commitment to occupational norms and values, the data were reported in five sub-sections: (1) role label; (2) professional aspirations and expectations; (3) goals for the field of music education; (4) basic musical experiences for children; and, (5) occupational autonomy and reference group.

The results for the aspect of role label revealed that the survey sample was not homogeneous since it differed in the ranking of occupational label by both area and class

year. An analysis of the responses revealed that the professional performer label was ranked first most often, and that music educator and musician tied as the second most frequently ranked names. The label of music educator had a relative high degree of homogeneity among the students from the three areas, but particularly between band and choral majors.

Private teacher, although not ranked often as a first selection, received much support by being selected frequently as a second label choice, especially by those who had labeled themselves as professional performer. Band director was the third most frequently ranked label by band students and choir students opted most often for choir director as the name they would use to describe themselves professionally.

Since the labels that persons apply to themselves are symbolic of an area of work, it whould be expected that their professional aspirations and expectations be congruent with them. Correlation between role label and preferred professional activity revealed a consistency of statement.

The results showed that students ranked performing as their first choice of professional activity to which they would prefer to give most of their working time. Fifty-three per cent of string students opted for performance as their first choice of preferred professional activity. String students also consistently ranked private teaching and university teaching as second and third choices for work activity.

For most string students, university teaching and private teaching meant the same activity where only the locale of where the work would be done differed. The same connection between private teaching and university teaching was also true to a somewhat lesser extent for band students.

Forty-two per cent of all band students ranked performing as their first choice of professional activity. Forty-five per cent of these students ranked private teaching as their second choice of work, which was the largest single category.

Of those band students who had ranked directing secondary ensembles (band) as their first choice of professional activity, fifty-four per cent had previously classified themselves as music educator. These students also viewed private teaching in a somewhat different light than did those who had classified themselves as performers. They realized that the demands of the school schedule did not allow them enough time to help individual pupils in improving their playing skills. They saw private teaching as a way to improve their students as well as supplement their own income.

Choral students, as a group, were more vague and ambivalent about their future careers than were band or string majors. They also ranked performing as their first choice of work. The second most frequently ranked professional activity was directing secondary ensembles (choral). In

addition, elementary music teaching and church music were also ranked more frequently by choral students than was the case with either band or string majors.

Regarding perceived goals for the field of music education, the results of the questionnaire revealed that giving people a basic appreciation of music was the most frequently ranked goal. To provide a creative outlet for persons was the second most frequently ranked goal over-all and was ranked first most frequently by string students. In addition to these goals, there were three others that were ranked often by all students: to produce a musically literate population; to produce proficient performers; and, to teach the fundamentals of music.

It was found that when students were interviewed they could rarely think of or articulate broad goals for music education. They had a difficult time expressing what they thought they would be accomplishing as individuals as well as what their profession should have as objectives.

The evaluation of students' concepts about basic music experiences for children was based upon their classification of a given list of those activities and experiences that they thought all children should have. Elementary music was listed as a basic experience by 86 per cent of all students with all of the string students rating it as being essential. String students, however, did not wish to work in elementary music programs, a job they viewed for "teachers."

Choral students also rated elementary music highly; whereas, many band students viewed it as a time to get pupils started on their instruments in beginner band programs. Band students, who had previously classified themselves as music educators selected the Orff approach as a necessary, basic music experience more frequently than did the other students. The band students viewed all classroom instruments as excellent preparatory programs for beginning players and future band members. These same band students also rated marching bands, contests and festivals, and private lessons more highly than did either choral or string students.

Dealing with the two inter-related topics of occupational autonomy and reference group, students relied on their private teachers and trusted friends to help in evaluation of their work. Since the interviewer had given no definition of the term, all students automatically assumed that "work" meant the playing of their instrument.

In ranking the indicators that students thought they would use most to judge their professional worth when they actually started teaching, it was found that they would rely mainly on the opinions of their pupils or on their own judgments. Only twelve per cent of all students ranked the opinions of other music educators as their first choice. School personnel with evaluative authority, such as music supervisors and building principals, were not

viewed as important indicators. Students also did not feel that contest ratings or reactions of parents would be important in the assessment of their future work.

Determination of the commitment of undergraduate music education majors to specific skills and knowledge of music education was investigated by focusing on (1) the identification of specific skills and knowledge that undergraduates viewed as being essential and necessary to possess; (2) the effect and influence of actual teaching experience on their attitudes; and, (3) the opportunities that undergraduates had to develop and practice these skills. In the questionnaire, the students had been asked to classify both skills and knowledge according to three evaluations: essential and necessary; important, but not necessary; and, not important.

The data revealed that 93 per cent of all students felt that the ability to communicate was an essential skill. Over 80 per cent of all students believed that the ability to use one's imagination, to inspire others, to conduct, to perform, and and to evaluate new ideas was necessary and essential for a music educator. About 75 per cent thought the ability to identify, diagnose, and find solutions to students' learning problems was an essential skill.

On the other hand, only 50 per cent of all student felt that the ability to sing and play simple accompaniments were essential skills. Furthermore, only 24 per cent believed that it was important for music educators to be able to notate and arrange sounds for school music groups.

Students in the three areas did not differ significantly on the ratings of skills, although they tended to differ on the specific items of communication, accompanying, and identifying and explaining compositional devices. The string students tended to rate personal skill such as communication, imagination, and inspiration lower than did students in the other two areas.

Eighty-five per cent of all students rated a familiarity with techniques of teaching and motivation as being essential and necessary; while, 56 per cent of all students rated a familiarity with educational thought including learning theories as essential. Eighty-two per cent of all students felt that a functional knowledge of theory was essential for a music educator to possess. Yet, only 28 per cent believed that the ability to notate and arrange for school groups was essential. The ability to detect errors as well as to arrange parts for school groups was not associated in their minds with theory instruction. Students seemed to have difficulties in expressing what a music educator needed to <u>know</u> as opposed to what one needed to be able to <u>do</u>.

Most students felt that a music educator should be proficient on at least one instrument, but they were also concerned about what they considered to be an over emphasis on their personal performance skills. They considered the development of teaching to also be important.

The need for better functional piano skills was mentioned by every student who either had had actual classroom experience or was student teaching. Choral student teachers felt that a knowledge of appropriate repertory for different age levels was important. The ability to use both one's singing and speaking voice was cited by some choral and instrumental majors as as important skill for teachers.

Although the ability to identify and correct errors was not mentioned by any student of their own volition, many felt it to be important once it had been brought to their attention. Student teachers in particular emphasized the need for this skill.

Those students who had been or were actually teaching felt that there was a gap between their classroom instruction and the reality of facing children. They did not view student teaching as a logical outgrowth of their academic work or as a laboratory where they could apply what they had been learning in their methods classes. They felt that they needed more extensive and earlier exposure to children than was provided by student teaching.

The students who had teaching experience placed a high value on it. They appeared to have a better idea of job demands and a more definite role concept as a music educator. They also reported that they felt more like educators when they perceived that they were being treated and viewed as such.

Students felt that they needed opportunities to develop and practice teaching skills and that these should be incorporated into the undergraduate music education curriculum. For this reason, many students expressed anxiety and fear about their ability to handle a class of children.

In the investigation of students' career commitment to music education, the data revealed that most students viewed music education as one of several fields that they could find almost equally satisfying. About sixty-five per cent of all students reported that they had had either few or some doubts about entering the music education degree program. The most frequent reason that most students said they went into music education was the satisfaction of working with young people, although string students reported that the free time, especially in the summers, was the most attractive feature of music teaching.

Most students said that they either rarely worried or worried just a little bit about their future music career. Students who said that they never worried about their future careers and also had little doubts about their degree program reported that they had entered music education for spiritual or personal reasons. Students whose first preference was performance seemed to be the most anxious about their futures. They did not know if they could make it as performers, and, on the other hand, they also were not sure they would be happy as teachers.

Band students who planned to teach in either public schools or at the university level reported definite career moves that they expected to follow. They saw a logical progression that started either in junior high school or in a small town high school. The band director, after doing well and making connections, then moved up to either an assistant position, or, if lucky, into a head director's job. Most band students estimated that it would take them about five years to get a good head job and they would like to have an university position within ten years. They expected to do graduate work in order to move into higher education. Most did not want to go into administration if it meant they could not direct bands.

Students, who said that they planned to go into music education, were asked to discuss reasons why they thought persons decided to leave the field. Many students said that they thought the lack of support from administration, parents, and the community discouraged teachers. Discipline, budget problems, and low salaries were also cited as factors that might cause teachers to leave education. Most students, however, felt that they would not give up after just one bad experience, but would try other jobs in different schools. The pressures of contests, fund raising, and public relations were cited by some students as causes of teacher burn-out. Others felt that beginning teachers got discouraged because they were not adequately prepared with the right skills.

Most students were vague about alternative plans if music teaching did not work out. Business seemed a viable alternative to many male students, while female students seemed to favor other teaching areas such as counselling, art or music therapy. Most, however, were confident that they could be successful in another field and that they would not suffer seriously by changing careers.

Conclusions

Conclusions will be drawn from the information on student background, the identification and commitment to professional norms and values, to specific skills and knowledge, and the determination of career commitment of undergraduates to music education. The sub-divisions are for the sake of clarity only since in reality the problems overlap each other.

Background

Five situations were found to account for the majority of students' decisions to enter the field of music education. These can be grouped into two large general categories based on the influences that led students to their decision to major in music education. In the first category were those students who chose music education primarily as a substitute, compromise, or insurance policy. Music education was not their first choice, and in nearly all cases they would have preferred to be a performance major.

In the second category were students who were motivated to enter the music education degree program by a desire to teach music, which was usually based on their own successful school experiences. They were also positively influenced by a strong role model, which was often a music teacher who encouraged and gave them opportunities to teach other pupils. A high school ensemble director was frequently mentioned by these students as this role model.

In the first instance, the students needed to undergo training that would lead to developing of an occupational identity that was different from their first inclinations. In the second instance, students needed to replace their idealistic lay conceptions of the music educator's role with the more technical orientations of the insider. Students in both categories, therefore, needed to either develop new occupational role concepts or to develop more mature perceptions than the ones they brought with them to the university. Whether or not this occurred during their four years of training was an ongoing concern throughout the process of conducting the research.

Identification of Occupational Norms and Values

From the data reported, it can be concluded that music education majors in this sample had little commitment to occupational norms and values that make up a professional ideology. They did not hold many professional norms strongly.

Nowhere was this more obvious than in their attachment to a specific role label. The students did not agree on any one label that they would use to describe themselves professionally. Furthermore, the label that was ranked first most frequently was that of professional performer. The percentage of students who ranked this label as their first choice increased from the freshman to the senior year. Thus, the students' training did not appear to produce an attachment to a music education related label, even after several years in the program.

If the percentage of students who ranked themselves as professional performer were combined with those who classified themselves as musician-professional performer, over fifty per cent of the undergraduate music education majors in this study said that they viewed themselves as performers who wanted to make performing their first choice of work. The possibility of role conflicts among these students seems likely since many of them will probably teach in the public schools.

The labels appeared to have symbolic meaning for students and were apparently important indicators of their role concepts. For example, by looking as the second choice of those who ranked musician as their first option, it can be seen that musician-professional performer was one role concept and musician-music educator was another, both of which were different from professional performer or music educator. The

same principle can be seen in the relationship of the labels band director and choir director to music educator. In the minds of students, ensemble director did not have the same meaning as music educator.

Likewise, the total rankings for the label of private teacher indicated an important, but somewhat subtle role perception, which further strenghthened the theory that role labels were important indicators of occupational identity. Students who had either labeled themselves as professional performer-private teacher or musician-professional performer-private teacher viewed private teaching as an extension of their influence as a player. On the other hand, students who had labeled themselves band director-private teacher saw it as a way to help individual students improve their musical skills and supplement their income.

The rankings of role labels, when compared by class year, were significantly different. Professional performer, music educator, musician all increased in percentages of first rankings from the first to the fourth year. Freshmen students reported a stronger attachment to the ensembles labels of band and choir director in contrast to older students. The data indicated that training lessened this attachment. It might be argued that freshmen were closer to their high school experiences and the influence of their high school ensemble directors so that they entered school more attached to labels

which reflected the role of those who had caused them to choose music education in the first place. Whether the increase in percentages for music educator resulted from the decrease in percentages for the ensemble director labels could not be established from the existing data.

There were also significant differences between the rankings of band, choral, and string students over the first choice of role label and what they preferred to spend the most of their working time. Students within each of the areas did share some common role concepts and attitudes.

Band students tended to fall into one of two categories: those who preferred to perform and maybe teach privately and those who planned to go into some type of educational work. The students who ranked performing and teaching privately as their first choice of professional activity included all the persons who had labeled themselves as professional performer, musician, in addition to some who had described themselves as band directors. Nearly three-fourths of the students who had classified themselves as music educators said that they wished to direct secondary bands as their first choice of work.

In contrast to the band students were the choral majors who tended to be more uncertain about their future plans. Their rankings were almost equally divided among performance, directing secondary ensembles, teaching elementary music, church music, and "I don't really know what I'll do--maybe teach or maybe something else attitude."

Not many string students perceived themselves as being teachers, other than instructing privately. Over fifty per cent said they planned to perform as their first choice of work, while seventy-one per cent reported that they expected to have to teach in the public schools at some time.

When asked to define goals for the field of music education, the students had great difficulty in expressing themselves. This suggests that they had little or no grasp of what they believed in as aspiring music teachers or what they thought they should be accomplishing as an occupational group.

It can be concluded from the questionnaire results that band and choral students were more alike in their perceptions of goals for the profession in comparison to string students. When the goals of band students were compared with their choice of role label, it was seen that students who had classified themselves as either performer, musician, or band director, were basically alike in their assessment of goals. They ranked the producing of proficient performers as their second most frequent choice of goals for music education. Band students who had classified themselves first as music educators differed particularly on this goal in that none of them ranked it as a first choice, and they ranked basic appreciation of music higher than did the other band students. It might be concluded that although the label, band director, has educational connotations, there is evidence

to suggest that students who selected it viewed themselves as performers in a school setting.

When the rankings of goals were compared by class year, it was found that there was an increase in percentages for basic appreciation of music and producing a literate population from the freshman to the senior year. Teaching of fundamentals of music and producing proficient performers decreased slightly. Otherwise, there was little evidence of a change of opinion on individual goals during the course of training.

Likewise, along with stating general goals for the music education profession, students' conceptions of an ideal curriculum were viewed as expressions of occupational norms and values. The data reflected their inability to describe offerings that should be included in a music curriculum and suggested, therefore, an indication of weak commitment to occupational norms and values.

Band students revealed that they tended to rate courses and experiences in the music curriculum by their usefulness to the instrumental program. Only band students viewed elementary music as the time when beginners were started on their instruments and good playing habits instilled. They also looked favorably upon Orff training because it was felt that it was an excellent preparatory program for potential bandsmen that would pay off in better playing ensembles.

Band students who had labeled themselves as music educators selected marching bands, private lessons, contests, piano classes, singing and music appreciation more frequently than did band students who labeled themselves as performers. Band students who labeled themselves professional performers shared ratings similar to those given by their choral counterparts. It would seem that the performer label symbolized a more concise role concept than did that of music educator.

String students rated elementary music highly and wanted children to have a varied music curriculum. But they did not, for the most part, plan to be involved in this instruction. This substantiates this researcher's belief that most did not see themselves as music educators but rather as specialists called out to the public school scene as string instructors in a group setting.

With regard to occupational autonomy and reference group choice, the undergraduate music education major did not appear to have one single reference group to which he looked for guidance in defining his beliefs, attitudes, values, and identity. The data indicated that students looked first to their applied teachers for evaluation of their work, and then to trusted friends. Self-evaluation in comparison to other players was an important measurement to students who were interested mainly in performing.

Undergraduates exhibited an individualistic conception of how they would be evaluated in their future jobs. They

relied on themselves and, even more frequently, on the assessments of their future pupils. Band majors seemed to be more inclined to accept the opinions of other music educators familiar with their work, while string students placed little reliance on future colleagues in music education as valid judges of their professional worth.

They viewed administrators, parents, and music supervisors of little consequence as evaluators. Instead, they said they planned to rely on the opinions of their clients, the pupils that they would teach, as evaluators of their professional worth. Thus, it can be concluded that undergraduates do not anticipate looking to their own field for the setting of standards nor do they anticipate being evaluated by their peers.

Specific Skills and Knowledge

Students reported that they felt that there were some specific work-related skills and special knowledge that a successful music educator should possess in order to do a good job. They were less sure, however, what these skills and knowledge were. Band majors tended to identify skills that were important to the instrumental program and to their success as ensemble directors. This finding would seem to be related to students' uncertainty about goals and curriculum that was expressed in the previous section. It was also reported that band students tended to hold goals which were viewed as being useful to their instrumental program.

Students who had had actual classroom experience with children had a different conception of necessary skills and knowledge from students who had not taught. Students with teaching experience also had a stronger perception of themselves as a music educator. The pervasive influence of actually playing their occupational role can be seen in student teachers who reported that they felt like music educators even with classmates and university faculty members. Students with teaching experience also expressed more commitment to continuing in music education.

Students felt that opportunities to develop teaching skills were limited in their undergraduate curriculum and this worried them greatly. Band majors, in particular, thought that too much emphasis was placed on their own performing skills in instrumental methods classes and not enough on error detection and problem solving. All students felt that they needed to have more contact with children earlier in their training.

It can be concluded that students' lack of commitment to specific work-related skills and to a clearly defined body of knowledge retarded the development of professional self-concepts as music educators. Their lack of commitment was influenced by the limited opportunities they had to play the role in a meaningful context within the training institution.

Career Commitment to Music Education

Career commitment was influenced by the attachment of students to a professional ideology and by their learning of new work-related skills. Therefore, students who conceived of themselves as educators expressed more commitment to a career in the field of music education in comparison to those who viewed themselves as performers.

String students, as a group, planned careers primarily in performance and viewed classroom teaching as an insurance policy. Choral students tended to be more uncertain about their futures in music education. Band students had the most defined and certain plans about their career moves. Band students who planned to teach were more committed to band directing than to the general field of music education.

Most students were confident that they would be successful in another field if music did not work out for them. Choral students in particular expressed interest in going into other careers after graduation.

The undergraduate music education majors did not view their university training as being so specialized that it could be used only in music education. They seemed to feel no loss of prestige about the prospect of changing fields. Staying in education might be construed by some as being less prestigious than going into performance or some business related field.

Discussion

The results of this study should not be generalized beyond the sample of this study. However, they may serve the purpose of further validating Symbolic Interactionism as a viable approach of explaining the development of professional role concepts. If Interactionist theory can be applied to the investigation of role concepts of any group of music education students, then that will strengthen the validity of using this approach in the study of occupational socialization in music-related fields.

Three important concepts found in Symbolic Interaction can be used to help describe the processes of role development in music education majors: namely, the concepts of significant others, reference group, and gesture. The three ideas are inter-related and an extension of the fundamental Interactionist axiom, according to which persons' views of themselves are gained through the images they perceive others to have of them. Furthermore, the theory holds that commitment to a particular identity arises from interactions with other persons.

Not all persons with whom one interacts have compatible perspectives, so greater weight or priority is given to some, which are called significant others (19, p. 377). These persons are directly responsible for the internalization of norms because they are actually involved in the cultivation of abilities, values, and outlooks (17, p. 168).

A reference group is that group or social category--real, imaginary or symbolic--whose outlook is used by the individual as the frame of reference in the organization of his perceptions of his social world. There are situations in which a person is confronted with the necessity of deciding between two or more organized perspectives. This is when the concept of reference group is most useful because it designates that group whose perspective has been assumed by the individual as his frame of reference, even though he may not actually be a member of it.

In order for a person to be socialized to any role, he must learn the meaningful gestures or significant symbols associated with that group (10). The student can only take on the occupational role identity when he can use and participate in the significant symbols or gestures of the group.

With this review of these three theories in mind, they can now be applied to the results of this study. It has been reported that there were two fundamental orientations found among students in the undergraduate music education degree program. They were often expressed by the students as performance versus education. The performance perspective included all those persons and activities that were most involved with the process of creating and re-creating music. It was most concerned about the product--music. On the other hand, the education orientation included those persons and activities most concerned with transmitting knowledge and

skills to other people. It was most concerned about the process--learning. In the case of music education, they are inter-related with music being the product that is taught to pupils.

These two perspectives, performance and education, can be viewed as reference groups which a student uses to form and define beliefs, attitudes, values, and identity. Students who view music education as a substitute or insurance policy have taken performance as their fundamental reference group. (It should be understood that persons may have many reference groups. Some, however, are more important than others and problems occur when they are in conflict with each other.)

Students who are motivated to go into music education primarily by good school experiences and the encouragement of a music teacher have taken education as their reference group. Their high school teacher functions as a significant other. This can be seen in the choice of role labels by freshmen students. They ranked band or choral director more frequently than any of the other classes.

Following Simpson (18) and Lortie's argument (7), the secondary school teacher should be replaced by members of the music education faculty as the student's significant others during the course of training. The music education faculty should become the role model for students. In fact this did not happen among student investigated in this study.

Students relied on their private teachers for evaluation of their work, which would indicate that they became the significant others instead of the music education faculty. It would seem that for many students, training did not cause a maturing of their lay conceptions of the profession, but rather caused a shift in reference group from education to performance. It has been suggested by Sullivan (20) that a choice of reference group rests in part upon personal loyalty to significant others. There was no apparent indication in either the questionnaire responses or the interviews that students felt a sense of personal loyalty to members of the music education faculty. On the contrary, their applied instructors and other students in the same performance area were mentioned more often as persons whose opinions were relied on.

Role Label

A student's attachment to a particular role label is an important indicator of his role concept. Students made subtle distinctions in their choices of labels for whatever reasons they may have had. The choices become more understandable when examined in the context of the theories of reference group and gesture.

Students in this study placed the labels, professional performer and music educator, at opposite ends of a spectrum. By examining the first and second choice of label, it can be ascertained what reference group is primarily being used by

the student and how that influences his perceptions and sense of identification.

This approach clarifies the ambiguity of the musician label as well as provides a better understanding of the various concepts of the role of private teacher. Musician in and of itself is a term that is vague; but, when coupled with either performer or music educator, it takes on a more definite meaning. The second label shows the basic orientation of the students towards either the performance reference group or the education reference group. Thus, depending upon the combination of labels, it can be seen that students' role concepts are influenced by two different perspectives. Moreover, the fact that the students chose musician-music educator in that order would indicate that the student placed himself closer to center and away from the extreme music educator end of the continuum.

In the case of professional performer-private teacher, the student's perspective would be that of the performer reference group. It will be recalled that students who did label themselves as such viewed private teaching as an extension of their influence as a player as well as a way to make a living. On the other hand, band students who ranked private teacher as their second choice and band director as their first, viewed private teaching as a way to improve the quality of their students in addition to supplementing their income.

Role Concepts in Band Students

Band students who do not label themselves as performer appear to have another, perhaps more important reference group that strongly influences them. It can be arbitrarily labled as band directing. It has been observed throughout this report that band students as a group often held goals and values based primarily upon their usefulness to the success of their instrumental program. Band students who planned to teach also exhibited a strong commitment to careers in music and a more definite plan of career moves than did students in either the choral or string areas.

White (21) noted in his study that band directors seemed to be more committed to band directing than to the larger field of music education and that they tended to associate almost exclusively with each other socially. Barnes (2) could not account for the fact that high school band directors were more different than alike in their stated expectations for that role.

We submit that band students as a group have a choice of at least three different reference groups. Therefore, the perspective that they will assume as their frame of reference will have a major impact on their conception of their professional role. The performance reference group is probably the most defined with specialized skills and established norms and values. On the other hand, the music education reference group is perhaps the least defined

with vague notions of specialized skills and a rather weak commitment to norms and values. It appears sometimes that the strongest value is the commitment to the label itself. Band directing lies somewhere in between with more specialized skills and a commitment to norms and values that are particularly relevant to instrumental programs.

Both White's observations and Barnes' unanswered question are accounted for by this analysis using reference group theory. The behavior of the band directors in White's study would suggest that they were being influenced by the band directing reference group. In the case of Barnes' study, it could be theorized that although individuals may have been working in a job that was called band director, they had not internalized the same role identity. They would, therefore, have different norms, values and expectations since they did not share a common occupational role concept.

Why do many band students seem to have taken a band directing reference group as their perceptual frame when choral and string students do not seem to be influenced in a similar way? Perhaps the answer may be found in the residual influence of their significant other, the high school ensemble director, experiences before arriving at the university as well as certain aspects of this degree program itself.

Band students who viewed themselves as professional performers are not included in this discussion since their

role identity seems fairly well established. Students who said that they planned to teach and who labeled themselves with an educationally related name do fall into the scope of this discussion. Even students who called themselves music educators frequently revealed by their opinions and attitudes that they were closer to the perspectives of the band directing reference group than that of music education.

It has been reported that these band students were motivated by successful school experiences and the encouragement of a music teacher to go into music education. Choral students also reported the same motivations. For most band students, high school experiences differed from those of choral students in one major way. Because beginning and junior high students need much attention and encouragement on their individual instruments, and because most school districts do not hire specialists for each instrument, band directors frequently make use of their outstanding high school band students as tutors, private teachers and aides. Thus, these band students actually got to deal with children in a teaching role as early as in high school. By doing what an instrumental teacher does, they began to think of music teaching as being synonymous with band directing.

The residual influence of their band director upon their attitudes and concepts was mentioned frequently by band majors, and carried over into their judgments of what

musical experiences should be viewed as essential and basic for all children. They selected the Orff elementary teaching method, marching bands, private lessons, contests and festivals more frequently than did band students who labeled themselves as performers. The ratings of Orff and private teaching have already been discussed and it was noted that students felt that these activities improved the quality of their pupils' playing and musicianship.

In the case of festivals and contest, it seems that they were looked back upon like ex-high school athletes remember their football experiences. Most of these students were from Texas where both football and contests are heavily emphasized. Their high school band director, being a strong role model, held their affections like a coach. These students related their memories to this researcher with great feeling and fondness. They seemed to feel that contests were good group goals and produced a "team" feeling which was necessary and important for their bands to be successful.

By the time students formally entered an undergraduate program, they had developed an attachment to band directing that was based upon personal loyalty to a significant other and also upon rewarding experiences, both strong factors in the choice of reference groups. In their perception of music education, band directing was equated with music teaching.

Once in the undergraduate program, their training further ;einforced the conception of music education as meaning band

directing. Meaningful gestures relevant to band directing were learned in methods classes such as how to test prospective students, how to set up feeder systems in the lower grades, or how to chart half-time shows. These specialized skills and knowledge further influenced the student's development of a role concept as band director.

Role Concepts in Choral Students

Choral students, as a group, seemed to have weaker attachment to role labels. They chose almost equally the four labels of performer, music educator, musician, and choir director. They also reported more uncertainty about their future in music education and seemed to be less committed to remain in the field than did the band students.

Part of the explanation may be found in the diverseness of the degree program itself. Students who plan to teach elementary music, general music in junior high school, direct secondary or university choirs, or go into church music are all included in this degree program. In addition, there are students who have gone into music education as a substitute for performance or as a back-up plan in the event that they do not succeed as a professional singer.

The students have begun their training with diverse career plans which may be considered to fall under the large category of music education. Lortie (8) concluded that where work socialization was potent, the selves of the trainees tended to merge with the norms and values of the occupation.

In contrast, where work socialization was weak, the attitudes and values as well as the orientations that people brought with them continued to influence them.

It would appear that work socialization for the choral majors was not potent, and their development of a role concept as a music educator was retarded by conditions and experiences found in their training environment. A case in point were the responses of choral students to goals for the field of music education. One may recall that students had a difficult time articulating on their own initiative any broad, general goals. It was not that students had inappropriate or idealistic goals for music education, but rather than they could think of little which they thought they should be accomplishing as an occupational group.

There is no lack of written goals in professional literature. Professional organizations as well as a variety of other writers have identified and published goals and objectives for the field of music education for many years. Students, however, seemed to have internalized few, if any, of these broad goals.

In the assessment of goals from a given list, choral students ranked giving a basic appreciation of music first by a three-to-one margin over any other goal. This goal is vague. Many writers have questioned whether music appreciation can be taught and certainly it is difficult to measure empirically. It would be understandable if a large percentage of freshman choral students rated it highly since

they have not been socialized to occupational norms and values. However, no freshman choral student ranked it first while forty-four per cent of senior choral students selected it as their first choice of goal.

It can be said that training did not produce a firm commitment to a common set of occupational norms and values in choral students. This would account in part for their lack of development of a strong occupational role concept.

The common factor among choral students who showed a stronger self-concept as a music educator was that they had all had teaching experience. Choral students who had or were student teaching reported different opinions than non-student teachers about what skills and knowledge they considered important for a music educator to possess. They also felt that they needed special teaching and communication skills and they wished that they had had the opportunity to practice them sequentially throughout their degree program

Students who had taught perceived of themselves as teachers because pupils had viewed and reacted to them as such. The basic axiom of Symbolic Interactionism was substantiated, especially when the role conceptions of students who had taught were compared with those who had not. This supports both Kadushin (5) and Lortie's (7) conclusions that anticipatory socialization could take place only when the structure of the school allowed students to actually

practice and play the role that would be their full time occupation. It also supported the theory of Becker and Carper (3) that the presence of a clearly bounded body of knowledge and a set of specific work-related tasks promoted the development of occupational identity.

The data would re-affirm Becker and Carper's (3) con-contention according to which the structure of the training school can promote the development of occupational identity. Chaneles (4) believed the success of concert pianists could be attributed to the fact that they acquired relevant norms, values, and technical skills during their earliest stages of training. When choral students were viewed as a group, it could be said that their diverse, and sometimes vague professional self-concepts resulted because they did not acquire relevant norms and values. Furthermore, they were not commited to a set of specific work-related tasks, and they did not have a chance to evaluate their competence with actual performances of these specialized skills.

Role Concepts of String Students

It is difficult to draw definite conclusions about the development of occupational identity in the string students under consideration here because of the small number enrolled in the degree program. It has been reported that over fifty per cent planned to perform as their first choice of work and that they viewed private teaching, either in their own studio or at an university, as a complementary job.

Most string students said that they went into music because of the emotional satisfaction it gave them. It should also be noted that over half of the string students in this study had at least one parent who was a musician. Parents instead of music teachers functioned as significant others. Performance was their reference group when they came to the university and there is no evidence to suggest that it changed during their training.

The potential for role conflict among string students seems significant. When over fifty per cent say that they want and plan to perform, but seventy-one per cent of that number report that they think they will have to teach in the public schools at some time, there is a discrepancy between aspirations and expectations that make role conflict almost inevitable.

String students as a group did not view themselves as educators. Courses and experiences that they deemed important for children did not extend to a conviction that they should be prepared to teach them. A case in point was the high rating string students gave humanities and related arts in the curriculum of children. Yet, when string students rated essential knowledge for music educators, a familiarity with other arts was ranked by less than fifty per cent.

Their training seemed to have little impact on the development of a self-concept as a music educator. Rather,

they seemed to retain the lay image that they had brought with them to the university, which was usually that of performer. It is of interest to note that of the string students who were interviewed, only one saw herself as a music educator and was interested in teaching children of all ages. She was also the only student who had teaching experience with children. In this context it might also be mentioned that the student's major instrument was the double bass. This might confirm Arian (1) and Lunden's (9) observations that upper string players in professional orchestras seem to have more role conflicts than was the case with bass players. Whether the major instrument of a student is a factor in the development of occupational identity cannot be determined from the data of this study; however, this student also expressed no aspirations for a professional career as a performer.

Perceptions of Autonomy with Reference Group Choice

The persons to whom one looks for professional evaluation is usually an indication of reference group choice. Therefore, students had been asked to rank given indicators that they would use to measure their professional success when teachers. Of the five top ranked indicators, four had to do with pupils or self as the measure of professional worth.

It is realized that undergraduates are still in training, and that their attitudes may change when they actually become

members of the work force. But the fact that students placed reliance on the opinons of pupils in the evaluation of professional worth has some important sociological implications. It should be understood that pupils in this context referred to actual children, not symbols. Children have low status and little power, yet they are ranked as important judges of professional worth. Persons who do have power, such as principals or music supervisors, were virtually ignored. The opinion of other music educators was ranked as first choice by only twelve per cent of all students.

The other indicator given top priority besides the children was self. Lortie (8) concluded that public school teachers' reliance on their own individualistic perceptions, rather than developing colleagual relationships, was detrimental to the development of good occupational role concepts. Students in this study did not appear to have a feeling that they were becoming a colleague entrusted with special knowledge and skills that made outsiders ineligible to judge them. Training was not perceived by them as a watershed experience where one learned what "We, the colleagues, know and share." This lack of perception contributed to a weak commitment to a professional ideology.

Specialized Skills and Knowledge

Chaneles (4) concluded that the chance to evaluate competence with actual performance of specialized skills was

important to the success of concert pianists. Simpson (18) also concluded that proficiency in specific work tasks was an important stage in the sequence of role development. Students in this study who had either student taught or been substitute teachers were more inclined to see themselves as music educators and had different ideas from their classmates about the realities of teaching. They also seemed to have more commitment to a career in music education.

These students had had to function in the role of teacher because the pupils in their classes had expected them to do so. In the process, they began to think of themselves as a teacher because they were doing what a teacher does. More importantly, the children were responding to them as if they were an instructor. Thus, the learning of work-related tasks and the performing of these tasks in meaningful situations are not only necessary for effective classroom teaching, but also important factors leading to the development of occupational role concepts.

Undergraduate students in any school of music at any college or university are called upon to prove their worth as performer through juries each semester. Students are also required to take applied lessons, participate in ensembles, and perform in a variety of departmental recitals as a matter of common practice to receive any kind of undergraduate music degree. It can be seen that they are being tested and rewarded for competence in performance constantly

throughout their tenure in school. They are learning specialized skills and knowledge which are evaluated by peers and teachers alike. They are learning meaningful gestures which will allow them to communicate with other musicians. Because the performance requirements of any music degree are structured in a sequential order, it contributes strongly to the development of a role concept as musician-performer.

This is not to say that these requirements and experiences are not valid. Rather, it must be understood that they are not the gestures of music education. They are related, but not the same. Students who plan to teach need another set of meaningful gestures in order to be successful in their jobs. The learning of the meaningful gestures of music education needs to be structured in the same effective sequential order as in the case of the musician-performer. Perhaps just as important, it needs to be recognized that music education has significant symbols or meaningful gestures that are unique and necessary to that field.

If specialized skills and knowledge are viewed as meaningful gestures, then there is an explanation for gaps of perception revealed in students' rankings of skills and knowledge. It will be recalled that 85 per cent of all students rated a familiarity with teaching techniques and techniques of motivation as a necessary and essential skill. Fifty-six per cent rated a familiarity with educational

thought including learning theories as being important. They did not perceive that effective teaching techniques are an outgrowth of sound theory. They did not realize that good classroom management techniques are based on good theoretical principles. Hence, they had not learned an important gesture of the educational process, nor did they realize that there was a gap in their thinking between research and practice.

Eighty-two per cent of all students felt that a functional knowledge of music theory was essential for a music educator. Yet, only 28 per cent believed that the ability to notate and arrange music for classroom use was essential for a music educator. The acceptance of music theory as a meaningful gesture is constantly emphasized to students, especially during their first two years of college. But, the idea that there was an important, practical application of theoretical skills and knowledge which the music educator needed to be able to accomplish did not seem to be understood by undergraduate music education majors.

We submit that these gaps result because students learn almost exclusively the gestures of performance in their training, and do not internalize the gestures of education, mainly because they are not recognized as being important. The lack of emphasis on meaningful gestures for music education coordinates with students' lack of commitment to a

professional ideology. If in the minds of students, there is nothing special required in the way of skills and knowledge to be a music educator, no meaningful gestures have been learned, and there is weak commitment to the norms and values that comprise a professional ideology, then there is little impetus for the development of a role concept as music educator.

If a strong role concept as music educator is desired, then the structure and experiences of the training environment need to be so designed and administered that developing a professional self-concept is facilitated and promoted. We would concur with Becker and Carper (3), Lortie (7, 8), and Kadushin (5) that the structure of the training institution is an important factor in either the development of a new professional self-concept or in the maintenance of an old lay conception that the students brought with them.

In other words, the findings of this study confirmed that role development resulted from the interaction of students, faculty, and the training environment. Professional training is not merely the taking of courses and the passing of examinations, but must involve the learning of a new occupational role if students are to graduate truly prepared to be music educators in our society.

Implications for Future Research

Exploratory studies are essential for the early stages of investigation into the processes of occupational socialization. It is desirable to assemble a wide array of evidence even if some of it is not conclusive in order that as much information as possible be gathered about the relationship between experience in the training institution and the development of particular attitudes and values. It will be the function of future studies to take hypotheses that emerged from this study and submit them to more definitive and rigorous tests. The following topics are presented as suggested areas that need further investigation.

Replication

This investigation needs to be replicated. It would be advisable to replicate the study at a school where the performance tradition is not so pervasive. The purpose of such an investigation would not be to get the same results as this study, but rather to see if the data could be described and interpreted accurately by Symbolic Interactionism. The theory, in order to be valid, should clarify and describe the processess of socialization as they exist in any locale. The axioms remain the same; the results may differ.

Longevity

There is a need for a longevity study of role development in undergraduate music education majors. The present study

made the assumption that an investigation of four classes concurrently would yield the same results as studying one class over four years. A longevity study would need to be undertaken by a researcher who has the opportunity as well as the funds to devote a longer period of time to the investigation of role concepts in undergraduates. Graduates who go into teaching could be included in order to evaluate the effect of work experience on role identity.

Band, Choral, and String Students

Students in each of the three areas differed from each other to such an extent that each should be the object of its own study. Each group of students presented different socialization problems. They started with different conceptions of themselves and of the profession. Their outlooks for the future were not alike. In particular, ways that training could be organized to counteract their individualistic conceptions should be explored.

Curriculum Design

When looked at in the context of data from other sociological investigations, the results of this study suggest that Symbolic Interaction theory has important implications for curriculum design. The evidence that the organization and structure of the training institution influences the development of role identity seems too strong to be ignored.

The undergraduate music education degree program differs in one important aspect from all other undergraduate music degree plans. Students who wish to teach in the public schools must be certified by the state. They can not receive the legal right to work until they have completed a perscribed course of study at an accredited college or university. Hence, the training institution is accountable to both the student and the state in a legal sense. If good role concepts contribute to success and poor identity affects job performance, then universities and colleges must be concerned about the sociological implications of their undergraduate music education program.

Both exploratory and experimental studies in which different curricula are described and tested should be done. An area of concern to this researcher is the gap in the perception of many students between theory instruction at the university and its practical application in the schools. Is this a problem of undergraduate's misconception of theory or is it more basic to how theory teachers themselves are taught? Perhaps pedagogy of theory also needs to be based on a sociological foundation.

Research into the effect of more contact time with children on role development is very important. The lack of confidence and the differences in attitudes between those who had taught and those who had not is too diverse to ignore. How more contact time with pupils could

be implemented into the undergraduate curriculum is also an area that needs to be explored.

Symbolic Interactionism

When this study is viewed in sequence with the studies of Kaplan (6), Rumbelow (11), and White (21), it is recommended that Interactionist theory be applied to more phases of music education. Philosophical studies as well as descriptive explorations should be undertaken using a Symbolic Interactionist perspective. It is believed that the applying of this theory to a variety of concerns and topics can lead to a Social-Psychology of music education, rooted in the theoretical framework of Symbolic Interactionism. Such a theoretical framework would not only provide an underlying foundation for music education, but also supply the structure around which courses could be organized.

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APPENDIX A

Instructions to Students

This questionnaire is designed to find out what you, as a music education student, think about various aspects of musical training and practice. The information which you provide will be helpful in clarifying certain problems in music education.

We recognize that many of the questions deal with complex issues, and that the check-list alternatives do not always express the subtleties of your opinions. But the purpose of a questionnaire like this one is to obtain an overall picture of attitudes held by music education students. Your cooperation in answering these questions—based on your present feelings—is essential to the study.

Here are a few points which you should bear in mind while filling out this questionnaire.

(1) The questionnaire is not a ***test***—there is no grade or other mark. The only right answers are those which best express *your* feelings, *your* opinion and *your* experiences.

(2) Your individual identity will not be revealed and your personal answers will be kept confidential.

(3) Read every question or statement carefully before answering. Please answer every question in accordance with the directions.

Thank you for your cooperation.

DiAnn L'Roy
Ph.D. Candidate
Music Education

Music Education Students' Questionnaire

1. What occupation do you plan to enter after graduation?

2. At what age did you definitely decide to study music? (*check 1*)

_____ before the age of 14
_____ at age 14 or 15
_____ at 16 or 17
_____ between 18 and 20
_____ after the age of 21

3. At what age did you definitely decide to major in music education? (*check 1*)

_____ before the age of 14
_____ at age 14 or 15
_____ at 16 or 17
_____ between 18 and 20
_____ since the age of 21

4. How important was each of the following in your decision to enter the music profession?

	VERY IMPORTANT	FAIRLY IMPORTANT	MINOR IMPORTANT	NOT IMPORTANT
(a) parents	_____	_____	_____	_____
(b) other relatives	_____	_____	_____	_____
(c) friends	_____	_____	_____	_____
(d) musicians you know	_____	_____	_____	_____
(e) musical experiences in school	_____	_____	_____	_____
(f) a music teacher	_____	_____	_____	_____
(g) other (*specify*)_____	_____	_____	_____	_____

Which two of the above were of the most importance in your decision?

_____ and _____

5. Have you ever seriously considered going into any other field than music education?

Yes _____ No _____

If yes, which areas of the ones listed below have you considered?
(*check as many as would apply*)

_____ elementary classroom teaching
_____ secondary classroom teaching
_____ school administration
_____ church music
_____ business
_____ industry
_____ school counseling
_____ music therapy
_____ performance
_____ computer science
_____ other (*what*? _____)

6. Which of the following statements best describes the way you feel about music education as a profession? (*check 1*)

_____ Music education is the only field that could really satisfy me
_____ Music education is one of several fields which I could find almost equally satisfying
_____ Music education is not the most satisfying field, but it offers security
_____ Music education is a field I decided on without really considering if I would find it satisfying

7. Once you entered the Bachelor of Music Education degree program, have you ever had doubts that this was the right decision for you?

____ Yes, serious doubts ____ some doubts ____ few doubts ____ no doubts

8. Where do you you hope to be professionally in:

First year after graduation? _____
Five years? _____
Fifteen years? _____
Twenty-five years? _____

9. When you talk with your friends who are also in music education, assess the time you spend talking about each of the following topics:

Assess yourself from 1 to 5 points for each topic in terms of the following scale.

1—very often
2—often
3—sometimes
4—hardly at all
5—never

_____ course work
_____ research projects
_____ individual faculty members
_____ the faculty as a whole
_____ the grading system
_____ lab ensembles
_____ concerts, recitals, departments at NTSU
_____ concerts and recitals elsewhere
_____ repertoire
_____ instrumental methods books
_____ general music basic series books
_____ competition among students
_____ classroom management skills
_____ methods of teaching
_____ gigs
_____ other (what?_____

10. List the professional organizations associated with music or education to which you belong. *For example:* MENC, musicians' unions, etc.

11. From the following statements, rank the top five that best express what you think the over-all goals of music education should be.

Put the letter of the Statement in the blank starting with your first choice.

a. To give people a basic appreciation of music
b. To produce a musically literate population
c. To teach the fundamentals of music
d. To provide a creative outlet for persons
e. To pass on cultural heritage
f. To produce proficient performers
g. To provide entertainment for the community
h. To give children a chance to participate in a group
i. To promote good citizenship
j. To develop musical taste
k. To prepare future consumers of music
l. Other (What?_____)

_____
____ 1st choice
____ 2nd choice
____ 3rd choice
____ 4th choice
____ 5th choice
_____

12. Most music educators believe that there are some basic musical experiences that all children should have. They also feel that there are other musical experiences and activities that are valuable, but should be an optional choice for the child.

The next question asks you to classify from the given list those experiences or activities you would rate as basic and those you would rate as valuable, but optional.

Place a 1 in the blank beside those you judge to be basic activities and a 2 in the blank beside those you judge to be optional

_____ playing instruments
_____ related arts
_____ singing
_____ Orff
_____ music appreciation
_____ music theory classes
_____ marching bands
_____ choral (traditional)
_____ choral (jazz)
_____ humanities
_____ guitar classes
_____ concert band
_____ other (*What?*_____)

_____ general music classes
_____ comprehensive musicianship
_____ moving to music
_____ Kodaly
_____ composition
_____ elementary music classes
_____ solo and ensemble
_____ private lessons
_____ band (jazz)
_____ contests and festivals
_____ piano classes
_____ orchestra

13. Of the following 17 labels, rank the top 3 that you would use to describe what you want to be professionally.

Please indicate each of your choices by placing its letter in the appropriate blank.

_____ 1st choice
_____ 2nd choice
_____ 3rd choice

a. arts educator
b. band director
c. church musician
d. teacher
e. counselor
f. professional performer
g. private teacher
h. accompanist
i. music administrator
j. choir director
k. music therapist
l. music educator
m. orchestra conductor
n. minister
o. professor
p. musician
q. other_____

14. After you leave school, where would you prefer to work?

Rank your first 3 choices from the list below by placing its letter in the appropriate blank

_____ 1st choice
_____ 2nd choice
_____ 3rd choice

a. junior college
b. university
c. conservatory
d. church
e. clubs
f. studio
g. concert hall
h. private school (What level?_____
i. public school (What level?_____
j. other (Where?_____

15. When you have finished your formal music training:

A. To what type of professional activity in the list below would you prefer to give most of your working time?

Indicate each of your first five choices by placing its letter in the appropriate blank.

_____1st choice
_____2nd choice
_____3rd choice
_____4th choice
_____5th choice

a. general music at the elementary level
b. general music at the secondary level
c. directing choirs at the secondary level
d. directing choirs at the university level
e. teaching band instruments at the elementary level
f. directing bands at the secondary level
g. directing bands at the university level
h. teaching string instruments at the elementary level
i. directing orchestras at the secondary level
j. directing orchestras at the university level
k. performing as a professional musician
l. performing as a church musician
m. research
n. university teaching
o. private teaching
p. other (What? _____)

B. Realizing that you do not always get to do what you would like to do, to what type of professional activity do you expect to have to give most of your working time.

Please indicate your first 5 expectations in the space below:

1. _____
2. _____
3. _____
4. _____
5. _____

NOTE: *This question is for students who are student teaching or are involved in other music classroom artivities.*

16. Although you have not yet graduated, many people probably think of you already as a music educator.

A. How do you feel about yourself in this respect

(Check once for each category)

	Primarily *Educator*	Primarily *Student*
1. In the most recent dealings you have had with children, how have you tended to think of yourself?	_____	_____
2. What about when you have talked to your classmates in recent weeks?	_____	_____
3. When you have contact with your University instructors?	_____	_____
4. When you have contact with the staff at the school where you work?	_____	_____

B. How do you think the following think of you?

(Check once for each category)

	Primarily *Educator*	Primarily *Student*
1. The children you work with	_____	_____
2. Your classmates at North Texas	_____	_____
3. Your University instructors	_____	_____
4. The staff at the school where you work	_____	_____

17. What courses have you found the most helpful in preparing you to teach?

18. In your opinion how do good music teachers gauge the effectiveness of their work.

From the following list rank each of the five indicators that you would most rely on to judge your work by placing its letter in the appropriate blank.

_____ 1st choice
_____ 2nd choice
_____ 3rd choice
_____ 4th choice
_____ 5th choice

a. The reactions of other music educators who are familiar with your work
b. The opinion expressed by your students
c. The evaluation of your principal or other administrator
d. The evaluation made by a special music supervisor
e. Evaluation made by yourself
f. Contest ratings
g. The progress made by your students in the classroom as evaluated by yourself
h. The musical accomplishments of your present and former students outside the classroom
i. The reaction of parents and the general public
j. Other (*who*?_____)

19. Rank the following five statements in the order which best expresses your feelings about teaching music. (*place a 1 beside your first choice, a 2 by your second, etc.)*

_____ I like the relative security of income and position.
_____ I like the free time (especially summers) which permits me to travel, go back to school, work another job, be with my family, and perform.
_____ I like the opportunity it offers me to work with young people.
_____ I like the satisfaction of being able to perform with young people.
_____ I like the challenge of planning and teaching classes effectively.

20. Mark the statement that best represents your opinion:

(check 1)

_____ I worry ***a great deal*** that I may not be able to have the kind of musical career that I want

_____ I worry ***a fair amount*** that I may not be able to have the kind of musical career that I want

_____ I ***rarely worry*** about having the kind of musical career that I want

_____ I ***never worry*** about having the kind of musical career that I want

21. The following skills have been recommended by persons as being essential for music educators to possess.

The next question asks you to classify from the given list below those skills that you would rate as being essential and necessary by placing 1 in the blank beside them. Place a 2 beside those items you would rate as important, but not essential. Place a 3 beside those items you judge to be not essential.

A good music educator must be able to:

_____ perform with musical understanding and technical skill

_____ play simple accompaniments

_____ sing

_____ conduct

_____ teach all periods and styles of music

_____ notate and arrange sounds for performance in school situations

_____ improvise

_____ describe the means by which sounds used in music are created

_____ identify and explain compositional devices used in music

_____ apply a broad knowledge of musical repertory to the learning problems of students

_____ inspire others

_____ communicate with students

_____ identify, diagnose, and prescribe solutions to pedagogical problems encountered by students

_____ use his or her imagination

_____ evaiuate new ideas

_____other (*what?* _____)

22. The following list gives items of special knowledge that some people feel that music educators should know.

Classify each of them as you did in the preceding question by placing 1 in the blank beside those items you view as being essential and necessary. Place 2 beside those those you rate as important but not essential and 3 beside those you judge to be not essential.

A successful music educator should possess:

_____ a familiarity with contemporary educational thought including learning theories
_____ a broad knowledge of musical repertory in many areas
_____ an understanding of the role of a teacher
_____ a familiarity with teaching techniques and methods of motivation
_____ a familiarity with other disciplines and arts
_____ a philosophy of music and education
_____ a familiarity with textbooks, method books, and other education material
_____ a knowledge of the philosophical and social foundations of music education
_____ a knowledge of music history
_____ a functional knowledge of music theory
_____ an understanding of the methods by which music is conceived, constructed, and scored
_____ other (*what?*_____

23. Please answer the following about yourself:

Classification _____

Area (*choral, band, strings*) _____

Concentration _____

Female _____ or Male _____

APPENDIX B

QUESTIONNAIRE RESPONSES*

2. At what age did you definitely decide to study music?

Before the Age of 14	60**
At Age 14 or 15	28
At 16 or 17	53
Between 18 and 20	21
After Age 21	4

3. At what age did you definitely decide to major in music education?

Before the Age of 14	5
At Age 14 or 15	13
At 16 or 17	60
Between 18 and 20	67
After 21	18
Did Not Answer	2

4. How important was each of the following in your decision to enter the music profession?

Code: 1--very important
2--fairly important
3--minor importance
4--not important
9--did not answer

	1	2	3	4	9
Parents	44	56	44	20	5
Other Relatives	10	28	52	75	0
Friends	18	54	62	29	2
Musicians You Know	68	53	27	17	0
Musical Experiences in School	120	27	11	5	2
A Music Teacher	106	42	11	4	2
Other	30	3	0	0	132

*Only responses that were quantifiable and used in statistical analysis are reported.

**Answers are given in absolute frequencies, not percentages.

4. Which two of the above were of the most importance in your decision?

Code: 1--most important
2--next important

	1	2
Parents	30	14
Relatives	4	5
Friends	7	2
Musicians You Know	18	20
Musical Experiences in School	54	54
A Music Teacher	34	59
Other	18	11

5. Have you ever seriously considered going into any other field than music education?

Yes	141
No	23
Did Not Answer	1

If yes, which areas of the ones listed below have you considered?

Elementary Classroom Teaching	23
Secondary Classroom Teaching	19
School Administration	11
Church Music	35
Business	40
Industry	3
School Counseling	11
Music Therapy	20
Performance	76
Computer Science	20
Other	62

6. Which of the following statements best describes the way you feel about music education as a profession?

Music Education Is the Only Field That Could Really Satisfy Me	28
Music Education Is One of Several Fields That I Could Find Almost Equally Satisfying	94
Music Education Is Not the Most Satisfying Field, But It Offers Security	27
Music Education Is a Field I Decided On Without Considering if Satisfying	15

7. Once you entered the Bachelor of Music Education degree program, have you ever had doubts that this was the right decision for you?

Yes, Serious Doubts	40
Some Doubts	57
Few Doubts	45
No Doubts	18
Did Not Answer	5

9. When you talk with your friends who are also in music education, assess the time you spend talking about each of the following topics:

Code: 1--very often
2--often
3--sometimes
4--hardly at all
5--never
9--did not answer

	1	2	3	4	5	9
Course Work	60	69	29	5	1	1
Research Projects	4	23	60	51	26	1
Individual Faculty Members	48	70	39	7	0	1
Faculty as Whole	16	34	69	41	4	1
Grading System	6	22	36	68	32	1
Lab Ensembles	50	63	31	15	5	1
Concerts, Recitals, Departmentals, NTSU	52	66	39	5	2	1
Concerts, Elsewhere	10	24	68	47	15	1
Repertoire	22	47	73	17	5	1
Instrumental Methods Books	3	18	38	66	39	1
General Music Basic Series Books	1	8	33	61	61	1
Competition Among Students	33	49	49	24	9	1
Classroom Management Skills	4	20	49	68	23	1
Methods of Teaching	12	50	59	36	7	1
Gigs	25	41	38	36	24	1
Other	11	4	3	22	3	1

11. From the following statements, rank the top five that best express what you think the over-all goals of music education should be.

Code: 0--did not rank
1--ranked fifth
2--ranked fourth
3--ranked third
4--ranked second
5--ranked first
9--did not answer

	5	4	3	2	1	0	9
Basic Appreciation	62	38	20	16	5	23	1
Musical Literacy	16	15	14	13	13	93	1
Fundamentals	11	25	26	19	18	65	1
Creative Outlet	37	36	25	13	13	40	1
Cultural Heritage	5	6	12	18	16	107	1
Proficient Performers	12	10	15	10	17	100	1
Entertainment	5	3	6	12	18	120	1
Group Participation	5	11	14	25	20	89	1
Good Citizenship	0	1	8	3	7	145	1
Musical Taste	1	16	18	23	24	82	1
Future Consumers	2	9	3	7	12	131	1
Other	8	0	1	1	1	153	1

12. . . . Classify from the given list those experiences you would rate as basic for all children to have and those you rate as valuable, but optional.

Code: 1--basic
2--optional
9--did not answer

	1	2	9
Playing Instruments	111	52	2
Related Arts	81	80	4
Singing	139	25	1
Orff	38	103	24
Music Appreciation	127	36	2
Music Theory	89	75	1
Marching Bands	29	133	3
Choral (Traditional)	77	85	3
Choral (Jazz)	22	137	6

	1	2	9
Humanities	83	74	8
Guitar	20	141	4
Concert Band	64	98	3
General Music	130	31	4
Comprehensive Musicianship	83	77	5
Moving to Music	81	76	8
Kodaly	39	102	23
Composition	45	116	4
Elementary Music	137	22	4
Solo and Ensemble	81	80	4
Private Lessons	79	83	3
Band (Jazz)	46	115	4
Contests and Festivals	73	88	4
Piano Classes	82	78	5
Orchestra	56	99	10
Other	12	3	150

13. Of the following 17 labels, rank the top 3 that you would use to describe what you want to be professionally.

Code: 0--did not rank
1--ranked third
2--ranked second
3--ranked first
9--did not answer

	3	2	1	0	9
Arts Educator	3	5	2	154	1
Band Director	13	18	15	118	1
Church Musician	4	8	9	143	1
Teacher	9	12	6	137	1
Counselor	0	2	4	158	1
Professional Performer	41	17	17	89	1
Private Teacher	8	30	25	101	1
Accompanist	1	1	1	162	1
Music Administrator	4	4	10	146	1
Choir Director	11	11	11	131	1
Music Therapist	3	1	3	157	1
Music Educator	28	20	25	91	1
Orchestra Conductor	4	10	9	141	1
Minister	4	2	0	158	1
Professor	1	6	13	144	1
Musician	27	20	12	105	1
Other	8	1	3	152	1

14. After you leave school, where would you prefer to work?

Code: 0--did not rank
1--ranked third
2--ranked second
3--ranked first
9--did not answer

	3	2	1	0	9
Junior College	6	18	25	115	1
University	24	29	24	87	1
Conservatory	2	9	9	144	1
Church	10	11	20	123	1
Clubs	3	9	8	144	1
Studio	22	20	19	103	1
Concert Hall	18	8	6	132	1
Public Schools (ELEM)	17	11	7	129	1
Public Schools (SEC)	40	25	17	82	1
Private Schools (ELEM)	3	13	9	139	1
Private Schools (SEC)	7	14	13	129	1
Other	11	5	7	139	3

15. To what type of professional activity in the list below would you prefer to give most of your working time when you have finished your formal music training?

Code: 0--did not rank
1--ranked fifth
2--ranked fourth
3--ranked third
4--ranked second
5--ranked first
9--did not answer

	5	4	3	2	1	0	9
General Music (ELEM)	12	12	14	7	6	107	7
General Music (SEC)	3	7	7	17	18	106	7
Choirs (SEC)	14	11	9	6	6	112	7
Choirs (UNIV)	2	4	8	9	5	130	7
Bands (ELEM)	3	8	5	2	5	135	7
Bands (SEC)	24	15	10	10	5	94	7
Bands (UNIV)	4	8	12	11	7	116	7
Orchestra (SEC)	5	7	7	10	4	126	6
Orchestra (UNIV)	0	9	4	6	10	129	7
Performance	55	14	15	16	16	43	6
Perform (Church)	7	11	10	12	17	102	6
Research	1	5	7	5	5	135	7
University Teaching	11	13	20	10	8	96	7
Private Teaching	9	32	25	24	23	45	7

16. Although you have not yet graduated, many people probably think of you already as a music educator.

How do you feel about yourself in this respect in your most recent dealings with:

Code: 1--educator
2--student

	1	2
Children (N=67)	57	10
Classmates (N=67)	24	43
University Faculty (N=67)	14	53
School Staff (N=61)	38	23

How do you think the following think of you:

Children (N=64)	58	6
Classmates (N=64)	10	54
University Faculty (N=64)	5	59
School Staff (N=59)	37	22

18. In your opinion how do good music teachers gauge the effectiveness of their work.

Code: 0--did not rank
1--ranked fifth
2--ranked fourth
3--ranked third
4--ranked second
5--ranked first
9--did not answer

	5	4	3	2	1	0	9
Opinions of Other Music Educators	18	30	36	21	19	32	9
Student Opinion	19	27	23	29	15	44	8
Principal Evaluation	1	1	7	4	11	132	9
Music Supervisor Evaluation	4	15	13	17	20	87	9
Self-Evaluation	34	22	21	9	18	52	9
Contest Ratings	4	4	9	10	14	115	9
Student Progress	55	37	22	12	3	27	9
Musical Accomplishments of Students	15	24	15	28	21	53	9
Parental Reaction	3	3	9	15	30	96	9

19. Rank the following five statements in the order which best expresses your feelings about teaching music.

Code: 1--ranked fifth
2--ranked fourth
3--ranked third
4--ranked second
5--ranked first
9--did not answer

	5	4	3	2	1	9
Security of Income/Position	13	17	17	26	78	14
Free Time, Especially Summer	21	22	32	58	22	10
Working with Young People	68	42	27	13	4	11
Performing with Youngsters	25	41	41	31	15	12
Planning and Teaching	30	35	35	21	31	13

20. Mark the statement that best represents your feelings about your future musical career.

I Worry a Great Deal	24
I Worry a Fair Amount	64
I Rarely Worry	59
I Never Worry	14
Did Not Answer	4

21. Classify from the given list those skills you would rate as either being essential and necessary; important, but not essential; or, not important.

Code: 1--not important
2--important, not essential
3--essential and necessary
9--did not answer

	3	2	1	9
Perform with Musical Understanding and Technical Skill	133	26	2	4
Play Simple Accompaniments	80	58	23	4
Sing	81	71	9	4
Conduct	135	23	3	4
Teach All Periods and Styles	82	70	9	4
Notate and Arrange Sounds	44	94	22	5
Improvise	35	86	39	5
Describe How Sounds Are Made	48	89	24	4
Identify and Explain Compositional Devices in Music	57	85	24	4
Apply Knowledge of Repertory	96	57	9	3

	3	2	1	9
Inspire Others	139	21	2	2
Communicate with Students	150	12	0	3
Identify, Diagnose, Prescribe Solutions to Problems	120	37	5	3
Use Imagination	139	21	2	3
Evaluate New Ideas	129	28	4	4

22. Classify from the given list those items of special knowledge you would rate as being essential and necessary; important, but not essential; or, not important.

Code: 1--not important
2--important, not essential
3--essential and necessary
9--did not answer

	3	2	1	9
Educational Thought and Learning Theories	89	65	6	5
Musical Repertory	112	46	3	4
Role of a Teacher	139	17	5	4
Teaching and Motivation Techniques	136	24	0	5
Other Disciplines and Arts	67	87	6	5
Philosophy of Music and Education	109	44	7	5
Textbooks, Method Books, Other Educational Material	111	42	7	5
Philosophical and Social Foundations of Music Education	58	80	22	5
Knowledge of Music History	91	67	3	4
Functional Knowledge of Music Theory	133	27	1	4
Methods by which Music Is Conceived, Constructed, Scored	91	67	2	5

APPENDIX C

CONSISTENCY TABLE

Variables	Pearson's r
Band Director/Directing Bands	.75
Performer/Performing as a Professional Musician.	.72
Church Musician/Performing Church Music	.78
Choir Director/Choir Directing	.70
Private Teacher/Teaching Privately	.70
Music Education Is Not the Most Satisfying Field, but It Offers Security/I Like the Relative Security of Income and Position of Teaching Music	.71
I Have Serious Doubts about my Decision to Enter the B.M.E. Degree Program/ I Worry a Great Deal about my Future Musical Career	.76

APPENDIX D

SAMPLE OF PERSONAL LETTERS SENT

TO PROSPECTIVE INTERVIEWEES

January 4, 1982

Dear

You were kind enough to complete a music education questionnaire for me awhile ago. I appreciate your help in completing the study.

In order to find out in a more complete, fuller way what you think about various aspects of music education, I would like to arrange to talk with you personally. Of course this conversation will be confidential and your individual identity will not be revealed.

Please return the enclosed post card and I will get in touch with you when school resumes in January. Thanks again for your help.

Sincerely,

DiAnn L'Roy
Ph.D. Candidate
Music Education
North Texas State University
Denton, Texas

APPENDIX E

INTERVIEW SCHEDULE

These questions and topics were intended only as a guide and not a script for the interviewer. Topics that came up in the first sessions were incorporated into subsequent ones.

I. Background

- A. When and why did you decide to go into music?
- B. When and why did you decide to go into music education?
- C. Who or what influenced you in these decisions? How?
- D. Do you know a teacher that you think you would like to model yourself after?

II. Acquisition of norms and values that make up a professional ideology

- A. What do you want to be when you graduate?
- B. What do you think the broad goals of music education are? How do you think we should be accomplishing them?
- C. If you had the money and power, how would you set up your ideal public school music curriculum? What classes would you want to teach personally?
- D. Do you ever have trouble assessing your own work? If you wanted someone to help you in assessing your work who would you turn to? Why?

III. Commitment to specific skills and knowledge related to music education

- A. What kind of skills do you think a music educator should possess in order to do a good job?
- B. What kind of knowledge--what do you have to know--in order to be a good music educator?
- C. What experiences have you had that have been influential in teaching you how to teach? What classes have been most helpful in preparing you to be a music educator?

D. What experiences have you had actually teaching? Did your opinions or attitudes about teaching change any as a result of practical experience? How?
E. Of the various things you do as a student, which do you consider the most important?
F. Have you ever had to prove yourself as a prospective teacher like you have to prove yourself in performance?

IV. Commitment to a career in music education

A. What are the major attractions to you about music education? Can you recall what you thought about yourself when you entered the program and what qualities you had that would fit well with teaching as a line of work for you? Has your opinion changed since you were a freshman? How?
B. What will you try to achieve as a music teacher? music education?
C. Some teachers feel it would be a loss for them to leave the classroom to go into administration. How do you feel about that?
D. What other occupations have you considered? What happens if you don't like the music education business? Why do you think teachers leave their chosen field?
E. How do you think the public, administrators, and other musicians view music educators?
F. What do you anticipate will be an important source of satisfaction for you in your chosen occupation?
G. In your opinion do college faculty members help students get jobs?
H. If you could have any job, what would you choose? How important are the following in making your decision?
    1. students
    2. salary
    3. professional prestige
    4. administrative influence
    5. special need
    6. professional freedom
    7. other factors not on list

APPENDIX F

SELECTED INTERVIEW RESPONSES

Background

(Band, Sophomore, Female, Flute)

Q. When did you decide to go into music?

A. Probably in the eighth grade. I'd heard a Bach piece and it inspired me. I thought that's the only thing for me if I could make music like that. That's all I wanted to do.

Q. When did you specifically decide to go into music education?

A. It was later. I didn't realize unti later that there was a music education degree.

Q. Why did you decide to go into music education?

A. Job opportunities for one and I think that I'm above average musician, but it takes more than that, you know. It's very hard to get a job and I would like to have one when I get out. I'm going to get my masters in performance and opportunities may arise, but, you know, well, I'll be prepared on either level that way.

Q. In addition to the Bach piece, was there anybody that influenced you to go into music education?

A. My junior high band director was one. My mother had recently remarried to a band director. I liked him very much and I just enjoyed playing.

(Strings, Senior, Female, Double Bass)

Q. Can you remember when you decided to go into music?

A. Yes, in the fifth grade. I've always been in music all my life, but in the fifth grade, the junior high orchestra came to my elementary school. Because I

was tall already, I got to try the string bass and fell just totally in love with it.

Q. When did you decide to go into music education?

A. Pretty much by tenth grade. By my attitudes towards practicing and performing, I'd much rather diddle around and not work for performance perfection and do a lot of other things. Also all my life I've been a teacher. My kindergarten teacher told my mother I taught my class to read.

(Choral, Sophomore, Female, Voice)

Q. When did you decide to go into music?

A. When I was a senior in high school.

Q. Had you always planned to major in music education?

A. No, I decided to go into music education also in high school because my choir director told me he thought I'd be a good choir director.

Q. Was your choir director an important influence on your decision?

A. Oh yes, very.

Q. What experiences did you have in high school that would make you think that you wanted to go into music and music education?

A. I was in All-State for two years. I won lots of things. I was real involved in music. I was student director and when he was gone, I got to teach. I liked doing that.

(Choral, Junior, Male, Voice)

Q. When did you decide to go into music?

A. About the ninth grade. I knew I was coming to North Texas in the ninth grade.

Q. Why did you go into music education?

A. I am in music education as a base for going into church music at a high level. I was brought up in a musical family, but I was the only one to go into music. I was encouraged by a man in my church group. He pushed and encouraged me.

(Band, Junior, Male, Saxophone)

Q. When did you decide to go into music?

A. In the fourth grade.

Q. When did you decide to go into music education?

A. Definitely by the seventh grade.

Q. What were some of the reasons why you thought you would like to go into music education?

A. There were both positive and negative reasons. n the beginning I just liked to play my horn. I had some good influences as far as teachers in the seventh grade. I was drum major in high school and got to direct and I helped out at the junior high with bands.

(Strings, Senior, Female, Cello)

Q. Why did you go into music?

A. My father is a professional musician. I went into music because of performance and love of music. When I realized that this was not what I wanted to do, I was too far along to change majors. Besides it will fit in with an intergrated arts philosophy because I plan to get an advanced degree in art history with the idea of establishing a "Hands on" art museum for gifted children. I also intend to teach cello privately.

(Band, Sophomore, Male, Flute)

Q. Why did you go into music?

A. I went into music because I liked it and I am good at it. It is a source of satisfaction to me. I came to North Texas interested in performing but I went into music education at my father's suggestion. He thought it was a broader field and I would have more security.

(Choral, Senior, Female, Voice)

Q. Why did you go into music education in particular?

A. I've always wanted to be a teacher and I decided on music because I enjoyed it so I might as well teach something I Like.

Future Plans

(Strings, Sophomore, Female, Violin)

Q. What do you plan to do when you graduate?

A. I'd like to play in a symphony for awhile. I once was opposed to teaching but I might think about doing it eventually.

Q. What kind of classes might you want to teach?

A. I don't know right now what I would want to teach but I know what I wouldn't want to teach.

Q. Okay. What's that?

A. Elementary---I have no idea of how to go about it. I feel more comfortable with more structured ensembles.

Q. Would you feel more comfortable teaching privately?

A. Yes. At this point, I think I can do that . . . . I think I might like to have a small chamber ensemble at the university level but never a whole orchestra.

(Strings, Junior, Male, Viola)

Q. What do you plan to do when you graduate?

A. I would like to get a playing job on the symphony circuit. I am also interested in music therapy. My teaching certificate is an insurance policy although I think I could teach in the public schools.

(Strings, Senior, Male, Viola)

Q. What are your future plans when you graduate?

A. I plan to perform--in a symphony and I also would like to teach privately and teach conducting. I am also interested in instrument repair. I guess my ideal schedule would be teach privately, conduct a community orchestra while playing myself professionally.

(Band, Sophomore, Male, Trumpet)

Q. What do you plan to do when you graduate?

A. I started out in music because I had a good experience in public schools and I saw the value of teaching. I was positively influenced by educators so I've always wanted to teach rather than perform. I see myself directing instrumental music in the public schools. I would like to direct high school band, of course, but also I would like to work with elementary children. I also would like to teach theory. I do plan to do graduate work.

(Choral, Senior, Male, Voice)

Q. What are your future plans?

A. I have found that what I really enjoy is church choirs and choral conducting. I plan to go to seminary and then get a Ph.D in administration. I would like to be the Executive Administrator in charge of music for the Southern Baptist Convention or some similar type job.

Q. Do you think you will ever teach in the public schools.

A. I have no present plans to do so.

(Choral, Senior, Female, Voice)

Q. What do you plan to do when you graduate?

A. I grew up in South Dallas and I was always singing. I dreamed of performing but I had no experience with sheet music because my high school choir always improvised. I have found it really hard to compete because of my lack of background so I guess I'll perform until I can get a teaching certificate. Theory is really hard.

(Band, Sophomore, Female, Clarinet)

Q. What would be your ideal job?

A. Well, it would be in a major orchestra and having good students around where I was.

Q. You would expect to teach privately?

A. Yes, but I would also like to play in an orchestra and play in chamber groups. That's what I would really like to do.

Q. If you taught in the public schools, what kind of position would you like?

A. I know like Richardson and Plano have private teachers for the shole system. Those clarinet students would be mine and I could do it my way and have recitals.

Goals and Curriculum

(Band, Sophomore, Female, Clarinet)

Q. Music education has traditionally had the responsibility of communicating musical knowledge to persons. Can you think of some things you would like to see accomplished with the general population? Some goals you would think that would be worthwhile?

A. Well, more participation in music in communities------- things like that----

Q. Do you mean in the schools?

A. Definitely, I wish I had had more exposure when I was younger. I didn't hear an orchestra until I was in high school. I think it's good for orchestras to go to junior highs and things like that.

Q. If you had the power of decision making and you were in charge of the music program in a public school system, how would you set up the program? What kinds of classes and experiences do you think it would be good for children to have?

A. Well-----I don't know-----

Q. Just in general.

A. Well, I think that everybody should have the opportunity to be exposed----

Q. What do you mean?

A. Well, like, I mean, well, like orchestras coming in--demonstrations of instruments . . . letting them get involved and see how good it feels.

Q. You would have this broad exposure in elementary school?

A. Yes

Q. When they got to junior high, what would you do?

A. (long pause) I would have the traditional ensembles.

Q. Anything else, some general courses, maybe?

A. Oh yes, literature courses for people who are really interested--that would be hard in a regular public school maybe.

(Choral, Junior, Male, Voice)

Q. If you were to describe your ideal music curriculum, what kinds of classes and experiences would you include?

A. Well, I really haven't decided what they'd do---I really don't know---I guess I'd stay with standard stuff like Bach.

Q. What kind of music classes would you have?

A. (long pause) Well, maybe, music history or appreciation.

Q. I guess you would probably have some ensembles?

A. Yes, the normal ones.

Q. What about elementary students?

A. Rhythm, just to kinda of, well, have some basic rhythm, well-----uh----some songs.

Q. Would you want to start out in kindergarten, with little kids?

A. Kindergarten kids are too little, I'd start in fourth grade.

(Strings, Senior, Male, Viola)

Q. If you were going to list outcomes that should be produced by public school music, what would you include?

A. Well, the primary function of music education is to provide a creative atmosphere. It should enhance and aid students in creativity. I think CMP should be started in elementary school. I think specific times should be alotted for everyone to be included in some type of music program.

(Band, Senior, Male, Saxophone)

Q. What kinds of experiences and classes do you think should be included in an ideal curriculum. You have the money and power.

A. Wow---that's hard. Well, I'd have ensembles, of course.

Q. Including orchestra and choir?

A. Sure, I'm not prejudice. I would like to see a greater variety so kids would have some choices. Certainly jazz bands and swing choirs, or whatever they're called.

Q. What about classes?

A. At the secondary level, I'd like to include both theory and some kind of literature class for those who were interested---uh, let's see, I just had a class about this. Oh, I guess there should be some kind of appreciation class for the general student who just wants to know more about music. Let's see--I know, I would definitely include Orff in the younger grades. I saw a demonstration of some little kids and I think it would really help them to be ready to start instruments and it looked like a lot of fun.

Q. You seem to have some rather definite ideas.

A. I'm older than most students and I've had time to think about some of these things. I've seen good music programs and some bad ones and I've had more practical experience than most undergraduate students.

(Band, Sophomore, Male, Flute)

Q. What do you think the broad, general goals of music education should be? What outcomes should be expected?

A. I think students should be able to play their instruments proficiently in all styles and they should be able to

Q. After a child has been in school for twelve years, what outcomes do you think should have resulted from his public school music experience? What should we as music educators be trying to accomplish in this country? Things like that.

A. Okay. Well, I think students would be able to play their instruments proficiently and be equipped to major in music. I also think that students should be encouraged to receive private instruction and it should be mandatory to be in symphonic band.

Q. Anything else, you can think of?

A. Uh----well, my personal goal is to teach kids to play at a better level at an early age.

Q. What would be your ideal schedule in this system?

A. I would want to direct the symphonic band and maybe a second band and the rest of the time do private lessons and consultations. I suppose I will have to do marching band. I strongly support contests as goals for students because it arouses their competitive spirit and motivates them. Competition makes better players. That's about all I can think of.

(Band, Senior, Female, Flute)

Q. What do you think should be included and accomplished by a good public school music program, starting in kindergarten and going through the twelve grade?

A. Well, uh, I guess some basic knowledge like, well, so they can appreciate music when they're older.

Q. Well, what kinds of classes would you like to see in the public school program or what kinds of experiences do you think children should have?

A. Contests, trips, marching bands, concerts, theory classes in case they want to go on, several bands-----

Q. Anything else, you can think of? What about little kids?

A. Oh, yes, elementary is a good time to get them started on their instruments and started developing good playing techniques. They could learn to read music and key signatures by the time they start band in the fifth grade, and then we could concentrate on pedagogical skills.

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