

the pupil-centered-teacher wished to give students a broad foundation to benefit their whole life or personality, the performer wished to work as a musician and cultivate a certain musical tradition, and the content-centered-teacher focused on a musical ideal and had little interest in student development outside of music (Bouij, 1998). Bouij's research was notable because it highlighted the negotiation over values and meanings as well as status and influence. According to Bouij, to enter this negotiation was to be included in a strong socialization process.

Further evidence from the United Kingdom suggested that there existed a conflict between preservice teacher self-concepts as *musicians* and as *teachers* (Hargreaves, Purves, Welch, & Marshall, 2007). In their short term longitudinal comparison of the developing identities and attitudes of a group of intending specialist music teachers with a group of music students from university and conservatory backgrounds, Hargreaves and others discovered that participants' views of their own general effectiveness as teachers and as musicians changed very little. Clearly, music education students in a variety of international settings continued to navigate a very complex secondary socialization experience.

Recently, there has been a call for continued investigation into the socialization of music education students. Woodford (2002) reminded readers that the total number of music education programs that have been investigated has been small, as has the number of undergraduate students investigated, and recommended inquiries that should make comparisons among institutions representing different regional, national, and cultural settings. Paul and Ballantyne (2002) have suggested that:

One priority might be determining more accurately just "who we are" as a music

education profession. Studies would be welcomed ... which look rather broadly at the role of music teachers, asking them about their own self-image and social status In order to understand and improve the process of bringing neophytes into the profession as "music educators," we need to gain a greater understanding of factors that influence pre-service teachers as they are attracted to, enter, move through, and graduate from teacher education programs. (pp. 577-578)

In an attempt to answer this call, the purpose of this study was to investigate the salient facets of socialization among preservice music education students enrolled in traditional teacher preparation programs. Descriptive data were used to address the following research questions: When did preservice music teachers make important career decisions about studying music or music education? Who were the important influences, from childhood and adolescence, on music participation and career decisions? Which individuals and experiences (pre-college and college) exerted the most/least positive influence on the decision to teach music? Who served as major musician and teacher role models during college?

Method

Sampling

Using a random numbers table, 90 institutions were selected from a list of the 466 accredited institutions offering baccalaureate degrees in music education in the United States (NASM, 2005). Music education department chairs at each institution were contacted by email and by phone to determine if they would be willing to participate. As a result of this sampling procedure, preservice music teachers at 30 institutions completed questionnaires for this study.

major in music education after deciding to major in music. The largest proportion of

students made both decisions while in high school ($n = 317$).

Table 1

Frequencies and Percentages for Participant Data

Variable	Frequency	Percentage
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Participants also were asked about people from childhood who first led them to consider a career in music education. The school music teacher was identified by most participants (62%), while fewer than one in eight selected private teachers (12%), parents (12%), or other adult figures (11%), including aunts, uncles, and school (non-music) teachers.

Participants were asked to rate the degree and type of influence (1 = extremely negative influence, 7 = extremely positive influence) that specific groups of people had upon the decision to enter the music education profession. The overall pattern of ratings reflected “somewhat positive” or “very positive” influence coming from all groups prior to college. School music teachers exerted the most positive influence (mean = 6.32) on the decision to pursue a music education career, followed by parents

(6.04), private music teachers (5.86), friends (5.71), and siblings (5.27).

Participants also rated the influence of various performance and teaching-related experiences prior to college. All experiences were viewed as having a very positive or somewhat positive effect on the decision to become a music teacher. “Performing at school concerts” was rated highest (mean = 6.11), followed by “performing in the community” (6.05), “performing at music festivals” (6.04), “leading sectionals” (5.83), “taking private lessons” (5.70), “conducting school ensembles” (5.13), and “teaching private lessons” (5.06). Teaching experiences were rated lower than performing experiences, but were still positive overall. Further information regarding primary socialization is presented in Table 3.

Table 3

Participant Ratings of Pre-College Influence on the Decision to Teach Music

Source of Influence	Mean	SD	Range
People			
School music teacher	6.32	1.06	1-7
Parents	6.04	1.24	1
Private music teacher	5.86	1.28	
Friends	5.71	1.22	
Siblings	5.27	1.22	

Secondary Socialization

Paralleling the procedure used to assess primary socialization influences, participants used a 7-point scale to rate the influence of individuals and experiences on the decision to continue studying music education during college. Interestingly, family members were rated as exerting the most positive influence (mean = 6.18), followed by music education faculty (6.09) and ensemble directors (6.07). Mentor/cooperating teachers were the lowest rated group, but still were viewed as having a very positive influence. It is important to note that the majority of the sample had not done their student teaching and therefore had not worked with a mentor/cooperating teacher at the time they completed the questionnaire. The emergence of parents as the strongest positive influence during training supported findings from recent research indicating that parents of the current generation of college students remained more involved in their children's college activities more so than parents from previous generations (Brophy, 2007).

All college performance and teaching-related experiences listed were rated as somewhat positive or very positive with respect to the decision to continue studying music education. The most positive influence was associated with "Performing in ensembles" (mean = 6.20), "interacting with other music education students" (6.09), and "interacting with *other* music students" (6.03). More information can be found in Table 4.

Secondary Socialization Role Models

Participants were asked to identify their strongest musician and teacher role models during college (see Figures 1 and 2). Private studio instructors were the most common (45% of participants) musician role models. Ensemble directors (14%), music education faculty (10%), and fellow music

or music education majors (8% each) were cited much less frequently. Other musician role models listed by participants included: high school or middle school music teachers (not mentor/cooperating teachers),

were conducted to compare the means of participant responses to their current and entering level of interest. With the exception of high school music teacher, all differences

were statistically significant ($p < .006$ after Bonferroni adjustment: $.05 / 8 = .006$). A complete summary of participants' career interests can be found in Figure 3.

Table 4

Participant Ratings of College-Related Influence on the Decision to Continue Studying Music Education

Source of Influence	Mean	SD	Range
People			
Family members	6.18	1.11	1-7
Music education faculty	6.09	1.15	1-7
Ensemble directors	6.07	1.08	1-7
Other music education students	5.92	1.07	2-7
Private studio instructors	5.89	1.42	1-7
Other music faculty	5.85	1.03	2-7
Other music peers	5.78	1.11	2-7
Mentor/ Cooperating teachers	5.75	1.21	2-7

Experiences



Figure 1. Descriptive summary for strongest musician role models.

Figure 2. Descriptive summary for strongest teacher role models.

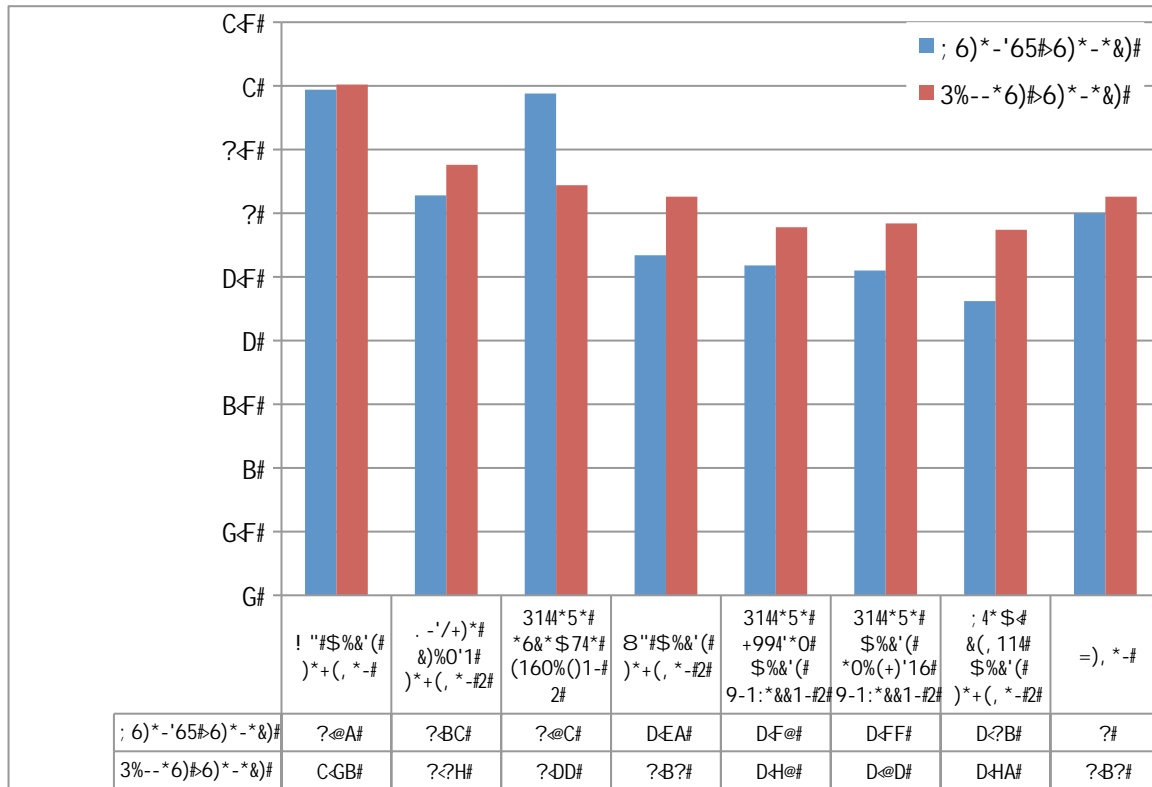


Figure 3. Mean interest (current and upon entering college) in music teaching careers (1 = not interested; 5 = extremely interested).

Note. Careers marked with asterisk (*) are significant, 2-tailed, at $p < .006$ after Bonferroni adjustment.

Discussion and Conclusions

Participants from this study were undergraduate music education students from a variety of educational contexts and geographic areas of the United States. Nevertheless, generalizations of results must be made with caution. The participants in this study indicated that they received a great deal of positive support and influence from individuals and experiences during primary socialization. This differs from findings in other studies that suggest that many teachers encourage performance careers to a greater extent than careers in education (Frink, 1997; Roberts, 1991a, 1991b). Public school music teachers should consider encouraging more students towards

careers in music education and providing ample opportunities for peer teaching and/or student conducting. Because findings indicate that there are other influential individuals during primary socialization, music teachers should capitalize on this influence and collaborate with private teachers, parents, and college music faculty. The relationship with college music education faculty in particular may be the most practical and effective link to future careers in music education.

Many public school music teachers have direct control over the curriculum and content offered in their program. Because findings from this study indicate that they have a positive influence upon their students, school music teachers can broaden

role models reflects Ibarra's (1999) concept of "provisional selves" which describes the process by which individuals "try out" different identities in order to develop strategies to help them to succeed in their chosen field. According to Ibarra, this can happen in two ways: wholesale, where the individual adopts the characteristics of a single role model (someone who is already successful in the chosen area) and selective, where the individual adopts a range of characteristics from different role models. Preservice music teachers in this study appear to be adopting musician role models wholesale while being selective in their adoption of teacher role models.

Findings from this study indicate that participants have strong interests in a variety of music education careers. Dramatic shifts in interest were evident for college ensemble director and elementary music teacher positions. Interest in being a college ensemble director appears to have declined as a result of preservice training. This is an intriguing finding, considering the fact that college ensemble directors were selected as important teacher role models. Something may be occurring during preservice training that is dissuading preservice music teachers away from college ensemble directing positions. Experiences in conducting courses may lead to students to realign their interests or career goals. Some individuals initially interested in conducting college ensembles may find that their desire to conduct can be fulfilled through middle school or high school music teaching positions. It is also possible that music education students realize that they need much more experience for this type of career or that the work involved in attaining these types of positions may be too expensive or take too much time.

The positive shift in preservice music teacher interest in becoming an elementary school music teacher during undergraduate training seems noteworthy,

even though student interest levels remain low compared to those for other careers. It is possible that the strong interest in high school music teaching and low interest in elementary school music teaching reflects the amount of time that has passed since the participants were involved with these types of classes. Preservice teachers enter training directly from high school. The fact that the individuals and experiences surrounding high school are still fresh in the minds of preservice teachers, while elementary school is more of a distant memory, may account for this dramatic difference in career interest. This finding may also indicate that many music education students are having very positive experiences in their general music education classes and are realigning their career aspirations.

their music education students toward a clearer understanding of themselves as both a musician and a music educator. If this becomes the case, it is likely that more will

remain in the profession and continue to grow as teachers and as musicians and meet the demands of music education in the future.

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之前，以表演為中心的經驗比與教學相關的經驗更具有影響力。在本科學習期間，人和經驗似乎都對繼續學習音樂教育的決定產生了中度至強度的積極影響。大多數參與者認為私人音樂工作室教師是他們的音樂家角色模型，而其教師角色模型則通常是音樂教育系的教授、私人音樂工作室教師或音樂團隊的指揮。