UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

AN EXAMINATION OF COLLEGIATE PIANO MAJORS' EXPERIENCES

LEARNING, BELIEFS ABOUT, AND CONFIDENCE IN SELECTING AND

TEACHING LITERATURE BY DIVERSE COMPOSERS

A DISSERTATION SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

Degree of

DOCTOR OF PHILOSOPHY

By

Jenna Klein
Norman, Oklahoma
2021

AN EXAMINATION OF COLLEGIATE PIANO MAJORS' EXPERIENCES

LEARNING, BELIEFS ABOUT, AND CONFIDENCE IN SELECTING AND

TEACHING LITERATURE BY DIVERSE COMPOSERS

A DISSERTATION APPROVED FOR THE
SCHOOL OF MUSIC

BY THE COMMITTEE CONSISTING OF

Dr. Christopher M. Baumgartner, Chair

Dr. Barbara Fast, Co-Chair

Dr. Jane Magrath

Dr. Eric Pennello

Dr. Colin Barry

ACKNOWLEDGEMENTS

First, I would like to thank my dissertation advisor, Dr. Christopher Baumgartner. This dissertation would not have been possible without you. You have provided invaluable guidance, encouragement, friendship, and patience. Truly, you are an incredible advisor. I would also like to thank my primary advisory while at the University of Oklahoma and the co-chair of my doctoral committee, Dr. Barbara Fast. Your guidance throughout my time at OU has been motivating and transformative. Thank you for the countless hours providing feedback on my various research projects, presentations, and teaching.

I would also like to thank my other committee members. Dr. Jane Magrath, you have undoubtedly shaped me as pianist and teacher. I have learned so much under your guidance and am forever grateful for the tools and knowledge you have generously shared with me. Dr. Eric Pennello, thank you for your kindness, explanations, and knowledge. I am so thankful to have the opportunity to learn from you and grow as a researcher under your guidance. Thank you to my outside committee member, Dr. Colin Barry. I am so appreciative of your time and thoughtful contributions to my research.

Thank you also to those special teachers who have shaped me along the way: Miss. Diane Poe Schroeder, Dr. Ruthanne Schempf, Dr. Lynn Worchester Jones, and Dr. Robin Guy. You all recognized my potential and passion before I was able to. Your wisdom and love have helped me grow into the educator I am today.

To my friends, near and far: thank you for the laughs and unyielding support. Even hundreds or thousands of miles away I feel your love constantly. Thank you,

Charlie. Your daily presence is so appreciated, as are your steady reminders to stop and smell the flowers.

To Sam, thank you for being you. Thank you for forcing me to take breaks, the mantras and pep talks, the adventures, and all the ways you have helped me reach my goals.

To my family: thank you for the emotional, financial, and loving support through the years. To my grandparents, Helen and Bob, your hard work, humor, and aspiration to live to 100 or 120 (I cannot keep track), continues to inspire me.

Mom and Dad, you have supported and encouraged me endlessly. I have hit the parental jackpot with you two. Thank you for teaching me that, "girls can do whatever they want" and to "play with your heart and head". I have no doubt, that I would not be here without your love and support throughout the years. I love you.

Table of Contents

LIST OF TABLES

LIST OF FIGURES

ABSTRACT

The purpose of this study was to examine undergraduate and graduate piano majors' confidence in selecting, performing, and teaching piano repertoire by diverse composers (women composers and composers of color (BIPOC)). A secondary purpose was to investigate their beliefs about and experiences learning piano repertoire by diverse composers. Specifically, (a) the types of experiences piano majors have learning piano repertoire by diverse composers, (b) how confident piano majors are in teaching repertoire by diverse composers, and (c) potential relationships that exist between piano majors' experience learning, beliefs about, and confidence teaching repertoire by diverse composers. Undergraduate and graduate piano majors that attend National Association of Schools of Music (NASM) accredited schools across the United States were invited to participate in this survey study. Data were collected from undergraduate and graduate piano majors in Fall 2021 ($N = 180$).

Results indicated that respondents with more experience learning repertoire by diverse composers and with higher beliefs related to composers of diverse repertoire were more confident in their abilities selecting and teaching diverse repertoire. Results also indicated that respondents had more experience learning works by women composers than BIPOC composers, and respondents had little experience learning works by women BIPOC composers. Overall, respondents (regardless of gender or race) believed that the inclusion of traditionally underrepresented composers was important and expressed a desire to include this repertoire among the literature they learn and teach. However, most indicated that they did not consider gender or race when selecting repertoire to learn and to teach. Most respondents who did not currently learn or teach repertoire by diverse

composers expressed that more preparation as part of their collegiate program would increase their likelihood of teaching diverse repertoire. Implications for piano majors, instructors of academic piano coursework, and applied/private piano instructors are discussed.

CHAPTER 1: INTRODUCTION

The repertoire studied by classical pianists throughout their musical and technical development often is saturated by the works of white, male composers. The "core" repertoire—the piano works nearly all classical pianist learn—typically do not include works by diverse composers (Chu, 2002; Conflenti, 1978; Gould, 2005; Hunter, 1985; Lagrimas, 2016; Race, 1980). Classical piano standards (e.g., Bach preludes and fugues, sonatas by Beethoven, Mozart, and Haydn, and Chopin's nocturnes and etudes) undoubtedly hold musical and technical merit and should be experienced by students. However, an exclusively Eurocentric repertoire may not appeal to modern day students (Anderson & Campbell, 2010), present relatable role models (Campbell, 2002), or promote a learning curriculum that welcomes and supports all (Hess, 2017, 2018). Through broadening the piano repertoire to include both the traditional canon and works by minority composers, students can be better supported. Additionally, piano teachers must be prepared to teach music by diverse composers that fall outside of the established Eurocentric framework. Eurocentrism is defined as "a cultural phenomenon" that views the histories and cultures of Western-Europe societies as preeminent and superior to the culture of other societies and "views the histories and cultures of non-Western societies from a European or Western perspective" (Pokhrel, 2011, p. 321). Eurocentric standards were established to help maintain a status quo; and is a product of the societal racism, sexism, and general disparity that has historically denied minority composers access to the musical arena throughout history (Hess, 2018). For the few minority composers who were able to write, oftentimes they were not given fair opportunities to have their works

performed, published, and critiqued with the same respect as their white, male contemporaries.

Piano teachers choose literature based on its level of difficulty, length, genre, form, technical elements, and overall appeal (Burnham, 2003; Chen, 2008; Elliot, 2005; Lu, 2002). Teachers often believe that technical and musical skills can be introduced and reinforced through a variety of works and that the literature is merely a tool through which concepts are taught (Bulow, 2019; Chin, 2008; Coutts, 2018; Pierson, 2020). Others may choose repertoire because of its established popularity among the repertoire. Regardless, the teacher's skills and ability to use the "tool" (piano literature) to help the student develop their piano abilities are more indicative of the student's success than the use of a specific piece or composer. Since the use of specific literature is not necessary for student development, there is no reason to exclude certain composers from the canon. However, without deliberate/intentional programming of piano works by diverse composers, broadening of the repertoire will fail and the traditionally Eurocentric influence upon the repertoire will continue to perpetuate. "The choice of songs and other materials used in the music classroom is often rooted in the history of the music teacher, not that of the students" (Kelly-McHale, 2018, p. 61). Issues should be acknowledged and addressed to dismantle this system. Piano students should be exposed to and learn the music of composers of both their own and other races and genders (Broadbent, 2016; Kim, 2011). Through proactively exposing piano students to works by diverse composers, future piano teachers' knowledge of the piano repertoire will be expanded, and they will be equipped with the resources and expertise to teach and perform music by composers of all genders and races.

Piano Recital Programming

Traditions in Piano Recital Programming. Since the 1800s the format and context of the classical piano recital has remained largely unchanged. Outside of ensembles devoted to performing new music or pianists that independently pursue learning lesser-known repertoire, the core recital repertoire has been predominantly comprised of a small group of composers (e.g., Bach, Beethoven, Chopin, Liszt) whose works are most frequently performed (Conflenti, 1978). Such Eurocentric programming is rooted in Western colonization and a generally racist and sexist society (Campbell, 2002; Hess, 2017, 2018). Musicians have been presented with mainly one ideal/representation of who classical composers are—White men. As a result, it is no surprise, that the core repertoire reflects these same power dynamics and hierarchies that historically have dominated society. The predictability of piano recitals is deep-rooted. When attending a solo piano recital, oftentimes the audience members can ascertain (a) its length (typically between an hour and an hour and a half long), (b) format (at least one, but often more large scale work(s)), and (c) that perhaps there will be a theme, such as a specific musical period (e.g., Romantic era music), or contain works from multiple stylistic periods (Chen, 2008; Chu, 2002; Conflenti, 1978). The parameters of piano recitals are not right or wrong (as if the complexity of programming selections could be labeled by such simplistic designations). Rather, such expectations have simply become tradition. Eurocentric recital traditions inherently exclude non-White and non-male genders from the recital repertoire canon. Their exclusion from the canon is an oversight that disservices music students and future music teachers from a full, broad knowledge of the piano repertoire (Kindall-Smith et al., 2011). Without the opportunity to explore non-

Eurocentric repertoire and experiment within the context of a piano recital, students may not gain confidence and the necessary knowledge to select and teach diverse repertoire to their own students (Robbins, 2019). Therefore, broadening piano recital traditions may allow for the inclusion of more literature from which teachers can choose, and for pianists to gain experience in performing a greater variety of musics.

      Undergraduate and Graduate Piano Recitals. Most collegiate music students must prepare and perform a summative recital as a portion of their degree curriculum. These degree recitals (both at the undergraduate and graduate level) are particularly uniform in their design. Teacher and student most often collaborate to select the repertoire the student will perform (Burnham, 2003; Lagrimas, 2016). The student's interests (in specific works or styles) are considered alongside the teacher's knowledge in selecting literature that will best showcase the student's strengths and abilities (Burnham, 2003) while meeting the length, style, and any other established parameters potentially required by the institution. While most institutions do not prescribe specific composers or stylistic period requirements, teachers and students may consider upcoming competition or audition requirements (Lagrimas, 2016) when choosing recital program literature. While piano degree recitals are often dominated by the works of a "core" set of composers, with teacher support, students can explore and potentially select recital literature by underrepresented composers.

      According to Chu (2002), students most often program the works of Beethoven, Chopin, Bach, Liszt, Mozart, Debussy, Haydn, Schubert, Rachmaninoff, Schumann, and Ravel on degree recitals. Similarly, Hunter (1993) identified, Bach, Chopin, Beethoven, Brahms, Debussy, Scarlatti, Rachmaninoff, Mozart, Bartók, and Ravel as the most

programmed composers for piano recitals. Conflenti (1978) found that among 628 concert programs, a Beethoven composition was performed on 45.9% ($n = 288$) of recitals; and 43.6% ($n = 274$) of concert programs included a Chopin work. Stylistically, works by composers from the classical and romantic eras were most often programmed (Hunter, 1985). Rich (1973) found that 95.0% ($n = 401$) of programmed repertoire was written in the 19th century.

Degree recitals are typically an hour to an hour and a half long (Lagrimas, 2016) and pianists usually program multiple works—including at least one sonata (Race, 1980). The formulaic nature of the piano degree recital reinforces the established norms and meets the conventional expectations of professional piano recitals. This means that, aside from the exception of students and teachers who are self-motivated to discover repertoire by lesser-known composers, oftentimes works by composers that fall outside of the traditional canon are not programmed. While researchers have thoroughly examined the existing structure (Race, 1980), the most frequently programmed repertoire (Chen, 2008; Chu, 2002; Conflenti, 1978), and factors that influence repertoire selection (teacher input, audition and competition requirements, audience appeal, length, form) among piano majors (Burnham, 2003; Lagrimas, 2016), the inclusion of music by diverse composers among programmed repertoire has yet to be explored among piano recitals.

Youth Music Association Piano Contest Requirements. Competitions, contests, festivals, and other graded music achievement-related events organized by state music associations vary in their performance requirements. Some states (e.g., Arkansas, Kentucky, New York) provide participants with suggested solo piano repertoire lists, performance length regulations, and memorization requirements (AMTA, 2021; Hickey's

Music Center, 2021; KMTA, 2014). These lists are often referred to as prescribed music lists (PMLs). As evidenced through examining various state PMLs for piano, they are overwhelmingly dominated by the works of White, male composers (Cremaschi, 2021). On most lists, just one or two minority composers (by race or gender) are included. Such a small representation of diverse composers may suggest that those who create PMLs fail to consider race or gender as a factor when selecting repertoire. The minimal representation present among these lists may be interpreted as tokenism (Marcho, 2020; Thiessen, 2021)—the practice of making a symbolic effort to give the appearance of sexual or racial equality in a group through recruitment of a small number of people from underrepresented groups (Guldiken et al., 2019). Such an approach can be perceived as ingenuine, superficial, and may be discouraging to students who are not authentically represented among repertoire composers.

Despite their popularity, PMLs are not utilized by all state/organization music festivals. For example, Oklahoma and Connecticut do not provide suggested repertoire lists for state solo piano performances via PMLs, but instead require that works are stylistically contrasting—either by representative time periods or by character (CMTA, 2018; OMTA, 2021). Despite the open-endedness of requirements from states without PMLs, pianists still overwhelmingly program works by White, male composers (Cremaschi, 2021). Beginner and early intermediate level pianists may be more likely to program a woman composer as compared to a man given that many late twentieth and twenty-first century educational composers are women (e.g., Melody Bober, Eugénie Rocherolle, Martha Mier, Catherine Rollin). As a student progresses to more difficult material, they perform works by women less often as evidenced on state PMLs. The

decrease in performed works by women may be attributed to the lack of intermediate and advanced level repertoire composed by women that are easily available. Women have been welcomed into the field of current educational composers due to their knowledge and skills. However, historically, women were largely unwelcomed in the field of composing—particularly for more virtuosic performance. The exclusion of most women from composing (prior to the late 19th century) had two major effects: (1) fewer works by women exist from previous historical periods, and (2) the existing works by women were often lesser known since they were not celebrated like the works of their male colleagues. While Cremaschi's (2021) research findings provides data on the gender and racial representation of piano works performed in pre-college competitions, further research is needed to examine the gender and racial representation of state PMLs and pre-college students' attitudes and feelings toward the literature included on these lists.

The Eurocentric Music Education Curriculum

Impacts of the Eurocentric Curriculum. The Eurocentric music curriculum, which traces back to the colonization of North America, has been reinforced through centuries of practice (Anderson & Campbell, 2010; Campbell, 2002; Hess, 2017, 2018). Its effects are far reaching and impact all students of the American music education system. A Eurocentric music curriculum perpetuates colonization and grants access to those with privilege (Oberhofer, 2020). Regardless of intention, when music is taught through this lens, students learn that the Eurocentric repertoire, ideas, and approaches are superior (Campbell, 2002). Such an approach creates an "us" versus "them" environment where students must reconcile with how they fit into the established Eurocentric curriculum (Oberhofer, 2020). Through this format, any inclusion of diverse composers is

viewed as peripheral and done as an act of tokenism; works often are presented tangentially to the "main" curriculum (Hess, 2015). To gain genuine meaning, composers that fall outside of the European canon must be fully integrated to contextualize and give meaning to students (Kelly-McHale, 2018). Through this approach, the repertoire can be authentically broadened. According to Hess (2015), only then can the fluidity and interconnectedness of the entire repertoire be personified to students.

  Benefits of an Inclusive Approach. Shifting music education curriculum away from a Eurocentric approach towards a more culturally inclusive environment holds significant benefits for students. Doing so may afford teachers opportunities to better serve the needs of present-day students and support students' overall success. Culture is a "critical variable" in learning (Lind & McCoy, 2016, p. 11). Through understanding its role and influence on a learner's perspective, experience, and knowledge, teachers can more thoughtfully design and instruct curriculum. Culturally responsive teaching (CRT) "connects schooling to the lives and learning styles of culturally diverse student populations" (p. 20). CRT is defined as, "using the cultural characteristics, experiences, and perspectives of ethnically-diverse students as conduits for teaching them more effectively" (Gay, 2002, p. 106). According to Gay's definition, the curriculum is informed by the students being served and thus, immediately becomes more relatable to the students.

  Oftentimes, a teacher's choice of repertoire is rooted in their own history and enculturation, rather than that of their students (Kelly-McHale, 2018). Teachers should carefully consider their repertoire selections to successfully create a curriculum that embraces the identities and experiences of all students in the classroom/lesson. CRT is a

multi-faceted concept that requires the construction of new systems that are built on greater equity to take place for its successful implementation (Butler et al., 2007; Hess, 2017; Moore, 2019). Systems that acculturate (where learners must adjust their culturally based skills, knowledge, and experience to align with the larger (predominant) culture), should be replaced by those that enculturate (considers the existing cultural themes of students' lived experience) to create culturally relevant classrooms (Lind & McCoy, 2016). The implementation of systems that consider the culture of learners rather than require their assimilation ensures that knowledge (e.g., information, experience, skills) becomes more accessible and equitable (Lind & McCoy, 2016). While literature selections alone will not create a culturally responsive classroom, and cannot create equity, their use in the piano lesson can positively impact students. Through the inclusion of diverse composers in lesson curricula, the lived experiences of students are considered, repertoire is contextualized, and students are more likely to relate with the repertoire composers. The impacts of including diverse composers within the curriculum has been explored in choral (Shaw, 2012), band (Bennett, 2020; Hendrick, 2018; Rohan, 2011), general music (Hess, 2017; Hickling-Hudson, 2003; Kelly-McHale, 2018; McIntyre, 2013), and orchestra (Hess, 2018) settings, as well as among music education majors (Kindall-Smith, 2011; Robbins, 2019). Despite the extant research in other areas of music, the concept of CRT has yet to be examined within the piano field.

Role Models in Music Education

Access to role models has proven beneficial to the success of all students (Prince, 2015; Shin et al., 2016). For minority students, access to relatable role models is especially pertinent to their success (Evans, 1992; Lockwood, 2006; Quimby & de Santis,

2006). The inclusion of diverse composers in the piano repertoire would provide opportunities for students of all races and genders to identify role models with similar lived experiences to their own (i.e., representation). The inclusion of diverse composers benefits students as they embark on their musical endeavors. For women, access to role models makes success in their chosen field more attainable and relevant (Ivaldi & O'Neill, 2010). Through seeing other women succeed, they become more confident in their own abilities to succeed. The positive impact of same-gender role models on females has been explored in a variety of settings such as among high school students, (Nixon & Robinson, 1999), within the STEM fields (Herrmann et al., 2016), among undergraduate students (Lockwood, 2006), and among PhD economic students (Neumark, 1996). Within the field of music, the impact of female role models upon female students has been documented in some settings. Among female band conductors, Gould (2001) found that when available, women band directors sometimes served as role models to music students with aspirations to be a band director. Among musician and non-musician adolescents, Ivaldi and O'Neill (2010) found that female participants held higher aspirations beliefs when their musical role model also was female. To better examine potential relationships between female role models and students in the piano field, further research is necessary.

For Black students, access to role models increases the likelihood that high school students will continue to pursue music in college, both as a leisure activity or career path (Hamann & Walker, 1993). Their self-confidence and motivation improve when presented with an exemplar in the field to learn from, emulate, or witness success (Hamann & Cutietta, 1996; Hamann & Walker, 1993). Representation within the selected

literature is an accessible way for teachers to present students with exemplars in their field. Regardless of the teacher's gender or race, through intentional programming they can provide students with repertoire written by composers with similar lived experiences to the student (Robbins, 2019). While the students' repertoire does not need to be entirely comprised of same-race or same-gender composers, including such pieces within the student's literature studied may benefit the student's motivation and development.

Piano Teacher Training

Throughout the second half of the 20th and 21st century, collegiate piano degrees have evolved to reflect students' career paths as both performers and teachers (Pearce, 1985). This evolution shifted from the 19th and first half of the 20th century, when piano teachers often received little formal teacher education. Instead, piano teachers developed their skills through emulating their own piano teachers' practices and beliefs, as well as through trial and error (Keene, 1982)—the traditional apprenticeship model. While teaching preparation is incorporated into nearly all modern piano degrees (Pearce, 1985), specific course requirements vary among institutions of higher education. Most colleges/universities require piano majors to complete at least one pedagogy course (Johnson, 2002). These courses are designed to prepare students to operate a private studio through exposure to concepts such as teaching repertoire, piano method books, ensemble repertoire, teaching philosophies, studio policies, learning theories, and any other topic the pedagogy instructor deems pertinent (Chiang, 2009; Johnson, 2002; Meyers, 2014; Milliman, 1992). According to two previous studies, the most popular required texts among piano pedagogy courses were James Bastien's *How to Teach Piano Successfully* and Marienne Uszler, Stewart Gordon, and Elyse Mach's *The Well-*

Tempered Keyboard Teacher (Johnson, 2002; Milliman, 1992; Schons, 2005). While these texts are filled with helpful information for piano pedagogy students, each publication utilizes a Eurocentric curriculum and diverse composers are almost entirely excluded. Given the lack of inclusion in pedagogy course texts, students may not be exposed to a full representation of piano teaching repertoire through study of the required texts alone.

Given that piano pedagogy text content lacks composer diversity, the responsibility of teaching inclusion in programming/literature selection falls upon the instructor to independently include the topic in their course curriculum. Pedagogy courses are not standardized in regard to curricular structure, so the inclusion of diverse composers is entirely possible (Elgersma, 2012). Instructors of almost any course choose topics based on what they deem most important and, often, related to their own expertise. Familiarity also plays a significant role in chosen course curricula. If pedagogy instructors are unfamiliar with the works of diverse composers, they may be less likely to include them in their course curriculum (Kelly-McHale, 2018). Consequently, future piano pedagogy teachers (i.e., current piano majors) should be exposed to a full representation of the piano repertoire (including diverse composers) so that their familiarity-based choices as an instructor are more wide-ranging and diverse. "The choice of songs and other materials used in the music classroom is often rooted in the history of the music teacher" (Kelly-McHale, 2018, p. 61). Through the lens of Kelly-McHale's research findings, the inclusion of repertoire *by* diverse composers and *from* diverse cultures within a music teacher preparation program may more adequately prepare future teachers to confidently teach from a fully representative pedagogical canon. To better

understand the impact of including diverse composers in the curriculum, further research

is needed: a complete understanding of the effects of composer diversity inclusion within

piano pedagogy course curricula is difficult to surmise. While educators are aware of (a)

typical topics, (b) the most frequently used course texts, and (c) most popular

assignments and projects included in piano pedagogy course curricula, the impacts of

exposure to diverse composers on pedagogy student's confidence selecting and teaching

repertoire by diverse composers remains unclear.

Self-efficacy

Self-efficacy (SE) is a central mechanism of human agency (Bandura, 1982).

Bandura, who first popularized this term, defined SE as an individual's belief in their

capacity to execute behaviors necessary to produce specific performance

attainments (Bandura, 1997). Our choices and actions as individuals are directly

influenced by our SE in any given situation. Our willingness and motivation to complete

any task is a culmination of our related past experiences and the SE that exists because of

these experiences (Schunk, 1995). Since each challenge or task necessitates unique

requirements and circumstances, "self-efficacy beliefs are context-specific, rather than a

global trait" (Regier, 2016, p. 6). SE is situation dependent. For example, an individual

can possess high SE in performing solo piano works, while holding low SE in performing

chamber works.

Self-efficacy is constructed through four central domains: mastery experiences

(positive and negative experiences completing a task), vicarious experiences (observing

others successfully complete a task), social persuasion (receiving positive verbal

feedback), and psychological cues (internal mental, emotional, and psychological

feedback) (Bandura, 1997). The culmination of these four domains is represented through an individual's past experiences which, in turn, informs their SE in a specific situation. Mastery experience is the most influential of the four domains and shares a direct relationship with SE (Burak, 2019; Steele, 2010; de Vries, 2013; Zelenak, 2014). As the amount of positive mastery experiences an individual has increases, so does their SE. Inversely, the more negative mastery experiences an individual has, the more negatively their SE is impacted. For example, as an undergraduate student builds upon their positive teaching experiences, their SE in teaching also positively grows. Conversely, if a student experiences increased negative teaching episodes, their SE likely will also be negatively impacted. SE has been studied in a variety of musical settings including among secondary band directors (Regier, 2016), among music teachers (Hendricks, 2015; Wagoner, 2011), and in relation to teaching Puerto Rican music (Quesada, 1992). However, SE as it relates to piano majors' confidence learning, selecting, and teaching varied literature has yet to be explored.

Music Teacher Self-efficacy

Preservice Teachers. Researchers have identified a variety of components that influence SE among preservice music educators. A common thread among existing extant literature is the centrality of mastery experience towards building teacher SE (Biasutti & Concina, 2017; Burak, 2019; Ekinchi, 2014; Regier, 2016; Steele, 2010; de Vries 2013; West & Frey-Clark, 2018; Zelenak, 2014). Preservice music educators find participation in student teaching or similar mastery experiences as most impactful upon the development of their teacher identity and SE (Prichard, 2013). Their SE can be designated into two dimensions: "personal music teaching efficacy beliefs" and

"classroom management efficacy beliefs" (Prichard, 2013, p. iv). Both areas can be impacted by a variety of experiences such as mentoring, field experience (including student teaching), and peer interaction.

Also related to experience, Burak (2019) found that while degree and gender did not impact preservice music educators' SE, their year as a collegiate student did. Those students who were further along in their collegiate studies demonstrated higher levels of SE than early-career college students. This correlation may have been attributed to the experiences that students gained through the student teaching experience, since these internships typically occur towards the end of degree study. Additionally, the completion of more courses, related readings, assignments, and interactions with faculty and peers may add to more seasoned students' higher SE (Kaleli, 2020). These findings indicate that a concerted collective of mastery experiences are most essential in developing high SE in future music teachers.

In-service Teachers. Among in-service music teachers, identified SE was one of three characteristics (along with nonverbal communication and leadership) associated with effective music educators (Steele, 2010). Like preservice teachers, the SE beliefs of in-service teachers were directly influenced by their experience (Biasutti & Concina, 2017; Steele, 2010; de Vries, 2013; Wagoner, 2011). When measuring a teacher's SE in relationship to their abilities (ability to persevere through adversity, ability to problem solve, and set goals in an achievable way) each year of completed teaching experience resulted in added teacher SE; higher SE and higher music teacher commitment also shared a direct relationship (Wagoner, 2011). Those with higher SE were more willing to

spend personal time, money, and energy to teach and be involved in professional
activities.

Through their investigations of practicing teachers, Regier (2016) and Biasutti
and Concina (2017) indicated that formal education had a positive impact upon teacher
SE. Their findings show that those with more collegiate education held higher beliefs in
their abilities as a music teacher than those with less post-secondary education. In
contrast, other researchers (West & Concina, 2018) found that the mode of experience
was not nearly as important as the existence of experience (in any form). Regardless of
the means through which piano teachers gained experience, those with 11 or more years
of teaching experience held higher SE levels than those with 10 or fewer years of
experience (West & Concina, 2018). Rather than the setting of experience (traditional
collegiate education or alternative certification), the years spent actively teaching has
proven to be the greatest indicator of SE among music educators.

Participation in in-service music teacher workshops help provide supplemental
avenues of experience and resources to teachers (Quesada, 1992). These workshops
afford teachers opportunities to interact with colleagues, further develop their teaching
skills, and engage in vicarious experiences. (Other factors that influence music teachers'
SE are social skills, beliefs about their musical ability, and gender (Biasutti & Concina
2017)). Biasutti and Concina found that men in their study held higher SE than women in
their teaching abilities; other factors, such as social skills, teaching experience, and
beliefs about musical abilities also influenced participants' SE level. The domain of
verbal persuasion influences in-service teachers via parent, teacher, and school principal
feedback (de Vries, 2013). Through the encouragement of positive feedback, teachers

built their SE. Although experience has proven to be the most significant predictor of SE, acknowledging other influential factors is important in understanding the interplay of each factor and its contribution to the overall development of teacher SE. Given the extensive research on SE in the school music education field, it remains unclear how these findings align with those who teach private piano.

Self-efficacy Among Music Students. The development of SE in music students most strongly relates to the domains of mastery experience and vicarious experience (Hendricks, 2009; Zelenak, 2011, 2014). Regardless of ensemble type, grade level, and music aptitude scores, mastery experience outranked vicarious experience as music students' strongest influence of SE (Zelenak, 2014). Performance is one means through which music students can gain mastery experience (Zarza-Alzugaray et al., 2020). Therefore, performances and similar learning opportunities (e.g., juries, masterclasses, rehearsals) may be essential for all music students in developing their SE skills. Without these experiences, students may struggle to gain confidence and may be discouraged from continuing their musical pursuits. While of lesser influence, music aptitude also can predict SE in music performance (Zelenak, 2011). Zelenak defined musical aptitude as "an individual's innate potential to learn music" (p. 14), that is, a combination of genetic and environmental factors (Hutton, 2013). While some constructs of musical aptitude (e.g., sense of rhythm) can be easily measured, other components, such as commitment to music, are more difficult to ascertain (Hallam et al., 2002). Accurately measuring an individual's musical aptitude may be challenging through use of a single measurement test, rather, measuring musical aptitude may require multiple tests to investigate the interaction of varying components on musical aptitude and SE. While Hutton (2013)

explored the effect of SE on musical aptitude test performance, further research is needed to investigate the role SE plays in influencing the relationship between music aptitude and music achievement.

Although mastery experience is the most influential of the four domains of SE, acknowledging the influence and interconnectedness of the other domains (vicarious experience, verbal feedback, and psychological cues) is necessary to understand their impact on SE (Hendricks, 2009). Vicarious experiences (observing others successfully complete a task) influence music students by allowing them to witness other students succeed (Arslan, 2012; Bandura, 1997). Access to vicarious experiences can inspire students, present them with successful role models (Eglimez, 2015), and make a goal more achievable (Legette, 2014), as well as help those with low SE beliefs feel more capable (Zelenak, 2014). Social persuasion, in the form of verbal feedback from conductors or ensemble leaders, encouragement from peers, and admiration from audiences, may impact music students' SE (Zelenak, 2011). Influential psychological cues (internal mental, emotional, and psychological feedback) may manifest through a student's level of fatigue or bodily reactions to performing (e.g., sweaty palms, racing heart) (Redmond, 2010). The way in which the four domains of SE influence a person is unique to the individual, although, a more complete understanding of these components and their interplay can help educators better serve their students.

Compounding factors such as gender can have an influence on the SE levels of music students (Burak, 2019; Eglimez, 2015; Jelen, 2017; Nielsen, 2004). Among piano majors, women have reported higher levels of performance anxiety than men, as well as lower SE beliefs in their performance skills (Eglimez, 2015; Jelen, 2017; McPhersen,

18

2006). Similarly, music students who represent racial minorities may struggle to build vicarious experience, which can impact their SE (Eglimez, 2015). Given that vicarious experiences provide social models with which the student can relate (Arslan, 2012), this may pose some challenges for minority students since representation within the field is often lacking for non-White musicians. The importance of vicarious models supports the need for same-gender and same-race roles models among piano students. With the inclusion of diverse composers among the topics and experiences to which music students are exposed, their SE related to the topic may positively increase (given the proven impact of experience on SE) and students may gain the necessary tools to incorporate diverse composers among the repertoire they teach or perform. However, the impacts of said experiences are unknown among piano majors. To understand the impact of exposure to diverse composers upon their SE more fully, examination of piano majors' experience with learning diverse repertoire and resulting SE seems warranted.

Need for the Study

Historically, the Western piano repertoire is Eurocentric in nature (Debal, 1989; Hunter, 1985; Lagrimas, 2016). While this established Eurocentric repertoire pervades, it no longer serves the present-day student. The Eurocentric curriculum is a product of colonization that marginalizes individuals through an imposed hierarchy of "the most valued" or "most important (Hess, 2018). A traditionally Eurocentric system also fails to accurately reflect the demographics and lived experiences of present-day students, which can alienate certain learners and result in disinterested students (Beggs, 2019; Butler, 2007; Hess, 2017).

Substantial research findings support the importance of role models and, specifically, relatable role models (by gender, race, or general lived experience) (Evans, 1992; Gilbert, 1985; Haas & Sullivan, 1991; Karunanayake & Nuata, 2004; Lockwood, 2006; Quimby & De Santis, 2006). Researchers suggested that access to role models promotes a lasting relationship with music, builds confidence, and encourages students to pursue a career in the field (Hamann & Walker, 1993). In music, role models come in varied forms—teachers, conductors, fellow performers, and even composers of works studied. Additionally, music instructors (including piano) do not deem the composer of a piece as one of the most important components when selecting literature for study, rather, the work's musical and technical merit, as well as appropriateness for their student, takes precedence (Burnham, 2003). Since performance literature regularly is used as a tool to teach technical and musical skills, expanding the teaching repertoire to include the works of diverse composers will not hinder the musical or technical development of students. Rather, the inclusion of diverse composers likely will benefit students as their technical and musical needs can be met while they are exposed to potential same-race and same-gender role models.

Undoubtedly, music teachers represent a summation of previous experiences. They are influenced and shaped by their own teachers, the repertoire they learn and perform, the interactions with their peers, and the pedagogy they are taught (Keene, 1982; Pearce, 1985). Music educators teach what they have been taught because that is where they are most confident—where they hold the highest levels of SE (Kelly-McHale, 2018). Experience learning and confidence teaching diverse repertoire has been studied among music education majors with varying primary instruments (Robbins, 2019), yet the topic

has yet to be explored among piano majors. Investigating the potential relationships between piano majors' experiences learning, their beliefs about, and their confidence teaching diverse repertoire is necessary in order to understand potential relationships between their experience learning and confidence teaching diverse repertoire, and their beliefs related to diverse repertoire's role in the curricula. The data I gathered through this research can better inform piano degree curricula to prepare future piano educators to teach music by diverse composers. Through investigating these areas, the piano teaching repertoire can broaden to include both the traditional Western canon *and* the works of traditionally underrepresented composers to ensure that developing pianists are learning a fully representative repertoire, and shift away from a Eurocentric focus to better meet the needs of the 21st century piano major.

Purpose of the Study

The purpose of this survey study was to examine undergraduate and graduate piano major's confidence in selecting, performing, and teaching piano repertoire by diverse composers. A secondary purpose was to investigate their beliefs about and experience learning diverse piano repertoire.

Research Questions

1. What experiences do undergraduate and graduate piano majors have learning piano repertoire by diverse composers during their collegiate studies (as a student enrolled in piano lessons, literature, or pedagogy courses)?

2. How confident are undergraduate and graduate piano majors in teaching repertoire by diverse composers?

3. What are the relationships between confidence among learning/performing, selecting, and teaching repertoire by diverse composers?

4. What impact does undergraduate and graduate piano majors' experience learning piano repertoire by diverse composers have on their ability to teach piano repertoire by diverse composers to their current and/or future students?

Definitions of Terms

The following operational definitions were used in this study:

- **Composer of Color** – The term composer of color will refer to a composer who identifies as Blank, Indigenous, or a Person of color (BIPOC).

- **Diverse Composers** – For the purpose of this research, a diverse composer will be defined as a composer who does not identify with the U.S. Census definition of White male: Males having origins in any of the original peoples of Europe, the Middle East, or North Africa (Jones, M.J.A., 2020; https://www.census.gov/topics/population/race/about.html).

- **Eurocentric** – "A cultural phenomenon" that views the histories and cultures of Western-Europe societies as preeminent and superior to the culture of other societies and "views the histories and cultures of non-Western societies from a European or Western perspective" (Pokhrel, 2011, p. 321).

- **Literature** – For the purpose of this research, literature will be defined as the entire scope of compositions available for an instrument (i.e., piano).

- **Repertoire** – For the purpose of this research, repertoire will be defined as composition(s) written for a specific instrument (i.e., piano).

- **Self-efficacy** – An individual's beliefs in their capacity to execute behaviors necessary to successfully perform a task (Bandura, 1997).

- **Traditional Canon** – For the purpose of this research, traditional canon will be defined as repertoire that aligns with the practices of Eurocentrism.

Delimitations

1. Study participants will include undergraduate and graduate piano majors that attend National Association of Schools of Music (NASM) accredited schools across the United States and are enrolled full or part-time during the Fall 2021 semester.

2. Current piano majors attending NASM accredited schools will be invited to participate. Excluding music schools that are not NASM accredited may limit the generalizability of the study.

CHAPTER 2: REVIEW OF RELATED LITERATURE

Purpose of the Study

The purpose of this survey study was to examine undergraduate and graduate piano major's confidence in selecting, performing, and teaching piano repertoire by diverse composers. A secondary purpose was to investigate their beliefs about and experience learning diverse piano repertoire.

Piano Recital Programing

Traditions of Piano Recital Programming. Solo piano recitals are a direct consequence of the creation and implementation of the piano into society's middle class (Dubal, 1989). Prior to the nineteenth-century, classical music was financially supported by and performed for the upper classes and society's elite (Grout, 1988). With the onset of the 19th century came the rise of the middle class and their newfound ability to access and support the arts. Public performances became popular, and the middle class flocked to watch the virtuosic musicians, including pianists, of the time. The piano was a relatively new instrument and had impressive capabilities when compared to its predecessor, the harpsichord (Loesser, 1954). As a result, the piano became a fixture in middle-class family homes for at-home practice and entertainment. The new, impressive abilities of the piano were also showcased by virtuoso performers which resulted in the growing popularity of both solo piano performances and the international piano virtuoso (Wollenberg & McVeigh, 2017). Individuals like Franz Liszt—who played his first solo recital in 1839—began touring and performing impressive and flashy recitals that demonstrated both his own skills and those of the piano (Dubal, 1989). From these early

recitals, trends of the period were established that have become traditions so heavily observed that they are often still followed in the 21st century (Chu, 2002).

Along with Liszt, Clara Schumann is credited as an impressive virtuoso and concertizer of her time (Steegmann, 2004). As a result of both Liszt and Schumann's performance practices, performing solo piano recitals from memory became the expected norm for piano recitals; the standards set by Liszt and Schumann in their early solo piano recitals largely have been observed for nearly 200 years (Ge, 2017). During their careers in the 18th century, solo piano recitals could last multiple hours and sometimes included chamber works along with solo performances (Race, 1980). Recitals often included several major works, and perhaps a few smaller works, usually written by White male composers trained in the Western art music tradition (Campbell, 2002).

The programming formula is supported by the findings of multiple researchers who have examined the concert programs and performance practice from the early 19th century to the 21st century (Chu, 2002; Conflenti, 1978; Hunter, 1985; Lagrimas, 2016). The historically Eurocentric programming of piano recitals can be attributed to Western colonization and the elitist societal structures perpetuated by colonization—both in Liszt and Schumann's 19th century concerts and present-day performances (Hess, 2017; 2018). Although the context of the piano and the piano's role in society has shifted from an item found in most living rooms commonly used as entertainment in everyday life (Parakilas et al., 2000), the format of piano recitals have remained overwhelmingly the same over the course of time (Ge, 2017).

Historically, the pieces programmed on solo piano recitals were largely written by living composers. Additionally, performers were popular and served a public role

(Pedroza, 2002). Concert music was the popular music of the day for middle- and upper-class individuals, and performers often presented their own compositions (Parakilas et al., 2000). This was not simply done as an act of arrogance or to build their publicity and publishing rights. Rather, performer and audience agreed that performing one's own works was most effective in conveying their artistic voice and interpretation at the piano (Debal, 1989). In addition, improvisation was no longer an integral aspect of keyboard performances (Gould, 2005). Liszt began performing recitals completely of his own work, highlighting both the virtuosity of his abilities and in his compositional writing (Dubal, 1989). During this Romantic era, piano recitals were contextually relevant to the general public. Recitals were accessible and the works that were programmed were newly or recently composed by the performers or their colleagues (Wollenberg & McVeigh, 2017). Although the piano recital traditions of the 21st century largely mirror those of the 19th century, the piano's role within society is vastly different. The contextual relevance that piano—specifically of late Classical and Romantic era music—has changed (Parakilas et al., 2002) and, for most of the 21st century general public, it is no longer a part of leisure entertainment (Yuhas, 2017).

Shifts in Recital Traditions. Since the emergence of the solo piano recital in the early 19th century, established traditions have become further ingrained to meet the increasingly formal and academic nature of performances (Chu, 2002). As mentioned, early recitals sometimes featured chamber repertoire. Prior to 1860, 77.5% ($n = 40$) of piano recitals included at least one chamber work (Gould, 1983). This can be attributed to the use of harpsichord, its role within a chamber ensemble such as the trio sonata (Bond, 2003). Between 1861 and 1890, 16.7% ($n = 60$) of piano recitals featured at least one

chamber work. This is a significant change that highlights the public and performer preference to solo works. From 1921 to 1980, none of the documented piano recitals (*N=* 120) included chamber works. Since the 1860s, a large shift in piano recitals from mixed (chamber and solo works) to entirely solo has occurred. The shift from piano recitals comprised of both solo and chamber works to exclusively solo may reflect the changing attitude towards Western classical music among the general public. Whereas Western music concerts were historically a popular social outing accessible to the public (Loesser, 1954), they are now viewed as less accessible by the public in the 21st century and do not serve the same social role (Yuhas, 2017). The previous social role of piano recitals created an environment that was less formal and reflected a more open format that welcomed works outside of strictly solo literature and collaboration within the "piano recital." However, as the structure of the piano recital has become more formalized, chamber works are now typically omitted. There are exceptions among piano recitals that include a chamber work within the program, but often, when an individual attends a piano recital in the 21st century, they typically expect to hear exclusively solo piano works.

Other trends have evolved over time, such as the popularity of various composers included on recital programs. Some composers (e.g., Bach, Mendelssohn) have waned in programming popularity while others (e.g., Liszt, Beethoven, Chopin) remain as popular on present day recitals as when their compositions were performed by the composers themself and their contemporaries (Gould, 1983). Another popular practice among early piano recitals was the composer serving as performer of their own work (Debal, 1989). Improvisation in the classical setting by composer-performers was also a popular trait

that has waned in popularity (Woosley, 2012). For example, both Lizst and Clara Schumann were notorious and celebrated for performing their own compositions (Debal, 1989; Steegmann, 2004). In contrast, 20th and 21st century performers do not often compose the works they perform (Debal, 1989). The shift from performing one's own works to performing the works of others, raises what Debal (1989) considered an ethical question, which may result in performers who perform their own compositions being deemed self-righteous, or opportunistic. In contrast, historically, the performance of one's own compositions was viewed as the best means to express their own artistic voice and abilities (Debal, 1989). 21st century classical performers most often interpret the works of others to showcase their artistic voice and abilities and no longer improvise at the piano (Woosley, 2012); they have become more conservative in programming contemporary works (Chu, 2002). As with the inclusion of chamber music, changes to piano recital traditions may be connected to the evolving role of classical music among the general public. Where once virtuosic pianists were viewed as the "superstars" of the time, and performance of their own work was welcomed, piano recitals have evolved. In the 21st century, piano recitals are part of a specialized field that almost entirely presents the works of others and has less contextual relevance to the lives of the everyday public.

The number of works and length of works performed on a typical piano recital also has changed. In the 1920s and 1930s, short works were largely preferred over longer works. Recital programs often included, at most, one sonata "of modest length" (Race, 1980). In the 1960s and 1970s, this trend shifted; longer, more substantial works (often sonatas) were the most programmed pieces (specifically Chopin's Sonata in B Minor and Liszt's Sonata in B Minor) (Conflenti, 1978). Recital programs from Carnegie Hall, the

New England Conservatory, and the Eastman School of Music during the 1934–35, 1954–55, 1974–75, and 1994–95 seasons also revealed a change in the length of programmed pieces (Chu, 2002). Prior to the 1930s, short, entertaining works were popular among pianists; however, data from later decades reveal a preference for "more serious and academic… longer or multi-movement works" (p. 2). Over time, the traditions established at the inception of the piano recital have evolved to the current manifestation of the piano recital. Although some trends (e.g., length of works, programming of chamber works; programming of one's own works) have changed, most traditions have remained largely intact. Rather than contemporary works, piano compositions selected for recital programming most often represent previous historical periods. This may be attributed to the Eurocentric nature of Western music and recital traditions (Campbell, 2002; Hess, 2018). Rather than evolve with the interests of the public, Western classical music remains aligned with the standards established in 19th century White Europe.

　　　　State Music Associations Youth Contest Repertoire. Piano competitions, festivals, contests, and other graded performance-based evaluations are popular events among piano teachers and their students. Such events have been found to motivate students (Tye, 2004), measure their progress (Davidson & Scutt, 1999), and develop their musical skills (Mitchell, 2016). While most state music organizations host some iteration of performance-based evaluation, the repertoire and other performance requirements vary among them. Some state organizations (e.g., Arkansas, Kentucky, New York) provide prescribed music lists (PMLs) that suggest repertoire for students to play (AMTA, 2021;

Hickey's Music Center, 2021; KMTA, 2014). As evidenced by reading through state PMLs, the majority of the works listed are by White, male composers.

The Kentucky Music Teachers Association (KMTA) Keyboard Festival has two divisions for pianists. For both divisions, "students must play two pieces from contrasting compositional periods" (KMTA Handbook, 2021, p. 5). Additionally, "the chosen pieces should be contrasting in character" (p. 8). The KMTA Keyboard Festival has two solo piano repertoire divisions. Division 1 includes Level 7 and 8 works (as designated by Dr. Jane Magrath's leveling system) that are appropriate for intermediate students (Magrath, 1995). Of the 38 works included on the Division 1 list, one composer is a woman (Eugénie Rocherolle), and one composer is Latino (Heitor Villa-Lobos) (KMTA Handbook, 2021, p. 5–7). Similarly, the Division 2 list (appropriate for late intermediate and early advanced students) includes 57 composers, none of which are women and two of which are Latino (Alberto Ginastera and Villa-Lobos). The PMLs used by Kentucky are comparable to those used by other states that utilize a PML system (e.g., Arkansas, New York). Preliminary examination suggests that similar PML lists are dominated by the works of White, male composers. Though this is limited data and further, formal research of state PMLs is needed, one might expect similar results across other state PMLs.

Instead of providing a PML list, the Delaware Music Teachers Association (DMTA) provides a list of suggested collections from which teachers can select repertoire for their students to perform during state piano festivals (DMTA, 2021). Like the KMTA's list, the composers included in the collections on the DTMA's suggested repertoire list are overwhelmingly White, male composers. While the composers included

in the listed collections is analogous, the use of suggested collections rather than specific pieces allows for more possibilities when selecting repertoire. The DMTA also includes the following statement on the suggested repertoire for festivals: "This listing is only a guide. Students are not required to play only the specific music listed" (DMTA, 2021 p. 1). Including this statement further reiterates to teacher's that they can chose repertoire outside of this prescribed list, which allows for more teacher autonomy and the heightened possibility for underrepresented composers to be programmed by student participants.

While state music organization PMLs include repertoire that often is popular among piano teachers, the composers included on these lists are homogeneous in nature (AMTA, 2021; Hickey's Music Center, 2021; KMTA, 2014). These lists do not accurately reflect the demographics of the present-day piano student, nor do they portray a complete representation of the pedagogical piano canon. Noticeably missing are works by underrepresented composers such as women and racial minorities. Literature by underrepresented composers holds musical and technical merit, and is available to piano teachers and students via resources like International Music Score Library Project (IMSLP) or through publishing companies (e.g., Alfred Publishing, Hildegard Publishing). Collections similar to those suggested by the DMTA, but that include works by underrepresented composers, are available through the same publishers (e.g., *At the Piano with Women Composers,* Edited by Maurice Hinson (Alfred Publishing); *American Women Composers: Piano Music from 1865–1915*, Edited by Sylvia Glickman (Hildegard Publishing); *Black Women Composers: A Century of Piano Music (1893–1990)*, (Hildegard Publishing); *Children's Carnival, Op. 25, No. 1–6,* by Amy Beach

(Hildegard Publishing); *Children's Album, No. 1, Op. 36,* by Amy Beach (Hildegard Publishing)). While PMLs may help teachers select appropriately challenging music for their students, teachers may not look beyond those lists for potential repertoire. Solely referencing PMLs when selecting works for students inadvertently limits repertoire which may prevent underrepresented composers from inclusion among the studied literature and prevent a true representation of the available piano canon.

Rather than use PMLs, other states (e.g., Alabama, Arizona, Connecticut, Georgia, Oklahoma) require student participants to play contrasting pieces for state piano events. The specific constraints of requirements vary among states. Most states that do not use PMLs require that students "perform two pieces of contrasting styles" (e.g., Arizona, Colorado, Connecticut, Oklahoma) (ASMTA, 2021). Other states music organizations (e.g., Georgia Music Teachers Association) require that one piece is "Baroque or Classical (through Beethoven)" and one piece is "Romantic, Impressionistic, or Contemporary" (GMTA, 2021, p. 1). In Alabama, district piano auditions guidelines instruct participants to play, "two works of contrasting style from one of the five classical periods of music" (AMTA, 2021, p. 1). The third piece does not follow these parameters. Instead, teacher and student can repeat a historical style presented in one of the first two selections, or include "a transcription, arrangement, hymn, pop music, jazz, or student's own composition" (AMTA, 2021, p. 1). The latter requirement seems uncommon in comparison to other piano festival requirements, since state piano festival events typically include music from mainly the traditional Western music periods and may allow for exploration outside of the traditional Western pedagogical canon.

Piano Degree Recital Programming Considerations. Recitals are a

fundamental component of piano study and the piano profession. To effectively teach,

pianists must be able to perform the repertoire in an engaging and musically appropriate

manner (Gray, 1998). Thus, recitals are a common requirement of piano degrees in

collegiate music programs; most degrees require a senior-year recital, or one each during

both junior and senior years (NASM, 2021). A small group of composers dominate

recital programming, particularly for undergraduate and graduate students (Hunter, 1985;

Lagrimas, 2016). Often, students choose repertoire from contrasting musical periods

(e.g., Baroque, Classical, Romantic, 20th Century, 21st Century) by composers that

reflect the "core" of piano repertoire (e.g., Chopin, Beethoven, J. S. Bach, Liszt,

Schubert, Brahms, Debussy, Mozart, Haydn, Scarlatti, Schumann, Prokofiev, Bartok,

Ravel) (Lagrimas, 2016). Among piano majors surveyed by Hunter (1985), Beethoven,

Chopin, Bach, Liszt, Mozart, Debussy, Haydn, Schubert, Rachmaninoff, Schumann, and

Ravel. Chopin, Beethoven, and Bach were consistently ranked as the most programmed

composers on degree recitals. Additionally, works from the Romantic and Classical

period music were most often programmed.

When building a recital program that engages audiences and meets any necessary

criteria, pianists consider several factors. Contrast and balance are often primary

considerations of performers (Chu, 2002). Performers often seek to present a program

that includes music from multiple stylistic periods and includes at least one sonata (Race,

1980). Length is another consideration that influences programming decisions, and most

degree recitals are one hour to one and a half hours long (Race, 1980). Additionally,

undergraduate and graduate students (and their teachers) may consider competition and

audition requirements when selecting recital repertoire (Lagrimas, 2016). Particularly for undergraduate students, the repertoire they perform for graduate program auditions and their senior recital typically match. Social influences are also considered when developing recital programs. For piano students preparing a recital, the process can be inherently social. Oftentimes there is collaboration between student and teacher and consideration of the social needs of the performer (Elliot, 2005). Focus is placed not just on the finished product, but the process of creating a successful recital program (Elliot, 2005).

Teacher and student typically build the recital together, requiring the teacher to consider the students interest, strengths, goals, personality, and needs (Burnham, 2003). Through this experience, the student learns stylistic practices of different periods of Western music and adds to their canon of learned repertoire. Since our experiences as students strongly influence our actions as teachers, the recital preparation experience is formative to students who will one day teach (Butler, 2007). Exposing students to all piano composers via piano lessons and recital preparation is unrealistic, however, including composers outside of the established "core" canon may help students integrate similar composers into their repertoire and future curriculum (Robbins, 2019). This is an opportunity for student and teacher to explore new composers and potentially piano repertoire by composers outside of the Eurocentric canon.

Audience Influence upon Recital Programming. Performers seek to engage the audience by catering to their strengths as performers—an approach to programming that not only applies to pianists, but all musicians (Tomlinson, 2000). Diversity in style (e.g., works from different Western music time periods, varied tempo, and contrasting

34

character) has been a longstanding influence in selecting repertoire that will interest audiences, while showcasing a performer's artistry and command of the instrument (Chen, 2008). In the second and third decade of the 21st century, diversity beyond the stylistic era and character of the piece has begun to be considered when selecting repertoire, as a result of audience appeal. Specifically, audiences seek to experience music that is relatable (to them) in concerts and recitals (Botstein, 2007). Audiences desire music with context that relates to their own story, family history, interests, and reality; such representation can be achieved through the inclusion of works by diverse composers.

Along with audiences, pianists' interest in the works of diverse composers and the desire to expand beyond the Eurocentric standards of the profession has grown in the 21st century which has resulted in increased research into BIPOC (Black, Indigenous, People of Color) (Adams, 2021; Hsu, 2016; Khoo, 2014; Li, 2019; Park, 2017; Soares, 2002; Wang, 2011) and women composers (Broadbent, 2016; Hsu, 2016; Huang, 2019; Kim, 2011; Li, 2019; Lin, 2017; Soares, 2002; Wang, 2011; Wiley, 2013). As Chu (2002) found, audiences, music managers, and marketers believed including unfamiliar works on concert programs to be beneficial to the success of the performance. Despite being a means through which to provide audiences (and performers) with unfamiliar and lesser-known works, minority composers (by race or gender) are underrepresented in the classical repertoire (Hunter, 2003). This lack of representation is viewed as a result of tradition and colonialism, rather than an indication of the music's quality (Hess, 2017). To adapt to the current needs and interest of audiences, performers should consider

programming diversity more broadly (i.e., beyond style, tempo, form, and length) to include demographics such as the race and gender of the composers represented.

Composer Diversity in Recital Programming. Historically, the composers of the Western music tradition featured in concert were of the same gender and race as the performers (i.e., male and White). While 19th century exceptions like Clara Schumann (famed as a composer and performer) existed, they were often the exception. The homogeneity of traditional classical music programming has resulted in exclusion; works by composers of color and female composers have been infrequently performed (Hunter, 1993). The environment, role of classical music in society, and audience are vastly different in the 21st century than they were 100 to 200 years prior. Thus, intentional concert programming (Chu, 2002) that considers an expanded repertoire, would better meet the interests and diversity of present-day audiences.

Despite the stronghold of traditions, recent decades show performers eagerness to program lesser-known works (Chu, 2002). Modern-day programs reflect less uniformity and a concern in building interest in repertoire by diverse composers (Chu, 2002). Classical music performance attendance has declined for decades (Vives, 2013; Yuhas, 2017). In addition, music students are swapping their studies in classical music for experience playing other music genres (Yuhas, 2017). This change may be attributed to the lack of relatability students find when learning the standard Western music repertoire (Beggs, 2019). Psychologically speaking, students are more likely to constantly pursue an activity in which they are competent, relate to, and have autonomy (Evans et al., 2012). In this context, relatedness can be defined as "the need to feel socially connected and integrated" (p. 603). Through centuries of building exclusionary repertoire and

programming standards, students are more likely to feel a lack of connection to the

repertoire they learn and its role within their life (Kindall-Smith et al., 2011). Similarly,

they may feel a lack of autonomy in selecting the repertoire they study and the focus of

their music studies (Hedrick, 2018). To ensure student interest and prolonged

engagement in learned repertoire, teacher and student working to choose literature for

study may create a sense of relevance and choice for the learner.

Resources for Diverse Recital Programming. Despite the deeply ingrained

standards of Eurocentrism within Western music, those musicians interested in expanding

the repertoire have made progress in creating resources and databases that are easily

accessible to teachers and students. Several initiatives (listed in Table 2.1) have made

their mission to make music by diverse composers accessible to teachers, students, and

audiences. The purpose of these resources is not to replace the repertoire that students

have traditionally studied, but rather to expand the repertoire and ensure that all works

are accessible and represented among the canon.

Table 2.1 *Diverse Repertoire Databases*

Title of Database	Authors	Website
Institute for Composer Diversity	Rob Deemer	https://www.composerdiversity.com/
The Wind Repertory Project	Nikk Pilato	https://www.windrep.org/Nikk_Pilato
International Music Score Library Project (IMSLP)		https://imslp.org/wiki/Main_Page
ColourFULL Music	Jodie Blackshaw	https://www.colourfullmusic.com/jodie-blackshaw-aus
Music by Black Composers	Barton Pine	https://www.musicbyblackcomposers.org/#:~:text=%23BlackLivesMatter,in%20the%20classical%20music%20sphere.
Database of Repertoire by Underrepresented Composers	League of American Orchestras	https://americanorchestras.org/databases-of-repertoire-by-underrepresented-composers/
Resources of Underrepresented Composers	Major Orchestra Librarians' Association, Inc.	https://mola-inc.org/p/education
Activist Music, LLC	Alex Shapiro	https://www.alexshapiro.org/ASPurchase.html
A Seat at the Piano	Evan Hines, Brendan Jacklin, Annie Jeng, Clare Longendyke, Susan Yang, and Ashlee Young.	https://www.aseatatthepiano.com/about
Piano Music She Wrote	Sandra Mogensen and Erica Sipes	https://www.pianomusicshewrote.com/

Through utilizing existing resources and continuing to explore diverse composers,

performers and audiences can experience music by a variety of musicians—both within

and outside of the Eurocentric canon. Doing so may lead to repertoire selections that are

more fulfilling for patrons and performers (whether from the standard Western music

repertoire, lesser-known Eurocentric composers, or minority composers). As the public grows increasingly diverse, classical music's break from its self-imposed restraints of exclusivity may rebuild interest and relevancy in the art form, and create performances that are more relatable and meaningful to both the modern performer and audience member.

American Symphony Orchestra

The domination of White male composers in the standard repertoire is not unique to the piano world. Orchestra, choral, and band ensembles historically and presently experience the same reality (e.g., Bowman, 2020; Hash, 2005; Marcho, 2020). American symphony orchestra (SO) programs have been heavily dominated by the works of Eurocentric composers (Hess, 2018; Marcho, 2020) since their inception. Data findings from 1982 to 1987 designate Mozart, Beethoven, Brahms, Tchaikovsky, and Haydn as the most frequently programmed composers among American SOs (Price, 1990). Research findings collected from examining the 2015–2016 season programs of 89 SOs show a strong inclination to the works of Eurocentric composers (O'Bannon, 2015); Beethoven, Brahms, and Mozart made up 18.0% ($n = 274$) of all selections performed by the examined orchestras. Among their programmed repertoire, the five most represented nationalities in concert performance were Germany ($n = 335$, 22.5%), Russia ($n = 245$, 16.1%), America ($n = 226$, 14.8%), Austria ($n = 187$, 12.3%), and France ($n = 149$, 9.8%). Griffiths (2010) reported that 98.0% ($n = 4799$) of the 4897 works performed by 10 different SOs during the 2018–19 season were composed by men; 99.0% were by White men. Despite the more than 30-year gap between programming examined in Price's, Griffiths', and O'Bannon's studies, their findings support the consensus that

concert programming practices have remained generally consistent with little change to the most performed composers (Matthews, 2009).

Among the repertoire performed by SOs, women composers are significantly underrepresented in comparison to men. O'Bannon (2015) found that during the 2015–16 season, only 1.7% ($n = 2,978$) of programmed works by SOs were by women composers. This trend is common among orchestras and, despite growing interest in the topic, women continue to rarely be programmed (Brown, 2018; Huizenga, 2018; Service, 2015). Similarly, the works of racial minorities are seldom performed by SOs (Beyer, 2019; Gariazzo, 2021; Griffiths, 2020). The exclusion of composers outside of the Eurocentric canon can be alienating to minority members of audiences and music students. To remain significant to everyday life, Botstein (2007) suggested that SOs program innovative and relevant repertoire that reaches "beyond the confines of a concert hall… [and] abandons politically correct notions about how ethnicity and class constitute barriers to the appreciation of classical music" (p. 175). Through broadening the orchestral canon, SOs could present concert programs that help maintain their role and contextual relevance among increasingly diverse audiences and music students.

Youth Ensembles

In addition to professional music organizations, preference to a core repertoire dominated by Eurocentric composers also extends to youth ensembles. Though extant research is limited, data from a 2019 study by Pope revealed that approximately 84.6% ($n = 324$) of compositions performed by 39 youth orchestras were written after 1850 and only 7.1% ($n = 27$) were composed after 2000. Performance selections were most heavily dominated by the composers Tchaikovsky, Dvorak, and Brahms (Pope, 2019; Zabanal,

2020). In addition to more contemporary works, women and BOPIC composers also were rarely featured among youth orchestra programmed repertoire. During the 2015–16 season, 384 works were performed among 39 surveyed youth orchestras; less than 1.0% of those ($n = 3$) were written by women (Pope, 2019). Such demographics of performed works does not reflect the membership of contemporary youth orchestras. While many girls participate in these ensembles, works by women are rarely experienced by youth orchestra members (Griffiths, 2019). In contrast, research findings indicate that non-White students are underrepresented in both youth orchestras and the repertoire programmed by these ensembles (Griffiths, 2019; Pope, 2019; Zabanal, 2020). The disparity in representation between non-White and White orchestra members and composers indicates not only a predominantly Eurocentric repertoire, but issues with equity, recruitment, and appeal (Butler et al., 2007; Clements, 2009; Walker & Hamann, 1995). While the representation of women composers among youth orchestra repertoire has been explored, more research is needed to evaluate the inclusion of BIPOC composers in youth orchestra performance repertoire.

Youth Ensemble Repertoire Selection. Repertoire selection is an important task for directors of all ensembles. Audience appeal, performer appeal, and balance within the concert program are major considerations (Chu, 2002). Selecting works that entice audience members to attend performances, maintain the interest of the ensemble, and meet the financial needs of the ensemble requires skill (Apfelstadt, 2000). Youth ensemble directors must also consider the developmental level of their ensemble and use nuance to select repertoire that is appropriately challenging and engaging (Apfelstadt, 2000; Chen, 2018; Tyndall, 2014).

Hopkins (2013) suggested using Csikszentmihalyi's Flow Theory and Vygotsky's Zone of Proximal Development (ZPD) to guide repertoire selection. Both theories support the practice of selecting repertoire that is appropriately challenging for students. When utilizing flow theory, the challenge of the piece is equally balanced with the student's abilities which allows students to function in their "optimal state" and can be used as a guide when selecting repertoire (Csikszentmihalyi, 1990). If the challenge is too high, students will be discouraged, lose interest, and miss technical and musical development opportunities. If the piece is too simple, they will become bored, again lose interest, and lack musical and technical development. Such an approach aligns with Vygotsky's ZPD which can be defined as "the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers" (Vygotsky, 1978, p. 86). Like Flow Theory, the ZPD requires careful consideration of material and sequencing. While the ZPD places focus upon the role of educator as facilitator to help students effectively attain more knowledge, Flow Theory also requires educators to carefully sequence material that promotes students access to the "Flow Channel" (where skill and challenge are balanced) and encourages student engagement. As Hopkins asserts, when used in tandem, these theories can help guide educators to effectively teach and select repertoire.

For youth bands and orchestras, considerations like musical components (Tyndall, 2014), technical skills (dynamics, rhythms, and fingerings) (Wasiak, 2020), difficulty (Chen, 2018), role within the curriculum (Bennett, 2020), and the ensembles abilities and limitations (Howard, 2001) are the most integral considerations when selection youth

ensemble repertoire. Specifically for youth wind bands, experience of the ensemble, amount of rehearsal time available, and instrumentation of ensemble (Carney, 2005) are carefully considered by directors when selecting repertoire. Logistical considerations such as key, clef, range, bowing technique, solo passages, rhythmic considerations, and phrasing influence youth orchestras conductors' repertoire choices (Pickney, 2000). Attention to a criteria framework of three areas— "consideration of the composer, the repertoire itself, and the needs of the ensemble" (Barber, 2017, p. 3)—were used to guide programming decisions among youth choral groups.

Despite the unique considerations relevant to each instrument and ensemble type, youth ensemble directors report considerable overlap in the musical, logistical, and technical traits they consider to select effective, and musically and technically appropriate repertoire for their ensembles. Some of these considerations may also apply to the piano setting (Chu, 2002; Lagrimas 2016). While considerable research examining the repertoire selection parameters of youth choral, band, and orchestra ensembles, further research is needed in the piano area, specifically in the components that influence youth pianist repertoire selections.

Diversity in Youth Ensemble Programming. In the 21st century, band directors have begun considering race and gender when selecting repertoire (Bennett, 2020; Bowman, 2020; Howard, 2001; Marcho, 2020). Researchers also have begun investigating the programming of works by diverse composers and from diverse cultures for youth ensembles (Bennett, 2020; Bowman, 2020; Huizenga, 2018; Hunsaker, 2011; Marcho 2020; Service 2015). While interest in underrepresented composers has grown during the late 20th and early 21st centuries, male composers continue to dominate

repertoire programmed for performance. This phenomenon may be attributed to a lack of resources (access to scores), preference to familiar works (which prevents innovation), lack of knowledge, and outside pressures from administrators and parents (Marcho, 2020). While ensemble directors may desire more diverse programming, the logistical challenges of discovering quality music and accessing scores may prevent them from doing so. In fact, some directors have confirmed that they believe it important to understand and consider the home cultures of their students when choosing repertoire, and to program music by composers and styles outside of the standard classical canon (Beyer, 2019; Hunsaker, 2011; Rotjan, 2017). These directors recognize the impact that programming works by diverse composers can have on the increased enjoyment in music making, connection to music, cultural validation (Flenaugh, 2012) and overall sense of community orchestra members experience (Stelle, 2018).

In an attempt to promote greater diversity and inclusion among ensemble repertoire, Funk (1994) provided a model for diverse programming. Funk proposed a curriculum that deviates from the established Eurocentric standards and theme often used in concert to include works form European composers *along with* non-European cultures (e.g., Latin American, Jewish, and African). Though his approach may reflect a positive shift toward intentional programming, Funks creates broad "diverse titles" that often represent entire continents, without considering the many unique cultures that exist within each of these umbrella terms. Shaw (2012) expanded on the idea of non-Eurocentric concert programming by considering the student ensemble members. They propose considering questions like, "What pieces would capitalize on their cultural knowledge?" and "What music would build upon my students' prior experiences?" (p.

76). The approach Shaw proposed not only expands programming beyond traditional selections, but provides directors with questions to ponder that—when asked and considered carefully—could involve their students' unique lived experiences. Such an approach to selecting performance literature may lead to more diverse representation of both the cultures and interests of student musicians.

Youth wind band ensemble directors believe that multicultural learning is an effective way for students to build their comprehensive knowledge of music and the world (Chen, 2018). Despite this belief, expansion of the repertoire to include diverse composers has been modest and slow to come (Baker & Biggers 2018; Carney, 2005; Chen, 2018; Howard, 2001; Wasiak, 2010). Works by women composers are not as often published by major companies and are briefly mentioned on state repertoire lists which may discourage directors from programming their works when planning for graded performances (Baker & Biggers, 2018; Creasap, 1996). When surveyed, 39.3% ($n =45.6$) of participants had not programmed a work by a female composer, and 84 of the 117 participants (71.8%) could not recall the name of a women wind band composer (Jensen, 2014). Additionally, of the 1,167 selections on the state wind band literature lists, only 3.0% ($n = 35$) were composed or arranged by women (Baker & Biggers 2018) and the "core" repertoire for middle school bands in the state of Georgia consists of just 17 works in total (Howard, 2001). State wind band lists from across the United States are exceedingly repetitive (Bennett, 2020). When examined, just 20 composers made up over 57.0% ($n = 3,892$) of the recommended wind band state repertoire lists (Bennett, 2020). Among choirs, similar statistics exist. Data from Texas state literature lists show 325

(12.0%) of the 2,757 works were composed or arranged by women (Baker & Biggers 2018).

Directors in each field (band, orchestra, choir) have named "lack of access to scores" as a major inhibitor to programming lesser known and diverse music (Chen, 2018; Funk, 1994; Marcho, 2020; Pickney, 2000; Shaw, 2012). However, online access has made scores more available than ever before. It seems that few reasons remain for ensemble directors' ambivalence to broaden the inclusion of diverse composers and works among their programmed literature. One reason that may inhibit ensemble directors from broadening their repertoire selections is that veteran teachers may not have been exposed to diverse repertoire during their own teacher preparation.

Since "initial teacher education programs cannot provide teachers with all the competencies that educating 21st century students require" (Knight, 2002, p. 239) professional development activities are important in continuing in-service teacher education. Professional development (PD) provides opportunities through which in-service teachers can explore topics that they may not have learned during their teacher preparation and continue to advance their skills (Bowles, 2003). PD can effectively influence and change teachers' practice and is thus an important aspect of in-service teachers continued education (Bush, 2007). Friedrichs (2001) found that among the 242 public school music teachers they surveyed, "(a) hosting a guest clinician or teacher, (b) observing other rehearsals, (c) attending music conferences, and (d) attending concerts" ranked as the most effective and valuable professional growth activities (p. 13). Additionally, some teachers were interested in broadening representation among the repertoire they use in the classroom. Tarnowski & Murphy (2003) found that 45.6% ($n =$

128) of in-service teachers expressed interest in participating in professional development activities centered on a world music approach. Music teacher interest in PD activities and the known benefits of engaging in these activities provide evidence of the importance of PD opportunities for in-service teachers. Continued education can serve as a tool for equipping teachers with the experience and necessary tools for including more diverse repertoire within their teaching curriculum. The resources previously mentioned (Table 2.1 Diverse Repertoire Databases) have made finding and accessing appropriate resources accessible. Through actively selecting literature that represents a variety of cultures and more importantly represents the cultures and backgrounds of students, youth ensemble directors can introduce students to motivating works they can relate to, and ultimately better serve their development as musicians.

Eurocentrism in Education

Since the onset of Western colonization, Eurocentrism has dominated America's educational systems (Gustafson, 2009). The impacts of a Eurocentric system are far reaching and have effectively influenced curriculum choices and the accessibility of education to individuals (Campbell, 2002; Fitzpatrick, 2012; Hess, 2017). Its curriculum imposes a hierarchy of "the most valued" or "the most important" perspective (that of the White, Western European perspective) (Hess, 2018). Doing so labels anything that does not fit into this category as "lesser than" (Oberhofer, 2020). Despite the hierarchal, harmful nature and outdated ways of this Eurocentric system, tradition has allowed Eurocentrism to continue to exist (Hickling-Hudson et al., 2003). However, the Eurocentric model does not meet the needs of nor represent the demographics represented by 21st century students (Butler, 2007; Campbell, 2002; Fitzpatrick, 2012; Hess, 2015,

2017, 2018; Shaw, 2012). To meet the diverse needs of present-day learners, teachers must expand the repertoire through exploring music, composers, and traditions that are outside of the established Eurocentric model.

Hindrances of Eurocentrism. Eurocentrism bears negative consequences for students in the American educational system (Hess, 2015; Hess et al., 2017), and creates division among groups (Battiste, 2009; DaCunha, 2016). Since Eurocentrism imposes a hierarchy of perspectives, those perspectives that do not align with Eurocentrism's ideals are immediately deemed "the other" or "lesser than" (Oberhofer, 2020). This creates an "us" versus "them" environment that requires students to reconcile how they fit into the Eurocentric system. In North America, Western classical music is often treated as the "ethnic core music" (Hess, 2015); it is given privilege by being considered the ideal (Hess, 2018). This treatment diminishes the value of all other music and ensures that non-Eurocentric music maintains a peripheral role in the curriculum. Moreover, Eurocentric systems are exclusionary and exclusively grants access to the privileged (i.e., those that most align with the ideals of Eurocentrism). The impact of the Eurocentric approach directly impacts who is given access to study music in a formal setting (Oberhofer, 2020). Those who align with the Eurocentric norms are more valued, and those who do not risk loss of access and resources. The use of Eurocentric standards to determine access and resources for students is a form of gatekeeping which further indoctrinates the Eurocentric model. Gatekeeping can be understood as "the actions that parties undertake to manipulate access within a field" (Gellerstein, 2021, p. 12). Through gatekeeping, cultures that challenge the Eurocentric approach may be continually excluded from

curricula, thus preventing students of diverse cultures from representation within the material they learn in school.

A Eurocentric curriculum also fails to accurately reflect the diversity of present-day students (Beggs, 2019; Butler, 2007). The importance of representation in music curriculum is proven (Clark, 2005; de Clercq, 2020). However, when ascribing to a purely Eurocentric approach to curriculum development, an accurate representation of the population is ignored. Instead, White—particularly White men—are disproportionally represented among composers while White women and BIPOC are largely excluded (Hess, 2017). Such an approach to programming repertoire—which "is the curriculum" (Reynolds, 2000, p. 31) in most music ensemble courses—can leave students who do not identify with the Eurocentric standards feeling alienated and often less interested in the material (Hess, 2017). To gain meaning and support interest in the material (in this case, the music that is studied), contextualization is necessary (Evans et al., 2012; Mohanty, 2003). Contextualization not only of the *composer's* life, but also in how the material relates to the *student's* life. The process becomes more successful when the student can relate to the composer (Hamann & Walker, 1993). Thus, representation of more than one perspective is necessary to support all students and encourage their connection and interest in the studied material.

Shift Towards an Inclusive Curriculum. As society grows increasingly pluralistic, education requires both teachers and a curriculum that considers the influence of culture on learning (Butler, 2007). To achieve this perspective, music education must broaden its scope through shifting from a Eurocentric-centered curriculum towards culturally responsive teaching (CRT). Doing so is of benefit to all students (Kindall-

Smith, 2011). Using a culturally responsive framework in the classroom ensures that (a) diversity is respected; (b) all learners are motivated; (c) the learning environment is safe, inclusive, and respectful; (d) the curriculum is interdisciplinary; and (e) justice and equity are supported (Wlodkowski et al., 1995). A culturally responsive approach considers the lived experiences and perspective of the learner, as well as the deep influence culture has on the way students learn (Beggs, 2019; Stoicovy, 2002; Stoicovy et al., 2004). Oftentimes, educators teach using a similar approach and content to what they know (Butler, 2007). Further, their choice of repertoire is heavily influenced by their own experience and enculturation, rather than that of their students (Kelly-McHale, 2018). To better serve students and effectively present (and represent) music in a culturally relevant manner, music education must challenge the paradigm of exclusivity in repertoire and pedagogy by expanding the material and cultures represented within curricula (Kindall-Smith et al., 2011).

Trends among Music Organizations. Among music organizations, representation within the music curriculum is a topic of importance and discussion. The College Music Society (CMS) stated that their mission is to "Promote music teaching and learning, musical creativity and expression, research and dialogue, and diversity and interdisciplinary interaction" (CMS, 2021, para. 1). The CMS's mission is supported by research Clements (2009), who proposed that a 21st century music student should have a "working knowledge of American musics,…an awareness of the pluralistic nature of most musical traditions, including Western art music," and understand "various music cultures from many perspectives" (p. 53).

Similarly, the Music Teachers National Association's (MTNA) mission "is to advance the value of music study and music making to society and to support the professionalism of music teachers" (MTNA, 2021, para. 1). In 2019, MTNA released a diversity and inclusion statement that identified the organization's fundamental purpose as to "ensure access to music study for all students and promote a vital and enlightened music culture for all people" (MTNA, 2021, para. 1). "MTNA is committed to diversity, equity, and inclusion in the music teaching profession . . . [and] committed to greater diversity, equity, and inclusion within the association itself" (MTNA, 2021, para. 1).

National Association for Music Education (NAfME) published a summary of "Vision 2020" that outlines a vision for music education in the first 20 years of the 21st century (Thornton, 2021). The document reads, "all music has a place in the curriculum. Not only does the Western art tradition need to be preserved and disseminated, but music educators also need to be aware of other music that people experience and be able to integrate it into classroom music instruction" (NAfME, 2021, para. 5). Although unique in their specific approaches and semantics, each of these established professional organizations appears to acknowledge the importance of a diverse curriculum, promote the study of music outside of the Eurocentric curriculum (that benefits and relates to all students), and encourages educators to consider different cultural perspectives with equal importance.

Traits of Culturally Responsive Teachers. Culturally responsive teachers are easily identified through both their actions and the curriculum they choose to share with their students (Brown, 2007). Researchers and professionals in- and outside of the education realm have attempted to define culturally responsive teaching (CRT) through

teacher traits and behaviors. Wlodkowski and Ginsberg (1995) stated that (a) established inclusion; (b) a favorable attitude toward the learning experience via personal relevance and choice; (c) enhanced meaning where student perspective and values are considered; and (d) engendered competence that promotes student's confidence in learning something they value, represent the motivational conditions that create a culturally responsive classroom. Ladson-Billings (2001) identified three traits of culturally relevant teaching: (a) a focus on individuals student's achievement; (b) the teacher's cultural competence and ability to help students build cultural competence; and (c) a sense of sociopolitical consciousness. Gay (2002) acknowledged five traits of culturally responsive teachers: their ability to (a) develop a cultural diversity knowledge foundation; (b) design culturally relevant curricula; (c) build a learning community in which cultural caring exists; (d) establish cross-cultural communications; and (e) establish consistency in classroom instruction. Villegas and Lucas (2002) identified six characteristics of culturally responsive teachers: they (a) are socio-culturally responsive; (b) have affirming views of students from diverse backgrounds; (c) believe they should and can help bring educational change that makes education more responsive to all students; (d) understand and can promote learners' knowledge construction; (e) know about the lives of their students, and (6) use their knowledge of student's lives to inform instruction that uses their existing knowledge as foundation for expansion.

The common thread through each framework for culturally responsive teachers is the attention educators must give to knowing about their student's lives, using that information to inform their curricula, and creating an environment that fosters discussion and communication in the pursuit of education that is reflective of the students. To meet

these traits, teachers must critically engage in issues of social justice, study a wide range of musics (not just traditional Western canon), and contextualize material (Beggs, 2019; Hess, 2017).

Models for Culturally Responsive Teaching. Research into the traits and implementation of CRT have resulted in the creation of models that portray varied approaches for integrating a culturally responsive approach into class curriculum. Hess (2015) applied Chandra Talpade Mohanty's (2003) three pedagogical models of inclusions to the musical setting (2015). The first two models, "Musician-as-Tourist" and "Musician-as-Explorer," succeed in including other musics in the classroom but fail to do so in a manner that is both meaningful and eliminates the established Eurocentric model. When added to the existing curriculum in such a manner, the works from diverse cultures or composers are treated peripherally or tangentially (Hess, 2015). The Eurocentric curriculum is still perceived as the core curriculum, while the other works are treated in a tokenistic manner (Marcho, 2020; Thiessen, 2021). Tokenism is superficial; sexual or racial minorities are included as a symbolic effort to portray true representation and inclusion (Drye, 2021). A tokenistic approach is ingenuine and can discourage students that recognize its insincerity. Since the first two models treat multiculturalism tangentially, and thus utilize a tokenistic approach, they are not ideal for the music classroom.

The third model Hess adapts from Mohanty's template is the "Comparative Musics Model," which encourages teachers to build a curriculum that acknowledges differences and commonalities as they "exist in relation and tension with each other in all contexts" (Mohanty, 2003, p. 242). Through this comparative model, the

interconnectedness of material is addressed to demonstrate power relations, the intersectionality of race, class, and gender to contextualize material (Hess, 2015). The "Comparative Musics Model" is ideal since its use in the classroom helps facilitates that considers the relationships between music from different cultures and time periods (Hess, 2015). Rather than isolated study of topics, through this approach, the context of a musical tradition is highlighted, which in turn incorporates race, gender, class, power relations, and nationality into classroom discussion. Students can learn how one musical traditional has informed another and begin thinking of music in broader, more interconnected terms (Hess, 2015). Exposure to musical cultures through this approach may help to make material more relatable to students and their peers.

  Benefits of an Inclusive Curriculum. Utilizing an inclusive approach in the classroom (or lesson) benefits all students (Kindall-Smith, 2011). For culturally responsive and inclusive teaching, educators must be willing to expand their knowledge and learn the cultural characteristics and contributions of different ethnic groups (Brown, 2007). An inclusive approach ensures that teachers do not simply teach what they have been taught, but rather, consider their student's backgrounds and needs when designing curriculum. Using an inclusive approach helps students develop their sense of identity (Butler, 2007). When students can relate to material and can see individuals that they relate to as part of the curriculum, their identity development may be encouraged (Hedrick, 2018). Identity development is influenced by an individual's racial, social, and cultural background, and can in turn, positively impact their self-esteem (Hale, 2001). Through considering these facets of a student's background, and thus using an inclusive

teaching approach, educators can help students develop a positive sense of identity with, connection to, and interest in the curriculum.

Researchers have extensively investigated the positive impact of role models on students' development (Gillespie et al., 1991; Goodrich, 2020; Hamann & Walker, 1993; Ivaldi et al., 2010; Jones & Parkas 2009; Lockwood, 2006). For minority students, relatable role models are important and often more difficult to find (Evans et al., 2012; Lockwood, 2006; Quimby & de Santis2006) due to lack of representation in the field. Adopting an inclusive curriculum is one means through which all students can gain access to role models. When students find relatable music role models, they become more motivated (Gay, 2000; Wlodkowski & Ginsberg, 1995), their goals become more attainable and their beliefs in their own abilities grow (O'Neill et al., 2010), and they are more likely to continue their relationship with music (Hamann & Walker, 1993). Implementation of CRT allows educators to build an inclusive classroom where students are reflected in the curriculum and thus are more likely to find relatable role models within the curriculum.

To move beyond the established Eurocentric educational system towards an inclusive system that meets the needs of all students, major changes must occur. Those involved in the education system must strive to include all voices, including those voices that are currently missing from the curriculum and, in the case of music, from the repertoire (Kelly-McHale, 2018). Through systemic changes to schools and universities via reformed policy, attitudes, curriculum, assessment procedures, instructional styles and strategies, and materials of instruction, a more inclusive education system can evolve (Campbell, 2002). Students can be empowered towards ownership of their own learning

(Cassio, 2021). Additionally, students who learn in a culturally relevant and representative environment can become increasingly motivated (Gay, 2000; Wlodkowski & Ginsberg, 1995) and find material more relatable (Hess, 2015). When appropriate contextualization of material occurs, teachers are better able to meet the diverse needs of 21st century students.

Role Models

Role models serve as mentors who share knowledge and experience, encourage, and challenge students. Through mentorship, they support developing students (Hays et al., 2000), and influence the development of their identity (Freer et al., 2012). For minority students, researchers have found the visibility of same gender or race role models to be desirable to students and may be influential to their career goals (Evans, 2012; Haas & Sullivan, 1991; Lockwood, 2006). In the music field, role models—specifically for minority students—provide visibility and motivation for achieving goals. The existence of relatable role models "make[s] a specific behavior appear attractive and attainable by presenting personal characteristics with which individuals identify" (Gould, 2001, p. 14). For minority students who are not traditionally represented in the music field, access to role models gains greater significant (Lockwood, 2016). These students become motivated by witnessing same-gender or race role models succeed in the music field and are able to more easily believe in the attainability of their own goals and success (O'Neill & Ivaldi, 2010).

Women Role Models. Along with representation, access to same gender role models can have a positive impact on a woman's self-perceived belief in their own abilities and potential for success (Lockwood, 2016). Women students with same gender

role models hold higher beliefs in her abilities and attainment potential than women students with men role models (O'Neill & Ivaldi, 2010). Male students can also be susceptible to a lack of confidence, perceived ability, or relatability to role models; however, male role models are more prevalent within the music field. The ingrained integration of men in the music field—particularly in leadership positions—is so present that male music students were found to be less effected by the gender of their role model (Lockwood, 2016). Male students also appeared to hold higher beliefs in their musical competence than did females (Eccles et al., 2002). Additionally, their heighted beliefs may be attributed to their observation that there are more male musicians in the adult world (O'Neill & Ivaldi, 2002). Given the dominance of males in the music field, and the need for women to have same-gender role models, representation of women in professional musical roles may positively impact women music students.

A lack of role models may have a direct influence on the number of students that play an instrument (O'Neill & Ivaldi, 2010). Despite a desire for more role models, women musicians were influenced by and cited other women musicians as role models (Gould, 2001). Access to such role models is a relatively recent development. Prior to 1985, women band directors in the field were unable to cite any female band directors as role models, most possibly because their existence was rare (Gould, 2001). The women who participated in the study likely served as pioneers in a field that traditionally almost completely consisted of men band directors. The desire for same-gender role models is desired by many women musicians. Despite the progress for women musicians, continued and broader visibility and representation may prove valuable for women

musicians (along with non-binary musicians and musicians of color) in the field of music (Lockwood, 2016; O'Neill & Ivaldi, 2010).

Racial Minority Role Models. As with gender, access to same-race role models impacts a student's self-perceived ability to thrive and their sense of belonging within a field. Most racial minority music students seek role models that are of the same race or gender (Hamann & Cutietta, 1996). However, "many music programs lack a 'critical mass' of minority music students and faculty who can act as role models" (Clements, 2009, p. 54). Limited "scholarly and music role models" (Floyd Jr., 1989, p. 155) for black students may reduce the number of black students who pursue careers in music, specifically classical music. Like same-gender role models, access to same-race role models can provide an exemplar in the field (Fitzpatrick et al., 2014).

For collegiate music students, the existence of same-race role models can create an inviting campus experience (Clements, 2009). According to Hamann and Walker (1993), pre-college students were more likely to continue to pursue music at the collegiate level as a music major, as a member of an ensemble, or through enrollment in various music courses. Among music majors from traditionally marginalized populations, access to role models and mentors can positively impact their retention within degree programs (Hamann & Walker, 1993)—they are able to interact with mentors who are both successful in the field, and who come from similar backgrounds to their own (Fitzpatrick, 2012; Rezai-Rashti et al., 2010). Access to such experiences can be motivating and enlightening to students since minority teachers present unique perspectives on background and culture (DeLorenzo, 2012). Whether intentional or unintentional, race is considered by students when choosing a role model. Thus,

accessibility to positive relatable role models must be considered by music educators, private instructors, and others in the field to attract and retain students to careers and leisure activities in music.

      Underrepresented Populations in Music Textbooks. One place where White males are featured more heavily than females and racial minorities are in music textbooks and related publications (Baker, 2003; Bernabé-Villodre & Martínez-Bello, 2018; Karpf, 1994). The use of a Eurocentric music curriculum in most educational institutions supports the use of heavily male dominated textbooks. When women are included in music texts, they are often depicted as amateurs rather than professional musicians (Bernabé-Villodre & Martínez-Bello, 2018) and usually are done so sparingly (Lam, 2018). Among text illustrations, males were depicted twice as often as females (Bernabé-Villodre & Martínez-Bello, 2018). A survey of 3,500 images from music history textbooks revealed illustrations that perpetuated exclusion, underrepresentation, and stereotyping in music, such as in instrument choice (Koza, 1992). Representation in music textbooks means that students may feel more empowered to continue to "pursue music by presenting to them prominent musicians who have overcome obstacles and contributed to musical development" (Lam, 2018, p. 21). Additionally, when used effectively, music textbooks can help music educators teach their students about women's role in music history (Baker, 2003). While notably absent from music textbooks, few researchers have specifically explored the representation of racial minorities in music texts. Further research is needed to better understand any potential impact racial representation may have on young musicians' motivation and achievement.

Mentorship by Role Models. Mentorship provides valuable guidance and expertise to music students. Role models are one avenue through which mentorship can be facilitated. For marginalized groups, finding mentors can prove challenging yet essential. Students seek mentorship from role models with lived experiences like their own (Fitzpatrick et al., 2014). Such role models can provide inspiration and motivation to students in multiple areas of their lives. Those students without relatable role models may experience greater insecurity and fear of mishandling field related challenges (Fitzpatrick, 2014). Furthermore, access to gender- and race-matched role models was particularly efficacious among minority students' beliefs in their goals (Fitzpatrick, 2014). Role models can provide the living proof (i.e., representation) to underrepresented students, that their goals are indeed possible.

For young students, mentorship from older students or pre-service teachers was found to be beneficial to their social and musical development (Macleod et al., 2020). The authors found that when a minority student was paired with a "near-peer" (a mentor from the same community), that their performance skills, social skills, and feelings of accomplishment improved. These young students also felt more confident and comfortable playing songs with their "near-peer" mentor than alone. For students, access to mentors with a similar lived experience has been found to promote their overall development (Hamann & Walker, 1993) and helped to build their musicianship skills and musical identity (Gillespie, 1999; Jones & Parkas, 2009). Students can observe and learn from an exemplar in the field that has reached similar goals that they aspire to achieve. Mentorship provides valuable guidance as music students transition from student to teacher or performer (Russell et al., 2015). For some music students, underrepresentation

within the field can complicate a meaningful connection with a mentor; one who truly understands the student's lived experiences and potential race- and/or gender-related challenges within the field (DeLorenzo, 2016). To better serve students, greater access to race-and gender-matched role models should be integrated into the music field and further investigated—particularly in the area of piano study, where such research is scant.

Self-efficacy

Self-efficacy (SE) is defined as an individual's beliefs in their capacity to execute behaviors necessary to successfully perform a task (Bandura, 1997). It is central to our human agency, decision making, and actions in any given situation (Bandura, 1982). An individual's SE is a culmination of their previous positive and negative experiences related to the task at hand (Hoy et al., 2009). Because SE is so heavily influenced by past experiences (Bandura, 1997), it is malleable. Researchers have highlighted direct correlations between experience and SE in music (e.g., Burak, 2019; Steele, 2010; Zelenak, 2014). As an individual builds upon their positive experiences, their perceived ability to succeed at that given task or skill also positively grows. Conversely, as an individual encounters negative experiences with a task, their SE related to that task or skill diminishes.

SE is influenced by events and experiences and thus has the potential to grow and develop among all individuals (Bandura, 1982). Children, teens, and young adults are most successful in developing their SE since, as young students' progress through their studies, their SE often grows (Redmond, 2010). In contrast, adults are more likely to hold fixed views about their abilities and potential related to a topic and may in turn struggle to build SE (Regier, 2016). However, SE development is achievable for those adults who

believe their skills have the potential to develop (Biasutti & Concina, 2017). Rather than a fixed mindset (the individual believes they have a certain skill level that cannot be improved with effort), the individuals utilize a growth mindset, in which they believe in their potential to improve through effort (Dweck, 2007). SE can be transformative and hold powerful implications for accomplishment. It is a domain in which students have autonomy and can deliberately develop their ability in a given skill and, in turn, their related SE.

Due to SE's positive impact on student achievement, researchers have investigated the phenomenon in a variety of educational settings and populations (Britner & Pajares, 2006; Hutchison, 2006; Pajares & Valiante, 1999; Tang et al., 2004). For musicians, SE is a strong predictor of how successful a performance will be (McPherson & McCormick, 2003). While other aspects like motivation, practice, and knowledge do influence success, a strong and consistent correlation exists between SE and performance outcome (Jelen, 2017). Those with higher SE are more likely to have positive performance experiences. Therefore, considering a student's current level of SE and how a given experience may potentially impact their SE beliefs is important when building curriculum and performance opportunities for students (McPherson & McCormick, 2003). Consideration of motivation, experience, and knowledge helps teachers and students alike in the development of both the student's SE and performance skills. Factors can be categorized into four main domains (mastery experience, vicarious experience, social persuasion, psychological feedback) that were first set forth through Bandura's research (1997).

The Four Main Sources of Self- efficacy. Self-efficacy is developed through

four main sources of influence: mastery experiences (positive and negative experiences

completing a task), vicarious experiences (observing others successfully complete a task),

social persuasion (receiving positive verbal feedback), and psychological feedback

(internal mental, emotional, and psychological feedback) (Bandura, 1997). Each of these

four domains of influence are a culmination of the individual's past experiences, which

represents their present competence, confidence, and self-perceived ability (Biasutti &

Concina, 2017). Research findings suggest that mastery experiences are the most

influential of the four domains (Bandura, 1997; Burak, 2019; Steele, 2010; de Vreis,

2013; Zelenak, 2014). Mastery experiences can be defined as an individual's positive and

negative experiences completing a task (Bandura, 1997). Relevant mastery experiences

are pertinent to build one's SE in a given area (Burak, 2019; Steele, 2010; de Vreis, 2013;

Zelenak, 2014). Doing so, allows students to gain experiences that supports the growth of

their impressionable SE beliefs.

Vicarious models also are an integral aspect of developing SE (Bandura, 1997).

Vicarious models provide social models and allow individuals to observe someone with

similar characteristics to their own who are themselves experiencing success (Arslan,

2012). This can have a profound impact on a person's ability to envision themselves

achieving the same success. For minority students (gender or race) access to vicarious

models can prove difficult (Eglimez, 2015). The lack of minority representation in many

fields results in limited visibility and makes access difficult for minority students.

Without indirect access to social models, students may struggle to believe in their own

ability to succeed at a given task or in a given field.

Social persuasion and psychological feedback are not typically as influential as mastery experience and vicarious models, yet both domains still hold stake in a student's SE (Nielsen, 2004). Social persuasions (sometimes referred to as verbal persuasion) are the "opinions expressed by others regarding [an] individual's capability" (Zelenak, 2019, p. 222). Opinions can be received in the form of praise or ridicule from peers, or suggestions and advice from teachers or "expert colleagues" (Biasutti & Concina, 2017, p. 277). Simply hearing input from others does not impact SE, however, when an individual cognitively processes and reflects on the comments, social persuasion then takes place (Zelenak, 2019). The individual is either affirmed or diminished in their abilities and skills through verbal feedback from peers or mentors.

Psychological feedback, or cues, are the "degree and quality of arousal brought on by engagement in [a] task" (Zelenak, 2019, p.64). Such feedback is represented by an individual's emotional arousal how our body physically reacts to a situation (Redmond, 2010). For stressful situations, psychological feedback may manifest in agitation, anxiety, sweaty palms, or a faster than normal heartbeat (Redmond, 2010). In experiences where an individual feels prepared or competent, psychological feedback can be positive (e.g., sense of calm, excitement, enthusiasm). Psychological feedback is the least influential of the four domains, however, its relationship to SE is nonetheless notable (Redmond, 2016). Awareness of a student's psychological feedback is valuable to educators since it can help guide activities that successfully build SE (Bandura, 1997). While each of the four main sources of SE are unique in their role and impact, each is a necessary component to consider when developing student SE in any given skill.

Music Teacher Self-efficacy

Pre-service Teachers. Among pre-service teachers, experience related to their field is essential in developing SE. Existing research findings shows that mastery experience and teaching accomplishments are fundamental components towards building SE in pre-service teachers (Biasutti & Concina, 2017; Burak, 2019; Ekinchi, 2014; Regier, 2016; Steele, 2010; de Vreis, 2013; West & Frey-Clark, 2018; Zelenak, 2014). The student teaching experience is particularly successful in developing SE and, according to pre-service music teachers, is the most crucial experience of their teacher education (Prichard, 2013). Experience is imperative to gaining confidence in any skill. For future teachers, access to classroom student teaching is imperative to gaining necessary experience and confidence. Student teaching experiences allow pre-service teachers the ability to observe an expert teacher (vicarious model), teach students (mastery experience), and receive feedback related to their teaching (social persuasion) (Legette, 2014). Without access to experience gained through classroom student teaching, pre-service teachers may be unable to engage in the experiences necessary to build their SE in the classroom.

Outside of direct teaching experience, a student's year of study also impacts their SE. Undergraduate students in their third or fourth year are often more confident than first- and second-year undergraduate students (Burak, 2019). Heightened confidence may be attributed to the amount of coursework that has been completed, classroom teaching experiences/field work, interactions with colleagues and peers, related readings, completed assignment and overall academic achievement (Kaleli, 2020). In addition, high academic achievement and SE are related—a correlation that has been well established in

other fields (Bassi et al., 2007; Oguz & Ataseven., 2008; Stankov et al., 2012). In music, pre-service music teachers with higher academic achievement were also more likely to hold higher SE beliefs (Kaleli, 2020). Additionally, a pre-service music teacher's attitudes towards teaching (Kaleli, 2020), love of teaching, love of music and feelings of skillfulness in music (Thornton et al., 2002) can impact their SE beliefs. Pre-service music teachers who hold strong beliefs about their skills and admiration of music and teaching may have previous positive experiences that led to the development of heightened SE. Similarly, those who hold high admiration for the field of music teaching are more likely to have higher SE beliefs. To better understand potential relationships between love of teaching, love of music, and feelings of skillfulness in music, specifically among piano teachers, further research is needed.

In-Service Teachers. In-service music teachers identify SE as one of three characteristics (along with nonverbal communication and leadership) that is associated with effective music educators (Steele, 2010). Mastery experience—which helps teachers develop confidence related to their expertise (Biasutti & Concina, 2017)—was found to be the most reliable predictor of SE (Burak, 2019; Steele, 2010; de Vries, 2013; Wagoner, 2011; Zelenak, 2014). Previous research findings indicated that teachers who possessed a more formal education (i.e., college degree) held higher SE than those with informal teacher preparation (Biasutti & Concina, 2017; Regier, 2016). Still, other researchers reported that the mode of experience was not nearly as important toward developing SE as was having experience (Ekinchi, 2014; West & Frey-Clark, 2018). Among piano teachers, confidence levels are similar between those with traditional training (i.e., undergraduate or graduate degree coursework) and those with alternative

training (i.e., other certification programs) (West & Frey-Clark, 2018). Rather than the type of experience, it was the amount of experience that proved a more reliable indicator of SE. West & Frey-Clark found that teachers with 11 or more years of teaching experience (regardless of their training setting) had more SE than teachers with 10 or less years of teaching experience. The apparent correlation between years of experience and SE indicates the importance of mastery experience in building SE—not only for future music educators, but for those current in-service teachers as well.

Along with mastery experience, verbal persuasion also influences in-service teacher SE. In addition, those teachers with higher SE also displayed higher levels of music teacher commitment (Wagoner, 2011). Music teacher commitment is defined as one's willingness to expend personal time, money, and energy to teach, and to be involved in professional activities (Wagoner, 2011). As a teacher's SE grew, their willingness to personally contribute their own funds and energy to their professional work life also grew. Factors like musical background (Hallam et al., 2009), current engagement in music making (Holden & Button, 2006), and beliefs about musical ability (Biasutti & Concina, 2017) have been found to impact a teacher's SE. Each factor is influenced by a teacher's past experience in music (the genre(s) of music, instruments, reading, theory, and aural skills learned), their present experiences actively engaging in music making alone or with others (Holden & Button, 2006), and the agreements they have made with themselves about their musical ability based upon their past and present experiences (Biasutti & Concina, 2017). Through these factors, the influence and importance of mastery experience is again reiterated.

Access to resources and experience are other key contributors to in-service music teacher SE development. The ability to engage in professional development, as well as access to resources in in-service teacher education, have been identified as the factors that most significantly impact their SE (de Vreis, 2013). Access to development opportunities such as in-service workshops can positively impact the SE beliefs of teachers (Quesada, 1992). Since in-service teachers no longer have access to coursework as part of a collegiate teacher education program, these veteran educators are more reliant on their place of employment to provide resources and professional development opportunities. A common thread among these indicators is access. Access to resources, experience, and general exposure to the knowledge needed to gain confidence and expertise in their field. Additionally, knowledge of repertoire influenced teacher's SE levels (Ekinci, 2004). Teachers with a broad knowledge of the repertoire, basic piano behaviors and reading skills, basic technical piano skills, and theoretical music knowledge report higher SE. Teachers with more background knowledge have the ability to confidently provide students with information, wisdom, and the resources to hone their skills. Ekinci (2004) did not specify how a full knowledge of the repertoire was quantified, specifically, if a designated set of parameters or the participants personal judgement served as a measurement tool. The ambiguity leaves unclear if piano composers of all genders and races were included in the study and, therefore, considered when measuring a teacher's SE.

Self-efficacy Among Music Students. Similar to pre- and in-service music teachers, mastery experience is undoubtedly the most influential factor in developing SE amid music students (Hendricks, 2009; Zelenak, 2011, 2014). Among music students,

grade level and ensemble type did not impact SE scores: music aptitude scores were only slightly indicative of SE scores (Zelenak, 2014). In a 2011 study, Zelenak found that along with mastery experience, social/verbal persuasion is the second most influential domain for music students. Social persuasion can come from peers, teachers, parents, or ensemble conductors. Other researchers suggest that vicarious models were the second most influential domain for music students (Hendricks, 2009; Zelenak, 2014). Vicarious models can be accessed through peers, specifically the opportunity to witness other students succeed (Arslan, 2012; Bandura, 1997). Regardless of a student's SE beliefs (high or low), access to vicarious models has proven to positively impact their SE (Zelenak, 2014). For students already exhibiting high SE beliefs, access to positive models can reaffirm those beliefs. However, witnessing negative vicarious models (e.g., peers struggling) can adversely impact those highly efficacious students. In contrast, for students with low SE beliefs, witnessing other students struggle with achievement can help them feel more capable in their own abilities. Further research is needed to better understand these phenomena in music students and specifically pianists.

Gender and Self-efficacy. While experience is the predominant influence of SE development, researchers have found strong correlations between an individual's gender and SE beliefs (Burak, 2019; Eglimez, 2015, Hendricks, 2009; Jelen, 2017; Kaleli, 2020; Nielsen, 2004). Despite female students holding higher beliefs about the teaching profession, males often display higher SE beliefs in their teaching abilities than females (Kaleli, 2020). Outside of the music field, similar relationships have been found between the teacher SE beliefs of males and females (Concannon & Barrow, 2009; Gungor, &

Özdemir, 2017; Hackett & Betz, 1989; Matsui, 1990). Each of these study's findings indicated that male teachers hold higher SE beliefs than female participants.

Among students in collegiate music programs, men are often more efficacious in their abilities than females (Hendricks, 2015; Nielsen, 2004). In relation to performance, female student performers experience higher performance anxiety (Jelen, 2017). For pianists, female students experienced lower SE beliefs than their male counterpoints (Eglimez, 2015). While research findings indicate that female students held lower SE beliefs than males (Hendricks, 2015; Nielsen, 2004), SE beliefs can evolve and are particularly malleable among children, teens, and young adults (Redmond, 2010). Since students are often learning in a school setting or similar environment with teacher/mentor guidance, they are more susceptible to acknowledge their ability to grow and achieve their capabilities. Hendricks' (2015) research findings support this assumption. While female students held significantly lower SE at the onset of a three-day orchestra festival, by the midpoint of the event, their SE beliefs were comparable to the males (Hendricks, 2015). The researcher attributed the change in belief levels to social persuasion and mastery experience through the opportunity to participate and "demonstrate their capability to perform" (p. 928). Outside of this research setting, public performances (mastery experiences) were particularly successful at building SE among female students (Zarza-Alzugaray et al., 2020). While extant literature supports the premise that gender impacts SE beliefs among young musicians (Eglimez, 2015; Hendricks, 2015; Jelen, 2017; Nielsen, 2004), these researchers also attributed SE levels to an individual's experience. Further research is necessary to investigate the interaction between gender and other compounding factors such as parental support, grade/year in school, instrument

family, and social skills. In addition, existing related research focuses on two-gender identity (male and female). Exclusion of those who do not align with male or female gender identities prevents a full understanding of the potential relationships between gender and SE.

Piano Teacher Training

Formal piano pedagogy courses were first offered in the United States in the early 20th century. Decades later, the piano pedagogy degree was introduced to American colleges and universities (Uszler & Larimer, 1984). Prior to intensive degree programs that educated future piano instructors, those wishing to teach piano gained expertise through emulating the practices of their own teachers and the trial and error of their own teaching (Keene, 1982). Beginning in the 1980s, collegiate instructors placed greater emphasis on preparing piano majors as both performers *and* educators during degree program study (Pearce, 1985). For 21st century students, pedagogy coursework has become integral to a piano major's education (Uszler, 1985). Teaching skills often are included in the coursework for nearly all piano majors, regardless of their specific degree track. Emphasis, however, does not mean uniformity; a single standardization of pedagogy course requirements does not exist (Grausam, 2005). Rather, course requirements vary among degrees (e.g., piano performance, piano performance and pedagogy, piano pedagogy) within and across institutions. Despite a structured lack of uniformity, commonalities in pedagogy course offerings do exist.

One commonality among most piano degree programs is the requirement of at least one pedagogy course (Johnson, 2002). Research findings show that, among 126 accredited music programs offering undergraduate piano degrees, 42.9% ($n = 36$) offered

at least one undergraduate pedagogy core course (Johnson, 2002). Of 84 graduate piano degree programs examined, only 61.9% ($n = 52$) offered a graduate piano pedagogy core course (Milliman, 1992). Rather than a stand-alone course, the remaining 38.1% ($n = 32$) of institutions (a) offered either pedagogy as an independent study, (b) only required graduate students without undergraduate pedagogy coursework to enroll in a pedagogy course, or (c) simply did not offer graduate pedagogy study. Milliman (1992) and Johnson (2002) both found that James Bastien's *How to Teach Piano Successfully* (1988) and Marienne Uszler, Stewart Gordon, and Elyse Mach's *The Well-Tempered Keyboard Teacher* (1990) were reported as the two most required texts for undergraduate and graduate pedagogy students. Both books reflect a comprehensive guide toward developing piano teaching skills. Repertoire is a thoroughly discussed topic in both publications; however, among the chapters that discuss repertoire for elementary, intermediate, and advanced students, works by composers that are outside of the historically Eurocentric piano repertoire are excluded (Bastien, 1973; Uszler et al., 1999).

The most common pedagogy course requirements included observations of in-service teachers and teaching practicums—at multiple levels and in varied settings (Abankwa & Mikkilä-Erdmann, 2016; Elgersma, 2012). Researchers reported the most common pedagogy course topics: pre-school methods, beginning methods, adult/hobby methods, teaching literature, selecting teaching repertoire, studio management, lesson planning, teaching philosophy, learning theories, group teaching, teaching technical skills, music technology, and the history of piano pedagogy (Chiang, 2009; Johnson, 2002; Meyers, 2014; Milliman, 1992). Topics such as "teaching literature" are broad and could potentially include works by diverse composers. However, of the surveyed piano

pedagogy professors from Milliman's (1992) and Johnson's (2002) studies, none included diverse composers or composers outside of the Eurocentric piano tradition among topics in their piano pedagogy courses. The absence of underrepresented composers from the curriculum demonstrates a potential lack of awareness in piano works outside of the traditional pedagogical piano canon. Further and more current investigation of the inclusion of diverse composer representation in these courses seems warranted.

As a requirement of piano pedagogy courses, some instructors require students to subscribe to popular piano publications such as *Clavier Companion*, and/or join local, state, or national piano organizations (Chiang, 2009; Johnson, 2002; Meyers, 2014; Milliman, 1992). Organization membership and magazine subscription requirements can afford students opportunities to explore literature outside of the typical teaching canon. In the 21st century, articles addressing the contribution of minority composers to the piano repertoire have been included within Clavier Companion publications (Claiborne & González-Miller, 2020; Cornett, 2021; González-Miller, 2021; Lazarus, 2021; Sanchez, 2021; Worcester-Jones, 2020). Given that the opportunity to learn about piano works by diverse composers is not standardized across college pedagogy curricula, it remains the student's responsibility to seek out personal growth in this area actions. Further exploration of underrepresented composers within the piano pedagogy field may provide more knowledge on the topic and further avenues for students to potentially broaden their knowledge of the piano repertoire.

The lack of standardization and general variety of topics included within typical piano pedagogy courses is of overall benefit to students and instructors (Elgersma, 2012).

Pedagogy instructors can tailor material to meet the needs and interests of individual students, and exploit their own interests and expertise as educators—as can an instructor of *any* collegiate course. However, to provide pedagogy instructors with the proper tools to prepare future piano teachers for educating a diverse student demographic, a full representation of the literature should be considered (Southcott et al., 2010; Vagts, 1989). This includes not just the White, male composers who have dominated the piano repertoire for centuries, but also minority (by gender or race) composers of piano music (Belz, 2006; Ben, 2018). Through exposure to a broadened depiction of the piano repertoire, in- and pre-service teachers can more fully and effectively share their knowledge and explore a potential expertise.

CHAPTER 3: METHODOLOGY

Purpose of the Study

The purpose of this survey study was to examine undergraduate and graduate piano majors' confidence in selecting, performing, and teaching piano repertoire by diverse composers. A secondary purpose was to investigate their beliefs about and experience learning diverse piano repertoire.

Research Questions

1. What experiences do undergraduate and graduate piano majors have learning piano repertoire by diverse composers during their collegiate studies (as a student enrolled in piano lessons, literature, or pedagogy courses)?

2. How confident are undergraduate and graduate piano majors in teaching repertoire by diverse composers?

3. What are the relationships between confidence among learning/performing, selecting, and teaching repertoire by diverse composers?

4. What impact does undergraduate and graduate piano major's experience learning piano repertoire by diverse composers have on their ability to teach piano repertoire by diverse composers to their current and/or future students?

Research Design

For this research, I utilized a survey for data collection across a wide population. Surveys are particularly effective in asking individuals about their background, experiences, and beliefs (Mitzka & Elpus, 2018). Online surveys have been used over past decades and are now more broadly used than ever (Hai-Jew, 2019). They are easily accessible and function well from most devices, they have accessibility accommodations,

and allow for responses to be tracked and downloaded (Hai-Jew 2019). I constructed

survey items using similar, previously conducted research and guides for creating

effective survey data collection tools (Devore, 1989; Robbins, 2019; Ruel et al., 2016).

For further validity, I used my previous research on the topic (Klein, 2021) to inform

prompt selection. Additionally, surveys allow information to be gathered from a large

pool of people in multiple locations (Ruel, 2019). The use of a survey as my data

collection tool allowed me to efficiently disseminate my survey to potential participants

over a large geographical area.

The electronic web-based survey instrument Qualtrics Lab, Inc. (2021) was used

to conduct this survey. This instrument was available at no cost to all faculty members

and graduate students through the University of Oklahoma. A web-based survey was

chosen because of its accessibility to participants, and the ease with which it could be

disseminated to potential participants (Hai-Jew 2019).

Participants Selection

I defined my target population as current undergraduate or graduate piano majors

enrolled in a National Association of Schools of Music (NASM)—accredited program.

Piano major was defined as an undergraduate or graduate student whose primary

instrument was piano and was enrolled during the Fall 2021 semester in one of the

following programs: Bachelor of Arts (BA), Bachelor of Musical Arts (BMA), Bachelor

of Music Education (BME), Master of Music (MM), Master of Music Education (MME),

Doctor of Musical Arts (DMA), Doctor of Music (DM), or Doctor of Philosophy (PhD).

Piano majors could be enrolled as part- or full-time students. I intentionally recruited

participants from the Northwest, Southwest, West Central, South Central, Southern, and

East Central, and Eastern regions of the United States. The seven chosen region designations align with the divisions recognized by the Music Teachers National Association (MTNA), as shown in the following image from the MTNA website (2021).

Figure 3.1

Divisions of MTNA

Access to Potential Participants. I used NASM's directory to identify accredited institutions in each region that offered undergraduate and graduate degrees in piano. Once I classified appropriate institutions in each region, I used the institution's website to identify the chair of the piano department. I contacted each school's piano department chair (or piano faculty member, if a department chair was not designated). I sent each piano department contact (chair or faculty member) a recruitment letter and asked them

to share the recruitment letter and survey link with undergraduate and graduate piano majors during the Fall 2021 semester at their institution. After one week, I sent a reminder email to piano department contacts with the request that the email again be forwarded to current undergraduate and graduate piano majors, and after two weeks, I sent one final reminder.

As an incentive to participate, all respondents were offered the opportunity to enter their email address into a drawing for one of 10 $50 prepaid Visa gift cards. Once the survey closed, I used a random number generator to select recipients of the gift cards.

Research Questionnaire

I designed the data collection tool, which was informed by related surveys guides for creating effective survey data collection tools (Doyle, 2012; Regier, 2016; Robbins, 2019; Ruel et al., 2016; San Miguel May, 2010; Westlund, 2016; Zhang, 2015). In addition, my experience as an undergraduate and graduate piano major, informal discussion with my piano major colleagues through the years, as well as my previous research on the topic of piano major's experience learning and teaching repertoire by diverse composers (Klein, 2021) helped to inform the prompts I included in the survey. The survey title is *Piano Major's Relationship with Diverse Repertoire*. The first page of the survey served as the informed consent. Respondents had the option to deny consent, in which case they were brought to a page thanking them for their time and ending the survey. Those who consented to the survey selected "yes, I consent" and proceeded to complete the survey. Following the informed consent, the survey included four sections. Following the first section (demographics), the remaining three sections of the survey were organized into three topic areas: experience, beliefs, and confidence. The same topic

areas were used in my previous research (Klein, 2021) and were edited and adjusted to meet the needs of the current study.

I formatted the survey to first examine experience, then beliefs, and lastly confidence to ask respondents about their past (experience), present (beliefs), and future (confidence) relationships to learning and teaching repertoire by minority composers. First, individuals gain experience through learning a topic, being a part of an event, or exposure to a subject. Next, individuals form beliefs based on that experience or lack thereof. Lastly, individuals gain confidence that is influenced by our experience and beliefs. In terms of this subject, students gain a level of experience learning repertoire by diverse composers (the experience level can be non-existent, small, moderate, or large), they form beliefs about diverse repertoire, and finally gain a level of confidence indicative of their beliefs and experience learning diverse repertoire.

Section 1: Demographics. In Section 1, I requested demographic information using multiple choice or short answer prompts. Demographic questions placed at the beginning of a survey yield higher response rates without impacting the response rate of the remaining questions (Teclaw, et al., 2012). The following demographic information was collected from respondents:

- Degree Level (survey item 3)

- Major (survey item 4)

- Current institution location (state) (survey item 5)

- Public or private status of their institution (survey item 6)

- Gender Identify (survey item 7)

- Ethnicity (Hispanic, Latino, or Spanish) (survey item 8)

- Race (survey item 9)

- Age (survey item 10)

For Survey Item 3 (degree level), respondents were given three options, Bachelors, Masters, or Doctoral. This was to ascertain their role as a collegiate student– are they an undergraduate or graduate student? As collegiate major (Survey Item 4) respondents were given the options of Piano Performance, Piano Performance and Pedagogy, Piano Pedagogy, Collaborative Piano, Piano, and Music Education, or the option to write in their major if it is not listed. These majors were selected because of their popularity among music majors whose primary instrument is piano. The "other" category served as an opportunity for respondents to list less popular degrees among piano majors, such as musical theatre and sacred music. Survey item 5 prompted respondents to share the state in which their collegiate institution was located.

For Survey Item 7, respondents were asked to self-describe their gender identity. I used resources from The University of Oklahoma's Gender and Equality Center (2021) as a guide for creating survey questions about gender. To be as inclusive as possible, a short response format was used. This allowed respondents to write their identity in their own words. Ethnicity and race related questions were informed by the United States Census Bureau (2021). The revisions suggest a separate category for ethnicity (Hispanic or Latino) and the use of five categories to collect data on race (American Indian or Alaska Native, Asian, Black or African American, Native Hawaiian or Pacific Islander, and White) (Census Bureau, 2021).

Section 2: Experience with Diverse Repertoire. Section 2 of the survey was titled, *Experience with Diverse Repertoire*. The purpose of Section 2 was to gather

information related to respondents collegiate experience playing repertoire by diverse

composers. A 4-point, Likert-type scale was used in this section: "never" (0), "seldom"

(1), "sometimes" (2), "often" (3). I used anchors for these prompts that focused on

frequency, specifically, the frequency with which respondents have had exposure to

diverse repertoire. Frequency was used as the Likert measurement since it most

effectively measures their level of experience.

Section 2 began with a prompt related to all diverse repertoire before diverging

into three subsections, organized by composer type (women composer, composers of

color, and women composers of color). The initial prompt asked respondents to indicate

their level of agreement with the following:

- I teach repertoire by composers I have had previous experience playing (Survey

  Item 11).

Survey Item 11 was informed by previous research I have conducted (Klein, 2021) and

was designed to measure if experience influences the repertoire selections respondents

made as teachers. Reponses to this prompt provided insight towards the influence of past

repertoire experience upon future repertoire selections.

Following Survey Item 11, the questionnaire then addressed respondents'

experience learning piano works by women composers, then composer of color, and then

women composers of color. Each of these three sections was identically formatted—only

the subject of the prompt was changed to match the topic of the present section. For

example, each subsection began with the prompts, "_____ were included in my

collegiate **applied** piano study." In the first subsection (Women Composers), this prompt

read, "**Women composers** were included in my collegiate **applied** piano study." In the

second subsection (Composers of Color) this prompt read, **Composers of color** were

included in my collegiate **applied** piano study." And for the third subsection (Women

Composers of Color), this prompt read, "**Women Composers of color** were included in

my collegiate **applied** piano study." In each prompt, the subject was bolded to provide

respondents with extra clarity of the present topic of discussion. I chose to organize the

"Experience" portion of the survey into subsections by topic to add ease for respondents

and in turn minimize potentially inaccurate responses due to reading errors. Each

subsection began with a series of Likert- scale type questions, then a dichotomous

question, and short answer responses. See Figure 1 for a visual model of the nine prompts

included in each subsection.

Figure 3.2

Response Items for "Experience" by Topic

```
   ⟨ Women  ⟩      ⟨ Composers ⟩      ⟨  Women   ⟩
   ⟨Composers⟩      ⟨ of Color  ⟩      ⟨Composers ⟩
                                        ⟨ of Color ⟩
```

- _____ were included in my collegiate **applied** piano study (Survey Item 12, 21, 30).
- _____ were included in the curriculum of my collegiate **piano literature course(s)** (Survey Item 13, 22, 31).
- I have (had) positive experiences learning music by _____ (Survey Item 14, 23, 32).
- I have sought out **performance opportunities** that program music by _____ (Survey Item 15, 24, 33).
- I like to **attend performances** that program _____ (Survey Item 16, 25, 34).
- Are you **currently** learning a repertoire piece by a _____? (Survey Item 17, 26, 35).
- How many works by _____ have you programmed for a **degree recital**? (Survey Item 18, 27, 36).
- How many works by _____ have you programmed for a **non-degree recital** (in or out of the school setting)? (Survey Item 19, 28, 37).
- Name up to five _____ whose **piano works** you have studied (either in applied lessons or piano literature course(s)) in your undergraduate and/or graduate studies (Survey Item 20, 29, 38).

I adapted survey items related to the inclusion of repertoire by diverse composers within course curriculum (e.g., applied piano, piano literature) (survey Items 12, 13, 21, 22, 30, 31) from a survey study conducted by Westlund (2016), who investigated student perceptions and attitudes related to diversity of music in their high school band classroom. Prompts related to the inclusion of repertoire by diverse composers in

respondents' pre-service teacher training was adapted to suit the present population of undergraduate and graduate piano majors. Survey items about performance opportunities and diverse composers (survey Items 15, 16, 24, 25, 33, 34) was modeled after prompts from previous research I conducted (Klein, 2021). These items measured respondents' desire for experience learning music by diverse composers, and their self-motivated or independent desire to attend performances that feature repertoire by diverse composers.

Regier's (2016) questionnaire related to the self-efficacy (SE) of secondary band directors in concert, marching, and jazz ensemble pedagogy informed survey items related to the overall positive or negative experience of respondents (survey Items 14, 23, 32). I adapted the prompt "I have had positive experiences teaching jazz band music in the past" to fit the present study (e.g., "I have had positive experiences learning music by women composers"). Survey prompts designed to gather information regarding respondents' degree recital programming (survey Items 18, 19, 27, 28, 36, 37) were adapted from a survey conducted by Zhang (2015), who investigated and compared "pre-service and in-service music teachers' perceptions of readiness to teach East Asian vocal music" (p. 14). I used these survey questions to measure respondents' perception of readiness through musical and pedagogical experience. I asked respondents if they had programmed works by women composers, composers of color, and women composers of color using open-ended prompts (survey Items 18, 19, 27, 28, 36, 37) adapted from Zhang's research, which focused on works from East Asia (Japan, China, and Korea).

The final prompt in each subsection (survey Items 20, 29, 38) measured respondents' knowledge of and ability to recall specific composers they had studied from each category (women composer, composer of color, and women composer of color). For

each prompt I included five blank spaces for respondents to submit their responses. If a respondent could not name five composers from each category, they had the option to leave space(s) blank. I modified these prompts from past research (Collins, 2020; Klein, 2021; Robbins, 2019) to better direct respondents to answer with composers of piano music they had studied in their degree programs, rather than composers of any genre (e.g., large ensemble, small ensemble, or non-piano solo music). Again, the purpose of the experience portion of the survey was to measure respondents' experience learning repertoire by diverse composers during their degree coursework by their level agreement with Likert-type scale prompts, responses to dichotomous questions, providing the number of works they had studied by female and composers of color, and their ability to list female composers, composers of color, and female composers of color.

Section 3: Beliefs Related to Diverse Composers. In Section 3, "Beliefs related to Diverse Composers," I examined respondents' opinions and views related to the importance of including repertoire by diverse composers in degree coursework and its role within the curriculum and performances. This section included a series of 12 prompts. Respondents were instructed to rate their level of agreement with each phrase using a 5-point, Likert-type scale. While a 6-point scale eliminates the possibility of a neutral response (Fink, 2013), using this Likert-scale format can force respondents to "commit to a certain position even if the respondent may not have a definite opinion" (Croasmun et al., 2011, p. 20). For this reason, and the strong possibility that some respondents may have a genuinely neutral opinion to some prompts, I used a 5-point scale to measures their level of agreement: "Strongly disagree" (1), "disagree" (2), "neither agree nor disagree" (3), "agree" (4), and "strongly agree" (5).

The first nine items in Section 3 (Survey Item 39–51) began with the prompt, "I believe…". I adapted questions in this section from the data collection tools of several researchers (Robbins, 2019; San Miguel May, 2010; Westlund, 2016) and reflect respondents' beliefs of the benefit (survey Items 39–42) and importance (Survey Item 43–46) of learning music by composers of varying races or genders. I modified prompts from their surveys for inclusion in the present study to measure respondents' beliefs of the topic of diverse composers (e.g., If the respondent believed studying music by a composer the student could relate to is important, did the respondent consider relatability (to themselves or their student) when choosing repertoire to learn and teach?). Survey Item 47—regarding the contextual importance of studied repertoire—was informed by existing research on the effects of music educators' teaching background, experience, and support on their attitudes and expectations of urban students (Doyle, 2012). A portion of Doyle's survey was designed to investigate respondent's beliefs about providing contextual relevancy to the works being studied and to the student's backgrounds.

The final four prompts (survey Items 48–51) in this portion of the survey deviated from the previous "I believe…" format. For this reason, I placed these prompts at the end of the section to avoid confusion. I included these prompts to assess respondents' awareness of composer gender or race when selecting repertoire (e.g., Do you consider composer diversity when choosing repertoire for themselves or their students?). These prompts again were informed by Robbin's (2019) research investigating "undergraduate music education students' commitment to promoting the music of diverse composers" (p. iii). See Table 3.1 for a complete list of all prompts in Section 3.

Table 3.1

Response Items for Beliefs

(Q#39)	I believe students benefit from learning music by composers of **their own race.**
(Q#40)	I believe students benefit from learning music by composers of **other races.**
(Q#41)	I believe students benefit from learning music by composers of **their own gender**.
(Q#42)	I believe students benefit from learning music by composers of **other genders**.
(Q#43)	I believe it is important to teach music by **composers of all genders**.
(Q#44)	I believe it is important to teach music by **composers of all races**.
(Q#45)	I believe it is important to play and/or perform music by **composers of all genders.**
(Q#46)	I believe it is important to play and/or perform music by **composers of all races.**
(Q#47)	I believe it is important to understand the context (information about the composer, piece, style, musical period, etc.) within which a piece was composed.
(Q#48)	I consider the **gender** of a composer when choosing literature for **myself** to learn.
(Q#49)	I consider the **gender** of a composer when choosing literature for my **students.**
(Q#50)	I consider the **race** of a composer when choosing literature for **myself** to learn.
(Q#51)	I consider the **race** of a composer when choosing literature for my **students.**

Section 4: Experience with Diverse Repertoire. In Section 4, "Experience with Diverse Repertoire," I investigated respondents' confidence in teaching repertoire by diverse composers to their current or future students. In addition, I measured their confidence in teaching diverse repertoire and standard Western music repertoire. For this section, I used an 11-point agreement scale that allowed respondents to be more specific in their responses than a smaller scale would allow (Fink, 2013). Use of an 11-point scale also adheres to Bandura's (1997) suggestion that scales used to measure self-efficacy (SE) items should use a response format that allows for a varying degree of responses. The 11-point scale (measuring from 0–10) has been further legitimized through its reliability and validity when used in other music settings (e.g., Hendricks, 2009; McPherson, 2003), supporting the need to use an established SE scale.

The first six prompts in this section (survey Items 52–57) addressed the respondents' overall self-perceived preparedness to teach diverse repertoire, and the level of preparation gained through their collegiate studies. Survey items were adapted from Robbin's (2019) and Zhang's (2015) research, and were included with the intent to measure respondents' self-perceived ability to select and teach repertoire by diverse composers. I was interested in investigating the impact of respondents' experience *learning* diverse repertoire on their perceived ability and confidence to *teach* said repertoire. These prompts provided insight towards respondents self-perceived ability both in their independent pursuits and through their collegiate program curriculum.

The next series of prompts (survey Items 58–69) in Section 4 were used to explore respondents' confidence as it relates to their current and future repertoire and curriculum plans. Did respondents plan on incorporating diverse repertoire into their

teaching? Would they incorporate more diverse repertoire if they felt more prepared to do so? In survey Items 60 and 61, I asked respondents if they currently teach works by women composers or composers of color. Only if respondents answer "no" to either of these prompts were they directed to the respective Survey Item 60a or 61a.

The final three prompts were designed to measure respondents' confidence teaching repertoire by different kinds of composers—women composers, composers of color, and composers from the established traditional Western music canon. I included these prompts so that I could compare respondents' confidence levels between teaching repertoire by composers from each group. See Table 3.2 for a complete list of all prompts in Section 4 of the survey.

Table 3.2

Response Items for Confidence

(Q#52)	I feel prepared to teach piano repertoire by **women composers.**
(Q#53)	I feel prepared to teach piano repertoire by **composers of color.**
(Q#54)	My graduate and/or undergraduate studies prepared me to teach music by **women composers.**
(Q#55)	My graduate and/or undergraduate studies prepared me to teach music by **composers of color.**
(Q#56)	I feel confident in my abilities to teach piano repertoire by **woman composers.**
(Q#57)	I feel confident in my abilities to teach piano repertoire by **composers of color.**
(Q#58)	I look forward to incorporating music by composers of all genders into my teaching studio/classroom.
(Q#59)	I look forward to incorporating music by composers of color into my teaching studio/classroom.
(Q#60)	I currently teach repertoire by **women composers.**
(Q#60a)	I would teach more repertoire by **women composers** if I felt more prepared to do so" (Only answered by respondents that answered "no" to Survey Item 60).
(Q#61)	I currently teach repertoire by **composers of color.**
(Q#61a)	I would teach more repertoire by **composers of color** if I felt more prepared to do so" (Only answered by respondents that answered "no" to Survey Item 61).
(Q#62)	I would teach more repertoire by **composers of color** if I felt more prepared to do so.
(Q#63)	I actively seek out teaching repertoire (e.g., education repertoire for beginner-late intermediate pianists) by **women composers.**

Table 3.2 (continued)

(Q#64)	I actively seek out advanced repertoire (e.g., collegiate and professional level repertoire) by **women composers.**
(Q#65)	I actively seek out teaching repertoire (e.g., education repertoire for beginner-late intermediate pianists) by **composers of color.**
(Q#66)	I actively seek out advanced repertoire (e.g., collegiate and professional level repertoire) by **composers of color.**
(Q#67)	Rate your level of confidence in teaching piano repertoire by **woman composers.**
(Q#68)	Rate your level of confidence in teaching piano repertoire by **composers of color.**
(Q#69)	Rate your level of confidence in teaching piano repertoire from the traditional Western music canon.

Procedures

Pre-Data Collection. The preliminary document was sent to members of the dissertation committee on September 22, 2021. I was approved at the proposal defense on October 3, 2021. I made revisions and modifications based on committee feedback, then submitted to the OU Institutional Review Board for review. Approval for the research was granted by the OU-IRB on October 5, 2021.

Data Collection. On October 6, 2021, I distributed the recruitment email and survey link to piano department chairs or piano faculty members (when a chair was not designated), requesting that the recruitment email and survey link be shared with their current undergraduate and graduate piano majors. Ten days later, I sent a reminder email to the same piano department chairs or piano faculty with the request to again forward the

message to their current piano majors. The survey remained open for a total of 3 weeks and closed on October 22, 2021.

Data Analysis

Data were collected through the Qualtrics (2021) online software system. I subsequently cleaned up the data (Morgan et al., 2013) in preparation for entering into the Statistical Package for the Social Sciences (SPSS) software. There I labeled data as categorical or continuous variables, and then analyzed the data using descriptive statistics. Once data was entered and labeled, I utilized exploratory data analysis to better understand the data and verify if outliers, non-normal distributions, missing values, or other data input errors existed (Morgan et al., 2013). For the exploratory data analysis, I used histograms, frequency tables, boxplots, and descriptive statistics. I reported descriptive statistics of all demographics (i.e., respondents' degree level, age, school location (state), gender, race, the type of institution they attend (public or private)) and measured variables. Analysis of the descriptive statistics also allowed me to determine if (a) the data were normally distributed, and (b) assumptions for further post-hoc statistical tests were met (Russell, 2018). When the necessary assumptions were met, I used inferential statistical tests (e.g., t-tests, ANOVA) to determine the relationships between various combinations of variables and created latent variables using the categories "experience," "beliefs," and "confidence." Specifically, I determined potential relationships between experience and confidence teaching diverse repertoire, and demographic data and confidence teaching diverse repertoire (e.g., confidence and gender, confidence and race, experience and gender, experience and race) through correlations.

CHAPTER 4: RESULTS

The purpose of this survey study was to examine undergraduate and graduate piano major's confidence in selecting, performing, and teaching piano repertoire by diverse composers. A secondary purpose was to investigate their beliefs about and experience learning diverse piano repertoire. Specifically, I examined (a) what experience undergraduate and graduate piano majors have learning piano repertoire by diverse composers, (b) how confident piano majors are in teaching repertoire by diverse composers, and (c) potential relationships between piano majors' confidence among learning/performing, selecting, and teaching repertoire by diverse composers.

During October 2021, I distributed the survey—*Piano Majors' Relationship with Diverse Repertoire* (PMDR)—to 574 email addresses affiliated with National Association of Schools of Music (NASM) accredited schools. I gathered the email addresses of piano professors, chairs of piano departments, or chairs of music departments from each collegiate institution's music department website. Initial data obtained from respondents ($N = 242$) were analyzed using SPSS version 28.0. Once I imported the dataset from Qualtrics, I used exploratory data analysis (Russell, 2018) procedures to examine the data for missing or incomplete values and psychometric properties. Respondents were provided the option to skip any survey prompt, including prompts related to demographic information. As a result, some respondents left some or all demographic information blank, but completed other sections of the survey. Since these respondents completed most of the questionnaire, I chose to include their surveys as valid responses. Still, 62 separate responses were excluded, since these respondents failed

to complete nearly all (or the entirety) of the survey. The result was a total of 180 survey responses, which served as the usable response rate for my study.

Basic descriptive statistics are presented in the preceding section. First, I present basic demographic information (i.e., gender, race, ethnicity) followed by information related to respondents' degree level, program name, and age. Finally, data related to the collegiate institution type (i.e., public or private) and location. On average, the survey took respondents 12 minutes and 23 seconds to complete.

Descriptive Analysis

Respondent Demographics

Gender, Race, and Ethnicity. Of the valid response surveys ($N = 180$), most respondents identified as female ($n = 104, 57.8\%$). The majority of respondents were White ($n = 116, 64.4\%$) and not of Hispanic ethnicity ($n = 159, 88.3\%$). Of those respondents who did not identify as White, the remaining majority identified as Asian ($n = 34, 18.9\%$). Complete demographic information of respondents can be found in Table 4.1.

Table 4.1

PMDR Respondents' Demographic Information

	Frequency	*%*
Gender		
Female	104	57.8
Male	68	37.8
Genderqueer	1	0.6
Non-binary	1	0.6
Not reported	6	3.3
Race		
White	116	64.4
Asian	34	18.9
Black or African		
American	11	6.1
American Indian or		
Alaska Native	2	1.1
Other	16	8.9
Not reported	1	0.6
Hispanic, Latino, or Spanish Ethnicity		
No	159	88.3
Yes	18	10.0
Not reported	3	1.7

Note: N = 180

Degree Level, Degree Major, and Age. Undergraduate students pursuing a bachelor's degree ($n = 118, 65.6\%$) comprised the majority of respondents. Most respondents were Piano Performance majors ($n = 93, 51.7\%$). Of the remaining respondents, Music Education was the next most frequently identified major ($n = 20, 11.1\%$). Additionally, 11.1% ($n = 20$) of respondents selected "other" and listed Music Therapy, Music and Worship, Interdisciplinary Studies, Composition, General Music, and Music Theory, and dual degrees (e.g., Piano Performance and Music Education) as their major. Complete degree level and degree program information in Table 4.2.

Table 4.2

PMDR Respondents' Degree Level and Degree Program

Degree	Frequency	%
Bachelors	118	65.6
Masters	35	19.4
Doctorate	23	12.8
Other	4	2.2
Major		
Piano performance	93	51.7
Music Education	20	11.1
Piano performance and Pedagogy	18	10.0
Piano	15	8.3
Piano Pedagogy	12	6.7
Collaborative Piano	2	1.1
Other	20	11.1

Note: N = 180

Respondents ranged in age from 18–39 years old. Most respondents (*n* = 143, 79.4%) fell into the age bracket of typical undergraduate students, which is not surprising since most respondents reported that they were seeking an undergraduate degree. The average respondent age was 22.5 years. Complete age information is listed in Table 4.3.

Table 4.3

PMDR Respondents' Age

Age	Frequency	%
18–25	143	79.4
26–30	23	12.8
31–35	5	2.8
36–40	3	1.7
Not reported	6	3.3

Note: N = 180

Collegiate Institution Type and Location. Nearly three-fourths of respondents

attended public institutions ($n = 140, 77.8\%$). Among all respondents, 33 states were

named when providing the location of their collegiate program. Indiana ($n = 15, 8.3\%$),

Oklahoma ($n = 15, 8.3\%$), Florida ($n = 12, 6.7\%$), and Texas ($n = 9, 5.0\%$) represented the

states with the highest number of recorded responses. The highest number of respondents

were from states located in the Southern ($n = 49, 27.2\%$), South-Central ($n = 34, 18.9\%$),

and West Central ($n = 28, 15.6\%$) regions of the US, as defined by the Music Teachers

National Association (MTNA). Complete respondent collegiate institution type is found

in Table 4.4, and complete geographic region information is found in Figure 4.1.

Table 4.4

PMDR Respondents' Collegiate Institution Type

Collegiate Institution Type	Frequency	%
Public	140	77.8
Private	45	25.0
Unsure	5	2.8
Not reported	3	1.7

Note: N = 180

Figure 4.1

PMDR Respondents' Collegiate Institution Location (State)
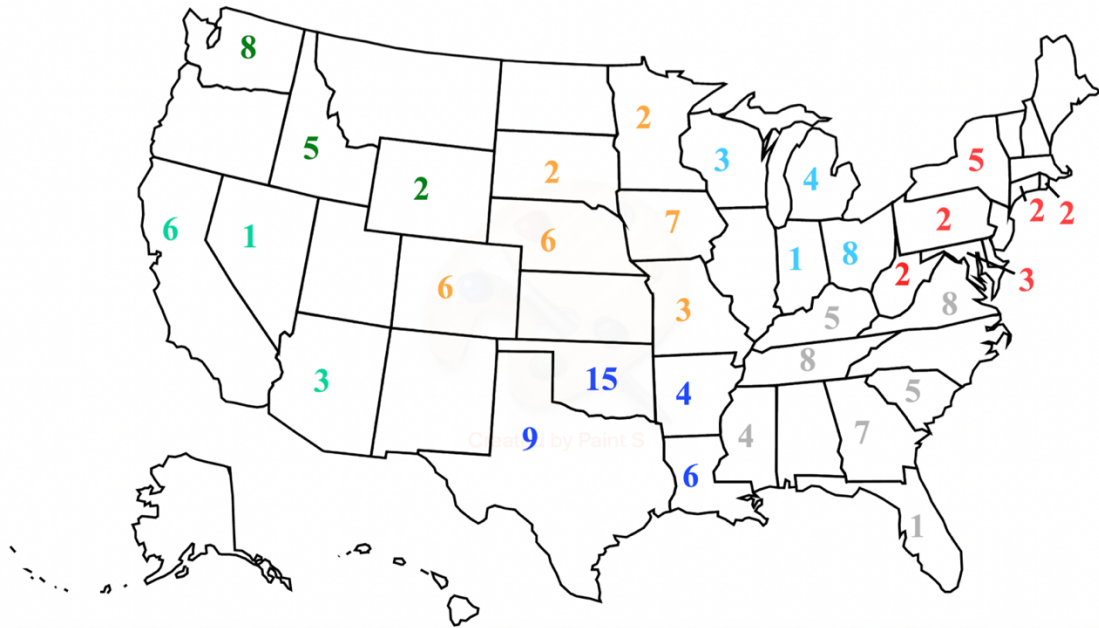
Note: $N = 180$. Regions are represented by colored numerals: Northwest (dark green),

Southwest (light green), West Central (yellow), South Central (dark blue), Southern

(gray), East Central (light blue), and Eastern (red).

Experience

Repertoire Selection. Survey prompts 13–42 examined factors that influenced

piano majors' repertoire selection in their lessons as a student and as a teacher. When

selecting repertoire to teach and learn, respondents indicated that their personal repertoire

lists, their teacher's input, and their own input influenced repertoire selections. Overall,

respondents were more likely to teach repertoire that they had experience playing, with

most indicating that they often ($n = 84, 46.7\%$) or sometimes ($n = 45, 25.0\%$) taught

repertoire by composers they had previously experienced. Most respondents reported that

they were often ($n = 75$, 41.7%) or sometimes ($n = 86$, 47.8) responsible for selecting the repertoire they studied in applied lessons. Just one respondent (0.6%) indicated that they were never responsible for selecting repertoire in their applied lessons. See Table 4.5 for complete information on pianists' repertoire selection.

Table 4.5

PMDR Respondents' Repertoire Selection Influences

	Never	Seldom	Sometimes	Often	Not Reported
I teach repertoire by composers I have previous experience playing.	29 (16.1%)	20 (11.1%)	45 (25.0%)	84 (46.7%)	2 (1.1%)
I am responsible for selecting the repertoire I study in applied piano lessons.	1 (0.6%)	18 (10.0%)	86 (47.8%)	75 (51.7%)	
My teacher is responsible for selecting the repertoire I study in applied piano lessons.	6 (3.3%)	36 (20.0%)	80 (44.4%)	58 (32.2%)	

Note: N = 180

Experience: Women Composers

Overall, most respondents indicated some level of opportunity to learn works by women composers, doing so seldom ($n = 55$, 30.6%) or sometimes ($n = 75$, 41.7%) ($M = 2.71$, $SD = 0.88$). Most piano majors indicated that they sometimes ($n = 78$, 43.3%) had the opportunity to attend performances that included music by women composers on the program. In applied study, the most common frequency for learning works by women

composers was "never" ($n = 65, 36.1\%$). Most respondents reported that they never ($n = 44, 24.4\%$), seldom ($n = 53, 29.4\%$), or sometimes ($n = 58, 32.2\%$) had opportunities to perform in concerts or recitals that included music by women composers. Among piano literature curricula, respondents most frequently indicated that they seldom ($n = 50, 27.8\%$) studied women composers. Similarly, when comparing applied study and performance to academic coursework, respondents indicated that they more frequently studied women composers in piano literature courses ($M = 2.57$) than in applied lessons ($M = 2.03$). See Table 4.6 for a complete list of pianists' responses regarding experience with works by women composers.

Table 4.6

PMDR Respondents' Experience Learning Repertoire by Women Composers

	Never	Seldom	Sometimes	Often	Not Reported
I have had opportunities to learn music by women composers.	16 (8.9%)	55 (30.6%)	75 (41.7%)	34 (18.9%)	
I have had opportunities to attend performances that program music by women composers.	13 (7.2%)	46 (25.6%)	78 (43.3%)	43 (23.9%)	
Women Composers were included in my collegiate applied piano study.	65 (36.1%)	56 (31.1%)	47 (26.1%)	12 (6.7%)	
Women composers were included in the curriculum of my collegiate piano literature course(s).	27 (15.0%)	50 (27.8%)	63 (35.0%)	31 (17.2%)	9 (5.0%)
I have had opportunities to perform in concerts or recitals that program music by women composers.	44 (24.4%)	53 (29.4%)	58 (32.2%)	25 (13.9%)	

Note: N = 180

When asked if they were currently learning a piano piece by a women composer (at the time the study took place), most reported not doing so ($n = 123, 68.3\%$) (see Table 4.7).

Table 4.7

PMDR Respondents Currently Learning Repertoire by Women Composers

	Yes	No
Are you currently learning a piano piece by a women composer?	57 (31.7%)	123 (68.3%)

Note: N = 180

I asked respondents how many works by women composers they had programmed for a degree and non-degree recitals. Pianists indicated that they were more likely to program repertoire by women composers on non-degree recitals. On degree recitals, more than half of respondents had not programmed any repertoire by women composers, and over 92.2% ($n = 166$) of respondents had programmed two or less works by a woman composer. On non-degree recitals, 50.0% ($n = 90$) of respondents reported programming at least one work by a woman composer. Responses indicate that piano majors were slightly more likely to program works by women composers on non-degree recitals (in or out of the school setting) (see Table 4.8).

Table 4.8

PMDR Respondents' Experience Learning Repertoire by Women Composers

	0	1–2	3–4	5 or more	Not Reported
How many works by women composers have had programmed for a degree recital?	124 (68.9%)	42 (23.3%)	6 (3.3%)	5 (2.8%)	3 (1.7%)
How many works by women composers have you programmed for a non-degree recital?	90 (50.0%)	54 (30.0%)	19 (10.7%)	15 (8.4%)	2 (1.1%)

Note: N = 180

While the amount of opportunity to study works by female composers varied among respondents, findings suggest that most piano majors participating in this survey had at least some experience learning compositions from this demographic. Findings further indicate that, while most respondents had studied women composers to some capacity, a notable number of piano majors did not have such an experience as part of their collegiate studies. When compared to opportunities to perform, more piano majors had accessibility to concerts and recitals that program works by women composers as an audience member than a performer.

Experience: Composers of Color

Respondents most often reported that they sometimes ($n = 60, 33.3\%$) or seldom ($n = 67, 37.2\%$) had had the opportunity to learn music by composers of color. The opportunity to experience concerts and recitals that program music by composers of color

as an audience member ($M = 2.73$, $SD = 0.90$) was reported most frequently as sometimes ($n = 78$, 43.4%) or seldom ($n = 43$, 23.9%). Respondents most frequently reported that composers of color were never included in their lessons ($n = 63$, 35.0%), and that works by composers of color were seldom included in their lesson repertoire ($n = 60$, 33.3%). Similar to their experiences with women composers, piano majors reported that composers of color were more frequently included in piano literature course curriculum than in their applied piano study. Still, piano majors most frequently indicated that they never ($n = 41$, 22.8%), seldom ($n = 57$, 31.7%), or sometimes ($n = 53$, 29.4%) studied composers of color in piano literature courses. College piano majors sometimes ($n = 60$, 33.3%) or seldom ($n = 67$, 37.2%) performed on concerts or recitals that included works by composers of color. See Table 4.9 for a complete list of pianists' responses regarding experience with works by composers of color.

Table 4.9

PMDR Respondents' Experience Learning Repertoire by Composers of Colors

	Never	Seldom	Sometimes	Often	Not Reported
I have had opportunities to learn music by composers of color.	23 (12.8%)	67 (37.2%)	60 (33.3%)	22 (12.2%)	8 (4.4%)
I have had opportunities to attend performances that program music by composers of color.	18 (10.0%)	43 (23.9%)	78 (43.3%)	33 (18.3%)	8 (4.4%)
Composers of color were included in my collegiate applied piano study.	63 (35.0%)	60 (33.3%)	41 (22.8%)	9 (5.0%)	7 (3.9%)
Composers of color were included in the curriculum of my collegiate piano literature course(s).	41 (22.8%)	57 (31.7%)	53 (29.4%)	17 (9.4%)	12 (6.7%)
I have had opportunities to perform in concerts or recitals that program music by composers of color.	23 (12.8%)	67 (37.2%)	60 (33.3%)	22 (12.2%)	8 (4.4%)

Note: N = 180

When asked if they were currently learning a piano piece by a composer of color (at the time the study took place), most reported not doing so ($n = 123$, 68.3%) (see Table 4.10).

Table 4.10

PMDR Respondents Currently Learning Repertoire by Women Composers

	Yes	No	Not Reported
Are you currently learning a piano piece by a composer of color?	56 (31.1%)	115 (63.9%)	9 (5.0%)

Note: N = 180

I also asked pianists how frequently they programmed works by composers of color on degree and non-degree recitals. While most respondents did not program works by composers of color in either setting, they appeared to be more inclined to program these works on non-degree recitals: 32.8% (*n* = 59) programmed 1–2 works on non-degree recitals, while only 25.6% (*n* = 46) programmed the same amount on degree recitals. See Table 4.11 for a complete report of the number of works by composers of color programmed by college pianists.

Table 4.11

PMDR Respondents' Experience Learning Repertoire by Women Composers

	0	1–2	3–4	5 or more	Not Reported
How many works by composers of color have had programmed for a degree recital?	112 (62.2%)	46 (25.6%)	7 (3.9%)	3 (1.7%)	12 (6.7%)
How many works by composers of color have you programmed for a non-degree recital?	85 (47.2%)	59 (32.8%)	11 (6.1%)	12 (6.7%)	13 (7.2%)

Note: N = 180

Overall, responses to various prompts within this section mirrored those from the previous section on women composers. While the level of access to experiences learning the works of composers of color during their collegiate studies varied, the large majority of respondents did report access to some level of exposure to this repertoire.

Experience: Women Composers of Color

Piano majors most frequently responded that they never had the opportunity to learn music by women composers of color during their collegiate studies ($n = 75, 41.7\%$). Respondents most often reported that they seldom ($n = 62, 34.4\%$) or never ($n = 53, 29.4\%$) had the opportunity to attend performances that included works by women composers of color. Most piano majors indicated that piano works by women composers of color were never included in their applied piano study ($n = 108, 60.0\%$). Similarly, women composers of color were never ($n = 88, 48.9\%$) or seldom ($n = 43, 23.9\%$) included in the curriculum of their collegiate piano literature courses. Finally, the majority of piano majors indicated that they never ($n = 93, 51.7\%$) or seldom ($n = 44, 24.4\%$) were afforded opportunities to perform works by women composers of color. See Table 4.12 for a complete list of college pianists' experiences with works by women composers of color.

Table 4.12

PMDR Respondents' Experience Learning Repertoire by Women Composers of Colors

	Never	Seldom	Sometimes	Often	Not Reported
I have had opportunities to learn music by women composers of color.	75 (41.7%)	53 (29.4%)	32 (17.8%)	5 (2.8%)	15 (8.3%)
I have had opportunities to attend performances that program music by women composers of color.	53 (29.4%)	62 (34.4%)	40 (22.2%)	10 (5.6%)	15 (8.3%)
Women composers of color were included in my collegiate applied piano study.	108 (60.0%)	35 (19.4%)	18 (10.0%)	4 (2.2%)	15 (8.3%)
Women composers of color were included in the curriculum of my collegiate piano literature course(s).	88 (48.9%)	43 (23.9%)	24 (13.3%)	5 (2.8%)	20 (11.1%)
I have had opportunities to perform in concerts or recitals that program music by women composers of color.	93 (51.7%)	44 (24.4%)	23 (12.8%)	4 (2.2%)	16 (8.9%)

Note: N = 180

When asked if they were currently learning a piano piece by a women composer of color, only 16.1% (*n* = 29) reported they were at the time of this study (see Table 4.13).

Table 4.13

PMDR Respondents Currently Learning Repertoire by Women Composers of Color

	Yes	No	Not Reported
Are you currently learning a piano piece by a women composer of color?	29 (16.1%)	137 (76.1%)	14 (7.8%)

Note: N = 180

I asked respondents to indicate how many works by women composers of color they had programmed on degree and non-degree recitals. The programming of zero works by women composers of color was most often reported (degree recital programming, $n = 142$, 78.9%; non-degree recital programming, $n = 140$, 77.8%). See Table 4.14 for complete response frequencies and percentages.

Table 4.14

PMDR Respondents' Experience Learning Repertoire by Women Composers of Color

	0	1–2	3–4	5 or more	Not Reported
How many works by women composers of color have had programmed for a degree recital?	142 (78.9%)	21 (11.7%)	2 (1.1%)	1 (0.6%)	14 (7.8%)
How many works by women composers of color have you programmed for a non-degree recital?	140 (77.8%)	22 (12.2%)	2 (1.1%)	3 (1.7%)	13 (7.2%)

Note: N = 180

As in the previous subsections (women composers and composers of colors), respondents skipped answers in the programming portion of the survey. I attribute this to the redundancy of the survey items, since these respondents completed the proceeding two survey sections about beliefs and confidence. However, when comparing programming results from all three sections, piano majors were more likely to program women composers and composers of color than women composers of color on both degree and non-degree recitals. Findings further indicate that notably more piano majors have never had the opportunity to study works by women composers of color ($n = 75$, 41.7%) than composers of color ($n = 23$, 12.8%) and women composers ($n = 16$, 8.9%) during their collegiate studies.

Ability to Name Diverse Composers

In each subtopic (i.e., women composers, composers of color, and women composers of color) of the survey's experience section, respondents were asked to list five composers they had learned about during their collegiate studies. Open-ended responses were used for these prompts; respondents were provided with five spaces to list composers for each genre. If they were unable to list some or any composers, respondents were instructed to leave the text boxes empty.

Women Composers. With 180 respondents and five possible submissions from each piano major, a total of 900 potential responses could have been reported regarding women composers. Respondents listed 365 composer names, resulting in a response rate of 40.6%. After consolidating repeated composers across respondents, I calculated a total

of 96 different women composers. I specified in the instructions that listed composers

should be a composer of *piano works* (I did not specify of solo or chamber piano works).

Two respondents listed Hildegard de Bingen, who does not fit the criteria. Of the

remaining 95 women composers, all had composed at least one piano work. A total of 80

of the women composers listed were reported by three or less respondents, and 16

composers were listed four or more times. Clara Schumann was the most frequently

named woman composer, listed by 79 respondents (see Table 4.15).

Table 4.15

Women Composers Listed by 4 or More Respondents

Composer	Frequency
Clara Schumann	79
Amy Beach	34
Fanny Mendelssohn	33
Florence Price	28
Cecile Chaminade	20
Lili Boulenger	9
Germaine Tailleferre	8
Elisabeth Jacquet de la Guerre	5
Rebecca Clarke	5
Alexina Louie	4
Louise Farrenc	4
Grazyna Bacewicz	4
Margaret Bonds	4
Maria Szymanowska	4
Nadia Boulenger	4
Valerie Capers	4
Response Rate	40.6%

Note: N = 180

Composers of Color. Respondents submitted composer names to 235 of the

available 900 spaces. I omitted three responses (William Bolcom, Germaine Tailleferre,

and George Gershwin) that did not meet the parameter of composer of color, resulting in

232 valid responses (25.8% response rate). Upon combining repeated entries across all

respondents, I determined a total of 90 different composers of color. Among the

composers of color listed, 79 composers were listed by three or less respondents, and 11

composers were listed by four or more respondents. The most frequently named

composer of color was Scott Joplin, listed by 44 respondents (see Table 4.16).

Table 4.16

Composers of Color Listed by 4 or More Respondents

Composer	Frequency
Scott Joplin	44
Florence Price	32
William Grant Still	15
Duke Ellington	9
Samuel Coleridge Taylor	8
Valerie Capers	5
George Walker	5
Alberto Ginastera	4
John Bologne, Chevalier de Saint-Georges	4
Robert Nathaniel Dett	4
Response Rate	25.8%

Note: N = 180

Women Composers of Color. Respondents listed a total of 27 women composers

of color (approximately one-third less composers than were named for the women

composers and composers of color categories). Three composers were listed more than

three times: Florence Price (37 times), Margaret Bonds (12 times), and Valerie Capers (6

times). Of the cumulative 900 spaces respondents could complete for this category, only

88 were completed. I omitted one respondent answer (Clara Schumann) since she did not

fit the parameter of a woman composer of color, resulting in 87 valid responses (9.6%

response rate). The response rate for women composers of color was considerably lower

than composers of color ($n = 232, 25.8\%$) and women composers ($n = 365, 40.6\%$),

which indicates that piano majors have less experience learning about women composers

of color during their collegiate studies. See Table 4.17 for a list of women composers of

color who were reported by four or more respondents.

Table 4.17

Women Composers of Color Listed by 4 or More Respondents

Composer	Frequency
Florence Price	37
Margaret Bonds	12
Valerie Capers	6
Response Rate	9.6%

Note: N = 180

Beliefs

Benefits about Learning Works by Diverse Composers. In this portion of the

survey, I sought to gather information about piano majors' beliefs related to repertoire

selection and diverse composers. The first two prompts of this section (survey items 43–

44) focused upon learning music by composers of one's own race(s) and other races. I

used a 5-point, Likert-type scale for these prompts. Most respondents believed that

learning music by composers of their own race was important, reporting agree ($n = 64$,

35.6%) and strongly agree ($n = 57, 31.7\%$). To the prompt, "I believe students benefit

from learning music by composers of other races," piano majors held similar views: 56

(31.1%) agreed and 100 (55.6%) strongly agreed. Most respondents agreed that learning music by composers of both one's own race and other races was important.

In the next two survey items (45–46), I used the same prompt format, but asked respondents to consider composer gender. Piano majors agreed ($n = 70, 38.9\%$) and strongly agreed ($n = 73, 40.6\%$) with the belief that students should learn music by composers of their own gender. Pianists responded in the same fashion to students learning music by composers of other genders (agree, $n = 70, 38.9\%$; strongly agree, $n = 73, 40.6\%$).

In comparison to the last four prompts related to the importance of *learning* music by composers, piano majors rated the importance of *teaching* composers of all gender and races as more important. Most respondents agreed ($n = 46, 25.6\%$) or strongly agreed ($n = 113, 62.8\%$) that it is important to teach music by composers of all genders. Similarly, respondents agreed ($n = 47, 26.1\%$) or strongly agreed ($n = 115, 63.9\%$) that it is important to teach music by composers of all races.

Responses to survey items 49–50 reflected piano majors' beliefs related to the *performance* of music. Most college pianists agreed ($n = 47, 26.1\%$) or strongly agreed ($n = 112, 62.2\%$) that it is important to play and/or perform music by composers of all genders. In response to the prompt, "I believe it is important to play and/or perform music by composers of all races," respondents mostly agreed ($n = 41, 22.8\%$) or strongly agreed ($n = 114, 63.3\%$).

When asked whether or not they consider race and gender when choosing literature for themselves to learn and for their students to learn (survey items 52–55), most pianists' responses were neutral. The majority of respondents selected that they

"neither agree nor disagree" that considering gender is important when choosing

literature for themselves ($n = 59$, 32.8%) and for their students ($n = 70$, 38.9) to learn.

Similarly, respondents indicated that considering race is important when choosing

literature for themselves ($n = 54$, 30.0%) and for their students ($n = 73$, 40.6%) to learn.

Responses in the "beliefs" portion of the survey indicate that while piano majors believe

teaching and learning repertoire by composers of all races and genders is important, most

do not consider race and gender when selecting repertoire to play and to teach. In

addition, almost all piano majors agreed that understanding the context within which a

piece was composed is important ($n = 171$, 95.0%) (i.e., information about the composer,

the piece itself, style, musical period, relevant historical events). Complete information

(correlations, means, and standard deviations) for all prompts related to respondents'

beliefs can be found in Table 4.18.

Table 4.18

Correlations, Means, and Standard Deviations for PMs' Beliefs Related to Repertoire by Diverse Composers

		M	SD	1	2	3	4	5	6	7	8	9	10	11	12	13
	I believe…															
1.	Students benefit from learning music by composers of their own race.	3.87	1.04	--												
2.	Students benefit from learning music by composers of other races.	4.39	0.81	.55	--											
3.	Students benefit from learning music by composers of their own gender.	3.89	0.96	.79	.55	--										
4.	Students benefit from learning music by composers of their own gender.	4.16	0.86	.53	.79	.65	--									
5.	It is important to teach music by composers of all genders.	4.46	0.86	.31	.58	.40	.59	--								
6.	It is important to teach music by composers of all races. (1 (.6%) not reported).	4.49	0.83	.32	.60	.36	.60	.89	--							
7.	It is important to play and/or perform music by composers of all genders.	4.46	0.85	.32	.58	.39	.60	.87	.90	--						
8.	It is important to play and/or perform music by composers of all races.	4.46	0.86	.33	.60	.36	.60	.87	.93	.87	--					
9.	I believe it is important to understand the context within which a piece was composed.	4.72	0.55	.16	.30	.09	.27	.41	.39	.43	.38	--				
10.	Consider gender when choosing literature for themselves.	2.89	1.19	.38	.39	.45	.43	.30	.27	.30	.27	.01	--			
11.	Consider gender when choosing literature for students.	2.87	1.12	.32	.36	.36	.40	.28	.25	.29	.25	.00	.91	--		
12.	Consider race when choosing literature for themselves.	2.85	1.18	.38	.46	.42	.47	.29	.29	.28	.28	.03	.83	.77	--	
13.	Consider race when choosing literature for students.	2.87	1.13	.31	.36	.32	.34	.20	.23	.21	.21	.00	.71	.87	.80	--

Note: N = 180. Belief items were anchored by a level of agreement scale ranging between 1 (*strongly disagree*) to 5 (*strongly agree*); Internal consistency α = .83.

Confidence

Confidence in Preparation and Ability to Teach Works by Diverse Composers. In the final section of the survey, I sought to investigate piano majors' confidence teaching repertoire by diverse composers. Given prior investigators' research on self-efficacy (e.g., Biasutti & Concina, 2017; Jelen, 2017; Regier, 2016), I used a similar rating scale of 0 to 10 to measure pianists' confidence levels. In the first four prompts of this section (survey items 56–59), I asked respondents to report their self-perceived level of confidence in their *preparation* to teach works by diverse composers. Respondents rated their confidence level higher when the prompt related to women composers than composers of color. For example, the mean answer for the prompt, "I feel prepared to teach piano repertoire by women composers," was 5.76 (*SD* = 2.86). For the prompt, "I feel prepared to teach piano repertoire by composers of color," the mean was 5.21 (*SD* = 2.58).

Like responses to prompts regarding preparation, data indicate that piano majors were more confident in their *ability* to teach piano repertoire by women composers (*M* = 6.00, *SD* = 2.73) than composers of color (*M* = 5.50, *SD* = 2.68) (survey items 60–61). In general, piano majors appeared to have more confidence teaching works by women composers. However, while confidence levels vary between women composers and composers of color, piano majors indicated that they equally look forward to incorporating music by women composers (*M* = 7.89, *SD* = 2.44) and composers of color (*M* = 7.99, *SD* = 2.28) into their teaching studio/classroom.

Piano Majors' Inclusion of Works by Diverse Composers. Survey item 64 asked piano majors to respond to the dichotomous prompt, "I currently teach repertoire by **women composers**." Among respondents, nearly three-fourths (*n* = 131, 72.8%) were not teaching repertoire by women composers at the time they responded to the survey. Pianists who answered

"no" to this prompt were directed to survey item 64a, where I asked if they would teach more

repertoire by women composers if they felt more prepared to do so. On a confidence scale of 1

(*very unconfident*) to 10 (*very confident*), these 131 pianists indicated a mean response of *M* =

6.61, *SD* = 3.01 (mode, 10 (*n* = 30)). This finding indicates that while most respondents were

confident that they would teach more repertoire by women composers if they felt better prepared

to teach diverse repertoire, there was a large variance in whether they would actually do so.

Pianists then responded to a similar set of questions, but regarding composers of color.

Only 41 pianists (22.8%) were currently teaching repertoire by composers of color at the time of

this study; 130 (72.2%) were not. Of those piano majors that were not currently teaching works

by composers of color, 31 (17.2%) were confident that they would teach more representative

literature if they felt better prepared to do so. Using the same 10-point scale, respondents' mean

response was 6.96 (*SD* = 2.65). See Table 4.19 for the frequencies and percentages of piano

majors' inclusion of works by diverse composers.

Table 4.19

Frequencies and Percentages of Piano Majors' Current Inclusion of Works by Diverse
Composers

	Frequency	%
I currently teach repertoire by women composers.		
Yes	45	25.0
No	131	72.8
Not reported	4	2.2
I currently teach repertoire by composers of color.		
Yes	41	22.8
No	130	72.2
Not reported	9	5.0

Note: N = 180

Piano Majors' Confidence Seeking out Diverse Repertoire. In survey items 66–69, I asked respondents to rate their confidence in actively seeking out both teaching and advanced repertoire by diverse composers. Respondents more often sought out *advanced* repertoire— women composers ($M = 5.27, SD = 2.73$) and composers of color ($M = 5.31, SD = 2.64$)—than they did *teaching* repertoire by both women composers ($M = 4.70, SD = 2.64$) and composers of color ($M = 4.67, SD = 2.56$). These findings indicate that piano majors were more confident actively seeking out advanced repertoire than teaching repertoire for composers of both demographics, and had nearly the same confidence level in seeking out advanced repertoire by both demographic groups.

Overall Confidence Teaching Diverse and Traditional Western Canon Composers. For the final three prompts of the survey, I asked respondents to rate their level of confidence in teaching piano repertoire by women composers, composers of color, and composers from the traditional Western music canon. These prompts were designed to gain insight into the overall confidence of piano majors, and how their confidence in teaching repertoire by diverse composers compared to their confidence teaching repertoire from the traditional canon. Piano majors reported higher confidence in teaching repertoire from the traditional music canon ($M = 8.07, SD = 1.93$) than women composers ($M = 6.05, SD = 2.52$) and composers of color ($M = 5.61, SD = 2.54$). Most respondents rated their confidence as "5" ($n = 33, 18.3\%$) for women composers and as "6" ($n = 30, 16.7\%$), for composers of color on the 10-point scale. This differs from the most frequent response rating for confidence in teaching repertoire from the traditional Western canon; among all respondents, most indicated a confidence level of "10" ($n = 48, 26.7\%$) for this category. See Table 4.20 for all correlations, means, and standard deviations for pianists' confidence related to repertoire by diverse composers.

Table 4.20

Correlations, Means, and Standard Deviations for PMs' Confidence Related to Repertoire by Diverse Composers

		M	SD	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19
1.	I feel prepared to teach piano repertoire by women composers.	5.76	2.86	--																		
2.	I feel prepared to teach piano repertoire by composers of color.	5.21	2.58	.71	--																	
3.	My graduate and/or undergraduate studies prepared me to teach music by women composers.	5.09	2.60	.61	.48	--																
4.	My graduate and/or undergraduate studies prepared me to teach music by composers of color.	4.57	2.71	.46	.61	.75	--															
5.	I feel confident in my abilities to teach piano repertoire by women composers.	6.01	2.73	.82	.68	.58	.42	--														
6.	I feel confident in my abilities to teach piano repertoire by composers of color.	5.50	2.68	.70	.85	.53	.64	.76	--													
7.	I look forward to incorporating music by women composers into my teaching studio/classroom.	7.89	2.44	.30	.18	.22	.18	.30	.23	--												
8.	I look forward to incorporating music by composers of color into my teaching studio/classroom.	7.99	2.28	.27	.29	.21	.20	.28	.31	.91	--											
9.	I currently teach repertoire by women composers.	1.74	0.44	.34	.22	.17	.13	.32	.27	.28	.24	--										
10.	I would teach more repertoire by women composers if I felt more prepared to do so.	6.61	3.01	.19	.15	.14	.08	.21	.16	.36	.32	.06	--									

#	Item	M	SD	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19
11.	I currently teach repertoire by composers of color.	1.76	0.43	.27	.27	.12	.14	.26	.30	.23	.24	.72	.20	--								
12.	I would teach more repertoire by composers of color if I felt more prepared to do so.	6.96	2.65	.16	.25	.07	.17	.21	.21	.31	.29	.04	.85	.04	--							
13.	I actively seek out teaching repertoire by women composers.	4.71	2.64	.21	.23	.19	.14	.26	.22	.34	.37	.28	.30	.28	.30	--						
14.	I actively seek out advanced repertoire by women composers.	5.27	2.73	.34	.28	.29	.19	.30	.26	.39	.40	.31	.21	.24	.20	.72	--					
15.	I actively seek out teaching repertoire by composers of color.	4.68	2.56	.09	.16	.09	.09	.12	.20	.30	.37	.24	.26	.30	.32	.86	.63	--				
16.	I actively seek out advanced repertoire by composers of color.	5.30	2.64	.19	.25	.14	.14	.16	.25	.35	.43	.25	.19	.25	.18	.60	.85	.73	--			
17.	Rate your level of confidence in teaching piano repertoire by women composers.	6.04	2.52	.62	.48	.46	.32	.70	.58	.22	.23	.34	.14	.35	.12	.23	.37	.16	.24	--		
18.	Rate your level of confidence in teaching piano repertoire by composers of color.	5.61	2.54	.49	.51	.39	.40	.50	.66	.14	.21	.39	.15	.33	.16	.18	.32	.24	.38	.79	--	
19.	Rate your level of confidence in teaching piano repertoire from the traditional Western music canon.	8.07	1.92	.35	.30	.25	.21	.35	.34	.26	.20	.28	.07	.31	.12	.17	.25	.19	.26	.54	.47	--

Note: $N = 180$. Confidence items were anchored by a confidence scale ranging between 0 (*very unconfident*) to 10 (*very confident*); Internal consistency $\alpha = .86$.

Interaction Between Variables

Data Reduction

The survey addressed three components (i.e., experience, beliefs, confidence) that influence piano majors' relationship with piano repertoire by diverse composers. Thus, the survey was formatted in three sections (i.e., experience, beliefs, confidence). To better investigate the relationship between experience, beliefs, and confidence, I created smaller latent variables (Russell, 2018). I first used analysis to ensure that data was normally distributed and all assumptions for statistical tests were met. To examine the internal consistency of the survey prompts related to *experience*, I computed the Cronbach's alpha. The alpha for experience was $\alpha = .83$ which indicates that the items would form a scale that has good internal consistency. The 27 item scores were summed, yielding a possible range of scores from 27–108. The 13 survey items that used a 5-point scale were used in the *beliefs* portion of the survey, yielding a possible range of 13–65. The Cronbach's alpha for this portion also was high ($\alpha = .91$), indicating good internal consistency. The *confidence* portion of the survey included 19 items that used an 11-point confidence scale (1–10), yielding a possible range of 19–209. The Cronbach alpha was again high for this portion of the survey ($\alpha = .86$). Variables were normally distributed, and using each Cronbach alpha, I deemed the high levels of reliability appropriate for subsequent analysis.

Table 4.21

Means and Standard Deviations of Latent Variables

	M	*SD*	Range	α
Experience	55.76	9.93	39–97	.83
Beliefs	50.16	8.59	27–65	.91
Confidence	98.73	25.46	42–149	.86

Note: N = 180

Relationships Between Latent Variables. In order to examine if any relationship existed between the respondents' experience learning works by diverse composers (M = 55.76, SD = 9.93) and their beliefs related to repertoire by diverse composers (M = 50.16, SD = 8.59), I conducted a Pearson product-moment correlation and found that there was not a statistically significant relationship between piano majors' experience and beliefs (r = -.016, p = .85).

To examine if a statistically significant relationship existed between the respondents' experience learning works by diverse composers (M = 55.76, SD = 9.93) and their confidence teaching repertoire by diverse composers (M = 98.73, SD = 25.46), I again conducted a Pearson product-moment correlation. I found a significant relationship (r = .29, p = .016) between these two variables. The strength of this association is between 0.3 and 0.5 and, thus, the association is considered weak. Similarly, I found a significant relationship (r = .24, p = .006) between piano majors' confidence teaching repertoire by diverse composers (M = 98.73, SD = 25.46) and their beliefs related to

repertoire by diverse composers ($M = 50.16, SD = 8.59$). Again, the strength of this association is considered weak ($r = .24$). These findings indicate that respondents who held higher beliefs related to repertoire by diverse composers also had more confidence in teaching the repertoire, and those with more experience learning repertoire by diverse composers were more confident in their teaching abilities.

Relationship Between Gender and Experience, Beliefs, and Confidence. To determine if differences existed in the *experience* of respondents who identified as female and as male, I compared the groups using an independent-samples t-test. I decided to use the gender identities of female and male to measure values because other gender-related responses (non-binary ($n = 1$), genderqueer ($n = 1$), not reported ($n = 6$)) were not large enough to yield reliable parametric results. I established the homogeneity of variance through the Levene test for equality of variance to check that the variances of both groups were equal, $F = .01, p = .919$. Means were only slightly different between female ($M = 55.92, SD = 9.37$) and male ($M = 55.07, SD = 9.49$) respondents, and I found no significant difference between the two groups level of experience learning repertoire by diverse composers, $t(145) = 0.54, p = .590$).

I again used an independent-samples t-test and determined that there was a statistically significant difference between the *beliefs* of female and male respondents. Inspection of the two groups indicates that the average score for female respondents ($M = 52.51, SD = 7.23$) was significantly higher than the score for male respondents ($M = 46.72, SD = 9.39$). The Levene test for equality of variance yielded the results, $F = 2.02, p = .157$, and value of $t(164) = 4.47, p < .001$. In addition to the statistically significant finding, practical significance can be assumed based on the medium effect size ($d = .69$).

An independent-samples *t*-test revealed there was no significant difference between female (*M* = 102.32, *SD* = 23.37) and male (*M* = 92.35, *SD* = 27.84) respondents' *confidence* in teaching repertoire by diverse composers. I used the Levene test for equality of variance to establish the homogeneity of variance, *F* = .728, *p* = .396 and a *t* value of *t*(98) = 1.93, *p* = .056. See Table 4.22 for a complete comparison of gender to experience, beliefs, and confidence regarding college pianists' and diverse repertoire.

Table 4.22

Comparison of Female and Male Respondents' Experience, Beliefs, and Confidence Related to Diverse Repertoire

Variable	n	M	SD	t	df	p
Experience						
Females	87	55.92	9.37	0.54	145	.590
Male	60	55.07	9.49			
Beliefs						
Females	101	52.51	7.23	4.47	164	< .001
Male	65	46.72	9.39			
Confidence						
Females	55	102.32	23.37	1.93	98	.056
Male	37	92.35	27.84			

Note: N values vary among categories depending on the number of valid responses.

Relationship Between Race and Experience, Beliefs, and Confidence. To examine the relationship between respondents' race and their experience learning repertoire by diverse composers, I used the non-parametric Kruskal–Wallace test. I used this test rather than an ANOVA since the population size of each race varied and, thus, did not meet the assumptions of an ANOVA. To understand the impact of a respondent's race upon experience learning diverse repertoire, I used five groups: White ($n = 99$), Asian ($n = 32$), Black or African American ($n = 8$), Mixed Race ($n = 3$), and American Indian or Alaska Native ($n = 2$). I created the Mixed-Race group from respondents who indicated "Other" for their race. While several respondents did not indicate their race, four reported that they were Mixed-Race. Of those four respondents, three completed all responses for the experience portion of the survey.

American Indian or Alaska Native respondents had the highest mean rank (96.50) followed by Black or African American respondents (mean rank = 78.69), White (mean rank = 75.42), Asian (mean rank = 62.22), and Mixed-Race respondents (mean rank = 53.33). I found that there was not a statistically significant different between groups (χ^2 = 3.91, df = 4, p = .419).

To examine the impact of race on respondents' beliefs about repertoire by diverse composers, I again used a Kruskal–Wallace test and followed the same procedures for determining groups. Groups were: White (n = 111), Asian (n = 35), Black or African American (n = 11), Mixed Race (n = 4), and American Indian or Alaska Native (n = 2). (The difference among n values can be attributed to the higher number of respondents who completed the entire Beliefs portion of the survey). Mixed-Race respondents had the highest mean rank (111.50), followed by Black or African American (mean rank = 97.64), American Indian or Alaska Native (mean rank = 95.00), White (mean rank = 83.25), and Asian (mean rank = 69.01) respondents. Findings indicate that most non-White respondents hold higher beliefs about repertoire by diverse composers. Again, findings were not statistically significant (χ^2 = 5.66, df = 4, p = .226).

I followed the same procedures to examine the impact of respondent's race on their confidence teaching repertoire by diverse composers. Groups included White (n = 63), Asian (n = 26), Black or African American (n = 4), Mixed Race (n = 3), and American Indian or Alaska Native (n = 1). Black or African American (mean rank = 53.00) had the highest mean response rate, followed by Asian (mean rank = 51.19), White (mean rank = 48.56), Mixed-Race (mean rank = 40.17), and American Indian or Alaska Native (mean rank = 30.50) respondents. This relationship was not statistically

significant ($\chi^2 = .982$, $df = 4$, $p = .912$). While American Indian or Alaska Native respondents had the highest mean rank for the Experience latent variable, they had the lowest mean rank for the Confidence portion. This contradicts the overall relationship trend that more experience predicts greater confidence indicated by findings (Burak, 2019; Regier, 2016; Zelenak, 2014). See Table 4.23 for a complete comparison of race to experience, beliefs, and confidence regarding college pianists' and diverse repertoire.

Table 4.23

*Comparison by Respondent's Race and Experience, Beliefs, and Confidence Related to
Diverse Repertoire*

Variable	n	Mean Ranks	SD	χ^2	df	p
Experience		55.76	9.93	3.91	4	.419
American Indian or Alaska Native	2	96.50				
Black or African American	8	78.69				
White	99	75.42				
Asian	32	62.22				
Mixed Race	3	53.33				
Beliefs		50.16	8.59	5.66	4	.226
Mixed Race	4	111.50				
Black or African American	11	97.64				
American Indian or Alaska Native	2	95.00				
White	111	83.25				
Asian	35	69.01				
Confidence		98.73	25.46	0.98	4	.912
White	63	48.56				
Asian	26	51.19				
Black or African American	4	53.00				
Mixed Race	3	40.17				
American Indian or Alaska Native	1	30.50				

Note. N values vary among categories depending on the number of valid responses.

Relationship between Degree Level and Experience, Beliefs, and Confidence.

I used a Kruskal–Wallace test to determine the impact of degree level on respondent's

experience learning repertoire by diverse composers. I used a Kruskal–Wallace test rather

than an ANOVA since the group sizes were dissimilar: Bachelors ($n = 97$), Masters ($n =$

31), and Doctorate ($n = 22$). Doctoral students had the highest mean rank (78.18),

Bachelor students had the second highest (mean rank = 76.49), and Master students had

the lowest (mean rank = 76.49). While doctoral students had the highest level of

experience—perhaps not surprising, given they have the most years of experience pursing

collegiate degrees—bachelor students had a higher average experience score than master

students. However, I found that this relationship was not statistically significant ($\chi^2 =$

.549, $df = 2$, $p = .760$).

The impact of degree program upon beliefs also was not statistically significant

($\chi^2 = 1.04$, $df = 2$, $p = .596$). Master's students had the highest mean rank ($n = 34$, mean

rank = 92.51), followed by doctoral students ($n = 23$, mean rank = 87.61), and bachelor

students ($n = 113$, mean rank = 82.96). Similarly, degree level did not have a statistically

significant impact on respondents' confidence levels related to repertoire by diverse

composers ($\chi^2 = 1.86$, $df = 2$, $p = .395$). Doctoral students had the highest mean rank for

confidence ($n = 9$, mean rank = 63.33), followed by Master ($n = 19$, mean rank = 55.97),

and Bachelors ($n = 75$, mean rank = 49.89) students. See Table 4.24 for a complete

comparison of degree to experience, beliefs, and confidence regarding college pianists'

and diverse repertoire.

Table 4.24

Comparison of Respondent's Degree Level and Experience, Beliefs, and Confidence
Related to Diverse Repertoire

Variable	n	Mean Ranks	SD	χ^2	df	p
Experience		55.76	9.93	0.55	2	.760
Doctorate	22	78.18				
Bachelors	97	76.49				
Masters	31	70.48				
Beliefs		50.16	8.59	1.04	2	.596
Masters	34	92.51				
Doctorate	23	87.61				
Bachelors	113	82.96				
Confidence		98.73	25.46	1.86	2	.395
Doctorate	9	63.33				
Masters	19	54.97				
Bachelors	75	49.89				

Note: N values vary among categories depending on the number of valid responses.

Relationship between Collegiate Institution Type and Experience, Beliefs,

and Confidence. Respondents had the option to select that their institution was private,

public, or that they were unsure of its status. To determine the impact of the relationship

between collegiate institution type and experience, I used a Mann Whitney-U test. I chose

to use a non-parametric test because nearly three-fourths of respondents attended a public

($n = 133, 73.9\%$) or private institution ($n = 41, 22.8\%$) ($U = 1639.00, Z = -.756, p =$

.450). Note that the n values vary among experience, beliefs, and confidence dependent

on the number of respondents who entirely completed that section. Although respondents

who attended public institutions had more experience learning repertoire by diverse composers, the finding was not statistically significant.

Similarly, respondents who attended public institutions ($n = 130$, mean rank = 89.10) held higher beliefs than those who attended private institutions ($n = 38$, mean rank = 68.75). This finding was statistically significant ($U = 1891.50$, $Z = -2.27$, $p = .023$, r = –.18). The effect size was rather small to warrant practical significance. Regarding confidence, respondents who reported that they attend a public collegiate institution ($n = 69$) had a mean rank of 52.09. Those who attended private collegiate institutions ($n = 31$) had a mean rank of 46.97. This finding was statistically not significant ($U = 960.00$, $Z = -.816$, $p = .414$). See Table 4.25 for a complete comparison of institution type to experience, beliefs, and confidence regarding college pianists' and diverse repertoire.

Table 4.25

Comparison of Respondent's that Attend Public and Private Institutions and Experience,

Beliefs, and Confidence Related to Diverse Repertoire

Variable	n	Mean Ranks	SD	U	Z	p
Experience		55.76	9.93	1639.00	-.756	.450
Public	116	75.37				
Private	31	68.87				
Beliefs		50.16	8.59	1871.50	-2.27	.023
Public	130	89.10				
Private	38	68.75				
Confidence		98.73	25.46	960.00	-.816	.414
Public	69	52.09				
Private	31	46.97				

Note. N values vary among categories depending on the number of valid responses.

Relationship between Performance and Education Majors and Experience,

Beliefs, and Confidence. I used ANOVA tests to evaluate the impact of major type,

specifically between performance-based majors and education-based majors. The

Performance group ($n = 91$) included respondents who reported pursuing degrees in

Performance, Piano, and Collaborative Piano. The Education group ($n = 29$) included

music education and pedagogy majors. The third group included respondents who listed

their major was Piano Performance and Pedagogy; I decided to isolate these respondents

into their own group because their major is both performance- and pedagogy-based.

The Education group had the highest mean for *experience* ($n = 29$, $M = 58.10$, SD

$= 9.66$), followed by the Piano Performance and Pedagogy group ($n = 17$, $M = 55.47$, SD

$= 10.16$), and the Performance group ($n = 91$, $M = 55.26$, $SD = 10.36$). Although the

Education group mean was highest, mean among each group were closely related. This finding was statistically not statistically significant ($F = .870$, $df = 2$, $p = .421$).

To examine the difference between the *belief* means of performance and education-based major programs, I conducted an ANOVA in which the beliefs were the dependent variable and the respondent's group—Performance ($n = 107$), Performance and Pedagogy ($n = 18$), and Education ($n = 33$)—was the independent variable. I established the homogeneity of variance through the Levene's test for equality of variance, $F = 2.21$, $p = .11$. Respondents in the Education group had the highest mean ($n = 33$, $M = 54.03$, $SD = 8.59$), followed by the Performance and Pedagogy group ($n = 18$, $M = 50.94$, $SD = 8.90$), and Performance group ($n = 107$, $M = 48.91$, $SD = 8.96$). I found that there was a statistically significant relationship between these variables ($F = 4.730$, $df = 2$, $p = .010$, $\eta^2 = .06$). I conducted a Tukey post hoc test to determine where the significant differences existed. Respondents in the Music Education group held higher beliefs than those in the Piano Performance group. No significant difference existed, however, between the beliefs of piano majors in the Piano Performance group and Piano Performance and Pedagogy group and the Music Education and Piano Performance and Pedagogy group.

Finally, education-based majors ($n = 21$) had a higher mean ($n = 21$, $M = 111.10$, $SD = 20.59$) than Piano Performance and Pedagogy majors ($n = 6$, $M = 102.17$, $SD = 13.89$), and performance majors ($n = 67$, $M = 96.79$, $SD = 26.82$) in regard to *confidence*. These findings were not statistically significant; however, the education-based major group had a mean confidence score that was higher than both the Piano Pedagogy and Performance major group and the Performance group. See Table 4.26 for a complete

comparison of major type to experience, beliefs, and confidence regarding college

pianists' and diverse repertoire.

Table 4.26

Comparison of Performance and Education majors and Experience, Beliefs, and
Confidence Related to Diverse Repertoire

Variable	n	M	SD	F	df	p	$\eta2$
Experience		55.76	9.93	0.87	2	.421	
Education	29	58.10	9.66				
Performance and Pedagogy	17	55.47	10.16				
Performance	91	55.26	10.36				
Beliefs		50.16	8.59	4.73	2	.010	.06
Education	33	54.03	6.02				
Performance and Pedagogy	18	50.94	8.90				
Performance	107	48.91	8.96				
Confidence		98.73	25.46	2.63	2	.077	
Education	21	111.10	20.59				
Performance and Pedagogy	6	102.17	13.89				
Performance	67	96.79	26.82				

Note. N values vary among categories depending on the number of valid responses.

CHAPTER 5: DISCUSSION

In this chapter, I discuss the findings from my survey of collegiate piano majors' relationship with works by diverse composers. Research questions and relevant findings are discussed in combination with implications and recommendations for future research. Additionally, I provide limitations of the research at the conclusion of this discussion. For structural purposes, the chapter is organized by research topic.

Review of Purpose and Research Questions

The purpose of this survey study was to examine undergraduate and graduate piano major's confidence in selecting, performing, and teaching piano repertoire by diverse composers. A secondary purpose was to investigate their beliefs about and experience learning diverse piano repertoire. Specifically, I examined (a) what experience undergraduate and graduate piano majors have learning piano repertoire by diverse composers, (b) how confident piano majors are in teaching repertoire by diverse composers, and (c) potential relationships between piano majors' confidence among learning/performing, selecting, and teaching repertoire by diverse composers. The following questions guided this research study:

1. What experiences do undergraduate and graduate piano majors have learning piano repertoire by diverse composers during their collegiate studies (as a student enrolled in piano lessons, literature, or pedagogy courses)?

2. How confident are undergraduate and graduate piano majors in teaching repertoire by diverse composers?

3. What are the relationships between confidence among learning/performing, selecting, and teaching repertoire by diverse composers?

4. What impact does undergraduate and graduate piano major's experience learning

    piano repertoire by diverse composers have on their ability to teach piano

    repertoire by diverse composers to their current and/or future students?

Piano Majors' Experience Learning Piano Repertoire by Diverse Composers.

In research question one, I asked respondents, "What experiences do

undergraduate and graduate piano majors have learning piano repertoire by diverse

composers during their collegiate studies?" Survey prompts related to this topic

investigated piano majors' experience in piano lessons, piano literature and pedagogy

courses, and performance opportunities afforded as part of their collegiate study.

Experience in Lessons and Coursework

Findings indicated that most piano majors had at least some experience learning

repertoire by diverse composers. However, few regularly studied works by traditionally

underrepresented composers and found that they were not often included in their

coursework. When asked, most respondents ($n = 149, 82.78\%$) indicated that they had

taught piano literature they had experience playing. This finding supports results from

Kelly-McHale (2018), who suggested that teachers often taught the same material and in

similar manners to how they themselves were taught. As researchers of previous studies

have presented (Karmas, 2011; Kelly-McHale, 2018; Thompson et al., 2002),

respondents in this study self-reported that they at least sometimes taught literature that

they themselves have already learned. This finding indicates the importance of exposing

piano majors to repertoire by diverse composers *while* they are students. If they

themselves have experience learning works by diverse composers, they may be more

likely to teach those works to their students in the future. In addition, almost all

respondents ($n = 179, 99.44\%$) indicated that they had at least some say in the repertoire they studied in applied lessons. This finding supports existing research that suggests students and teachers typically work together to choose literature for study and performance (Burnham, 2003; Lagrimas, 2016). Students with a broad knowledge of the repertoire know of more works, and thus have more varied options for choosing literature that meets their technical and musical goals. Greater representation of diverse composers in piano literature and similar courses may help students gain a broader knowledge of the piano repertoire and make more fully informed selection choices.

Experience Learning Women Composers and Composers of Color

Piano majors' responses were similar when referencing their experience learning repertoire by women composers and composers of color. Respondents had more experience studying women composers in piano literature courses ($n = 144, 80.0\%$) than they did in applied piano study ($n = 105, 58.3\%$). Similarly, piano majors reported nearly the same level of experience learning works by composers of color as a portion of their piano literature classes ($n = 127, 70.6\%$) than study in applied lessons ($n = 110, 61.1\%$). While most respondents had at least some experience learning repertoire by diverse composers in piano literature classes, most indicated that they seldom or sometimes had the opportunity to gain experience learning works by women composers ($n = 113, 62.8\%$) and some reported that they have had no experience ($n = 27, 15.0\%$). Greater inclusion of diverse composers in piano literature courses will provide piano majors with more experience learning about repertoire by diverse composers. Heightened inclusion of diverse composers within the piano literature curriculum also may encourage piano majors to more frequently study works by diverse composers in their applied lessons,

since, again, teachers are likely to pursue what they have experience with and knowledge about (Kelly-McHale, 2018). However, this assumption is not evidenced through the data findings of the current study. Further research is needed to explore the possible correlation between piano literature curriculum, applied piano lesson repertoire choices and piano majors' confidence teaching repertoire by diverse composers.

Programming on Degree- and Non-Degree Recitals

Piano majors were more likely to program at least once piece by a traditionally underrepresented composer on non-degree recitals—women composers ($n = 88, 48.9\%$); composers of color ($n = 82, 45.6\%$)—than degree recitals—women composers ($n = 53$, 29.4%); composers of color ($n = 56, 31.1\%$). Increased programming may be attributed to fewer repertoire requirements for non-degree recitals, greater student autonomy in programming choice, or collaboration with others (e.g., for chamber works) who suggest repertoire by diverse composers. The Likert-type responses I used for survey prompts about experience did not allow for respondents to provide explanations as to *why* they program works by diverse composers on various recital types. While I am unable to ascertain the specific reason for greater inclusion of diverse composers on non-degree recitals based on these data, the findings suggest that diverse composers were more widely accepted on recitals that do not directly impact degree requirements and suggest that degree requirements may be more exclusionary. Future researchers might investigate this phenomenon to better understand recital programming practices and requirements.

Piano Majors' Learning Diverse Repertoire

In response to prompts that asked piano majors if they were learning a piece by a composer from various demographic groups at the time of this study, 31.1% ($n = 56$)

reported learning a work by a woman composer and 31.7% ($n = 57$) indicated they were studying a piece by a composer of color. I compared responses to the prompts asking respondents if they were currently learning a piece by a woman composer or composer of color and found that among the 180 respondents, 96 (53.3%) were learning a piece by a woman and/or a composer of color. The inclusion of diverse composers is largely unexplored among piano recital programming. However, this finding suggests that piano major who responded to this study may learn more works by traditionally underrepresented composers than previous piano majors and pre-college pianists as evidenced by the generally Eurocentric programming found in past piano recital programming research (Chen, 2008; Chu, 2002; Conflenti, 1978; Cremaschi, 2021; Hunter, 1985; Rich, 1973).

Experience Learning Repertoire by Women Composers of Color

Respondents reported little and, most often, no experience learning works by women composers of color in either piano literature courses ($n = 88, 48.9\%$) or applied lessons ($n = 108, 60.0\%$), particularly in comparison to their experience learning piano repertoire by women composers or composers of color in the same environments. On both degree- and non-degree recitals, few respondents had programmed works by women composers of color—degree recitals ($n = 24, 13.3\%$); non-degree recitals ($n = 27, 15.0\%$). Furthermore, women composers of color were mostly "never" or "seldom" included in piano majors' applied lessons ($n = 143, 79.4\%$) or piano literature courses ($n = 131, 72.8\%$). These findings indicate that while diversity within the repertoire was considered in the collegiate experiences of piano majors' degree curriculum (to varying degrees), the intersectionality of diverse demographics may be overlooked. Women

composers of color belong to two traditionally underrepresented groups (i.e., women and BIPOC) which causes further scarcity of representation among literature studied by pianists. Consideration of the intersectional identities of women composers of color is important for both students and instructors to consider when choosing performance literature. Such representation could serve as important role models for minority students, specifically those who identify as BIPOC women (Hamann & Walker, 1993; Ivaldi & O'Neill, 2010).

Tokenism Related to Women Composers of Color

As mentioned above, respondents were less familiar with the piano works of women composers of color than they were with either women composers or composers of color. This discrepancy in familiarity was particularly evident when respondents were asked to list composers from each group they had learned during their collegiate studies. Each respondent was provided five spaces to list composers from each demographic group (e.g., women composer, composer of color, women composer of color). Among the 180 respondents, that created 900 opportunities (spaces on the survey) for them to list composers they were familiar with from each demographic group. Respondents named 95 different women composers, 90 composers of color, and only 27 women composers of color. Of the potential spaces, respondents submitted women composers for 365 of the spaces (response rate = 40.6%). Respondents were able to recall noticeably less composers of color and completed 232 of the 900 spaces (response rate = 25.8%). Women composers of color had the smallest response rate of 9.6%, meaning that respondents were able to provide the names of women composers of color for only 87 of the 900 spaces. These findings align with those by Robbins (2019), who reported that

preservice music educators were able to name far fewer women composers of color than women composers or composers of color.

In addition, Florence Price was overwhelmingly the only woman composer of color that piano majors were able to recall. Without doubt, Florence Price deserves inclusion within the curriculum and the works piano majors study based on her large, high quality compositional output for beginning to advanced pianists. Florence Price has become perhaps the best-known black woman classical composer; but she is by no means the only one. The infrequent experience that responding piano majors had with women composers of color, and their inability to list any (or only Florence Price) as a women composer of color they had studied, suggests that Florence Price may be presented as the "token" black women composer for piano. This approach is superficial (Drye, 2021), leaves women composers of color as peripheral rather than integrated (Hess, 2015), and does not address systemic issues of representation in the classical music degree curriculum. A tokenistic approach does not equip piano majors with the knowledge and tools they need to truly integrate women composers of color into their knowledge of the piano repertoire. The findings from this study highlight the importance of introducing piano majors to a wider array of women composers of color to avoid tokenism, and to ensure that students gain a more comprehensive knowledge of these women's contributions to the piano repertoire.

Impact of Gender and Race on Experience

In the present study, respondents (regardless of gender or race) reported the same level of experience learning repertoire by traditionally underrepresented composers. Specifically, respondents' level of experience learning diverse repertoire was nearly

identical among female and male piano majors. This finding is important to note, since it indicates that *all* piano majors gain experience learning works by diverse composers—not solely those piano majors who relate in gender to composers of a traditionally unrepresented group.

While American Indian, Alaska Native, and Black or African American respondents did have slightly more experience learning works by diverse composers, the finding was not statistically significant, and experience was comparable among all races. Again, this finding indicates that *all* piano majors, regardless of their race, gain similar experience learning the works of diverse composers. This finding contradicts previous research on piano majors, in which I found that female respondents had more experience learning repertoire by diverse composers than male respondents, and that Black or African American respondents had more experience than respondents of other races (Klein, 2020). However, this earlier study reflected a small sample size; further research is needed to verify any trends in the field. While comparable, the levels of experience expressed by respondents were somewhat low, which may suggest that more piano students and teachers consider the importance of exposing all students to diverse repertoire.

Future Research on Piano Majors' Experience with Repertoire by Diverse Composers

Future researchers may consider the use of qualitative approaches to gain a deeper understanding of the specific works by diverse composers that piano majors' program, study, and/or perform. In addition, the inclusion of more prompts about traditionally studied composers, in order to more explicitly compare respondents' knowledge of Eurocentric and diverse composers, may be of interest to future researchers. For example,

prompts that ask respondents to list five composers from the traditional canon they have learned about during their collegiate study, if they feel prepared to teach literature from the traditional canon, and if their degree program prepared them to teach literature from the traditional canon. By including these prompts, researchers can gain a better understanding of how respondents' experience learning and confidence teaching literature from the traditional canon compares to their experience learning and confidence teaching works by diverse composers. Experience among piano majors of a specific degree level could also be investigated more thoroughly. For example, examining undergraduate piano majors' experiences with diverse composers as lower-division (freshman/sophomore) versus upper-division (junior/senior) students. Given that applied curricula change over the course of undergraduate study, such research might illuminate when within degree study piano majors gain exposure to diverse repertoire, and how consistently or inconsistently they gain that experience.

Piano Majors' Confidence Teaching Piano Repertoire by Diverse Composers

In research question two, I asked, "How confident are undergraduate and graduate piano majors in teaching repertoire by diverse composers?" Questions related to this topic examined (a) piano majors' levels of confidence teaching literature by diverse composers, (b) how their confidence teaching literature by diverse composers relates to their confidence teaching other works from the traditional canon, and (c) the impact of gender, race, and degree program on their levels of confidence.

Confidence Teaching Repertoire by Women Composers and Composers of Color

A confidence scale of 0 (*very unconfident*) to 10 (*very confident)* was used to measure pianists' confidence levels. Overall, respondents indicated higher confidence

levels when prompts related to women composers than composers of color. Specifically for the prompts, "I feel prepared to teach piano repertoire by _____." and "My graduate and/or undergraduate studies prepared me to teach music by _____." Findings indicate two things: First, on average, confidence levels related to level of preparation through their degree program fell mid-scale. Respondents did not feel particularly confident, but did not have, on average, markedly low confidence either. Second, while respondents were more confident when discussing women composers, the difference is slight; piano majors had closely related confidence levels related to both groups. Findings from the present survey support those by Robbins (2019), who found that preservice music education majors rated their level of preparation to teach women composers higher than composers of color, and that the mean score for both responses fell in the middle of the scale used.

Respondents had more confidence in their overall level of preparation to teach works by diverse composers than preparation they received specifically as part of their degree program. For example, 23 (12.8%) respondents indicated a score of "10" when asked if they felt prepared to teach literature by women composers and 16 (8.9%) indicated a score of "10" of composers of color. When asked to indicate their level of confidence based on their collegiate preparation, 10 (5.6%) indicated a "10" for women composers and 12 (6.7%) for composer of color. Higher confidence in overall preparation may be attributed to respondents' personal research into these topics, but the exact reason remains unknown. As indicated in earlier prompts, most respondents seldom and sometimes learned about traditionally underrepresented composers in piano literature and applied lessons. Further inclusion of diverse composers in coursework may increase

piano majors' confidence, both from their collegiate degree program preparation and in their overall feelings of preparation.

Differences in Confidence Related to Gender

Female respondents were, on average, more confident ($M = 102.32$, $SD = 23.37$) teaching repertoire by diverse composers than their male counterparts ($M = 92.35$, $SD = 27.84$). While not a statistically significant finding, this difference indicates heightened confidence levels among female pianists. Given the impact of mastery experience on self-efficacy (SE) (Bandura, 1982), this finding may be a result of the greater experience female pianists reported regarding learning literature by traditionally underrepresented composers (females, $M = 55.92$, $SD = 9.37$; males, $M = 55.07$, $SD = 9.49$). These findings reflect those on role models (Gould, 2001; Lockwood, 2016), which suggested that female respondents may have a vested interest in learning repertoire by composers they relate to or an interest in promoting greater representation among the repertoire they learn. Female piano majors' interest in learning works by female composers provides evidence for the importance of its inclusion among the literature piano majors may study. For both piano teachers selecting works for students and pianists choosing works to learn and program on recitals, greater inclusion of women composers among the repertoire may allow female pianists the opportunity to further develop their experience learning and confidence teaching and performing literature by women composers.

Difference in Confidence Among Traditional Repertoire and Repertoire by Diverse Composers

Respondents were asked to indicate their confidence level teaching piano literature by women composers, composers of color, and repertoire from the traditional

Western music canon. Although not statistically significant, collegiate pianists were more confident teaching piano compositions from the traditional canon ($M = 8.07$, $SD = 1.92$) than works by women composers ($M = 6.04$, $SD = 2.52$) and composers of color ($M = 5.61$, $SD = 2.54$). Given what we know from Milliman (1992) and Johnson (2002), who found that the most used textbooks for piano pedagogy courses (during the time of their research) did not include discussion or repertoire by traditionally underrepresented composers, current findings suggest that these differences might be the result of lack of experience or access to tools and resources related to repertoire by diverse composers—more specifically, teaching repertoire by diverse composers. Piano majors' lower levels of confidence teaching repertoire by women composers and composers of colors aligns with the little exposure they gain through common pedagogy course texts.

While more information is needed to understand why respondents lacked confidence in teaching diverse repertoire, potential reasons may include a lack of knowledge about repertoire by diverse composers or lack of knowledge related to the stylistic practices and compositional influences of repertoire by composers who did not align with the Eurocentric canon. Consider, for example, the influence of spirituals in the piano works of Florence Price, or African chants in the works of Samuel Coleridge-Taylor. The traditionally Western music canon does not include perspectives outside of the Eurocentric experience (Hess, 2018) and thus, when used in the music classroom, does not equip students with the contextual knowledge needed to learn about works that fall outside of the traditional canon. Respondents' confidence levels align with those from previous research that indicated Western classical music is often treated as the most important and/or is given precedent over other/non-European perspectives (Oberhofer,

2020). To increase piano majors' confidence levels in teaching repertoire by traditionally underrepresented composers, university-level coursework should both include *and* contextualize repertoire by diverse composers (Evans et al., 2012).

Piano Majors' Attitude Towards Inclusion of Diverse Repertoire

While confidence levels in teaching diverse repertoire varied among respondents and among women composers and composers of color, most pianists wanted to include literature by diverse composers in their applied curriculum. Specifically, respondents were confident that they look forward to including works by women composers ($M =$ 7.89, $SD = 2.44$) and composers of color ($M = 7.99$, $SD = 2.28$) in their future teaching studio or classroom. These means are markedly higher than their self-perceived level of preparedness (women composers, $M = 5.76$, $SD = 2.86$; composers of color $M = 5.21$, $SD = 2.58$) and confidence teaching repertoire by diverse composers (women composers $M = 6.04$, $SD = 2.52$; composers of color, $M = 5.61$, $SD = 2.54$). My findings support those of Robbins (2019), who found that preservice music education majors reported varied self-perceived level of preparedness to teach diverse composers and notably strong desires to include music by composers of all genders and races in their music classrooms.

I believe the difference in means between self-perceived preparedness and desire to include diverse composers is important to note. Regardless of their confidence level, respondents reported that they looked forward to including diverse repertoire in their teaching, indicating that they likely believe the topic is important and deserves inclusion. However, the disparity between the responses to these two prompts (i.e., preparedness vs. inclusion) may indicate a lack of resources and tools available to piano teachers and students. As mentioned in Chapter 2 the most utilized piano pedagogy textbooks do not

include discussion of diverse repertoire (Johnson, 2002; Milliman, 1992). Music history textbooks echo this deficit, in which male musicians and composers are included more heavily than females and racial minorities (Baker, 2003). Bernabé-Villodre and Martínez-Bello's findings (2018) revealed that males were depicted twice as often as females in music textbooks. The continued disparity among representation across the entire music genre may contribute to piano majors' lack of confidence in teaching works by diverse composers.

Future Research on Piano Major's Confidence Teaching Repertoire by Diverse Composers

Future researchers may investigate more details about several areas related to piano majors' confidence teaching repertoire by diverse composers addressed in the current study. For example, what specifically about repertoire by diverse composers makes piano majors have less confidence in teaching the repertoire? Is this attributed to a lack of knowledge of works within the repertoire? Or lack of knowledge about the composer's life, compositional practices, and cultural and compositional influences? Perhaps it is a combination of both, and of other factors. Future survey prompts may ask respondents about their confidence contextualizing works by diverse composers (i.e., providing background about the composer, the environment within which they lived, compositional influences). Prompts may also ask respondents what they believe would help improve their confidence (i.e., increased inclusion of diverse composers in piano literature classes, more knowledge about resources and databases to access repertoire). Further research into the factors that influence piano majors' lack of confidence may help address and amend those deficits in collegiate curriculum and degree requirements.

The more detailed comparison of piano majors' confidence seeking out teaching and advanced repertoire by diverse composers may also be of interest to future researchers. In the present study, respondents indicated that they were more confident seeking advanced repertoire than teaching repertoire by diverse composers. However, my survey instrument did not collect information on what factors influence the varied confidence levels among teaching and advanced repertoire. Prompts that target *why* respondents lack more confidence in selecting teaching repertoire could provide insight into factors that may help build their confidence. Future researchers might ask respondents about their knowledge of resources and publications of teaching repertoire, if teaching repertoire is included in their pedagogy or piano literature courses, and their ability to list any elementary or intermediate level repertoire that piano majors have taught by a diverse composer.

Relationship between Confidence among Learning, Performing, Selecting, and Teaching Repertoire by Diverse Composers

In research question three, I asked, "What are the relationships between confidence among learning/performing, selecting, and teaching repertoire by diverse composers?" Questions related to this topic investigated how confidence levels differed when learning/performing repertoire and teaching repertoire.

Piano Majors' Confidence Selecting Advanced and Teaching Repertoire

Respondents indicated that they were most confident selecting advanced repertoire for themselves. Specifically, using a Likert-type scale from 0 (*very unconfident*) to 10 (*very confident*), respondents were more confident seeking out advanced repertoire by women composers ($M = 5.27$, $SD = 2.73$) and composers of color

($M = 5.30, SD = 2.64$) than teaching repertoire by women composers ($M = 4.71, SD = 2.64$) and composers of color ($M = 4.68, SD = 2.56$). These differences in confidence may be attributed to piano majors' lack of experience of teaching repertoire by diverse composers ($r = .29, p = .016$). While accessing repertoire of any level by diverse composers can prove difficult, more publications of late intermediate and advanced repertoire exist. As mentioned in Chapter 2, concert pianists frequently programmed their own compositions for performance (Dubal, 1989). This tradition extends to women composers (Clara Schumann) (Steegmann, 2004) and composers of color (Teresa Carreño) (Kijas, 2019) who also programmed their own works for solo piano recital performance. Late intermediate and advanced works by diverse composers (works more likely to be programmed on the composer's recital) are often better known than their teaching repertoire (if it exists or has survived). As a result, piano majors may have more experience learning advanced works by diverse composers and be more confident seeking out advanced works than teaching works by these composers.

Access to Scores by Diverse Composers. As mentioned in the discussion of Research Question 2, a lack of representation in music textbooks (Bernabé-Villodre & Martínez-Bello, 2018; Koza, 1992) may contribute to lower levels of confidence related to diverse composers. In addition, access to scores of sheet music may contribute to respondents' levels of confidence. While representation within the piano canon has become a popular subject in the field (as evidenced through conference programming and piano magazine article publications), accessing works by diverse composers still proves difficult. Published scores of advanced piano literature by diverse composers exist, but these scores are sometimes difficult to locate for purchase and/or are costly. For example,

an international publisher may have the only available edition of a piece, which may be costly or difficult to ship, and libraries may be less likely to carry a significant variety of scores by traditionally underrepresented composers. Difficulties in accessing scores may hinder piano majors from gaining experience with and confidence to teach works by diverse composers. Data findings from the study show that most respondents did not currently (at the time of the survey) teach repertoire by women composers ($n = 131$, 72.7%) or composers of color ($n = 130$, 72.2%). However, most were confident that they would teach more repertoire by women composers ($M = 6.60$, $SD = 3.01$) and composers of color ($M = 6.96$, $SD = 2.65$) if they felt more prepared to do so. Providing easier access to the scores of works by diverse composers is one way that piano majors can be supported in gaining the necessary experience to feel confident teaching works by this underrepresented population.

To build accessibility, more works by diverse composers should be made available through publishing. More frequent publication of works by traditionally underrepresented composers would encourage their inclusion among the piano repertoire, and allow piano students and teachers greater opportunity to explore and gain experience with these works. While companies like Hildegard Publishing are invaluable in the pursuit of greater representation within the piano repertoire, publications from an increased variety of publishers would help make scores more available to piano students, teachers, and performers.

Although more research is needed to know **what aspects** prevent piano majors from studying works by diverse composers, quality of available scores may be another hindrance in pianists' access to repertoire by diverse composers. Since fewer publications

of diverse composer's works exist, the only available copy may be a copy of a handwritten manuscript (examples can be found on www.imslp.org). Oftentimes, manuscripts are more difficult to read which may deter pianists from even learning the score. Particularly when selecting literature for students to learn, a copy that is difficult to read may sway teachers away from choosing the work for students who are still developing their reading abilities. I believe that to support piano majors' in selecting repertoire by diverse composers, high quality scores of the repertoire should be more readily available.

Graduate and Undergraduate Respondents' Confidence Performing and Teaching Diverse Repertoire

Although not statistically significant, doctoral piano majors expressed the highest level of confidence in both performing and teaching diverse repertoire. Using the latent variable "Confidence," doctoral piano majors had the highest mean rank (mean rank = 63.33) followed by master's piano majors (mean rank = 54.97) and undergraduate piano majors (mean rank = 49.89). Doctoral respondents' higher confidence levels may be attributed to the more experience they have gained through already completed undergraduate and master's degrees. This finding supports existing research related to self-efficacy (SE) in music education (Biasutti & Concina, 2017; Regier, 2016), where authors reported that teachers with more formal education held higher SE than those who were not formally trained. For respondents of the present study, greater experience meant that doctoral respondents were more confident both performing and teaching repertoire by diverse composers. While this finding illustrates the positive implications for pursuing multiple degrees in higher education, the relationship between experience and confidence

should apply to students at any level. Therefore, increased experience with diverse composers while an undergraduate student, may increase those pianists' confidence performing and teaching diverse repertoire.

Differences in Confidence Between Music Education and Performance Degrees

When compared, piano majors in music education degree programs (e.g., piano pedagogy, music education) ($n =21$, $M = 111.10$, $SD = 20.59$), were more confident in their ability to teach literature by diverse composers than performance and education programs (e.g., piano performance and pedagogy) ($n = 67$, $M = 96.79$, $SD = 26.82$) and performance programs (e.g., performance, collaborative piano) ($n = 6$, $M = 102.17$, $SD = 13.89$). Although not statistically significant, the difference in confidence among the three groups may be attributed to differences in coursework requirements (i.e., more pedagogy-focused coursework), personal desire to teach, and opportunities to teach among the three groups. Music education majors may have the most confidence in teaching because they may be more interested in the process than performance majors, whose focus is developing their performance skills. Additionally, music education majors likely are afforded increased opportunities to teach, enhancing their experience and thus confidence in the practice (Bandura, 1982).

Typically, piano majors enrolled in a music education degree are required to take more music education courses—not only focused on teaching piano, but classes regarding the teaching of music and related topics. In addition, some doctoral music education programs require full time teaching experience in the field to gain admittance to the program (e.g., University of Oklahoma, PhD Music Education in Piano Pedagogy program). The coursework and outside teaching experiences of piano majors support

existing research related to experience and confidence (Ekinchi, 2014; West & Frey-Clark, 2018), since, regardless of the source (formal or informal), more experience led to greater self-efficacy. Findings from the present survey indicate that exposure to more education courses for all piano majors may help build pianists' confidence as teachers of diverse repertoire.

Future Research on Piano Majors' Confidence Levels Learning, Performing, Selecting, and Teaching Repertoire by Diverse Composers

Access to repertoire by diverse composers may be of interest to piano pedagogy researchers. Presently, finding scores that are accessible and affordable of works by diverse composers can be difficult. The difficulty in finding scores may contribute to why piano majors did not more frequently learn works by diverse composers and piano teachers did not more frequently teach these works. Prompts that ask respondents about (a) their knowledge of publishers who specialize in traditionally underrepresented composers, (b) if a lack of access to scores impedes their decision to study works by diverse composers, and (c) if they would study more works by diverse composers if scores were more affordable and accessible, would provide insight into the impact of accessibility upon piano majors' repertoire choices.

Further research into score accessibility may highlights the difficulty and expense of publishing scores, and why some composers choose to self-publish. For piano majors' who do explore repertoire by diverse composers, researchers may investigate how they access said repertoire (e.g., online databases, word of mouth, conference presentation attendance, articles published on the topic) and what publishers or databases are most popular among piano majors. The exploration of access to scores may provide helpful

data that examines piano majors' access to scores by diverse composers and offer information that can help address these insufficiencies in the current piano major degree curriculum.

The Impact of Piano Majors' Experience Learning on their Ability to Teach

In research question four, I asked, "What impact does undergraduate and graduate piano major's experience learning piano repertoire by diverse composers have on their ability to teach piano repertoire by diverse composers to their current and/or future students?" Questions related to this topic explored the relationship between piano majors' experience learning and their confidence teaching literature by diverse composers.

Relationships between Experience and Confidence

Respondents who reported more access to experiences learning works by diverse composers also reported more confidence teaching diverse repertoire, as displayed by the correlation ($r = .29$, $p = .016$) between the two latent variables "experience" ($M = 55.76$, $SD = 9.93$) and "confidence" ($M = 98.73$, $SD = 25.46$). This correlation between respondents' experiences and confidence supports previous research findings that highlight the direct relationship between experience and self-efficacy (SE) in musicians (e.g., Burak, 2019; Steele, 2010; Zelenak, 2014). SE was defined by Bandura (1997) as an individual's belief in their capacity to perform the necessary behaviors to successfully complete a task. In the context of the present study, SE relates to respondents self-perceived ability to teach repertoire by diverse composers. Piano majors' responses to this survey indicate that those with more experience learning works by diverse composers also were more confident in teaching that repertoire.

Providing piano majors with experiences as students seems important in an attempt to develop their confidence as future teachers. If the goal is to prepare piano instructors who are confident teaching repertoire from both the traditional canon *and* that of traditionally underrepresented composers, then piano majors should be presented with appropriate experiences *while* they are a student. Piano majors typically engage in performance opportunities, masterclasses, teaching observations, and mock teaching to develop their performance and teaching skills while a student. If works by diverse composers are included within the repertoire programmed for performance opportunities and masterclasses, and are assigned to students in mock teaching and teaching observation settings, then confidence levels related to this repertoire may be positively impacted. Just as these experiences are imperative to the piano major program, they can be utilized to promote an expanded knowledge of and confidence in a widely diverse piano repertoire.

Piano Majors' Current Inclusion of Diverse Composers

I asked piano majors if they currently teach repertoire by diverse composers. Most reported that they did not currently teach works by women composers ($n = 131$, 72.8%) or composers of color ($n = 130$, 72.2%). Using a scale of 0 (*strongly disagree*) to 10 (*strongly agree*), these respondents later indicated that they would teach more repertoire by women composers ($M = 6.60$, $SD = 3.01$) and composers of color ($M = 6.96$, $SD = 2.65$) if they felt better prepared to do so. Again, these results support existing self- efficacy research findings that suggest those with more experience in a given area will have more confidence in their abilities (Regier, 2016). Similarly, regarding the prompt related to piano majors' "looking forward" to include repertoire by diverse

composers in their studios (discussed above), responses indicated that regardless of experience level, piano majors appeared to have a desire to teach repertoire by diverse composers. While roughly one-fourth of respondents currently teach works by diverse composers, more would do so if they felt better prepared. Secondly, access to experiences with diverse repertoire (e.g., studying, performing, teaching) may help piano major's increase their confidence in these underrepresented works and broaden their knowledge of teaching repertoire.

Piano Majors' Confidence Related to Contextualization of Repertoire

In a survey prompt regarding compositional context, I asked respondents to share their level of agreement (using a 5-point Likert-type scale) with the statement, "I believe it is important to understand the context within which a piece was composed." Nearly all respondents ($n = 171$, 95.0%) agreed or strongly agreed with this statement. This finding reflects the high value piano majors have for the contextualization of repertoire, and may be a point for instructors to consider when determining what experiences piano majors need to feel confident teaching works by diverse composers. Experience learning not just the repertoire, but access to relevant historical information, facts about the composer, the style, and compositional influences, all may help piano majors feel more confident teaching works by diverse composers. This concept is supported by Hess (2015) who asserted that providing context that demonstrates a composer's or work's role within the larger trends of society allows students to better observe relationships and gain a deeper understanding of the material.

Impact of Experience and Confidence when Selecting Repertoire

Respondents largely agreed ($n = 46, 25.6\%$) or strongly agreed ($n = 113, 62.8\%$) that it was important to teach repertoire by composers of all genders and agreed ($n = 47$, 26.1%) or strongly agreed ($n = 115, 63.9\%$) that it was important to teach repertoire by composers of all races Additionally, piano majors agreed ($n = 47, 26.1\%$) or strongly agreed ($n = 112, 62.2\%$) that it was important to perform repertoire by composers of all genders and agreed ($n = 41, 22.8\%$) or strongly agreed ($n = 138, 76.7\%$) with the same statement regarding composers of all races. However, most did not consider gender when choosing literature for themselves ($n = 125, 69.4\%$) or their students ($n = 128, 71.1\%$), nor did they consider race when choosing literature for themselves ($n = 123, 68.3\%$) or their students ($n = 131, 72.8\%$). Since respondents agreed that teaching repertoire by composers of all genders and races was important, one might assume that data would show that the same respondents considered race and gender when selecting repertoire. However, the results here show the contrary. Why did so few respondents consider gender and race when choosing literature, despite their belief of its importance for inclusion in the classroom/studio? While more information is necessary to understand the disparity in responses, contributing factors may be related to experience and, in turn, confidence. While piano majors appear to believe it is important to perform and teach repertoire by all composers, they may not have the tools and resources to do so. If they have not studied women composers and composers of color in their piano literature courses, or do not know of resources to access on their own (e.g., composer diversity websites, pedagogical resources including representative examples), they may not have the necessary information and experience to thoughtfully consider race and gender when selecting repertoire. This is supported by existing research on self-efficacy (SE) (Burak,

2019; Regier, 2016; Zelenak, 2014) since, again, experience may have impacted their SE related to the topic.

Survey respondents indicated that considering gender and race is important when selecting works for study and performance, however, most did not express that they themselves considered composer demographics when selecting repertoire to learn and teach. The contrasting results from these two prompts—regarding performing/teaching versus selecting diverse literature—reflect a disconnect between vocalizing a desire for change and taking action to move towards making that change. Piano majors' beliefs indicate that they supported broadening the performance repertoire to include works by traditionally underrepresented composers, yet many respondents indicated low follow-through to enact this change (the exact reasons for their inaction are cause for further research). While I suggested reasons related to lack of experience learning diverse repertoire and knowledge of resources/access as possible contributing factors that cause piano majors to not consider gender and race in literature selection, these findings illustrate an important point: To shift from a Eurocentric to more inclusive curriculum, pianists and piano teachers may need to consider gender and race when selecting repertoire, and thus teach music, works, or composers that they may not have learned themselves as a student (Kelly-McHale, 2018). Doing so may exacerbate the "teaching how we were taught" phenomenon (Kelly-McHale, 2018), but encouraging both students and in-service instructors/professors to push their comfort boundary seems imperative toward meaningful change. These findings also support existing research on culturally relevant teaching, which outlines the importance of creating new systems that provide greater representation (Butler et al., 2007) for all areas of music education. Piano majors

indicated that they believed inclusion was important. To research this desire, strategic

action to expand the repertoire and provide themselves and their students with

experiences may be necessary (Hess, 2017).

Future Research on the Impact of Piano Majors' Experience Learning Repertoire by Diverse Composers on their Confidence Teaching and Selecting Repertoire by Diverse Composers

Future researchers may investigate differences in experience and confidence

among a respondent group that is more racially balanced. In the current study, most

respondents were White ($n = 116$, 64.4%). A survey pool that includes more individuals

from underrepresented populations would allow researchers to meaningfully compare

potential differences among varied groups. Respondents in this study reported that they

did not select diverse repertoire, even though they conversely indicated the importance to

do so. Investigators may further examine why and how piano majors consider a

composer's race and gender of the works they learn and assign, to better understand the

disconnect between belief and actions of this important and representative phenomenon.

Implications for the Inclusion of Diverse Repertoire with the Piano Curriculum

Findings from this investigation have implications for a multitude of audiences.

Piano majors, piano teachers, instructors of piano major course curricula, and piano

publishers all play important roles in bringing greater accessibility, more experiences and

greater confidence related to learning, performing, and teaching piano repertoire by

diverse composers. In the following suggestions for piano majors, instructors of academic

piano coursework, and applied/private piano instructors, one common thread pervades

each section—the need for student led change. Students should take initiative to seek out

desired repertoire, and to learn contextual information about each work and composer. Just as importantly, instructors should give students the encouragement and freedom to choose these items. Continued and meaningful change becomes more possible when student's interests, knowledge, and voices are valued and used to help lead progress in the piano field.

Suggestions for Piano Majors

Piano majors often are in the unique position of both student and teacher, simultaneously. Most graduate piano majors teach in some capacity while pursuing their degree, and/or taught privately prior to beginning their degree program. Even at the undergraduate level, majors may teach piano lessons or tutor collegiate secondary piano students. Their unique role allows piano majors to address the broadening of the piano repertoire to include diverse composers from both a student and teacher perspective. The suggestions for piano students—from this study and related research—are presented below.

- Consider the literature piano majors would like to teach in future studios/classrooms and take intentional action to become familiar with this repertoire while a student.

- Seek out performance opportunities (as both an attendee or performer) that program diverse literature, or that program works they may like to potentially learn or teach in the future.

- Be proactive and independently curious in discovering repertoire by diverse composers. Share new repertoire discoveries with applied instructors to help promote continued expansion and change.

- Set a goal: I will learn [number of pieces] by a composer from [a traditionally underrepresented group] this academic year, perhaps in consultation with their applied instructor to further continue discourse regarding representation in programming.

- As a student, attend professional conferences—particularly those that program presentations that address diversity within the piano repertoire. Students can often register to attend conferences at a discounted or free rate.

- Discuss diverse composers and their literature with peers. Share ideas, resources, and learn from one another.

- Be an advocate for others who actively program, teach, and present on diversity within the piano repertoire by attending their performances and presentations and sharing the information you have learned and where you learned it with peers.

- Seek out a mentor who is vested in the inclusion of diverse literature in the piano repertoire, or discuss with a mentor interest in learning more about diverse works.

- Ask piano instructors (applied, piano literature, and pedagogy) for tools and materials that can be used to teach future music students about diverse composers.

- Seek out publishers that publish collections by diverse composers.

Suggestions for Instructors of Academic Piano Coursework

Piano major coursework holds powerful potential for disseminating valuable information, resources, and experience regarding all types of literature—including that by diverse composers. To utilize this potential, course instructors may need to re-evaluate and adapt current curricula to meet the diverse needs of 21st century pianists. The

following suggestions could aid instructors in creating coursework that integrates repertoire by diverse composers.

- Create experiences that allow students to build self-efficacy within the parameters of the course. This could be achieved through teaching observations (both of the student observing teachers or of the student's own teaching), mock in-class teaching, repertoire performance projects, or other related activity.

- Design projects that allow students to explore works by underrepresented composers. Give students guided practice in accessing resources and analyzing music by diverse composers.

- Assign student designed projects that encourage independent exploration of works by underrepresented composers. Students can design such projects to fit their specific interests as a pianist and teacher and introduce the instructor and their peers to new works and composers.

- Utilize a pedagogy text that includes repertoire by diverse composers or, if unavailable, supplement the course text with information about said composers.

- Fully integrate works by diverse composers into coursework. Rather than treating diverse composers peripherally or introducing one or two composers from a specific group (tokenism), teach diverse composers alongside the traditional composers already included in course curriculum in order to broaden the repertoire.

- Consider the intersectionality of many diverse composers. Rather than using only White women or men of color to introduce diversity, include an array of composers that encompass multiple facets of identity (e.g., women of color, transgender composers).

- Invite guest lecturers who are vested in the inclusion of diverse composers and can share resources and relevant piano works with students.

- Discuss with students what they would like included in the curriculum. This could be specific composers, diverse composers in general, or other related topics (e.g., four-hand music by diverse composers). Consider their input when designing a course curriculum.

Suggestions for Applied/Private Piano Instructors

Many of the suggestions above regarding course curricula could apply to applied piano instructors, as well. However, I created this category to provide suggestions to those specifically teaching applied or private piano lessons to reflect the unique nature of the one-on-one instructional setting. Piano teachers in this position hold the benefit of regular individual interaction with students. Repertoire can and should be tailored to meet the unique needs of each student. These suggestions may help piano teachers more proactively address diverse composers in the piano lessons.

- Carefully select the repertoire that students will study which includes, consideration of composer race and gender. Share this process with students and under guidance, have them recreate the process.

- Encourage students to select one repertoire piece to study each semester by a traditionally underrepresented composer. Students may need help finding resources for selecting and accessing diverse repertoire.

- Discuss with students, what works and composers (both traditional and diverse) they would like to study. Consider their input when choosing literature, even if the specific composition or composer is new or unfamiliar to the teacher.

- Seek and support those working to make diverse repertoire more known and accessible, and share the names and research of these individuals with students.

- Purchase books for use in the teaching studio that include compositions by traditionally underrepresented groups. Purchase a copy for student use that can be added to an institution's pedagogy library or collection of teaching materials.

- In a university setting, request that the library purchase more scores by diverse composers.

- Share with students the resources that teachers have used to access literature by diverse composers.

- Create performance opportunities that encourage the inclusion of traditionally and underrepresented composers alongside one another.

- Teach not just the repertoire, but its contextual history and relevance as well.

- Encourage students to explore the intersections of their own identity through piano composers and the works they study.

- Set a goal: I will assign [number of pieces] by a composer from [a traditionally underrepresented group] this academic year.

- Attend professional conferences—particularly those that program presentations that address diversity within the piano repertoire.

- Be an advocate for others who actively program, teach, and present on diversity within the piano repertoire.

- Be proactive and independently curious in discovering repertoire by diverse composers.

Limitations of this Research

To recruit respondents, I accessed the National Accredited Schools of Music (NASM) database to find appropriate undergraduate and graduate degree programs across the United States. I located email addresses of piano faculty members, a piano department chair, or a music department chair, and emailed my recruitment letter and survey link with the request that they forward the survey to their piano majors. This method relied on the initiative of music professors to share and follow up with their students, and prevented me from knowing how many students were forwarded the email. To address this issue, I could have asked piano faculty contacts to email me the number of piano majors they forwarded the survey information to.

A lack of racial diversity in respondents represents another limitation of this study. Most respondents were White ($n = 116$), which makes it difficult to generalize the findings outside of this study to the larger population. Since I recruited respondents via NASM accredited schools and through piano department contacts, I was unable to recruit students specifically from diverse demographics. However, a population that is more equally representative of varied races and genders will provide more generalizable findings and should be considered by future researchers when recruiting respondents.

When assessing perceptions and beliefs, the risk of respondent acquiescence—a response bias in which respondents agree to prompts more positively—is always possible. This bias could serve as a limitation when asking items related to any aspect of the survey, but particularly related to respondents' beliefs and confidence. In the future, the use of more prompts that indirectly ask respondents about their beliefs and confidence should be utilized to help eliminate some personal bias.

In several prompts, I asked respondents to reflect on their piano literature and degree recital programs. In these prompts, I failed to account for respondents who may not yet had taken piano literature courses or performed a recital at the time they responded to the survey. While other prompts allowed students to share their experiences (regardless of their specific course enrollment), including the response choice of "Not Applicable" would have given these students a more accurate response choice. Thus, the data from these responses should be considered carefully and should not be generalized, since all piano major respondents were not provided answer options that accurately reflected their experience.

Conclusion

Representation within music has become an important and frequently discussed topic at the beginning of the 21st century. For those who desire to broaden their knowledge, the standards established during the onset of colonization make this task difficult to act upon. However, desire is the first step to change and—when followed by deliberate action—that desire can lead to successful and meaningful change. To equip pianists and piano teachers with the tools and resources to expand their knowledge and share it with others, they must gain confidence through experience *while* a student.

Experience through coursework, piano lesson, performances, and teaching opportunities are integral for students to develop self-efficacy in performing and teaching literature by diverse composers. While discussion on this topic continues to dominate aspects of music in academia, few studies have evaluated the role of diverse repertoire within the music curriculum, and no researchers have (until this study) investigated piano majors' relationship (experience, beliefs, and confidence) with diverse repertoire. Data from this study reveals that piano majors often did not feel equipped with the necessary experience to teach diverse literature, yet they did find the inclusion of diverse composers important in the college piano curriculum. Additionally, pianists appeared to desire the inclusion of works by diverse composers in their future teaching studios and classrooms. Through this research, I hope to contribute to the growing initiative to expand the piano repertoire to include both the works of traditionally studied works *and* the works of those traditionally underrepresented in the piano canon. For the piano profession to broaden the repertoire taught and performed to include works by diverse composers, piano teachers and students must make deliberate and intentional actions that fosters greater inclusion and representation of piano composers who represent a wide range of demographics.

REFERENCES

2020 census frequently asked questions about race and ethnicity. (2021).

https://www.census.gov/programs-surveys/decennial-

census/decade/2020/planning-management/release/faqs-race-ethnicity.html

Abankwa, J., & Mikkilä-Erdmann, M. (2018). Piano teacher education in Finland and

Germany: Targeting competencies and respective learning environments of two

cases. *International Journal of Music Education, 36*(4), 616–629.

https://doi.org/10.1177/0255761418775130

Adams, O. (2021). She's still sounding: Working towards inclusion of gender, race, and

intersectionality in piano curriculum. [Master's thesis, University of Ottawa]. UO

Research. http://hdl.handle.net/10393/42176

Alabama Music Teachers Association. (2021). *Audition info Alabama in-state auditions*.

http://www.almta.org/audition-info.php

Apfelstadt, H. (2000). First things first selecting repertoire: Finding quality, teachable

repertoire appropriate to the context, compatible with the National Standards, and

interest to play is an achievable goal. *Music Educators Journal, 87*(1), 19–46.

https://doi.org/10.2307/3399672

Anderson, W. M., & Campbell, P. S. (2010). *Multicultural perspectives in music

education*. R & L Education.

https://doi.org/10.1093/gmo/9781561592630.article.a2084936

Arslan, A. (2012). Predictive power of the sources of primary school students' self-

efficacy beliefs on their self-efficacy beliefs for learning and performance.

Educational Sciences, 12(3), 1915–1920. https://eric.ed.gov/?id=EJ1000903

Baker, V. D. (2003). Inclusion of women composers in college music history textbooks. *Journal of Historical Research in Music Education, 25*(1), 5–19. https://doi.org/10.1177/153660060302500103

Baker, V., & Biggers, C. (2018). Research-to-resource: Programming ensemble literature composed by women. *Update: Application of Research in Music Education, 36*(3), 51–54. https://doi.org/10.1177/8755123318761915

Bandura, A. (1982). Self-efficacy mechanism in human agency. *The American Psychologist, 37*(2), 122–147. https://doi.org/10.1037/0003-066X.37.2.112

Bandura, A. (1997). *Self-efficacy: The exercise of control*. W. H. Freeman. https://doi.org/10.1891/0889-8391.13.2.158

Barber, H. (2017). *Women in the spotlight: A survey of female choral composers for middle and high school choirs*. (Publication No. 10618445) [Master's thesis, California State University, Los Angeles]. ProQuest Dissertations & Theses Global.

Bassi, M., Steca, P., Delle Fave, A., & Caprara, G. V. (2007). Academic self-efficacy beliefs and quality of experience in learning. *Journal of Youth and Adolescence, 36*(3), 301–312. https://doi.org/10.1007/s10964-006-9069-y

Battiste, M., & Henderson, J. Y. (2009). Naturalizing indigenous knowledge in Eurocentric education. *Canadian Journal of Native Education, 32*(1), 5–18.

Beggs, B. C. (2019). *Building school music programs that promote diverse student enrollment: A review of literature and suggested strategies for change*. (Publication No. 28089021) [Doctoral dissertation, University of Florida]. ProQuest Dissertations & Theses Global.

Ben, A. G. (2018). Here is the other, coming/come in: An examination of Spain's

    contemporary multicultural music education discourses. *Philosophy of Music*

    Education Review, *26*(2), 118–138.

    https://doi.org/10.2979/philmusiceducrevi.26.2.02

Bennett, H. E. (2020). *An analysis of young-band repertoire in the context of culturally*

    responsive teaching. (Publication No. 27836363) [Doctoral dissertation, Colorado

    State University]. ProQuest Dissertations Publishing & Theses Global.

Belz, M. J. (2006). Opening the doors to diverse traditions of music making:

    Multicultural music education at the university level: by studying music from

    other cultures, a group of music education students gained ideas for introducing

    multicultural music to their own students. *Music Educators Journal*, *92*(5), 42.

Bernabé-Villodre, M. D. M., & Martínez-Bello, V. E. (2018). Analysis of gender, age

    and disability representation in music education textbooks: A research update.

    International Journal of Music Education, *36*(4), 494–508.

    https://doi.org/10.1177/0255761418763900

Beyer, J. J. (2019). *Increasing student perceptions of success and inclusion through*

    strategic programming of underrepresented composers. [Master's thesis,

    University of Northern Iowa]. UNI Scholar Works.

    https://scholarworks.uni.edu/cgi/viewcontent.cgi?article=1986&context=etd

Biasutti, M., & Concina, E. (2017). The effective music teacher: The influence of

    personal, social, and cognitive dimensions on music teacher self-efficacy.

    Musicae Scientiae, *22*(2), 264–279. https://doi.org/10.1177/1029864916685929

Blackshaw, J. (2021). *ColourFULL music*. https://www.colourfullmusic.com/jodie-blackshaw-aus

Britner, S. L., & Pajares, F. (2006). Sources of science self-efficacy beliefs of middle school students. *Journal of Research in Science Teaching, 43(5), 485*–499. https://doi.org/10.1002/tea.20131

Broadbent, A. A. (2016). *The piano teaching pieces of Florence B. Price: A pedagogical and theoretical analysis of 11 late elementary piano teaching pieces*. (Publication No. 10117277) [Doctoral dissertation, Western Illinois University]. ProQuest Dissertations Publishing & Theses Global.

Botstein, L. (2007). Music in times of economic distress. *The Musical Quarterly, 90*(2), 167–175. https://doi.org/10.1093/musqtl/gdn023

Bowles, C. (2003). The self-expressed professional development needs of music educators. *Update: Applications of Research in Music Education, 21*(2). https://doi.org/10.1177/87551233020210020701

Bowman, C. (2020). *Wind & Rhythm and race and gender: Evaluating wind band programming in relation to equity, diversity, and inclusion*. (Publication No. 28261765) [Doctoral dissertation, University of Wisconsin- Milwaukee]. ProQuest Dissertations Publishing & Theses Global.

Brown, M. (2018). *Female composers largely ignored by concert line-ups*. The Guardian. https://theguardian.com

Bulow, E. (2019). *Repertoire selection practices of piano teachers of intermediate-level students as a function of teaching experience and training*. (Publication No.

13863774) [Doctoral dissertation, Boston University]. ProQuest Dissertations

Publishing & Theses Global.

Burak, S. (2019). Self-efficacy of pre-school and primary school pre-service teachers in

musical ability and music teaching. *International Journal of Music Education,*

37(2), 257–271. https://doi.org/10.1177/0255761419833083

Burnham, R. (2003). Perspective performance for elementary-level piano students. *The*

American Music Teacher, 52(6), 30.

Bush, J. E. (2007). Importance of various professional development opportunities and

workshop topics as determined by in-service music teachers. *Journal of Music*

Teacher Education, 16(2), 10–17.

https://doi.org/10.1177/10570837070160020103

Butler, A., Lind, V., & McKoy, C. (2007). Equity and access in music education:

Conceptualizing culture as barriers to and supports for music learning. *Music*

Education Research, 9(2), 241–253. https://doi.org/10.1080/14613800701384375

Campbell, P. S. (2002). Music education in a time of cultural transformation. *Music*

Educators Journal, 89(1), 27–54. https://doi.org/10.2307/3399881

Carney, P. K. (2005). *Rankings and ratings of literature selection criteria among Florida*

public school wind band conductors. (Publication No. 3216579) [Doctoral

dissertation, Florida State University] ProQuest Dissertations Publishing &

Theses Global.

Chiang, J. Y. (2009). *An investigation of the status of piano teacher training in Taiwan*

from the perspective of undergraduate piano pedagogy course offerings.

(Publication No. 3379881) [Doctoral dissertation, University of Oklahoma].

ProQuest Dissertations Publishing & Theses Global.

Chen, C. C. (2008). *Selected repertoire of the Gillet competition from 1996 to 2006*.

(Publication No. 3528382) [Doctoral dissertation, University of Maryland].

ProQuest Dissertations Publishing & Theses Global.

Chen, Y. (2018). An investigation of middle school music teachers' rationale and

procedure relating to instrumental (band) repertoire selection in Southern Ontario:

A case study. (Publication No. 10816074) [Master's thesis, University of

Windsor]. ProQuest Dissertations Publishing & Theses Global.

Chin, H. L. (2008). Repertoire and technical exercises. *The American Music Teacher*,

58(3), 18–21.

Choi, N. (2005). Self-efficacy and self-concept as predictors of college students'

academic performance. *Psychology in the Schools, 42(*2), 197–205.

https://doi.org/10.1002/pits.20048

Chu, H. (2002). *Investigation on piano recital program-building*. (Publication No.

3042334) [Doctoral dissertation, Columbia University]. ProQuest Dissertations

Publishing & Theses Global.

Claiborne, L., & González-Miller, D. (2021). Diversity, equity, and inclusion. *Clavier

Companion, 12*(4), 58–60.

Clark, S. (2005). Mariachi music as a symbol of Mexican culture in the United States.

International Journal of Music Education, 23(3), 227–237.

https://doi.org/10.1177/0255761405058237

Clements, A. (2009). Minority students and faculty in higher music education. *Music Educators Journal, 95*(3), 53–56. https://doi.org/10.1177/0027432108330862

De Clercq, T. (2019). *A music theory curriculum for the 99%*. [Master's thesis, Middle Tennessee State University].

   https://engagingstudentsmusic.org/article/view/7359/5713

Collins, S. (2020). *The programming of women composers: Perceptions and practices of Oklahoma secondary school band directors*. [Thesis, University of Oklahoma].

   https://hdl.handle.net/11244/324839

Concannon, J. P., & Barrow, L. H. (2009). A cross-sectional study of engineering students' self-efficacy by gender, ethnicity, year, and transfer student. *Journal of Science Education and Technology, 18,* 163–172. https://doi.org/10.1007/s10956-008-9141-3

Conflenti, D. A. (1978). What do pianists play in New York City? *The American Music Teacher, 27*(3), 16–18.

Connecticut Music Teachers Association. (2018). *Music Achievement Program (MAP)*.

   https://csmta.org/students/music-achievement-program-map/

Cornett, V. (2021). Where are all the black female composers? Why is my piano black and white? *Clavier Companion, 13*(1), 58–59.

Coutts, L. (2018). Selecting motivating repertoire for adult piano students: A transformative pedagogical approach. *British Journal of Music Education, 35*(3), 285–299. https://doi.org/10.1017/S0265051718000074

Creasap, S. D. (1996). American women composers of band music: A biographical dictionary and catalogue of works. (Publication No. 9623143) [Doctoral

dissertation, Ball State University]. ProQuest Dissertations Publishing & Theses

Global.

Cremaschi, A. (2021, July 29–31). *Gender and ethnic representation in the repertoire

performed in pre-college competitions* [Poster presentation]. National Conference

on Keyboard Pedagogy, Virtual. https://www.claviercompanion.com/nckp2021

Croasmun, J. T., & Ostrom, L. (2011). Using Likert-type scales in the social sciences.

Journal of Adult Education, 40(1), 19–22. https://eric.ed.gov/?id=EJ961998

Csikszentmihalyi, M. (1990). *Flow: The psychology of optimal experience*. Harper.

DaCunha, J. C. M. (2016). *Disrupting Eurocentric education through a social justice

curriculum*. [Master's thesis, Clark University].

https://commons.clarku.edu/cgi/viewcontent.cgi?article=1087&context=idce_mas

ters_papers

Davidson, J., & Scutt, S. (1999). Instrumental learning with exams in mind: A case study

investigating teacher, student, and parent interactions before, during and after a

music examination. *British Journal of Music Education, 16*(1), 79–97.

https://doi.org/10.1017/S0265051799000169

Deemer, R. (2021). *Institute for Composer Diversity*.

https://www.composerdiversity.com/

DeLorenzo, L. C. (2012). Missing faces from the orchestra: An issue of social justice?

Music Educators Journal, 98(4), 39–46.

https://doi.org/10.1177/0027432112443263

Dempsey, E., & Comeau, G. (2019). Music performance anxiety and self-efficacy in

young musicians: Effects of gender and age. *Music Performance Research, 9,* 60-

79. https://piano.uottawa.ca/wp-content/uploads/2020/10/38.-Dempsey_Comeau_Anxiety-2019.pdf

Devore, D. M. (1989). *Choral music repertoire selection in the Ohio Music Education Association large group high school contests*. (Publication No. 9006125) [Doctoral dissertation, Kent State University]. ProQuest Dissertations Publishing & Theses Global.

Doyle, J. (2012). *The effects of teacher background, teacher preparation, and support on attitudes and expectations of K–12 urban music educators*. (Publication No. 3511751) [Doctoral dissertation, University of Miami]. ProQuest Dissertations Publishing & Theses Global.

Drye, B. (2021). Attracting diversity without tokenism. *Special Events Magazine*.

Dubal, D. (1989). *The art of the piano: Its performers, literature, and recordings*. Amadeus Press.

Dweck, C. (2007). *Mindset: The new psychology for success*. Ballantine Books.

Eglimez, H. O. (2015). Pre-service music teachers' piano performance self-efficacy belief inversely related to music performance anxiety levels. *Education Research and Review, 10*(18), 2558–2567. https://doi.org/10.5897/err2015.2439

Ekinchi, H. (2014). Validity and reliability study of the self-efficacy scale in rendering piano education to children of 6–12 years. *Educational Research and Reviews, 9*(18), 691–698. https://doi.org/10.5897/err2014.1788

Elgersma, K. (2012). First year teacher of first year teachers: A reflection on teacher training in the field of piano pedagogy. *International Journal of Music Education, 30*(4), 409–424. https://doi.org/10.1177/0255761412462970

Elliot, D. J. (2009). *Praxial music education: Reflections and dialogues*. Oxford

University Press. https://doi.org/10.1093/acprof:oso/9780195385076.001.0001

Evans, M. O. (1992). An estimate of race and gender role-model effects in teaching high

school. *The Journal of Economic Education, 23*(3), 209–217.

https://doi.org/10.2307/1183223

Evans, P., McPherson, G. E., & Davidson, J. W. (2012). The role of psychological needs

in ceasing music and music learning activities. *Psychology of Music, 41*(5), 600–

619. https://doi.org/10.1177/0305735612441736

Fink, A. (2013). *How to conduct surveys: A step-by-step guide*. SAGE.

Fitzpatrick, K. R. (2012). Cultural diversity and the formation of identity: Our role as

music teachers. *Music Educators Journal, 98*(4), 53–59.

https://doi.org/10.1177/0027432112442903

Freer, P. K., & Bennett, D. (2012). Developing musical and educational identities in

university music students. *Music Education Research, 14*(3), 265–284.

https://doi.org/10.1080/14613808.2012.712507

Flenaugh, T. C. (2012). *Youth orchestra Los Angeles (YOLA): Creating access to

excellent music education for underrepresented students of color*. (Publication

No. 3548026) [Doctoral dissertation, University of California, Los Angeles].

ProQuest Dissertations Publishing & Theses Global.

Floyd, S. A., Jr. (1989). The center for black music research forum. *College Music

Symposium, 29,* 151–157.

Friedricks, C. (2001). *The effect of professional growth opportunities as determined by

California public high school instrumental music teachers*. (Publication No.

3007289) [Doctoral dissertation, University of San Diego]. ProQuest

Dissertations Publishing & Theses Global.

Funk, G. D. (1994). A culturally permeable choral curriculum: Programming for the

twenty-first century. *The Choral Journal*, *34*(9), 39–41.

http://www.jstor.org/stable/23550043

Gariazzo, M. (2021). Inclusive programming: A new frame of practice. *The Flutist*

Quarterly, *46*(2), 29.

Gay, G. (2002). *Culturally responsive teaching: Theory, research, and practice*. Teachers

College Press.

Ge, R. Y. (2017). *The art of recital programming: A history of the development of solo*

piano recitals with a comparison of golden age and modern-day concert

programs at Carnegie Hall. [Doctoral dissertation, University of Kansas]. KU

ScholarWorks.

https://kuscholarworks.ku.edu/bitstream/handle/1808/25995/Ge_ku_0099D_1557

4_DATA_1.pdf?sequence=1&isAllowed=y

Gellerstein, B. A. (2021). *Daring to see: White supremacy and gatekeeping in music*

education. (Publication No. 28412614) [Doctoral dissertation, University of

Massachusetts Boston]. ProQuest Dissertations Publishing & Theses Global.

Gilbert, L. A. (1985). Dimensions of same-gender student-faculty role-model

relationships. *Sex Roles, 12*, 111–123. https://doi.org/10.1007/BF00288041

Gillespie, R., & Hamann, D. L. (1999). Career choice among string music education

students in American colleges and universities. *Journal of Research in Music*

Education, 47(3), 266–278. https://doi.org/10.2307/3345784

González-Miller, D. (2021). Pupil saver: A glimpse into colorful Mexican Romanticism. *Clavier Companion, 12*(5), 64–65.

Goodrich, A. (2020). Counterpoint in the music classroom: Creating an environment of resilience with peer mentoring and LGBTQIA+ students. *International Journal of Music Education, 38*(4), 582–592. https://doi.org/10.1177/0255761420949373

Gould, E. S. (2001). Identification and application of the concept of role model: Perceptions of women college band directors. *Update: Applications of Research in Music Education, 20*(1), 14–18. https://doi.org/10.1177/875512330102000104

Gould, J. (2005). What did they play?: The changing repertoire of the piano recital from the beginnings to 1980. *The Musical Times, 146*(1893), 61–76. https://doi.org/10.2307/30044125

Govinfo. (1997). Revisions to the Standards for the Classification of Federal Data on Race and Ethnicity. https://www.govinfo.gov/app/details/FR-1997-10-30/97-28653/summary

Grausam, R. V. D. B. (2005). *A survey of piano pedagogy curricula in selected United States music conservatories and performance-oriented music units*. (Publication No. 3181950) [Doctoral dissertation, University of South Carolina]. ProQuest Dissertations Publishing & Theses Global.

Griffiths, A. (2020). Playing the white man's tune: Inclusion in elite classical music education. *British Journal of Music Education, 37*, 55–70. https://doi.org/10.1017/s0265051719000391

Grout, D. J. (1988). *A history of Western music*. Norton.

Guldiken, O., Mallon, M. R., Fainshmidt, S., Judge, W. Q., & Clark, C. E. (2019).

    Beyond tokenism: How strategic leaders influence more meaningful gender

    diversity on boards of directors. *Strategic Management Journal*, *40*(12), 2024–

    2046. https://onlinelibrary.wiley.com/doi/10.1002/smj.3049

Gungor, S., & Özdemir, Y. (2017). Perceived teacher self-efficacy of teacher candidates

    enrolled in the pedagogical formation certificate program. *International Journal*

    of Higher Education, *6*(6), 112. https://doi/org/10.5430/ijhe.v6n6p112

Gustafson, R. I. (2009). *Race and curriculum: Music in childhood education*. Palgrave

    Macmillan.

Haas, N. S., & Sullivan, H. (1991). Use of ethnically matched role models in career

    materials for Hispanic students. *Contemporary Educational Psychology, 16*(3),

    272–278. https://doi.org/10.1016/0361-476X(91)90026-H

Hackett, G., & Betz, N. E. (1989). An exploration of the mathematics self-efficacy/mathematics performance correspondence. *Journal for Research in Mathematics Education, 20*(3), 261–273. https://doi.org/10.5951/jresematheduc.20.3.0261

Hai-Jew, S. (2019). *Online survey design and data analytics: Emerging research and opportunities (Advances in data mining and database management)*. IGI Global. https://doi.org/10.4018/978-1-5225-8563-3

Hale, B. J. (2001). Ethnic identity formation and self esteem in adolescents of Mexican descent. [Master's thesis, California State University]. CSUSB ScholarWorks. https://scholarworks.lib.csusb.edu/cgi/viewcontent.cgi?referer=https://scholar.google.com/&httpsredir=1&article=2915&context=etd-project

Hallam, S., Burnard, P., Robertson, A., Saleh, C., Davies, V., & Rogers, L. (2002). Trainee primary-school teachers' perceptions of their effectiveness in teaching music. *Music Education Research, 11*(2), 221–240. https://doi.org/10.1080/14613800902924508

Hamann, D. L., & Walker, L. M. (1993). Music teachers as role models for African-American students. *Journal of Research in Music Education, 41*(4), 303-314. https://doi.org/10.2307/3345506

Hamann, D. L., & Cutietta, R. A. (1996). Music teachers as role models for Hispanic American students. *The Quarterly: Journal of Music Teaching and Learning, 7*(2–4), 102–111.

Hash, P. M. (2005). Middle school band contest repertoire in Northern Illinois: Analysis

and recommendations. *Research and Issues in Music Education, 3*(1).

https://files.eric.ed.gov/fulltext/EJ844475.pdf

Hays, T., Minichiello, V., & Wright, P. (2000). Mentorship: The meaning of the

relationship for musicians. *Research Studies in Music Education, 15*(1), 3–14.

https://doi.org/10.1177/1321103X0001500102

Hedrick, K. (2018). Where is their artistry? Artistic disposition and culturally responsive

education in the twenty-first century secondary music classroom. (Publication No.

10812574) [Master's thesis, Colorado State University]. ProQuest Dissertations

Publishing & Theses Global.

Hendricks, K. S. (2009). *Relationship between the sources of self-efficacy and changes in

competence perceptions of music students during an all-state orchestra event.*

(Publication No. 3362920) [Doctoral dissertation, University of Illinois at

Urbana-Champaign]. ProQuest Dissertations Publishing & Theses Global.

Hendricks, K. S. (2015). The sources of self-efficacy: Educational research and

implications for music. *Update: Applications of Research in Music Education,

35*(1), 32–38. https://doi.org/10.1177/8755123315576535

Herrmann, S. D., Adelman, R. M., Bodford, J. E., Graudejus, O., Okun, M. A., & Kwan,

V. S. Y. (2016). The effects of a female role model on academic performances

and persistence of women in STEM courses. *Basic and Applied Social

Psychology, 28*(5), 258–268. https://doi.org/10.1080/01973533.2016.1209757

Hess, J. (2017). Troubling whiteness: Music education and the "messiness" of equity

    work. *International Journal of Music Education, 36*(2), 128–144.

    https://doi.org/10.1177/0255761417703781

Hess, J. (2018). Interrupting the symphony: Unpacking the importance placed on

    classical concert experiences. *Music Education Research, 20*(1), 11–21.

    https://10.1080/14613808.2016.1202224

Hickey's Music Center. (2021). *NYSSMA solo & ensemble catalog.*

    https://www.hickeys.com/music/contests/NYSSMA/

Hickling-Hudson, A., & Ahlquist, R. (2003). Contesting the curriculum in the schooling

    of indigenous children in Australia and the United States: From Eurocentrism to

    culturally powerful pedagogies. *Comparative Education Review, 47*(1), 64–89.

    https://doi.org/10.1086/345837

Hines, E., Jacklin, B., Jeng, A., Longendyke, C., Yang, S., & Young, A. (2010). *A seat at*

    the piano. https://www.aseatatthepiano.com/about

Holden, H., & Button, S. (2006). The teaching of music in the primary school by the non-

    music specialist. *British Journal of Music Education, 23*(1), 23–38.

    https://doi.org/10.1017/S0265051705006728

Hopkins, M. (2013). Programming in the zone: Repertoire selections for the large

    ensemble. *Music Educators Journal, 99*(4), 69–74.

    http://www.jstor.org.ezproxy.lib.ou.edu/stable/43289020

Howard, R. L. (2001). *Repertoire selection practices and the development of a core*

    repertoire for the middle school concert band. (Publication No. 3039773)

[Doctoral dissertation, University of Florida]. ProQuest Dissertations Publishing & Theses Global.

Hoy, A. W., Hoy, W. K., & Davis, H. A. (2009). Teachers' self-efficacy beliefs. In K. R. Wenzel & A. Wigfield (Eds.), *Handbook of motivation at school* (pp. 627–653). Routledge/Taylor & Francis Group.

Hsu, S. W. (2016). *Interpreting the piano music of Taiwanese composer Kuo Chih-Yuan*. (Publication No. 105891950) [Doctoral dissertation, University of Sheffield]. ProQuest Dissertations Publishing & Theses Global.

Huang, P. J. (2019). *Selected piano music for children by nineteenth-century female composer: Cécile Chaminade and Amy Beach*. [Doctoral dissertation, University of Washington]. ReserachWorks Archive. http://hdl.handle.net/1773/44404

Hunter, C. M. (1993). *A study of repertoire performed in degree recitals by piano performance majors at selected United States schools of music*. (Publication No. 9318550) [Doctoral dissertation, University of Missouri - Kansas City]. ProQuest Dissertations Publishing & Theses Global.

Hunsaker, T. C. (2007). Processes and criteria of nationally recognized high school choral directors in the selection of performance literature. [Doctoral dissertation, University of Florida]. http://etd.fcla.edu/UF/UFE0021704/hunsaker_t.pdf

Hutton, P. R. (2013). *The effect of feedback on self-efficacy and musical aptitude scores*. (Publication No. 3560829) [Doctoral dissertation, University of Oklahoma]. ProQuest Dissertations Publishing & Theses Global.

Hutchison, M. A., Follman, D. K., Sumpter, M., & Bodner, G. M. (2006). Factors influencing the self-efficacy beliefs of first-year engineering students. *Journal of*

engineering Education, 95(1), 39–47. https://doi.org/10.1002/j.2168-9830.2006.tb00976.x

Huizenga, T. (2018). *The sound of silence: Female composers at the symphony*. https://www.npr.org/sections/deceptivecadence/2018/06/19/617136805/the-sound-of-silence-female-composers-at-the-symphony

International Music Score Library Project (IMSLP). (2021). https://imslp.org/wiki/Main_Page

Ivaldi, A., & O'Neill, S. A. (2010). Adolescents' attainability and aspiration beliefs for famous music role models. *Music Education Research, 12*(2), 179–197. https://doi.org/10.1080/14613801003746568

Jelen, B. (2017). The correlation between music performance anxiety and piano performance self-efficacy levels of pre service music teachers. *Sanat ve Dil Dergisi, 6*(39), 3389–3414. https://doi.org10.7816/idil-06-39-22

Johnson, V. L. (2002). *A survey of undergraduate piano pedagogy core course content*. (Publication No. 3067107) [Doctoral dissertation, University of Oklahoma]. ProQuest Dissertations Publishing & Theses Global.

Jones, B. D., & Parkes, K. A. (2009). The motivation of undergraduate music students: The impact of identification and talent beliefs on choosing a career in music education. *Journal of Music Teacher Education, 19*(2), 41–56. https://doi.org/10.1177/1057083709351816

Jones, M. J. A. (2020). *A recording and performance guide for six new works for concert band composed by composers of underrepresented communities*. Publication No.

28157572) [Doctoral dissertation, Arizona State University]. ProQuest

Dissertations Publishing & Theses Global.

Jones, L. W. (2021). Repertoire swaps: Achieving diversity and inclusion through an

effective repertoire selection device. *Clavier Companion*, *12*(4), 42–46.

Kaleli, Y. S. (2020). Investigation of the relationship between pre-service music teachers'

attitude towards teaching profession and their self-efficacy beliefs. *International

Journal of Research in Education and Science*, *6*(4), 580–587.

https://doi.org/10.46328/ijres.v6i4.1493

Karmas, C. (2011). School to work: Using active learning to teach business writing.

Online Submission, *8*(3), 302–316.

Karpf, J. (1994). Transforming textbooks: Reconsidering the musical canon and music

curriculum. *Transformations: The Journal of Inclusive Scholarship and

Pedagogy*, *5*(1), 32–43. http://www.jstor.org/stable/43505778

Karunanayake, D., & Nuata, M. M. (2004). The relationship between race and students'

identified career role models and perceived role model influence. *Career

Development Quarterly*, *52*(3), 225–234. https://doi.org/10.1002/j.2161-

0045.2004.tb00644.x

Keene, J. A. (1982). *A history of music education in the United States*. University Press

of New England.

Kelly-McHale, J. (2018). Equity in music education: Exclusionary practices in music

education. *Music Educators Journal*, *104*(3), 60–62.

https://doi.org/10.1177/0027432117744755

Kentucky Music Teachers Association. (2014) *KMTA regional festivals*.

https://www.kymta.org/festivals/

Khoo, K. S. (2014). *Selected solo piano works by contemporary Malaysian composers: An analysis*. (Publication No. 3618112) [Doctoral dissertation, West Virginia University]. ProQuest Dissertations Publishing & Theses Global.

Kijas, A. (2019). The life of Teresa Carreño (1853-1917): A Venezuelan prodigy and acclaimed artist. *Notes (Music Library Association), 76*(1), 38–83.

Kim, J. Y. T. (2011). *The solo piano music of selected contemporary Canadian women composers: Database, audio samples, and annotated bibliography*. (Publication No. 3453234) [Doctoral dissertation, Arizona State University]. ProQuest Dissertations Publishing & Theses Global.

Kindall-Smith, M., McKoy, C. L., & Mills, S. W. (2011). Challenging exclusionary paradigms in the traditional musical canon: Implications for music education practice. *International Journal of Music Education 29*(4), 374–386. https://doi.org/10.1177/0255761411421075

Klein, J. (2021, March 13–17). *Diversity within the piano repertoire: An exploration of piano major's experience with and perceptions of music by female composers and composers of color* [Poster presentation]. MTNA National Conference, Virtual. https://www.mtna.org/Conference/Home.aspx?hkey=cecd079e-f62b-4ed5-8575-57e2283ba248&WebsiteKey=5679cafc-84b2-4fd2-b431-bda8f7b0c53b

Knight, P. (2002). A systemic approach to professional development: Learning as practice. *Teaching and Teacher Education, 18*(3), 229–241. https://doi.org/10.1016/S0742-051X(01)00066-X

Koza, J. E. (1992). Picture this: Sex equity in textbook illustrations. *Music Educators Journal*, *78*(7), 28–33. https://doi.org/10.2307/3398355

Lagrimas, L. F. (2016). *Factors affecting the programming of undergraduate piano recital repertoire: A collective case study*. (Publication No. 10161191) [Doctoral dissertation, Florida State University]. ProQuest Dissertations Publishing & Theses Global.

Lam, M. (2018). Female representation in the traditional music classroom. *General Music Today, 32*(1), 18–22. https://doi.org/10.1177/1048371318793148

Lazarus, P. (2021). Becoming weavers: Piano students and their commissioned arrangements of music by under-represented women composers. *Clavier Companion, 12*(5), 36–42.

League of American Orchestras (2021). *Database of repertoire by Underrepresented Composers*. https://americanorchestras.org/databases-of-repertoire-by-underrepresented-composers/

Legette, R. M., & McCord, D. H. (2014). Pre-service music teachers' perceptions of teaching and teacher training. *Contributions to Music Education*, *40*, 163–176. http://www.jstor.org/stable/24711077

Li, C. P. (2019). *An annotated catalogue and guide to the piano solo repertoire of contemporary Asian women composers from Mainland China, Hong Kong, and Taiwan*. (Publication No. 13811522) [Doctoral dissertation, Florida State University]. ProQuest Dissertations Publishing & Theses Global.

Lind V. R., & McCoy, C. L. (2016). *Culturally responsive teaching in music education:*

      From understanding to application. Routledge.

      https://doi.org/10.4324/9781315747279

Lockwood, P. (2006). "Someone like me can be successful": Do college students need

      same-gender role models? *Psychology of Women Quarterly, 30*(1), 36–46.

      https://doi.org10.1111/j.1471-6402.2006.00260.x

Loesser, A. (1954). *Men, women and pianos: A social history*. Simon and Schuster.

Lu, Y. (2012). *Survey of eighteen North American piano method books: Repertoire*

      selection and categories. (Publication No. MR86553) [Doctoral dissertation,

      University of Ottawa]. ProQuest Dissertations Publishing & Theses Global.

MacLeod, R. B., Blanton, C., Lewis, J., & Ortiz, D. (2020). Near-peer mentorship: A

      model for private music instruction in an underserved community. *String*

      Research Journal, 10(1), 45–60. https://doi.org/10.1177/1948499220924420

Magrath, J. (1995). *The pianist's guide to standard teaching and performance literature*.

      Alfred Publishing.

Maidlow, S. (1998). The experiences, attitudes and expectations of music students from a

      feminist perspective. *British Journal of Music Education, 15*(1), 37–49.

      https://doi.org/10.1017/S0265051700003752

Major Orchestra Librarians' Association, Inc. (2021). *Resources of underrepresented*

      composers. https://mola-inc.org/p/education

Marcho, T. (2020). *Socially responsible music repertoire: Composer gender diversity in*

      instrumental ensembles. (Publication No. 28287761) [Doctoral dissertation, The

      Ohio State University]. ProQuest Dissertations Publishing & Theses Global.

Matsui, T., Matsui, K., & Ohnishi, R. (1990). Mechanisms underlying math self-efficacy

learning of college students. *Journal of Vocational Behavior, 37*(2), 225–238.

https://doi.org/10.1016/0001-8791(90)90042-Z

Matthews, B. S. (2009). *Programming trends in professional orchestra concerts in the*

United States: 2007–2009. (Publication No. 357273) [Doctoral dissertation,

Arizona State University]. ProQuest Dissertations Publishing & Theses Global.

Milliman, A. L. (1992). *A survey of graduate piano pedagogy core course offerings*.

(Publication No. 9223057) [Doctoral dissertation, The University of Oklahoma].

ProQuest Dissertations Publishing & Theses Global.

Mitchell, N. (2016). Beginning and intermediate piano students' experiences participating

in evaluative performances. *International Journal of Music Education, 35*(4),

515–525. https://doi.org/10.1177/0255761416667463

Mitzka, P., & Elpus, K. (2018). *Design and analysis for quantitative research in music*

education. Oxford University Press.

https://doi.org/10.1093/oso/9780199391905.001.0001

McIntyre, A. (2013). Making the invisible visible: First nations music in the classroom.

Canadian Music Education, 54(1), 24–26. https://doi.org/10.1017/jie.2016.1

McPherson, G. E., & McCormick, J. (2006) Self-efficacy and music performance.

Psychology of Music, 34(3), 322–336. https://doi.org/10.1177/0305735606064841

Meyers, A. S. (2014). *The master's piano pedagogy degree program: Leading to future*

teacher success. (Publication No. 3624092) [Doctoral dissertation, Teachers

College, Colombia University]. ProQuest Dissertations Publishing & Theses

Global.

Mohanty, C. T. (2003). *Feminism without borders: Decolonizing theory, practicing solidarity*. Duke University Press.

Moore, L. (2019). *An examination of the relationship between pre-service teacher preparation and self-efficacy in implementing culturally responsive teaching*. (Publication No. 13810629) [Doctoral dissertation, University of West Georgia]. ProQuest Dissertations Publishing & Theses Global.

Mogensen, S., & Sipes, E. (2021). *Piano music she wrote*. https://www.pianomusicshewrote.com/

Music Teachers National Association. (2021). *Division portal*. https://www.mtna.org/MTNA/Connect/Division_Portal/MTNA/Connect/Division_Portals/Division_Portal.aspx?hkey=dcc94080-14b2-49a6-8bfc-7f475eb520a6

Music Teachers National Association. (2021). *The diversity, equity, and inclusion policy of music teachers' national association*. *https://www.mtna.org/MTNA/Explore_MTNA/Diversity_Policy/MTNA/Explore_MTNA/Diversity.aspx?hkey=f86c0b8d-c587-4885-ae38-b0315716f512*

National Association of Schools of Music. (2021). Directory lists. https://nasm.arts-accredit.org/directory-lists/

Nielsen, S. G. (2004). Strategies and self-efficacy beliefs in instrumental and vocal individual practice: A study of students in higher music education. *Psychology of Music, 32*(4), 418–431. https://doi.org/10.1177/0305735604046099

Nixon L. A., & Robinson, M. D. (1999). The educational attainment of young women: Role model effects of female high school faculty. *Demography, 36*(2), 185–194. https://doi.org/10.2307/2648107

Oberhofer, C. (2020). Decolonization and indigenization in music education. *The Canadian Music Educator, 62*(1), 48–53.

Oguz, A., & Ataseven, N. (2017). Relationship between the lifelong learning tendency and information literacy self-efficacy of students. *The Anthropologist, 24*(1), 28–34. https://doi.org/10.1080/09720073.2016.11891986

Oklahoma Music Teachers Association. (2021). *Auditions and competitions*. https://www.oklahomamta.org/auditions-competitions/

O'Bannon, R. (2015). *What data tells us about the 2015–16 orchestra season*. https://www.bsomusic.org/stories/what-data-tells-us-about-the-2015-16-orchestra-season.aspx

O'Neill, S., & Ivaldi, A. (2010). Adolescents' attainability and aspiration beliefs for famous musician role models. *Music Education Research, 12*(2), 179–197. https://doi.org/10.1080/14613801003746568

Pajares, F., & Valiante, G. (1997). Influences of self-efficacy on elementary students' writing. *The Journal of Educational Research, 90*(6), 353–360. https://doi.org/10.1080/00220671.1997.10544593

Parakilas, J., Bomberger, E. D., Burns, M., Chanan, C. N., Eyerman, E. M., Good, E. M., Hirai, A., Hoover, C. A., Leppert, R., Raykoff, I., Tick, J., & Tsvetaeva, M. (2001). *Piano roles: Three hundred years of life with the piano*. Yale University Press. http://www.jstor.org/stable/j.ctt1njm05

Park, S. (2017). *A study of selected solo piano works by three Korean women composers from 2008–2012*. [Doctoral dissertation, University of Oklahoma]. ShareOK. https://hdl.handle.net/11244/50831

Pearce, E. T. (1985). Issues of piano pedagogy II. *The American Music Teacher, 32*(3), 14–16.

Pendroza, L. R. (2002). *The ritual of music contemplation: An anthropological study of the solo piano recital as cultural performative genre.* (Publication No. 2043220) [Doctoral dissertation, Texas Tech University]. ProQuest Dissertations Publishing & Theses Global.

Pickney, L. M. (2000). *A study of youth orchestras: Repertoire selection and criteria.* (Publication No. 9965246) [Doctoral dissertation, Eastman School of Music]. ProQuest Dissertations Publishing & Theses Global.

Pierson, J. M. (2020). *An index of graded piano repertoire to support undergraduate music theory and secondary piano sequences.* (Publication No. 28262063) [Doctoral dissertation, University of Northern California]. ProQuest Dissertations Publishing & Theses Global.

Pilato, N. (2021). *The wind repertory project.* https://www.windrep.org/Nikk_Pilato

Pine, B. (2021). *Music by black composers.* https://www.musicbyblackcomposers.org/#:~:text=%23BlackLivesMatter,in%20the%20classical%20music%20sphere.

Pokhrel, A. K. (2011). Eurocentrism. In D. K. Chatterjee (Ed.), *Encyclopedia of global justice.* (pp. 321–325). Springer, Dordrecht. https://doi.org/10.1007/978-1-4020-9160_25

Pope, D. (2019). An analysis of the repertoire performed by youth orchestras in the United States. *String Research Journal, 9*(1), 35–49. https://doi.org/10.1177/1948499219851378

Price, H. E. (1990). Orchestral Programming 1982–1987: An indication of musical taste. *Bulletin of the Council for Research in Music Education, 106,* 23–25. http://www.jstor.org.ezproxy.lib.ou.edu/stable/40318860

Prichard, S. F. (2013). *A mixed methods investigation of introductory music education courses, preservice music teaching efficacy beliefs, and commitment to music teaching.* (Publication No. 3592359) [Doctoral dissertation, University of Colorado at Boulder]. ProQuest Dissertations Publishing & Theses Global.

Prince, P. (2015). Mentor = role model. *Music Educators Journal, 102*(2), 26. https://www.jstor.org/stable/24755654

Quesada, M. A. A. (1992). *The effects of providing teaching materials and an in-service workshop concerning Puerto Rican music on music teachers' self-efficacy and willingness to teach Puerto Rican music.* (Publication No. 9316061) [Doctoral dissertation, Kent State University]. ProQuest Dissertations Publishing & Theses Global.

Quimby, J. L., & de Santis, A. M. (2006). The influence of role models on women's career choices. *The Career Development Quarterly, 54*(4), 297–306. https://doi.org/10.1002/j.2161-0045.2006.tb00195.x

Race, W. (1980). What did pianists play in New York City? *The American Music Teacher 29*(4), 6–8.

Redmond, B. F. (2010) Self-efficacy theory: Do I think I can succeed in my work? *Work Attitudes and Motivation.* https://wikispaces.psu.edu/display/PSYCH484/7.+Self-Efficacy+and+Social+Cognitive+Theories

Regier, B. (2016). *A measurement of self-efficacy among Oklahoma secondary band directors in concert, marching, and jazz ensemble pedagogy*. [Master's thesis, University of Oklahoma]. ShareOK. https://shareok.org/handle/11244/34615

Reynolds, H. R. (2000). Repertoire is the curriculum: Repertoire selection has a major impact on what students will and will not learn, and it should help their musical understanding and appreciation. *Music Educators Journal, 87*, 31–33. https://doi.org/10.2307/3399675

Rezai-Rashti, G. M., & Martino, W. J. (2010). Black male teachers as role models: Resisting the homogenizing impulse of gender and racial affiliation. *American Educational Research Journal, 47*(1), 37–64. http://www.jstor.org.ezproxy.lib.ou.edu/stable/40645418

Rich, R. A. (1973). *Selected piano recitals in Carnegie Hall. The seasons of 1895, 1920, 1945, 1970: A record of changing musical tastes*. [Unpublished doctoral dissertation]. Eastman School of Music.

Robbins, E. K. (2019). *Effects of race and gender on preservice music educators' perception of composer diversity*. (Publication No. 13863041) [Doctoral dissertation, Temple University]. ProQuest Dissertations Publishing & Theses Global.

Rohan, T. J. (2011). *Teaching music, learning culture: The challenge of culturally responsive music education* [Doctoral Dissertation, University of Otago]. https://hdl.handle.net/10523/1865

Rotjan, M. S. (2017). In-between and together with: Exploring the complexity of repertoire selection with school orchestra teachers and their students. (Publication

No. 10284642) [Doctoral dissertation, Teacher College, Columbia University].
ProQuest Dissertations Publishing & Theses Global.

Ruel, E., Wagner, W. E., III, & Gillespie, B. J. (2016). *The Practice of survey research: Theory and applications*. SAGE. https://doi.org/10.4135/9781483391700.n1

Ruel, E. (2019). *100 questions (and answers) about survey research*. SAGE. https://doi.org/10.4135/9781506348803

Russell, J. A., & Haston, W. (2015). The impact of supervised mentorship on music education master's degree students. *Music Education Research, 17*(2), 211–233. https://doi.org/10.1080/14613808.2014.969216

Russell, J. A. (2018). *Statistics in music education research*. Oxford University Press.

San Miguel May, R. (2010). *Teacher education and preparation: Attitudes, beliefs, and perceptions of preparedness about teaching the culturally diverse student*. (Publication No. 3430300) [Doctoral dissertation, Texas A&M University]. ProQuest Dissertations Publishing & Theses Global.

Sanchez, L. (2021). Latin American and Iberian Peninsula, NCKP 2021 Sessions. *Clavier Companion, 13*(2), 23–25.

Schons, S. M. (2005). Piano teachers' attitudes about piano pedagogy course topics. (Publication No. 3161632) [Doctoral dissertation, University of Oklahoma]. ProQuest Dissertations Publishing & Theses Global.

Schunk, D. H. (1995). Self-efficacy, motivation, and performance. *Journal of Applied Sport Psychology, 7*(2), 112–137. https://doi.org/10.1080/10413209508406961

Service, T. (2015). *Classical music in 2014: Still dominated by dead white men's music performed by living white men*. The Guardian. https://theguardian.com

Shapiro, A. (2021). *Activist music LLC*. https://www.alexshapiro.org/ASPurchase.html

Shaw, J. (2012). The skin that we sing: Culturally responsive choral music education. *Music Educators Journal, 98*(4), 75–81. https://doi.org/10.1177/0027432112443561

Shin, J. E. L., Levy, S. R., & London, B. (2016). Effects of role model exposure on STEM and non-STEM student engagement. *Journal of Applied Social Psychology, 46*(7), 410–427. https://doi.org/10.1111/jasp.12371

Soares, L. (2002). *Works for piano by Brazilian female composers of the twentieth century: A discussion and catalogue*. (Publication No. 3067249) [Doctoral dissertation, The University of Southern Mississippi]. ProQuest Dissertations Publishing & Theses Global.

Southcott, J., & Joseph, D. (2010). Engaging, exploring, and experiencing multicultural music in Australia music teacher education: The changing landscape of multicultural music education. *Journal of Music Teacher Education, 20*(1), 8–26. https://doi.org/10.1177/1057083710362461

Stankov, L., Lee, J., Luo, W., & Hogan, D. (2012). Confidence: A better predictor of academic achievement than self-efficacy, self-concept and anxiety? *Learning and Individual Differences, 22*(6), 747–758. https://doi.org/10.1016/j.lindif.2012.05.013

Steegmann, M. (2004). *Clara Schumann*. Haus Publishing.

Steele, N. A. (2010). Three characteristics of effective teachers. *Update: Applications of Research in Music Education, 28*(2), 71–78. https://doi.org/10.1177/8755123319361769

Tang, M. K. D., Addison, D., LaSure-Bryant, R. (2004). Factors that influence self-efficacy of counseling students: An exploratory study. *Counselor Education and Supervision, 44*(1), 70–80. https://doi.org/10.1002/j.1556-6978.2004.tb01861.x

Tarnowski, S. M., & Murphy, V. B. (2003). Recruitment, retention, retaining, and revitalization among elementary music teachers in Wisconsin and Minnesota. *Update: Applications of Research in Music Education, 22*(1), 15–27. https://doi.org/10.1177/87551233030220010103

Teclaw, R., Price, M. C., & Osatuke, K. (2012). Demographic question placement: Effect on item response rates and means of a veteran's health administration survey. *Journal of Business and Psychology, 27*(3), 281–290. https://doi.org/10.1007/s10869-011-9248-y

Teo, T. (2013). *Handbook of quantitative methods of educational research*. Sense Publishers. https://doi.org/10.1007/978-94-6209-404-9

Thiessen, A. L. (2021). *Examining whiteness in the royal conservatory of music history curricula*. https://www.cfmta.org/docs/essays/Loepp_Thiessen.pdf

Thompson, D. E., Orr, B., Thompson, C., & Park, O. (2002). Preferred learning styles of postsecondary technical institute instructors. *Journal of Industrial Teacher Education, 39*(4), 63–78.

Thornton, L. (2019). Vision 2020 and beyond. *Journal of Music Teacher Education, 29*(1), 3–6. https://doi.org/10.1177/1057083719874949

Tomlinson, V. A. (2000). *Constructing a concert: Thoughts and considerations*. (Publication No. 3001267) [Doctoral dissertation, University of California, San Diego]. ProQuest Dissertations Publishing & Theses Global.

Tye, J. K. C. (2004). *A survey of the current status and practices of piano teachers in Penang, Malaysia: Preparation for the practice piano examinations of the Associated Board of the Royal Schools of Music, London*. (Publication No. 3157191) [Doctoral dissertation, University of South Carolina]. ProQuest Dissertations Publishing & Theses Global.

Tyndall, S. S. (2014). *The influence of decision-making styles and musical factors on and directors' selection of repertoire for the Georgia Music Educators Association Large Group Performance Evaluation*. (Publication No. 3683709) [Doctoral dissertation, University of Alabama]. ProQuest Dissertations Publishing & Theses Global.

Uszler, M., & Larimer, F. (1984). *The piano pedagogy major in the college curriculum: A handbook of information and guidelines. Part I: The undergraduate piano pedagogy major* [Paper presentation]. National Conference on Keyboard Pedagogy, Princeton, New Jersey.

Vagts, P. (1989). Introducing students to music by women composers. *The American Music Teacher, 39*(1), 10.

Vanderbilt University. (2021). *How to ask about sexuality/gender*. https://www.vanderbilt.edu/lgbtqi/resources/how-to-ask-about-sexuality-gender

Vives, M. H. (2013). *Guidelines to reaching an audience: A study of the extramusical aspects of music performance*. (Publication No. 3612518). [Doctoral dissertation, Florida State University]. ProQuest Dissertations Publishing & Theses Global.

de Vries, P. (2013). Generalist teachers' self-efficacy in primary school music teaching. *Music Education Research, 15*(4), 375–391. https://doi.org/10.1080/14613808.2013.829427

Wagoner, C. L. (2011). *Defining and measuring music teacher identity: A study of self-efficacy and commitment among music teachers*. [Doctoral dissertation, The University of North Carolina at Greensboro]. NC Docks. https://libres.uncg.edu/ir/uncg/listing.aspx?id=7537

Walker, L. M., & Hamann, D. L. (1995). Minority recruitment: The relationship between high school students' perceptions about music participation and recruitment strategies. *Bulletin of the Council for Research in Music Education, 124*, 24–38. http://www.jstor.org/stable/40318703

Wang, L. Y. (2011). *Survey of selected contemporary Taiwanese female composers of music for solo piano*. (Publication No. 3482797) [Doctoral dissertation, Arizona State University]. ProQuest Dissertations Publishing & Theses Global.

Wasiak, E. (2010). Selecting repertoire for young bands. *Canadian Winds, 8*(2), 90.

Watson, K. E. (2013). Selecting repertoire for jazz ensembles: Curricular and development consideration. *Canadian Music Educator 55*(1), 42–44.

West, J. J., & Frey-Clark, M. L. (2018). Traditional versus alternative pathways to certification: Assessing differences in music teacher self-efficacy. *Journal of Music Teacher Education, 28*(2), 98–111. https://doi.org/10.1177/1057083718788035

Westlund, N. (2016). *Student perceptions and attitudes regarding the diversity of music in their high school band classroom*. [Master's thesis, Eastern Washington University]. EWU Master Thesis Collection. https://dc.ewu.edu/theses/348/

Wiley, A. E. (2013). Women in music: Piano music written for one hand by women composers: Part I. *American Music Teacher, 63*(1), 27–31.

Wiley, A. E. (2013). Women in music: Piano music written for one hand by women composers: Part II. *American Music Teacher, 63*(2), 20–25.

Wlodkowski, R. J., & Ginsberg, M. B. (1995). *Diversity and motivation: A culturally responsive teaching*. Jossey-Bass Publishers.

Wollenberg, S., & McVeigh, S. (2017). *Concert life in eighteenth-century Britain*. Routledge. https://doi.org/10.4324/9781315095479

Woosley, K. D. (2012). *The lost art of improvisation: Teaching improvisation to classical pianists*. (Publication No. 3550094) [Doctoral dissertation, The University of Alabama]. ProQuest Dissertations Publishing & Theses Global.

Worcester Jones, L. (2020). Teach them to Believe. *American Music Teacher, 69*(6), 30–35.

Wright, S., Wong, A., & Newill, C. (1997). The impact of role models on medical students. *Journal of General Internal Medicine, 12*(1), 53–56. https://doi.org/10.1007/s11606-006-0007-1

Yuhas, M. (2017). *Video killed the radio star: An analysis on the decline in popularity of classical music*. [Poster Presentation]. Student Research Day Abstracts and Posters, Chapman University. https://digitalcommons.chapman.edu/cgi/viewcontent.cgi?article=1259&context=cusrd_abstracts

Zabanal, J. R. A. (2021). An examination of orchestras and repertoire performed at the Midwest clinic from 1990 through 2019. *Update: Applications of Research in Music Education, 39*(3), 29–38. https://doi.org/10.1177/8755123320978776

Zarza-Alzugaray, O., Casanova, O., McPherson, G. E., & Orejudo, S. (2020). Music self-efficacy for performance: An exploratory model based on social support. *Frontiers in Psychology, 11*(1249). https://doi.org/10.3389/fpsyg.2020.01249

Zelenak, M. S. (2011). *Self-efficacy in music performance: Measuring the sources among secondary school music students*. (Publication No. 3466262) [Doctoral dissertation, University of Florida]. ProQuest Dissertations Publishing & Theses Global.

Zelenak, M. S. (2014). Measuring the sources of self-efficacy among secondary school music students. *Journal of Research in Music Education, 62*(4), 389–404. https://doi.org/10.1177/0022429414555018

Zhang, Y. (2015). *Pre-service and in-service music teachers' perceptions of readiness to teach East Asian vocal music*. [Doctoral dissertation, Temple University]. ProQuest Dissertations Publishing & Theses Global.

Appendix A: Institution Review Board Documentation

Institutional Review Board for the Protection of Human Subjects

Approval of Initial Submission – Exempt from IRB Review – AP01

Date: October 05, 2021   **IRB#:** 13861

Principal   **Approval Date:** 10/05/2021
Investigator: Jenna M Klein

Exempt Category: 2

Study Title: An Examination of Collegiate Piano Majors' Experiences Learning, Beliefs about, and Confidence Selecting and Teaching Piano Literature by Diverse Composers

On behalf of the Institutional Review Board (IRB), I have reviewed the above-referenced research study and determined that it meets the criteria for exemption from IRB review. To view the documents approved for this submission, open this study from the *My Studies* option, go to *Submission History*, go to *Completed Submissions* tab and then click the *Details* icon.

As principal investigator of this research study, you are responsible to:
- Conduct the research study in a manner consistent with the requirements of the IRB and federal regulations 45 CFR 46.
- Request approval from the IRB prior to implementing any/all modifications as changes could affect the exempt status determination.
- Maintain accurate and complete study records for evaluation by the HRPP Quality Improvement Program and, if applicable, inspection by regulatory agencies and/or the study sponsor.
- Notify the IRB at the completion of the project.

If you have questions about this notification or using iRIS, contact the IRB @ 405-325-8110 or irb@ou.edu.

Cordially,

Ioana Cionea, Ph.D.
Vice Chair, Institutional Review Board

Appendix B: Main Survey Invitations and Follow-Up Messages

<u>**Main Survey Invitation**</u>
Send Date: October 6, 2021
Subject Line: Piano Composer Diversity Survey Research

Dear Piano Department or Music Department Chair,

My name is Jenna Klein, and I am a Ph.D. in Music Education in Piano Pedagogy doctoral candidate at the University of Oklahoma. I am currently working on my dissertation that explores piano majors' experience learning repertoire by women composers and composers of color (Black, Indigenous, people of color (BIPOC)) and their confidence teaching piano repertoire by underrepresented composers.

For this research, I am seeking both current undergraduate and graduate piano majors to complete a brief survey related to these topics. I would like to invite the piano majors at your institution to be a part of my study.

I would greatly appreciate it if you would be willing to forward the information below to current piano students at your institution. If you have any questions you can contact me at jenna.klein@ou.edu or my faculty advisor, Dr. Chris Baumgartner at cbaumgartner@ou.edu.

Thank you in advance for your help with this project!

Sincerely,
Jenna Klein

_____

Dear Piano Major,

I am investigating piano majors' experience learning repertoire by women composers and composers of color (Black, Indigenous, people of color (BIPOC)) and their confidence teaching piano repertoire by traditionally underrepresented composers. Data from this study will be used to examine piano majors' experience, beliefs, and confidence as they relate to repertoire by traditionally underrepresented composers. I hope that results may provide informative data on this topic and help teacher educators better prepare piano majors.

Please take approximately 10 minutes to complete the linked survey. All answers will remain confidential, there are no known risks, and participation is voluntary. You may stop taking the survey at any time without penalty. If there are survey items that make you uncomfortable, you can skip these items.

You can access the survey here:

[Take the Survey](#)

Or copy and paste the URL below into your internet browser:
https://ousurvey.qualtrics.com/jfe/form/SV_8302JVUWVt53FYi?Q_CHL=email

This email will be sent out again as a reminder. The survey will close on October 22nd, 2021. If you have any questions you can contact me at jenna.klein@ou.edu or my faculty advisor, Dr. Chris Baumgartner at cbaumgartner@ou.edu.

Thank you in advance for your help with this project!

Sincerely,
Jenna Klein

Follow the link to opt out of future emails:
Click here to unsubscribe

Follow-Up Message
Send Date: October 13, 3021
Subject Line: Reminder- Piano Composer Diversity Survey Research

Good afternoon,

This is a friendly reminder that the survey *Piano Majors' Relationship with Diverse Repertoire* will close in 9 days.

If you can please remind your piano majors to complete the survey or forward the message below I would greatly appreciate it. Please see the original message below for the link.

Thank you in advance for your help with this project!

Sincerely,
Jenna Klein

_____

Dear Piano Major,

I am investigating piano majors' experience learning repertoire by women composers and composers of color (Black, Indigenous, people of color (BIPOC)) and their confidence teaching piano repertoire by traditionally underrepresented composers. Data from this study will be used to examine piano majors' experience, beliefs, and confidence as they relate to repertoire by traditionally underrepresented composers. I hope that results may provide informative data on this topic and help teacher educators better prepare piano majors.

Please take approximately 10 minutes to complete the linked survey. All answers will remain confidential, there are no known risks, and participation is voluntary. You may stop taking the survey at any time without penalty. If there are survey items that make you uncomfortable, you can skip these items.

You can access the survey here:

[Take the Survey](#)

Or copy and paste the URL below into your internet browser:
https://ousurvey.qualtrics.com/jfe/form/SV_8302JVUWVt53FYi?Q_CHL=email

This email will be sent out again as a reminder. The survey will close on October 22nd,

2021. If you have any questions you can contact me at jenna.klein@ou.edu or my faculty advisor, Dr. Chris Baumgartner at cbaumgartner@ou.edu.

Thank you in advance for your help with this project!

Sincerely,
Jenna Klein

Follow-Up Message
Send Date: October 20, 3021
Subject Line: Final Reminder- Piano Composer Diversity Survey Research

Good morning,

This is one last friendly reminder that the survey *Piano Majors' Relationship with Diverse Repertoire* will close in just **3 days on Friday, October 22nd.**

Thank you to everyone who has forwarded the survey to their students, I am so appreciative. For clarification, any student whose primary instrument is piano, regardless of major (performance, music ed, music therapy, etc.) is eligible to participate. If you could, please remind your piano majors once more to complete the survey or forward the message below. Please see the original message below for the link.

Thank you for your help with my research and have a wonderful rest of your semester!

Sincerely,
Jenna Klein

_____

Dear Piano Major,

I am investigating piano majors' experience learning repertoire by women composers and composers of color (Black, Indigenous, people of color (BIPOC)) and their confidence teaching piano repertoire by traditionally underrepresented composers. Data from this study will be used to examine piano majors' experience, beliefs, and confidence as they relate to repertoire by traditionally underrepresented composers. I hope that results may provide informative data on this topic and help teacher educators better prepare piano majors.

Please take approximately 10 minutes to complete the linked survey. All answers will remain confidential, there are no known risks, and participation is voluntary. You may stop taking the survey at any time without penalty. If there are survey items that make you uncomfortable, you can skip these items.

You can access the survey here:

Take the Survey

Or copy and paste the URL below into your internet browser:
https://ousurvey.qualtrics.com/jfe/form/SV_8302JVUWVt53FYi?Q_CHL=email

This email will be sent out again as a reminder. The survey will close on October 22nd, 2021. If you have any questions you can contact me at jenna.klein@ou.edu or

my faculty advisor, Dr. Chris Baumgartner at cbaumgartner@ou.edu.

Thank you in advance for your help with this project!

Sincerely,
Jenna Klein

Follow the link to opt out of future emails:
Click here to unsubscribe

Appendix C: Piano Majors' Relationship with Diverse Repertoire

1. Are you a current student studying piano at the collegiate level?

○ Yes

○ No

If "No" is selected, skip to End of Survey

----

2. Please specify the level of your degree program

○ Bachelors

○ Masters

○ Doctorate

○ Other

----

3. What is your major?

○ Piano Performance

○ Piano Performance and Pedagogy

○ Piano Pedagogy

○ Collaborative Piano

○ Piano

○ Music Education

○ Other (Musical Theatre, Sacred Music, etc.): _____

----

4. In which state is your school located?
State:

▼ Drop down menu

- -

5. Is your school a public or private institution?

○ Public

○ Private

○ Unsure

- -

6. Gender Identity (e.g., female, male, non-binary): _____

- -

7. Are you of Hispanic, Latino, or of Spanish origin?

○ Yes

○ No

- -

8. How would you describe yourself?

○ American Indian or Alaska Native

○ Asian

○ Black or African American

○ Native Hawaiian or Pacific Islander

○ White

○ Other: _____

9. What is your age? _____

Indicate your level of agreement with the following statements. Please respond considering ALL experiences studying at the collegiate level, both current and past experiences:

10. I teach repertoire by composers I have had previous experience playing.

○ Never

○ Seldom

○ Sometimes

○ Often

11. I am responsible for selecting the repertoire I study in applied piano lessons.

○ Never

○ Seldom

○ Sometimes

○ Often

12. My teacher is responsible for selecting the repertoire I study in applied piano lessons.

○ Never

○ Seldom

○ Sometimes

○ Often

Women Composers:

13. Women composers were included in my collegiate **applied piano** study.

○ Never

○ Seldom

○ Sometimes

○ Often

14. **Women composers** were included in the curriculum of my collegiate **piano literature course(s)**.

○ Never

○ Seldom

○ Sometimes

○ Often

15. I have had opportunities to learn music by **women composers**.

○ Never

○ Seldom

○ Sometimes

○ Often

16. I have had opportunities to **perform** in concerts or recitals that program music by **women composers.**

○ Never

○ Seldom

○ Sometimes

○ Often

17. I have had opportunities to **attend performances** that program music by **women composers.**

○ Never

○ Seldom

○ Sometimes

○ Often

18. Are you **currently** learning a piano piece by a **women composer?**

○ Yes

○ No

19. How many works by **women composers** have you programmed for a **degree recital.**

○ 0

○ 1-2

○ 3-4

○ 5 or more

20. How many works by **women composers** have you programmed for a **non-degree recital** (in or out of the school setting)?

○ 0

○ 1-2

○ 3-4

○ 5 or more

21. Name up to five **women composers** whose **piano works** you have studied (either in applied lessons or piano literature course(s)) in your undergraduate and/or graduate studies.

   ○ 1. _____

   ○ 2. _____

   ○ 3. _____

   ○ 4. _____

   ○ 5. _____

Composers of Color (Black, Indigenous, and people of color (BIPOC)):

22. Composers of color were included in my collegiate **applied piano** study.

   ○ Never

   ○ Seldom

   ○ Sometimes

   ○ Often

23. **Composers of color** were included in the curriculum of my collegiate **piano literature course(s).**

   ○ Never

   ○ Seldom

   ○ Sometimes

   ○ Often

24. I have had the opportunity to learn music by **composers of color.**

○ Never

○ Seldom

○ Sometimes

○ Often

---

25. I have had **opportunities** to **perform** in concerts or recitals that program music by **composers of color.**

○ Never

○ Seldom

○ Sometimes

○ Often

---

26. I have had opportunities to **attend performances** that program music by **composers of color.**

○ Never

○ Seldom

○ Sometimes

○ Often

---

27. Are you **currently** learning a piano piece by a **composer of color?**

○ Yes

○ No

28. How many works by a **composer of color** have you programmed for a **degree recital?**

○ 0

○ 1-2

○ 3-4

○ 5 or more

29. How many works by **composers of color** have you programmed for a **non-degree recital** (in or out of the school setting)?

○ 0

○ 1-2

○ 3-4

○ 5 or more

30. Name up to five **composers of color** whose **piano works** you have studied (either in applied lessons or piano literature course(s)) in your undergraduate and/or graduate studies.

   ○ 1. _____

   ○ 2. _____

   ○ 3. _____

   ○ 4. _____

   ○ 5._____

Women Composers of Color:

31. Women composers of color were included in my collegiate **applied piano** study.

   ○ Never

   ○ Seldom

   ○ Sometimes

   ○ Often

32. **Women composers of color** were included in the curriculum of my collegiate **piano literature course(s).**

   ○ Never

   ○ Seldom

   ○ Sometimes

   ○ Often

33. I have had the opportunity to learn music by **women composers of color.**

○ Never

○ Seldom

○ Sometimes

○ Often

34. I have had opportunities to **perform** in concerts or recitals that program music by **women composers of color.**

○ Never

○ Seldom

○ Sometimes

○ Often

35. I have had opportunities to **attend performances** that program music by **women composers of color.**

○ Never

○ Seldom

○ Sometimes

○ Often

36. Are you **currently** learning a piano piece by a **women composer of color?**

    ○ Yes

    ○ No

---

37. How many works by a **women composer of color** have you programmed for a **degree recital?**

    ○ 0

    ○ 1-2

    ○ 3-4

    ○ 5 or more

---

38. How many works by **women composers of color** have you programmed for a **non-degree recital** (in or out of the school setting)?

    ○ 0

    ○ 1-2

    ○ 3-4

    ○ 5 or more

---

39. Name up to five **women composers of color** whose **piano works** you have studied (either in applied lessons or piano literature course(s)) in your undergraduate and/or graduate studies.

○ 1. _____

○ 2._____

○ 3. _____

○ 4. _____

○ 5._____

Please indicate your level of agreement with the following statements:

	Strongly disagree	Disagree	Neither agree nor disagree	Agree	Strongly agree
40. I believe students benefit from learning music by composers of their own race.	○	○	○	○	○
41. I believe students benefit from learning music by composers of other races.	○	○	○	○	○
42. I believe students benefit from learning music by composers of their own gender.	○	○	○	○	○
43. I believe students benefit from learning music by composers of other genders.	○	○	○	○	○

44. I believe it is important to teach music by composers of all genders.	○	○	○	○	○
45. I believe it is important to teach music by composers of all races.	○	○	○	○	○
46. I believe it is important to play and/or perform music by composers of all genders.	○	○	○	○	○
47. I believe it is important to play and/or perform music by composers of all races.	○	○	○	○	○

48. I believe it is important to understand the context (information about the composer, piece, style, musical period, etc.) within which a piece was composed.

○　　　○　　　○　　　○　　　○

49. I consider the gender of a composer when choosing literature for myself to learn.

○　　　○　　　○　　　○　　　○

50. I consider the gender of a composer when choosing literature for my students.

○　　　○　　　○　　　○　　　○

51. I consider the race of a composer when choosing literature for myself to learn.

○　　　○　　　○　　　○　　　○

| 52. I consider the race of a composer when choosing literature for my students. | ○ | ○ | ○ | ○ | ○ |

Please indicate your level of agreement with the following statements:

Strongly disagree   Strongly agree

0   1   2   3   4   5   6   7   8   9   10

53. I feel prepared to teach piano repertoire by women composers.	
54. I feel prepared to teach piano repertoire by composers of color.	
55. My graduate and/or undergraduate studies prepared me to teach music by women composers.	
56. My graduate and/or undergraduate studies prepared me to teach music by composers of color.	
57. I feel confident in my abilities to teach piano repertoire by women composers.	
58. I feel confident in my abilities to teach piano repertoire by composers of color.	
59. I look forward to incorporating music by women composers into my teaching studio/ classroom.	
60. I look forward to incorporating music by composers of color into my teaching studio/ classroom.	

61. I currently teach repertoire by **women composers.**

     ◯ Yes

     ◯ No

If answered "No" skip to Question 62

	Strongly disagree	Somewhat disagree
	0 1 2 3 4 5 6 7 8 9 10	
61a. I would teach more repertoire by women composers if I felt more prepared to do so.		

62. I currently teach repertoire by **composers of color.**

     ◯ Yes

     ◯ No

If answered "No" skip to Question 63

	Strongly disagree	Somewhat agree
	0 1 2 3 4 5 6 7 8 9 10	
62a. I would teach more repertoire by composers of color if I felt more prepared to do so.		

Please indicate your level of agreement with the following statements:

Strongly disagree   Strongly agree

0   1   2   3   4   5   6   7   8   9   10

63. I actively seek out teaching repertoire (e.g., education repertoire for beginner-late intermediate pianists) by women composers.	
64. I actively seek out advanced repertoire (e.g., collegiate and professional level repertoire) by women composers.	
65. I actively seek out teaching repertoire (e.g., education repertoire for beginner-late intermediate pianists) by composers of color.	
66. I actively seek out advanced repertoire (e.g., collegiate and professional level repertoire) by composers of color.	

Please indicate your level of agreement with the following statements:

Very unconfident   Very confident

0   1   2   3   4   5   6   7   8   9   10

67. Rate your level of confidence in teaching piano repertoire by women composers.	
68. Rate your level of confidence in teaching piano repertoire by composers of color.	
69. Rate your level of confidence in teaching piano repertoire from the traditional Western music canon.	

70. If you would like to be entered into a drawing to win 1 of 10 $50 Visa pre-paid gift card, please copy and visit the following link to enter your email address:

https://ousurvey.qualtrics.com/jfe/form/SV_eeM42kPrRaSCMrs