

INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

The quality of this reproduction is dependent upon the quality of the copy submitted. Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each original is also photographed in one exposure and is included in reduced form at the back of the book.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.

UMI

A Bell & Howell Information Company
300 North Zeeb Road, Ann Arbor MI 48106-1346 USA
313/761-4700 800/521-0600

UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

TEACHER OR PERFORMER:

ROLE IDENTIFICATION AMONG PIANO MAJORS

A DISSERTATION

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

degree of

DOCTOR OF PHILOSOPHY

By

MARTA E. GRAY
Norman, Oklahoma
1998

UMI Number: 9828792

UMI Microform 9828792
Copyright 1998, by UMI Company. All rights reserved.

**This microform edition is protected against unauthorized
copying under Title 17, United States Code.**

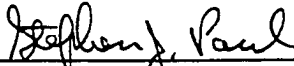
UMI
300 North Zeeb Road
Ann Arbor, MI 48103

© Copyright by Marta E. Gray 1998
All Rights Reserved.

TEACHER OR PERFORMER:
ROLE IDENTIFICATION AMONG PIANO MAJORS

A DISSERTATION
APPROVED FOR THE SCHOOL OF MUSIC

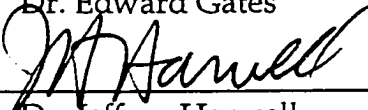
BY



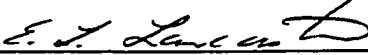
Dr. Stephen J. Paul, chair



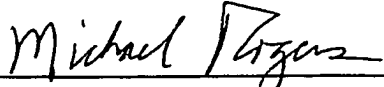
Dr. Edward Gates



Dr. Jeffrey Harwell



Dr. E. L. Lancaster



Dr. Michael Rogers

ACKNOWLEDGEMENTS

To know how your colleague thinks about music, thinks about school . . . it's extremely important. Each one of you is a model for me. From you I learn, from that person I learn, as a person, as a musician, as a professional. (PhD/PED)

This study truly has been a learning experience; I have been enriched greatly by the thought provoking ideas of my colleagues, the piano majors at the University of Oklahoma.

My greatest thanks go to my peers. Without their participation, this study would not have been possible. Their honesty and insight allowed a thorough investigation of attitudes towards performance and teaching.

I would like to express my genuine appreciation to Dr. Stephen J. Paul who was invaluable in assisting with the completion of this project. Without his efforts and energy, this study could not have been completed in as timely a manner. I am sincerely grateful for the encouragement and mentoring provided by Dr. E. L. Lancaster. In addition, I greatly appreciate the flexibility and advice of committee members Dr. Edward Gates, Dr. Jeffrey Harwell and Dr. Michael Rogers.

TABLE OF CONTENTS

Acknowledgements	iv
List of Tables	ix
Abstract	xi

Chapter

I	THE PROBLEM	
	Introduction.....	1
	Purpose.....	7
	Procedures.....	7
	Overview of the Dissertation.....	8
II	RELATED LITERATURE	
	Introduction.....	10
	Piano Pedagogy, Performance and Teaching.....	10
	Symbolic Interaction Theory	18
	Music Education and Symbolic Interactionism.....	20
	Summary	23
III	METHODOLOGY	
	Introduction.....	24
	Symbolic Interaction Theory	24
	Taking the Role of Others.....	25
	Reference Groups	26
	Significant Others	27
	Gestures of the Profession.....	27
	Participants.....	28
	Research Tools	29
	Questionnaire	29
	Interview Procedures	31
	Individual Interviews	31
	Group Discussions	32
IV	PRESENTATION OF THE DATA	
	Introduction.....	34
	Profile of Students	35
	Definition of Roles.....	35
	Coursework and Future Plans.....	37
	Pedagogy Coursework	37
	Applied Study	41
	Future Scholastic and Career Plans	45
	Professional Experiences	49
	Teaching Experiences	49

	Performing Experiences	52
	Performing Opportunities for Students	53
	Changes to Teaching and Performing Styles	54
	Involvement with Professional Organizations	57
	Relationships with Role Models and Peers	60
	Relationships with Role Models	60
	Relationships with Peers	69
V	INTERPRETATION OF DATA BY LEVEL OF STUDY	
	Introduction.	74
	Definition of Performing and Teaching Roles.	74
	Undergraduates	74
	Masters Students	75
	Doctoral Students	76
	Summary	78
	Taking the Role of Performer or Teacher.	78
	Applied and Pedagogy Coursework	79
	Studio Class	79
	Changes to Pedagogy Coursework	80
	Preparation for Pedagogy and Applied Coursework.	80
	Future Plans	81
	Undergraduates	82
	Masters Students	84
	Doctoral Students	86
	Summary	88
	Gestures of the Profession	89
	Non-college Teaching Experiences	89
	University Teaching Experiences	90
	Performing Experiences	90
	Opportunities for Student Performance	90
	Changes to Teaching and Performing Styles	90
	Professional Activities.	91
	Undergraduates	91
	Masters Students	94
	Doctoral Students	96
	Summary	98
	Identification with Significant Others.	100
	Undergraduates	101
	Masters Students	102
	Doctoral Students	103
	Summary	105
	Identification with Reference Groups	106
	Undergraduates	106
	Masters Students	108

	Doctoral Students	109
	Summary	110
VI	INTERPRETATION OF DATA BY DEGREE TYPE	
	Introduction.	112
	Definition of Performing and Teaching Roles.	112
	Bachelor of Musical Arts Majors.	112
	Music Education/Pedagogy Majors.	113
	Performance/Pedagogy Majors	114
	Performance Majors	116
	Summary	116
	Taking the Role of Performer or Teacher.	118
	Bachelor of Musical Arts Majors.	118
	Music Education/Pedagogy Majors.	119
	Performance/Pedagogy Majors	121
	Performance Majors	122
	Summary	124
	Gestures of the Profession	126
	Bachelor of Musical Arts Majors.	126
	Music Education/Pedagogy Majors.	127
	Performance/Pedagogy Majors	129
	Performance Majors	130
	Summary	132
	Identification with Significant Others.	133
	Bachelor of Musical Arts Majors.	133
	Music Education/Pedagogy Majors.	134
	Performance/Pedagogy Majors	135
	Performance Majors	136
	Summary	137
	Identification with Reference Groups	138
	Bachelor of Musical Arts Majors.	138
	Music Education/Pedagogy Majors.	139
	Performance/Pedagogy Majors	140
	Performance Majors	141
	Summary	142
VII	CONCLUSIONS, IMPLICATIONS, RECOMMENDATIONS AND SUGGESTIONS FOR FURTHER RESEARCH	
	Conclusions.	144
	Implications.	150
	Recommendations For the Design of Piano Programs	151
	Undergraduates	151
	Masters Students	152
	Doctoral Students	153
	Bachelor of Musical Arts Majors.	154

Music Education/Pedagogy Majors	154
Performance/Pedagogy Majors	155
Performance Majors	156
Pedagogy Professors.	156
Applied Professors	157
Summary.	157
Suggestions for Further Research	158
REFERENCES.	160
APPENDICES	
A. Questionnaire	164
B. Piano Major Cover Letter.	181
C. Pilot Test Cover Letter.	183
D. Group Interview Questions	185
E. Individual Interview Questions.	187
F. Permission to Conduct Research.	189

LIST OF TABLES

Table

1. Individual Interview Participants.	32
2. Group Discussion Participants.	33
3. Level of Study and Degree Plan.	35
4. Age Distribution.	35
5. Five Most Important Skills for Teachers and Performers	36
6. Are the Best Teachers Also Excellent Performers?	37
7. Amount of Pedagogy Coursework Taken.	38
8. Value of Pedagogy Coursework	38
9. Hours Per Week of Pedagogy Preparation	39
10. Five Most Frequently Valued Activities in Pedagogy Coursework . .	40
11. Suggested Changes to Pedagogy Coursework	41
12. Enrollment in Applied Lessons	41
13. Value of Applied Lessons.	42
14. Hours of Practice Per Week.	43
15. Five Most Frequently Valued Activities in Applied Coursework. . .	44
16. Three Most Frequently Valued Aspects of Studio Class.	44
17. Pedagogical or Performance Based Article	45
18. Future Scholastic Plans.	45
19. Future Career Plans	46
20. Five Most Interesting Teaching Situations.	47
21. Types of University Positions Applied For.	48

22. Performance Options in Career Plans	48
23. Independent Teaching Situations.	50
24. University Teaching Situations	51
25. Performance Experiences	52
26. Performance Settings Provided for Students.	53
27. No Response to Improvement of Teaching Skills.	54
28. Aspects of Teaching Style Would Like to Change.	55
29. Aspects of Performance Would Like to Change	56
30. Professional Involvement at National Level	57
31. Types of Service at State/Local/Student Chapter Level.	58
32. Professional Journals Read.	59
33. Admirable Qualities in Teaching Role Model.	61
34. Pedagogy Professor as Role Model	62
35. Types of Performers Selected as Role Models	64
36. Applied Professor as Role Model	65
37. Role Model to Assist with Teaching Problems	68
38. Five Musical Topics Discussed Most Frequently With Peers	70
39. Discussion of Applied and Performance Topics	70
40. Discussion of Pedagogy and Teaching Topics.	71
41. Others' Views of Piano Majors	72

ABSTRACT

TEACHER OR PERFORMER:

ROLE IDENTIFICATION AMONG PIANO MAJORS

By: Marta E. Gray

Major Professor: Stephen J. Paul, Ph.D.

The purpose of this study was to analyze University of Oklahoma piano majors' identification with the roles of teacher and performer. Forty piano majors in residence at the University of Oklahoma during the Spring 1997 semester participated in the study. Data was gathered via questionnaire, group discussions and individual interviews and analyzed using symbolic interaction theory. The study examined the piano majors' definitions of the teaching and performing roles, and the opportunities they had to take the roles of teacher or performer. The piano majors' use of teaching and performing gestures was examined, and an identification was made of their significant others. The strength of the piano majors' reference groups was determined, and their nature was defined.

Interest in the teaching or performing roles varied according to the level of study and the type of degree undertaken. Undergraduates exhibited the weakest identification with the teaching role; doctoral students exhibited the strongest identification with the teaching role. Masters students revealed

a strong interest in the teaching role; however, they were the most interested in educating future performers via the traditional private lesson.

Within degree plans, performance majors exhibited the weakest identification with the teaching role; music education/pedagogy majors exhibited the strongest identification with the teaching role.

Performance/pedagogy majors revealed a balanced interest in both teaching and performing. However, their teaching interest was focused most strongly upon the traditional performance-oriented private lesson.

The study contains seven chapters and several appendices. Chapter one defines the problem and provides a brief introduction to symbolic interaction theory. Chapter two contains a survey of related literature in the following areas: piano performance and pedagogy, symbolic interaction theory, and dissertations applying symbolic interaction theory to career choice, attitudes, and pedagogical techniques in music education. Chapter three discusses the methodology of the study. Chapter four presents the data gathered during the Spring 1997 semester. The data was interpreted using symbolic interaction theory by level of study in chapter five and by type of degree in chapter six. Chapter seven includes conclusions, implications, recommendations, and suggestions for further research.

TEACHER OR PERFORMER:
ROLE IDENTIFICATION AMONG PIANO MAJORS

CHAPTER ONE
THE PROBLEM

Introduction

Musical study is a life-long process. Most piano majors enter college having invested thousands of hours in practicing and performing on the piano. Many of them have enjoyed considerable success in competitions. Their teachers, friends and family may have encouraged them to make music a career because of their abilities, interest in music, and performance successes. They often hope to make performing at the piano their profession.

The life of a university-level pianist/performer is demanding. Much time is spent in solitude, practicing and preparing for lessons and performances. According to Sturm (1991), "Performing artists make most of their career demands upon themselves in isolated practice rooms. Their training encourages this self-scrutiny, and downplays the interactive process of education found in many other majors." A large amount of complex musical material must be learned. The weekly individual lesson with an applied professor of piano is the focus of intense preparation, and students are expected to perform and be evaluated by their peers and the other university piano faculty members. Because of the selective nature of the performance-

based job market, students can become very involved in the competitive aspects of the piano degree. Many students spend a lot of time preparing repertoire for various piano competitions.

Unfortunately, career success as a solo performer is difficult to achieve. Roberson (1994) states "A pitifully low percentage of those who complete BM performance degrees find full time employment as performers. So limited is the performance job market that the major conservatories alone could probably more than meet the demand." Excellent high school or college pianists/performers may find themselves one of many competent pianists at their university. Other sources of income or even a career change must then be considered. An option for many pianists is to become a teacher, preparing to teach piano in an independent studio, a preparatory school for pre-college students, or at the university level. Typical college piano majors who continue with a career involving the piano will inevitably become involved in teaching at some point in their professional life. If university students/pianists decide to teach, they should have the education and resources to become well-qualified and creative instructors.

Many undergraduate and graduate piano degrees require coursework in piano pedagogy. Introducing piano majors to the art of teaching encourages them to experience and consider the realities of becoming a piano instructor. Larimer (1990) finds that there is "an awakened awareness on the part of administrators of the desirability of hiring trained teachers of piano at all levels. The ability to perform well is no longer the only criterion for college teaching positions."

The curriculum of a typical piano pedagogy course exposes students to many of the fundamental skills involved in becoming a proficient teacher.

Topics covered during the course may include child development, learning theories, lesson planning, running an independent studio, piano methods, and, with graduate students, teaching the undergraduate non-piano major. Often, a significant amount of time is spent discussing the personal challenges and problems involved in teaching. A vital part of most piano pedagogy classes is observation of quality teaching. Another important aspect is supervised practice teaching with piano students. Maris (1991) remarks, "if the act of performing is the essential core of performance training then, likewise, the act of teaching is the essential core of teacher training."

It can be seen from the previous scenarios that it can be difficult to balance the time one spends on developing performance and pedagogical skills. Performance-oriented students may not consider the development of good teaching skills to be important. The opposite may also be true; students more interested in pedagogy may neglect the development of their personal musicianship, especially if they are planning to teach mostly beginners. Maris (1991) comments "instead of encouraging prospective teachers to become outstanding teachers and performers, often their musical development has been compromised in the process of building teaching skills and obtaining professional accreditation." The question is how to most effectively prepare piano majors who will become musicians and teachers of the next generation.

University level piano pedagogy programs are new when compared to the performance-oriented conservatory model that has been a part of music schools in American universities for many years. The research in piano pedagogy has been confined for the most part to analytical dissertations, documenting the structure or types of materials used in teaching piano

pedagogy, and to historical documents describing contributions of important piano pedagogues.

Analysis of materials and historical research are vital to the development of the field of piano pedagogy; however, there are other aspects of piano pedagogy which need investigation. Because piano majors have traditionally identified with the role of performer, studies are needed to ascertain whether the field of piano pedagogy has been effective in directing piano majors' focus towards an identification with the teaching role.

Symbolic interaction theory has been a useful tool for role identification studies in music education. This theory grew out of the ideas stated by George Herbert Mead in the 1930s. Symbolic interactionists perceive humans as having the freedom to define their own reality rather than to accept passively what is thrust upon them by society. According to Wolfgang (1990), interaction occurs in a circular pattern: "individuals act on the basis of the meaning things have for them, observe the reaction of others to whom the action was directed, and after interpreting the reactions of others, act purposefully again." (p. 31)

Several dissertations have been written about music educators and music students and their attitudes towards the roles of teacher and performer. In 1983, L'Roy studied the occupational role development of music education majors at North Texas University. She concluded that the students involved in the study formed a much stronger identification with the performer role, and found that they looked to their applied teachers for evaluation of their work rather than to their music education professors.

Wolfgang (1990) studied the effects of early field experience in developing the teacher role in music education majors. He concluded that the

experience was valuable; it aided students in beginning the transition from student to teacher. Wolfgang suggested that the teaching role be treated as a performer's role. Many music majors are already comfortable with learning to perform, and treating their teaching in a similar manner would give them a familiar perspective with which to view this new skill.

Clinton (1991) studied the self-perceptions of fine arts educators in Oklahoma high schools. He investigated their perceptions of themselves as educators vs. performers. Using Becker and Carper's (1970) four elements of occupational identification, he found that although music teachers valued performance, they were strongly committed to teaching.

Harris (1991) studied the relationship between role identification and job satisfaction among music faculty at doctoral degree granting institutions. He found that professors who identified most strongly with the musician role had less career satisfaction than those who identified themselves as either musician/teachers or as teachers. Harris suggested that graduate music education students would benefit from a clearer understanding of the job responsibilities and career realities within college music teaching and a greater emphasis on the development of the teacher role.

Cox (1994) studied the influence of significant others in the socialization of Arkansas music educators. She determined who had influenced them the most as performers and educators during several phases of their lives; pre-college, college, and post-college. She reported more instances of significant others influencing these teachers in the performer roles, especially during their pre-college years.

In piano pedagogy, research has been done on the status and role identification of independent piano teachers. Camp (1975), Wolfersberger

(1987) and Crane (1989) have provided insight into what independent piano teachers value about their careers. Piano majors' opinions and attitudes are an untapped resource for determining the effectiveness of their pedagogy and performance coursework. A study of the relationship between the fields of piano pedagogy and applied performance may be useful in evaluating the effectiveness of university curricula.

At first glance, the study of performance and pedagogy would seem to be interrelated; many applied professors also teach piano pedagogy. However, the study of teaching and performance are sometimes perceived as two separate disciplines. Maris (1991) states:

. . . [T]he expectations implicit in the double standard--performance *or* teaching--have undermined teachers' development of a higher level of musicianship and performers' development of a higher level of teaching skills. (p. 30)

Researching student perceptions in both areas should aid the profession in discovering whether students integrate their learning in these fields. Do piano majors use their technical and musical knowledge gained in applied lessons when teaching their students? Do they evaluate and imitate teaching styles modeled by their applied teacher? Also, are college pianists applying learning theories, information about personality types, and knowledge of sound pedagogical principles to their own study of the piano? Finding out how students relate their learning in these areas will lead to more effective teaching in applied and pedagogical courses.

This study provides valuable information about the ways in which pianists think about the possibilities of becoming excellent musicians and educators. It presents some new avenues of thought and provides a

foundation for the continued refinement of curricula and for more research in the field.

Purpose

The purpose of this study was to analyze piano majors' identification with the roles of teacher and performer. This study addressed the following research questions:

1. What are the attitudes of piano students toward developing performance skills?
 - 1a. How do attitudes about performance differ between students of various levels?
 - 1b. How do they differ between students in various degree plans?
2. What are the attitudes of piano students toward developing teaching skills?
 - 2a. How do attitudes about teaching differ between students of various levels?
 - 2b. How do they differ between students in various degree plans?
3. Whom do the students currently relate to as significant others: pedagogy or applied instructors, both, or neither?
4. What is the nature of student interaction with fellow piano majors regarding performance skills? What is the nature of their interaction regarding teaching skills?

Procedures

This study involved the forty-six piano majors in residence during the Spring 1997 semester at the University of Oklahoma. Piano majors are understood to be graduate or undergraduate students who have been accepted

into one of the following degree plans with piano as their primary instrument: BM, BME, BMA, MM, MME, PhD, DMA. In an attempt to obtain a broad view of attitudes, the population included students at all levels: undergraduates, masters students and doctoral students. To ascertain whether choice of degree reflects interest in performance and teaching, this study included students pursuing the bachelor of musical arts, (BMA) music education/piano pedagogy (MME/PED, PhD/PED), performance (BM/P, MM/P, DMA/P), and performance/pedagogy degrees (BM/PP, MM/PP, DMA/PP).

Through a questionnaire and interviews, and with the application of symbolic interaction theory, the researcher attempted to discover the attitudes held by piano majors about performance and teaching, and thus to determine the relative strengths of their teacher and performer role identification. The study noted whether students considered teaching the piano as a part of their future or continuing profession and what factors affected that consideration. The researcher investigated students' identification with their pedagogy and applied professors. By attending to the nature of their interaction with their peers and with the piano faculty, this study helped determine the focus of piano majors' interests in performance and teaching and whether or not this focus changed as students progressed through higher degrees.

Overview of the Dissertation

After the introductory chapter, chapter two reviews the following related literature: articles and dissertations concerning piano performance and pedagogy, background material explaining symbolic interaction theory, and dissertations applying symbolic interaction theory to career choice,

attitudes, and pedagogical techniques in music education. Chapter three discusses the methodology of the study. Chapter four presents the data gathered from the questionnaire, group and individual interviews. The data was interpreted using symbolic interaction theory, by level of study in chapter five and by type of degree in chapter six. Chapter seven includes conclusions, implications, recommendations, and suggestions for further research. Appendices include the questionnaire (appendix A), the piano major cover letter (appendix B), the cover letter for the pilot test (appendix C), group interview questions (appendix D), individual interview questions (appendix E), and permission for research (appendix F).

CHAPTER TWO

RELATED LITERATURE

Introduction

The following review of related literature summarizes the principles of symbolic interaction theory and discusses research in the fields of piano and music education. Writings related to the study of piano fall under the categories of pedagogy, performance, and teaching. After a summary of the principles of symbolic interaction theory, five music education dissertations which apply that theory will be reviewed.

Piano Pedagogy, Performance, and Teaching

The nature of pedagogical training for college piano majors is analyzed by Arrau (1987), Alexander (1983), Goss (1990), Lee (1987), Lorince (1990), and Maris (1989). Maris (1991) also writes about the relationship between teaching performance and pedagogy. Chanales (1960) studies the social roles of concert pianists in the United States while Sturm (1991), Roberson (1994), and Pepetone (1995) discuss the value of the performance degree in American colleges and universities. Camp (1975), Wolfersberger (1986), and Crane (1989) write about various aspects of independent piano teaching including teacher preparation, teaching practices and attitudes of professionalism.

Maris (1989) summarizes the student teaching demonstrations from the 1989 Music Teachers National Association (MTNA) convention. In her article, she encourages student teaching as the best method for training future

piano teachers and applauds MTNA for making the act and evaluation of student teaching the core of that session.

Arrau (1987) and Alexander (1983) discuss the nature of the college piano pedagogy course. Arrau cautions against mindless imitation of the pedagogy professor and offers suggestions for opening students' eyes to a variety of teaching styles. Alexander lists three characteristics of a natural teacher: the ability to establish an excellent relationship with pupils, to diagnose and solve problems, and to organize thoughts and time during a lesson. According to Alexander, pedagogy instructors should strive to develop these qualities in their students. When pianists are taught to focus on these areas, they may become excellent teachers and develop a distinctive teaching style.

Lee (1987), Goss (1990), Lorince (1990) and Maris (1991) write about the content of pedagogy courses. Lee outlines a model applied piano and piano pedagogy program; he includes development of traditional performance skills, learning and educational theories, the mechanics and history of the instrument and the business aspects of studio operation. He stresses the importance of connecting theory and practice by applying philosophical or methodological ideas to concrete teaching situations. Lee suggests: "Pedagogy majors need to learn not only to be good teachers, but also leaders in the musical community and creators of new and more progressive methods." (p. 41)

Goss (1990) traces the development of piano pedagogy courses during the 1980s. She outlines the three components needed in a college level certification program: piano performance, course work, and practice teaching.

The article closes with a description of the implementation of a certification program at Indiana State University.

A national survey measuring the pedagogical training of MTNA members is summarized by Lorince (1990). Several issues were raised by the results, including the importance of observation and practice teaching, the amount and structure of these elements in piano pedagogy coursework, the advisability of having teaching experience prior to taking piano pedagogy classes, and the question of whether these elements should be a part of every performance major's training.

In *Training musicians to teach*, Maris (1991) discusses the past and present techniques of educating performers as teachers. In the past, "the basic dichotomy remained a strong one -- performance or teaching." (p. 30) Advanced musical training was left to those who had been performance majors and who often had little guidance in how to teach others to play their instruments. Music education was often regarded as a degree for those who had less proficient performing skills. When speaking of the increase in conferences, articles and resources dedicated to improving the skills of performance and pedagogy instructors, Maris states "In the areas of piano pedagogy and the teaching of piano performance, however, the last decade has brought significant changes and opportunities." (p. 31) According to Maris, the nature of the best training for both performers and pedagogues includes instruction, evaluation, practice and observation of effective models.

Chanales (1960) wrote about the social roles of concert pianists in American society. In describing their education and the processes of becoming a concert pianist, he found that they developed in three stages; the adaptive, the adjustive and the expressive or evaluative. In all three stages,

the pianists related to a significant other or others who aided them in their path toward success.

In the adaptive stage, the child pianist formed the technical skills necessary to become a concert pianist. He or she also acquired the values and orientations relevant to the musical culture. These values were transmitted by the parent who "play[s] an extremely important part in the early socialization of the pianist in view of the fact that [they] provide the child with both the culturally defined goals of the musical sub-culture and the means to achieve these objectives." (p. 95)

The adolescent pianist is in the adjustive stage. Three important aspects of development occur in this stage: motivation by an increasing number of interactions with significant members of the musical sub-culture other than parents, acquisition of specific values and norms related to the concert pianist career, and opportunities to perform in the artist's role.

Chanales states: "The most outstanding characteristic to be observed, reflected in the experience of all the pianists interviewed, was social contact between the young pianist and a charismatic person of the musical sub-culture." (p. 103) This significant person was one of four types: a renowned concert pianist, a well-known teacher from a music conservatory, a famous composer, or a relatively unknown piano teacher whose encouragement and assistance to the young pianist provided a source of life-long inspiration.

During the early part of the expressive and evaluative stage, the adult concert pianist is most concerned with seeking out performance opportunities, continuing to build the technique necessary to communicate musical ideas, and maximizing audience gratification. These goals are achieved through further training or education.

The value orientation of the adult pianist undergoes two major changes when moving to the advanced stage. First, adults shift from an idealistic, non-utilitarian viewpoint to a realization of the economic realities of the concert world. Second, relationships with non-musical members of the community such as managers, patrons and audience become more important than the significant relationship with the charismatic mentor.

Chanales found that one of the major difficulties of the concert artist's career lay in the:

"absence of an orderly pattern of transition from the adolescent to the advanced career stage. Not only is the artist abruptly thrust from the non-competitive, artistic idealism of youth to the highly competitive, commercial realism of the adult stage, but also, even more significantly, the environment of easily available opportunities to perform for appreciative audiences becomes one in which there is a scarcity of opportunities." (p. 116)

Sturm (1991) has written about conservatory students and the difficulties they encounter as they enter the teaching profession. He says "Musicians who have experienced a predominantly performance-oriented education at one of America's top music conservatories may . . . be the least prepared to adapt quickly . . . because their education has emphasized skills other than those needed for teaching." (p. 74) Sturm lists several difficulties; the major problem being a narrow focus on time-consuming, difficult performance repertoire which prevents development of interpersonal skills, knowledge of academic music subjects and a realistic picture of the career possibilities for the student. The author suggests that faculty "assume responsibility for shaping the expectations of students who will enter the job market", and that employers be honest about their particular music school's culture when interviewing candidates for a position at the university level.

Sturm offers a solution: "A workshop that addresses the assumptions and discrepancies between the performer and the educator would inform prospective employees about the realities they might experience."

Roberson (1994) writes about the practicality of the bachelor of music degree; the traditional performance degree for undergraduates. He questions the relevance of a degree which, for most students, does not lead to employment within the performance field. Roberson argues that music pedagogy deserves its own degree; students preparing to teach without immediately entering graduate school should receive more training in education than is usually provided in the bachelor of music. If the performance degree is truly a transitional degree, leading to more schooling before the student is employable, then it should be advertised as such by the university. Roberson encourages teachers of pre-college students to be open about the difficulties encountered in the job market and to educate their piano students about alternative careers that are available in music.

Pepetone (1995) writes in response to Roberson and in defense of the bachelor of music degree. While the bachelor of music does not guarantee immediate employment opportunities, it does allow for the "time to acquire skills and knowledge, an opportunity to test one's mettle on the stage." (p. 26) Pepetone believes that the performance degree allows a better opportunity for students to create a more self-directed agenda, and to highly refine musical skills. He states "the pedagogy degree, which Roberson proposes as a future substitute for today's performance degrees, neither requires the same high standard nor does it provide comparable freedom." (p. 27) Pepetone admits that the students who obtain the bachelor of music degree will not all be full time performers and writes that their function will be to perpetuate an

educated audience for classical music and to serve as role models for younger students. He does not however, address the issue of how these pianists will earn a living.

Camp (1975) wrote about independent piano teachers and the foundation that they provide for future piano majors. She surveyed teachers in six states; her research problems were to determine the role independent teachers play in music education, to determine their preparation and background and to identify their teaching methods. She also explored the relative importance of selected aspects of pianistic musicianship and how they were passed on from the independent teacher to their students.

She noted that although independent piano teachers provide the foundation for advanced piano study at a college or university, there was a widespread concern about unqualified teachers and about the absence of professional regulation in the field. Camp documented a lack of piano pedagogy coursework in many of the colleges she surveyed; she states that this is "a situation which tends to perpetuate the problem." (p. 12)

In her conclusions, Camp offers the following solutions to the problem of unqualified private teachers:

- 1) Classes in methods and materials should be expanded.
- 2) More opportunities and guidance in practice teaching should be provided.
- 3) A degree should be designed specifically for those who wish to operate an independent piano studio.

Wolfersberger (1987) studied aspects of the piano teaching profession. She found differences in teaching practices according to the geographical location, the selection of teaching piano as an original career choice, and the

level of income. Wolfersberger determined the meaning of professionalism for independent piano teachers and defined how they do and do not qualify as professionals.

Teachers in the higher income brackets were more likely to be single and male, and more of them stated that piano teaching was their original career choice. They had more education, and belonged to more professional organizations. The teachers in this situation had more advanced students, taught more in the group lesson format, and charged higher tuition -- usually by the semester. Wolfersberger concluded that piano teaching had the potential for becoming a profession, but that it had not yet obtained that status because of the low income which it generated for many of its members.

Crane (1989) investigated independent piano teachers and their attitudes about teaching as a profession. Students' achievements, attitudes toward music, and respect for the teacher were important to the respondents. They felt that a professional demeanor was necessary for success in the field. The teachers were altruistic, sometimes placing the needs of the student above financial gain. Independence in teaching style, content, and business practices was valued.

The following qualities were reported by the teachers as part of a professional self-image: recognition by others, commitment to work, an orientation toward the client, and professional qualification. Although these attributes are commonly seen by sociologists as defining professionalism, statistical analysis revealed that they accounted for only a small portion of independent teachers' professional self-image.

Crane suggests that further research be conducted to account for other elements in independent teachers' professional self-image. She lists a

number of possible areas of study including the further development of the body of knowledge concerning the teaching of piano and how the teachers' view of themselves as performers contributes to their professional teaching self-image.

Symbolic Interaction Theory

Symbolic interaction theory is a sociological method that has proved useful in studying many facets of human interest and attitudes. One of the most important differences between symbolic interactionism and other sociological methods is the emphasis on social activity and interaction taking place between people. Many sociological theories are more behavioristic in approach. "It is by far the passive, determined, and nonreflective human being who has been portrayed most in both sociology and psychology in the nineteenth and twentieth centuries." (Charon, p. 18) Symbolic interaction theory is built upon the meanings things have for individuals, and how a person's response to actions affects both themselves and the people around them.

L'Roy succinctly states the underlying principles of symbolic interaction theory that are useful in studying music majors:

Three important concepts found in symbolic interaction can be used to help describe the processes of role development in music education majors: namely, the concepts of significant others, reference group, and gesture. The three ideas are inter-related and an extension of the fundamental interactionist axiom, according to which persons' views of themselves are gained through the images they perceive others to have of them. Furthermore, the theory holds that commitment to a particular identity arises from interactions with other persons. (p. 166)

To interpret the ideas and actions of others, humans "take the role of the other". This allows people to imagine themselves as they think others

see them and to practice various responses to a situation. Charon states "this ability to take the role of the other is a central quality of the human being which does not seem to be shared with other animals . . . It is through the perspectives of others that we become aware of self." (pp. 105 and 107)

Symbolic interaction theory studies relationships within social groups. A reference group is a set of people who share values, beliefs and attitudes that are used to guide behavior. An individual typically chooses to be involved with reference groups that reflect his or her interests and attitudes. A person may be part of many different and sometimes conflicting reference groups. Determining which reference groups are prominent within a population aids the researcher by revealing what they value and believe.

An important part of symbolic interaction is the way people try to see themselves from another's perspective. According to L'Roy (1983), significant others are "those people who have the greatest impact on their acceptance or rejection of both personal and professional social norms." (p. 12) People tend to select as significant others those whom they admire and want to emulate. Significant others have a strong impact on a person's beliefs and perspectives. "Social interaction with these people holds special power in defining the self." (Wolfgang, p. 99)

A vital part of the process in education is teaching students to be comfortable with the gestures of the profession. Gestures of the profession are actions one takes that are specific to the field of interest. Cox (1994) found "it is evident that the social environment of music schools creates more opportunities for students to function in the role of performer than in the role of educator." (p. 54) In developing performance and pedagogy skills,

some gestures of the profession are similar while others are specific to one or the other area.

Music Education and Symbolic Interactionism

L'Roy (1983) studied the development of an occupational identity in undergraduate music education majors. Using symbolic interaction theory, she attempted to define the occupational norms and values of undergraduate music majors, to determine the strength of their commitment to the specific skills and knowledge of music education, and to identify the amount of their career commitment to the music education field.

Two fundamental orientations were found among the students that L'Roy studied – performance and education. She found that students placed the labels of professional performer and music educator at opposite ends of a spectrum.

The students who had actual teaching experience placed a high value on it. They had a better idea of the demands of the job and a stronger role concept as music educators. They felt that they needed opportunities to develop and practice teaching skills, and that these should be better incorporated into the undergraduate music curriculum.

Most of the students had a stronger commitment to performance. The survey results showed that more students opted for performing as their first choice of professional activity. This could also be seen in their choice of significant other; for many students, this person was their applied professor rather than someone from the music education faculty.

Wolfgang (1990) studied the early field experience in music education and how it affected teacher role socialization. He suggests the following implications:

1. The development of a teacher role identity is an important part of teacher education, as much as the acquisition of skills and knowledge.
2. The strength of the musician-performer role and its potential conflict with the teacher role should be recognized by all parties.
3. The formation and maintenance of the musician-performer role may provide an excellent model for understanding and assisting in the development of the music teaching identity.
4. The definition many students have of teaching comes from a musician-performer reference group; if the definition of music education is to be broader than the production of performers, then the perspective of future teachers must be widened.

Cox (1994) writes about the significant others of Arkansas music teachers. Her aims were to discover who encouraged the subjects the most as musicians and teachers during their pre-college, college and post-college years.

The results of the study indicated that the subjects were more often able to recall persons that had influenced them towards teaching in their college and post-college years than in their pre-college years. More influence was indicated toward the role of the musician than the role of educator during the subjects' pre-college years:

It was the musical skill for which subjects received praise, not for verbal skills or evidence of talent toward teaching. Because subjects received praise for musical performance, they continued to perform and persons who praised them influenced them toward their roles as musicians. . . The evidence from the present investigation suggests that identity as a musician was already substantiated by influential persons in the subjects' social environment before the time came to choose a major field in college. (pp. 125-126)

One difference was found in this study when compared to L'Roy; music

education instructors were listed as influential persons for both the roles of musician and teacher during college years more often than were other faculty members. However, Cox found that although subjects valued their college experiences, they were influenced more by the people with whom they interacted earlier in life.

Clinton (1991) studied the self-perceptions of fine arts teachers as artist and educator. His research problems included determining the occupational titles identified with by the teachers, the commitment they had toward the roles of artist and teacher, the reference groups that were important to them, and the social positions which they believe they hold as artists and/or educators.

Clinton summarized the results of his study in this way:

1. Art teachers preferred titles that labeled them as either artist or educator/artist. Drama and music teachers preferred educator/artist or educator with a very few selecting the title of artist/performer.
2. Art and drama teachers felt that their time spent as professional artists/performers was valuable in itself, not as it related to teaching. Music teachers were heavily influenced by others in the music education field, and found that their artistic development was important mostly because it would help them be better teachers.
3. Reference groups for art and drama teachers included other educators, professional artists, and people outside both of these areas. Music educators chose other music educators as their primary reference group.
4. While most of the teachers had a positive view of their social status as fine arts teachers, they felt that it was lower than the status of the artist/performer. (pp. 104-105)

Harris (1991) studied the relationship between role identification and job satisfaction in music faculty at doctoral degree granting institutions. Although most faculty members expressed high or moderate satisfaction with their careers, identification with the musician role rather than the musician/teacher or the teacher role caused a more significant dissatisfaction with the career than other variables studied. Harris found it ironic that many of the respondents did not identify with the teacher label, even though the vast majority of their time was spent with teaching responsibilities. He suggests "if intrinsic satisfaction is seen as an important goal in choosing a life's career, then surely the development of a "teacher" identity needs to be encouraged in the training and education of college music teachers." (p. 76)

Summary

Symbolic interaction theory has been a useful tool in the analysis of musicians' roles as educator and performer. The choice of significant others and reference groups reflects the subjects' orientation. While the performer role has been more in evidence, the nature and structure of performance teaching can be applied to strengthen the learning of the gestures of the teaching profession.

It can be seen that a dichotomy between performer and educator exists in the world of piano pedagogy and performance as well as in the field of music education. Efforts to bridge the gap are underway; Maris (1991), Sturm (1991), and Roberson (1994) bring the problem to light and offer various solutions. It is hoped that by making piano majors more aware of the importance of developing teaching skills, a better balance is being achieved between the study of performance and pedagogy at the collegiate level.

CHAPTER THREE

METHODOLOGY

Introduction

When the purpose of an inquiry is to attempt to understand the social nature of humans, and when the assumption is that human behavior is reflexive -- that is, humans both create and react to their social stimuli (Bolster, 1983) -- then qualitative methods are appropriate. (Wolfgang, 1990)

The purpose of this study was to analyze piano majors' identification with the roles of teacher and performer. Qualitative research takes into account the social context and the interactive nature of human beings; the use of this approach enables the researcher to study aspects of the population and their attitudes that would be difficult to measure using a quantitative format. The researcher was an active member of the population, which provided an excellent opportunity to undertake a study of this nature. Neuman states, "a qualitative researcher's first-hand knowledge of events, people, and situations . . . provides a sense of immediacy, direct contact, and intimate knowledge." (p. 322).

Symbolic Interaction Theory

The framework for interpretation of the data used in this study was symbolic interaction theory. This theory grew out of the work of George Herbert Mead in the 1930s. Mead believed that people both create and react to the social situations in which they live. An individual's behavior is both

defined and interpreted from the interactions they have within a social group and they take into account the social expectations of those within their social group. Symbolic interactionists perceive humans as having the freedom and the choice to define their own reality rather than to passively accept what is thrust upon them by society. In this theory, a person's actions, ideas, and values are defined and interpreted through his interaction with others. According to Wolfgang (1990), it is a circular pattern: "individuals act on the basis of the meaning things have for them, observe the reaction of others to whom the action was directed, and after interpreting the reactions of others, act purposefully again" (p. 31). People learn to see themselves according to how they perceive others seeing them and they use these perceptions to continually re-define their thoughts and actions.

When interpreting data using symbolic interaction theory, qualitative researchers take into account several different aspects of a person's social interactions. These include taking the role of others, reference groups, significant others, and learning and using gestures specific to a profession. (Wolfgang, pp. 98-99).

Taking the Role of Others

To interpret the ideas and actions of the people around us, we put ourselves in their shoes, we "take the role of the other". This allows us to imagine ourselves as we think others see us, and to practice or try out various responses to a situation. An example of taking the role of the other that might occur in a piano majors' daily life would be when an unexperienced undergraduate observes the stage manners exhibited by an experienced graduate student who performs on a departmental recital. When the

undergraduate walks out to perform, they then mimic the stage manners in an attempt to try out the role of “performer on a departmental recital.” As they become more experienced, the undergraduate finds that other students’ stage manners do or do not fit their personal style of performing, as they continue to take the role of the other by observing and experimenting with different ways to present themselves on stage. Charon states “This ability to take the role of the other is a central quality of the human being which does not seem to be shared with other animals . . . It is through the perspectives of others that we become aware of self” (pp. 105 and 107).

Reference Groups

Reference groups are also an important research tool within symbolic interaction theory. A reference group is a set of people who share values, beliefs and attitudes that a person uses to guide his or her behavior. A person chooses to be part of many different (and sometimes conflicting) reference groups. He or she observes and takes on characteristics of people within that group while at the same time contributing values or attitudes that will be observed and taken on by others within the group.

Examples of reference groups for a freshman piano major might include the people in his applied studio, other students living on his dorm floor, and the high school friends that he socializes with when returning to his home town. The strength of this fictional piano major’s commitment to the piano major could be determined by studying the amount of time he spends with other piano majors in relation to the amount of time he spends with other reference groups. Studying the make-up of reference groups to

which the subjects belong aids the researcher in determining what attitudes and values are important to the population being observed.

Significant Others

As has been stated previously, an important part of symbolic interaction theory is the way we try to see ourselves from another's perspective. According to L'Roy (1983), significant others are "those people who have the greatest influence on individuals' evaluation of themselves and who have the greatest impact on their acceptance or rejection of both personal and professional social norms"(p. 12). These might include people such as parents, a spouse, and especially important or influential people from our past and present. We tend to select as significant others those who we admire and want to emulate. These people have strong influences on our beliefs and perspectives. Part of this study is determining the strength of the piano majors' commitment to their applied professor versus their pedagogy professor as significant other. Wolfgang states "Social interaction with these people holds special power in defining the self."(p. 99)

Gestures of the Profession

A vital part of the process in educating pianists to become teachers is teaching them to be comfortable with the gestures of the profession. "Gestures of the profession" are actions one takes that are specific to the field of interest. The stage manners used by the unexperienced undergraduate discussed previously would be gestures of the performing profession. Other gestures are learned in pedagogy such as the procedure used to introduce musical notation to beginning piano students. At the same time some

gestures, such as a particular method of memorizing music, could be applied to both the profession of performing and the profession of teaching.

Several dissertations (Wolfgang, L'Roy) have dealt at length with the relative strengths of the performer role and the educator role in music education majors by looking at the gestures of profession that they considered valuable. Cox (1994) states "it is evident that the social environment of music schools creates more opportunities for students to function in the role of performer than in the role of educator." (p. 54) In other words, most of our music students have learned many more of the gestures of a performer than the gestures of an educator. This study attempts to discover which gestures are being used by the piano majors at the University of Oklahoma.

Participants

Forty-six piano majors who were in residence during the Spring 1997 semester at the University of Oklahoma were asked to participate in this study. A piano major was understood to be a graduate or undergraduate student who had been accepted into one of the following degree plans with piano as their primary instrument: BM, BME, BMA, MM, MME, PhD, DMA. In an attempt to obtain a broad view of attitudes, the population included students at all levels: undergraduate, masters and doctoral. To ascertain whether the choice of degree reflects interest in performance and teaching, this study included students pursuing the Bachelor of Musical Arts degree (BMA), music education/piano pedagogy (MME/PED, PhD/PED), piano performance (BM/P, MM/P, DMA/P) and piano performance/pedagogy degrees (BM/PP, MM/PP, DMA/PP).

Research Tools

In qualitative research, triangulation is used to ensure that the study is rigorous and not biased towards a particular slant. (Fielding and Fielding, 1986) A study may be triangulated by approaching the problem using a number of different research tools. According to Neuman (1994), "measurement improves when diverse indicators are used." (p. 141) To approach the research question in a variety of ways, this study included a questionnaire, group discussions, and individual interviews.

Questionnaire

A questionnaire was the primary tool of research. Forty of the forty-six surveys distributed were returned; twelve undergraduate, fifteen masters, and thirteen doctoral. Nine performance majors returned the survey, seventeen performance/pedagogy, nine music education/pedagogy and five BMA majors also completed the questionnaire.

The survey was developed by the researcher using questionnaires from several music education/symbolic interaction dissertations as models (Clinton, Cox, L'Roy, Wolfgang). To ensure clearly worded questions and smooth sequencing, *The Survey Research Handbook* (Alreck & Settle, 1995) and *Improving Survey Questions: Design and Evaluation* (Fowler, 1995) were consulted.

There were a total of fifty-nine questions on the survey; question types included open-ended, Likert scale, and multiple choice. The questionnaire contained questions from each of the following areas: background information, pedagogy coursework, applied coursework, teaching experiences, performing experiences, career plans, professional involvement,

and faculty/peer relationships. Each topic area contained five to seven questions; however, the presentation of the questions was mixed to avoid bias.

The piano pedagogy and applied coursework sections each contained five questions. Six questions were asked about teaching experience, and five about performing experience. Five questions compared interest in teaching and performing. Students were asked four questions about peer relations, three questions about career plans, and seven questions about professional involvement. To determine who students viewed as role models, six questions were asked about the nature of the piano majors' relationship with their pedagogy professor and with their applied instructor. In three other questions, students were asked to identify their teaching role model.

To ensure clarity and a lack of redundancy, the survey was pilot tested using six pianists no longer in residence at the University of Oklahoma. Four were graduates from the University of Oklahoma piano program; two obtained bachelor's degrees and two received master's degrees. Two doctoral piano students who had completed their coursework and general exams also were asked to pilot test the questionnaire. The six respondents were asked to complete the questionnaire, using their recollections of the time they had spent at the University of Oklahoma. They were asked to comment on the ease of responding, the clarity of the questions, and the length of time required to complete the survey. A space for additional comments also was provided. Several questions were reworded or reorganized using suggestions gained from the pilot test.

Questionnaire data was analyzed in several ways. Means and frequencies of response were found for those questions involving a

numerical ranking. Responses to open-ended questions were categorized according to role or gesture identification.

Interview Procedures

To increase the depth of the study, two types of interview procedures were used; individual interviews and group discussions. Questions for these procedures were developed using two sources. First, music education dissertations using symbolic interaction theory (Clinton, Wolfgang) served as models. Second, Neumann's *Social Research Methods: Qualitative and Quantitative Approaches* (1994) was consulted to ensure that questions were appropriate to the qualitative interview format.

Individual Interviews

The purpose of the individual interviews was to gather more in-depth responses about students' attitudes. Piano majors were asked a series of questions related to those on the survey but in a more open-ended format. Questions dealt with the areas of applied study, piano pedagogy, performing and teaching experience, role models, and peer interaction. For a list of questions asked during the individual interviews, see appendix E.

Fifteen students were asked to participate in the individual interviews; fourteen were able to assist with the study. Two students were selected at each level and within each degree type, with the exception of the undergraduate piano pedagogy major and the doctoral performance degree. Only one person was presently enrolled as a doctoral performance candidate, and that student did participate in the interviews. One undergraduate was enrolled as a piano pedagogy major, but was unable to participate in the

individual interviews. The interview population was chosen to be representative of diverse role identifications. The following table presents the population of the individual interviews:

Table 1. Individual Interview Participants

	Undergraduate	Masters	Doctoral
Bachelor of Musical Arts	2	0	0
Music Education/Pedagogy	0	2	2
Performance/Pedagogy	0	2	2
Performance	2	2	1

The individual interviews were recorded on audio cassette. Transcriptions of these recordings were made for study and analysis.

Group Discussions

The third information gathering technique was a group discussion at each level of study: undergraduate, masters and doctoral. Again, the purpose of this activity was to generate more in-depth responses to questions similar to those found on the survey. The nature of group interaction allowed students to more freely discuss the issues than was the case in the individual interviews and survey responses. Piano majors were asked to respond to a number of open-ended questions dealing with the areas of applied study, piano pedagogy, performing and teaching experience, role models, and peer interaction. The list of questions can be found in appendix D.

All of the piano majors in residence at the University of Oklahoma were invited to participate in the group discussions. Because of scheduling conflicts, they were not all able to do so. The following table presents the population of the group discussions:

Table 2. Group Discussion Participants

	<u>Undergraduate</u>	<u>Masters</u>	<u>Doctoral</u>
Bachelor of Musical Arts	1	0	0
Music Education/Pedagogy	0	0	3
Performance/Pedagogy	0	7	5
Performance	4	1	1

The group discussions were recorded on audio and video cassette.

Transcriptions of these recordings were made for study and analysis.

CHAPTER FOUR

PRESENTATION OF THE DATA

Introduction

One data collection instrument for this study was a questionnaire administered to the forty-six piano majors in residence at the University of Oklahoma during the Spring 1997 semester. Forty surveys were returned (87%). Fourteen individual interviews and three group discussions provided amplification of some of the survey responses. This chapter will present an analysis of the survey questions. Quotations from interviews and group discussions further illustrate trends in the responses.

The study is designed to find differences in attitudes found between undergraduates, masters and doctoral students. In addition, degree types were compared using the following categories: "performance (BM/P, MM/P, DMA/P)" will refer to piano performance majors at the undergraduate, masters, or doctoral level; "performance/pedagogy (BM/PP, MM/PP, DMA/PP)" will refer to a dual emphasis degree in both piano pedagogy and piano performance at the undergraduate, masters, or doctoral level; "music education/pedagogy (MME/PED, PhD/PED)" will refer to a music education major with a piano pedagogy emphasis at the masters or doctoral level; and "Bachelor of Musical Arts (BMA)" will refer to an undergraduate performance-oriented piano degree with a secondary non-music emphasis. The data is organized under the following five headings: 1) profile of students;

2) definition of teaching and performing roles; 3) coursework and future plans; 4) professional experiences; 5) role model and peer relations.

Profile of Students

Tables 3 and 4 present personal data collected from the piano majors (survey questions #1 through 4). The largest populations were masters students (15) and performance/pedagogy majors (17). Table 3 presents their level of study and degree plan, and table 4 their age distribution.

Table 3. Level of Study and Degree Plan

<u>Major</u>	<u>Undergraduate</u>	<u>Masters</u>	<u>Doctoral</u>	<u>Total</u>
Bachelor Musical Arts	5	--	--	5
Music Ed/Pedagogy	--	4	5	9
Performance/Pedagogy	1	9	7	17
Performance	<u>6</u>	<u>2</u>	<u>1</u>	<u>9</u>
Total	12	15	13	40

Table 4. Age Distribution

<u>Age</u>	<u>ALL</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>	<u>BMA</u>	<u>ED</u>	<u>P/P</u>	<u>PERF</u>
18 - 25	24	12	10	2	5	1	9	9
26 - 35	11	0	3	8	0	4	7	0
36 - 45	4	0	2	2	0	3	1	0
46+	1	0	0	1	0	1	0	0

Definition of Roles

To determine exactly how piano majors defined the roles of performer and teacher, they were asked several questions. First, they were asked to select the five most important skills for performers and teachers. In general, piano majors felt that teaching musical understanding and being able to

communicate were very important for teachers, and performing with musical understanding, communicating and being able to diagnose and solve problems were important for performers. The following table lists the five most frequently selected important skills for performers and teachers (#27, 32). In some cases, a particular population selected two or more skills with the same frequency. This is reflected in table 5.

Table 5. Five Most Important Skills for Teachers and Performers
for Teachers/for Performers:

1 = most frequently selected, 5 = least frequently selected

	<u>ALL</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>	<u>BMA</u>	<u>ED</u>	<u>P/P</u>	<u>PERF</u>
Musical understanding	1/1	1/1	1/1	1/1	1/1	3/1	1/1	1/1
Communicate	2/3	2/4	2/2	1/3	3/–	2/4	1/2	2/2
Diagnose/solve problems	3/2	3/2	3/3	2/2	3/2	1/2	3/3	3/5
Technical skill	4/4	2/2	4/4	3/–	2/3	5/5	2/5	3/3
Use imagination	5/5	3/3	5/5	3/4	4/5	5/3	4/4	3/4
Inspire others to love music	–/–	4/5	–/–	3/5	5/–	–/–	3/5	4/–
Use all periods and styles of music	–/–	5/–	–/–	4/–	–/4	4/–	–/–	–/–
Evaluate/apply new ideas	–/–	–/–	–/–	5/–	–/3	5/–	5/–	–/–
Teach students to communicate with audience	–/–	–/–	–/–	–/–	–/–	–/–	–/–	5/–

In discussing this survey with the piano majors during the group and individual interviews, the researcher found that one of the most controversial questions was “Are the best teachers also excellent performers?”

Piano majors were asked to respond “yes” or “no” on the survey, and to explain their answer (#33). Many of the students felt uncomfortable answering “yes” or “no”, and several of them created a new category of “yes and no”. The majority of the piano majors did not feel that the best piano teachers must be excellent performers; however, students responding both positively and negatively qualified their answers:

Yes. A teacher can only inspire a student to perform if the student can hear them perform. Actually, they do not need to be excellent performers, but they should perform. (MM/P)

No. [However], I believe that the best piano teachers should strive to be excellent performers. If they can’t play well, they’ll pass on lukewarm skills. (DMA/PP)

Table 6. Are the Best Teachers Also Excellent Performers?

<u>Level</u>	<u>ALL</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>
No	63%	67%	47%	77%
Yes	27%	25%	40%	15%
Yes and No	10%	8%	13%	8%

<u>Degree</u>	<u>BMA</u>	<u>ED</u>	<u>P/P</u>	<u>PERF</u>
No	80%	78%	59%	44%
Yes	20%	22%	24%	44%
Yes and No	--	--	18%	11%

Coursework and Future Plans

Pedagogy Coursework

Piano majors were asked about the amount of piano pedagogy course work they had taken, and when they had taken it (#5). With this question

and many others in the survey, students were asked to select more than one response. In these cases, totals presented in the tables may add up to more than one hundred percent. This situation occurred with the following tables: 5, 7, 19, 22, 23, 24, 25, 26, 28, 29, 30, 31, 32, 35, 37, 41. Most students had taken piano pedagogy course work; usually as a junior, senior or masters student.

Table 7. Amount of Pedagogy Coursework Taken

<u>Level</u>	<u>ALL</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>
None	20%	58%	7%	--
Undergraduate	60%	42%	67%	69%
Masters	60%	--	87%	85%
Doctoral	33%	--	--	100%

<u>Degree</u>	<u>BMA</u>	<u>ED</u>	<u>P/P</u>	<u>PERF</u>
None	80%	--	6%	33%
Undergraduate	20%	44%	76%	67%
Masters	--	100%	76%	22%
Doctoral	--	56%	41%	11%

Those students who had taken piano pedagogy were then asked a series of questions about their coursework. They were asked how valuable their pedagogy coursework had been (#7). The majority of the piano majors found their pedagogy coursework either very or moderately valuable.

Table 8. Value of Pedagogy Coursework

<u>Level</u>	<u>ALL</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>
Very valuable	31%	20%	36%	31%
Moderately valuable	56%	60%	57%	54%
Of little value	13%	20%	7%	15%
Of no value	--	--	--	--

Table 8. Value of Pedagogy Coursework (cont.)

<u>Degree</u>	<u>BMA</u>	<u>ED</u>	<u>P/P</u>	<u>PERF</u>
Very valuable	100%	44%	31%	--
Moderately valuable	--	44%	56%	83%
Of little value	--	11%	13%	17%
Of no value	--	--	--	--

The piano majors also were asked to estimate the average amount of time per week they spent in preparation for the class (#8). Most of the piano majors spent between zero and six hours per week preparing for piano pedagogy courses.

Table 9. Hours Per Week of Pedagogy Preparation

<u>Level</u>	<u>ALL</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>
0 - 3 hours	55%	60%	54%	54%
4 - 6 hours	39%	40%	38%	38%
More than 6 hours	6%	--	8%	8%

<u>Degree</u>	<u>BMA</u>	<u>ED</u>	<u>P/P</u>	<u>PERF</u>
0 - 3 hours	--	33%	69%	60%
4 - 6 hours	100%	56%	25%	40%
More than 6 hours	--	11%	6%	--

To further determine what the piano majors gained from their pedagogy coursework, students were asked to select five valued aspects from a list of possible activities found in piano pedagogy classes. Some of the topics such as "practice techniques" may have had a more performance-based value. Other topics such as "practice teaching private students" would be a learning experience designed specifically for teachers. Students with more experience were less likely to select topics such as "study of method books" which they

had probably studied in previous piano pedagogy courses. The following table lists the five most frequently selected valued activities in pedagogy coursework (#6). In some cases, a particular population selected two or more activities with the same frequency. This is reflected in table 10.

Table 10. Five Most Frequently Valued Activities in Pedagogy Coursework

1 = most frequently selected, 5 = least frequently selected

	<u>ALL</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>	<u>BMA</u>	<u>ED</u>	<u>P/P</u>	<u>PERF</u>
Piano method books	1	1	2	1	1	1	1	3
Practice teach private	2	1	1	3	2	4	2	1
Videotape/critique	5	4	4	4	4	--	4	3
Practice teach group	4	3	5	2	--	2	--	1
Observe faculty teach	3	5	3	--	--	3	5	2
Observe students teach	--	2	--	--	3	--	--	4
Learning theories	--	--	--	5	--	5	--	--
Intermediate literature	--	--	--	--	--	--	3	--
Supplementary materials	--	--	--	--	5	--	--	--
Practice techniques	--	--	--	--	--	--	--	5

Students were asked to suggest any changes they might make to the piano pedagogy curriculum (#9). The nature of the changes is suggestive of the direction of the students' interest in teaching:

There was nothing better about that class [pedagogy] than the interaction between the [different levels of] students. And ---'s ability to stand back and let it roll. But when it came to doing the assignments, there almost needed to be in my opinion, individual advising. (MM/PP)

I think that somehow, it would be nice if . . . they [could] incorporate some kind of classroom teaching. Because it's easy to go out and get private teaching experience one-on-one. But the group teaching experience I don't think you get as much. And it would be nice if somehow they structure it where you can observe a [graduate assistant]'s class. (MM/PP)

The suggested changes fell into four broad categories: practice teaching, nature of assignments, observation, and other. Specific trends in types of changes suggested will be discussed in chapters five and six.

Table 11. Suggested Changes to Pedagogy Coursework

<u>Level</u>	<u>ALL</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>
Different assignments	43%	50%	50%	33%
More practice teaching	37%	50%	17%	50%
More observation	7%	--	8%	8%
Other	13%	--	25%	8%

<u>Degree</u>	<u>BMA</u>	<u>ED</u>	<u>P/P</u>	<u>PERF</u>
Different assignments	--	40%	43%	50%
More practice teaching	--	30%	36%	50%
More observation	--	10%	7%	--
Other	--	20%	14%	--

Applied Study

A factor in determining the value of applied study for the piano majors was whether they planned to study piano during every semester of residence. Most of the piano majors were planning to study every semester. If they were not studying every semester, piano majors were asked to provide the reason (#11).

Table 12. Enrollment in Applied Lessons

<u>Level</u>	<u>ALL</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>
Every semester	83%	100%	80%	69%
Not every semester	18%	--	20%	31%

Table 12. Enrollment in Applied Lessons (cont.)

<u>Degree</u>	<u>BMA</u>	<u>ED</u>	<u>P/P</u>	<u>PERF</u>
Every semester	100%	56%	94%	78%
Not every semester	--	44%	6%	27%

Reasons for not taking applied lessons every semester included not having enough time because of other course work or doctoral general exams, not being financially able to afford the extra credit hours, an injury to the hand, a language problem, and the applied teacher being on sabbatical.

The following survey questions were concerned with piano majors' attitudes towards their applied study. Students were asked to rate how valuable their piano lessons had been (#13).

Table 13. Value of Applied Lessons

<u>Level</u>	<u>ALL</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>
Very valuable	72%	83%	71%	62%
Moderately valuable	28%	17%	29%	38%
Of little value	--	--	--	--
Of no value	--	--	--	--

<u>Degree</u>	<u>BMA</u>	<u>ED</u>	<u>P/P</u>	<u>PERF</u>
Very valuable	100%	67%	59%	87%
Moderately valuable	--	33%	41%	13%
Of little value	--	--	--	--
Of no value	--	--	--	--

A third question used to determine the importance of applied study was the average amount of time students spent in preparation for their lessons each week. Statements made by several of the piano majors sum up

the intensity that of the piano majors felt about their practice time:

I get the most satisfaction musically when I am by myself in a practice room discovering and creating. To me that's one of the three most important things in my life. (DMA/P)

I find myself preparing for the applied lesson the most. I spend all my life practicing whenever I can. (DMA/PP)

Table 14 presents the average amount of time students spend practicing per week (#14).

Table 14. Hours of Practice Per Week

<u>Level</u>	<u>ALL</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>
5 - 10 hours	24%	36%	14%	23%
11 - 15 hours	32%	45%	21%	31%
16 - 20 hours	26%	18%	36%	23%
More than 20 hours	18%	--	29%	23%

<u>Degree</u>	<u>BMA</u>	<u>ED</u>	<u>P/P</u>	<u>PERF</u>
5 - 10 hours	40%	22%	24%	14%
11 - 15 hours	40%	22%	29%	43%
16 - 20 hours	20%	56%	18%	14%
More than 20 hours	--	--	29%	29%

To further determine piano major's attitudes towards performance and teaching, students were asked to select five valued aspects from a list of activities associated with applied lessons (#12). Some of the topics such as "perform solo recitals" had a more performance-based value. Other topics such as "observe other lessons" might be viewed as a learning experience for teachers. The following table lists the five most frequently selected valued activities in applied course work. In some cases, a particular population

selected two or more activities with the same frequency. This is reflected in table 15.

Table 15. Five Most Frequently Valued Activities in Applied Coursework

1 = most frequently selected, 5 = least frequently selected

	<u>All</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>	<u>BMA</u>	<u>ED</u>	<u>P/P</u>	<u>PERF</u>
Applied lesson	1	1	1	1	1	1	1	1
Studio class	2	2	3	2	2	3	3	2
Attend solo recitals	3	3	4	--	3	--	5	3
Perform solo recitals	5	5	5	3	--	--	2	4
Piano literature class	4	--	2	4	--	2	4	--
Dept. performance class	--	4	--	--	4	5	--	5
Attend master classes	--	--	--	5	5	5	--	--
Observe other lessons	--	--	--	--	--	4	--	--

Piano majors were also asked to choose the three most valuable aspects from a list of topics about studio class (#26). Some of the topics such as "practice performing" had a performance-based value. Other topics such as "gain new teaching ideas" were helpful for teachers. The results were tabulated taking the three topics most frequently selected by each population; in some cases, a particular population selected two or more activities with the same frequency. This is reflected in table 16.

Table 16. Three Most Frequently Valued Aspects of Studio Class

1 = most frequently selected, 3 = least frequently selected

	<u>All</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>	<u>BMA</u>	<u>ED</u>	<u>P/P</u>	<u>PERF</u>
Practice performing	1	1	3	2	2	3	1	1
Comments from professor	2	3	1	3	3	2	2	2
Learn new repertoire	3	--	2	--	--	1	--	3
Enjoy listening	--	2	--	--	1	--	--	--
Gain new teaching ideas	--	--	--	1	--	--	3	--

As a way of determining interest in piano pedagogy versus performance, piano majors were asked if they would prefer to write an article on Liszt's performing abilities or his teaching career (#46). Table 17 demonstrates that the overall interest was divided evenly.

Table 17. Pedagogical or Performance Based Article

<u>Level</u>	<u>ALL</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>
Liszt, the pedagogue	50%	25%	62%	62%
Liszt, the performer	50%	75%	38%	38%
 <u>Degree</u>	 <u>BMA</u>	 <u>ED</u>	 <u>P/P</u>	 <u>PERF</u>
Liszt, the pedagogue	--	78%	56%	38%
Liszt, the performer	100%	22%	44%	62%

Future Scholastic and Career Plans

Piano majors were questioned about their scholastic plans for the future to determine their interest in taking on the role of teacher or performer (#55, 56). The same percentage of the piano majors responded that they would continue with a performance/pedagogy degree, continue with another degree, or not continue for any other degree. Table 18 illustrates future scholastic plans.

Table 18. Future Scholastic Plans

<u>Level</u>	<u>ALL</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>
Performance/pedagogy degree	27%	25%	40%	10%
Other degree	27%	50%	20%	10%
No further school	27%	--	20%	70%
Performance degree	14%	17%	13%	10%
Pedagogy degree	5%	8%	7%	--

Table 18. Future Scholastic Plans (cont.)

	<u>BMA</u>	<u>ED</u>	<u>P/P</u>	<u>PERF</u>
Performance/pedagogy degree	--	--	50%	22%
Other degree	80%	14%	13%	33%
No further school	--	71%	31%	--
Performance degree	--	--	6%	44%
Pedagogy degree	20%	14%	--	--

Piano majors were also questioned about their future career plans. Fifty-five percent of the piano majors were interested in teaching as part of a college faculty; twenty-three percent were interested in either independent studio teaching or a non-piano career.

Table 19. Future Career Plans

<u>Level</u>	<u>ALL</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>
College faculty	55%	50%	53%	92%
Independent teacher	23%	17%	47%	23%
Non-piano	23%	25%	13%	--
Performer	3%	8%	--	23%

<u>Degree</u>	<u>BMA</u>	<u>ED</u>	<u>P/P</u>	<u>PERF</u>
College faculty	20%	56%	71%	67%
Independent teacher	20%	44%	18%	22%
Non-piano	60%	11%	12%	11%
Performer	--	11%	12%	11%

Students were asked what five teaching situations interested them the most (#17). Collegiate applied piano and pre-college intermediate or advanced teaching were the most frequent responses. The following table lists the five most frequently selected teaching situations of interest to the piano majors. In some cases, a particular population selected two or more teaching situations with the same frequency. This is reflected in table 20.

Table 20. Five Most Interesting Teaching Situations

1 = most frequent response, 5 = least frequent response

	<u>ALL</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>	<u>BMA</u>	<u>ED</u>	<u>P/P</u>	<u>PERF</u>
Undergraduate applied	1	4	1	2	--	5	1	1
Pre-college advanced	2	1	2	--	2	--	2	3
Pre-college intermediate	3	2	4	--	2	--	3	4
Undergraduate pedagogy	4	--	5	1	--	2	4	--
Pre-college beginners	5	3	--	4	1	3	--	--
Class piano,	--	--	5	3	--	4	5	--
non-keyboard majors								
Adult hobby	--	--	3	5	--	1	--	--
Graduate applied	--	5	--	--	--	--	--	2
Pre-college group	--	--	--	--	3	--	--	--
Class piano,	--	--	--	--	4	--	--	--
non-music majors								
Not interested	--	--	--	--	--	--	--	5

Piano majors who were searching for a university position during the Spring semester, 1997 were asked to describe the types of positions that interested them (#57). More of the piano majors who were applying were interested in either piano pedagogy and class piano or a mixture of piano and other music classes than in applied piano alone.

Table 21. Types of University Positions Applied For

<u>Level</u>	<u>ALL</u>	<u>MM</u>	<u>DOC</u>
Applied piano	24%	50%	--
Pedagogy/class piano	29%	13%	44%
Mixed piano, music	29%	13%	44%
Preparatory school	18%	25%	11%

<u>Degree</u>	<u>ED</u>	<u>P/P</u>	<u>PERF</u>
Applied piano	14%	22%	100%
Pedagogy/class piano	57%	11%	--
Mixed piano, music	14%	44%	--
Preparatory school	14%	22%	--

When asked about their future performing plans (#18), the majority of the piano majors responded that they were interested in performing as part of a university faculty. Table 22 categorizes the types of performing options selected by the piano majors who wished to include performing in their career plans.

Table 22. Performance Options in Career Plans

<u>Level</u>	<u>ALL</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>
University faculty	65%	50%	60%	85%
Accompanying	48%	58%	33%	54%
Solo	43%	42%	33%	54%
Chamber	38%	17%	33%	62%
Church	35%	33%	40%	31%
Not interested	15%	33%	13%	--
Other	13%	--	13%	23%

Table 22. Performance Options in Career Plans (cont.)

<u>Degree</u>	<u>BMA</u>	<u>ED</u>	<u>P/P</u>	<u>PERF</u>
University faculty	20%	44%	76%	89%
Accompanying	20%	33%	53%	67%
Solo	20%	--	59%	67%
Chamber	--	22%	64%	22%
Church	20%	22%	35%	56%
Not interested	60%	11%	6%	11%
Other	--	22%	18%	--

Students selecting the “other” category listed duo-piano music, collaborating with artists in other fields, and faculty recitals with a pre-college preparatory program. Another student remarked that he/she expected to perform as a church and chamber musician, but in a non-professional setting.

Professional Experiences

Students were questioned about several different types of professional experiences: pre-college teaching experience, university teaching experience, and performance experience. Piano majors were asked how often they provided opportunities for their students to perform, what aspects of their teaching and performing that they would change, how often they read professional journals, and the nature and frequency of their participation in professional organizations.

Teaching Experiences

At the University of Oklahoma, piano students are required to teach as a part of their undergraduate and sometimes during their masters piano

pedagogy courses. All other teaching is done strictly by choice. According to symbolic interaction theory, people choose to participate in situations or with people that they feel are important. To show how interested they were in the teaching role, piano majors were asked about their current independent teaching situation; they were asked what kinds of students they were teaching and how many students they were teaching (#19, 20). About half of the piano majors were not teaching independently. Those who were taught mostly pre-college students.

Table 23. Independent Teaching Situations
Current Non-College Studio Population

<u>Level</u>	<u>ALL</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>
Not teaching	48%	50%	33%	62%
Pre-college	43%	42%	53%	31%
Adult hobby	3%	--	7%	--
Mixture of ages	10%	8%	7%	8%
Beginners	25%	33%	33%	8%
Mixture of levels	30%	17%	33%	31%
<u>Degree</u>	<u>BMA</u>	<u>ED</u>	<u>P/P</u>	<u>PERF</u>
Not teaching	40%	56%	47%	44%
Pre-college	40%	22%	47%	44%
Adult hobby	--	11%	--	--
Mixture of ages	20%	11%	6%	11%
Beginners	40%	22%	29%	22%
Mixture of levels	20%	22%	26%	33%

Table 23. Independent Teaching Situations (cont.)
Current Number of Non-College Students

<u>Level</u>	<u>ALL</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>
0	48%	50%	33%	62%
1 - 5	25%	42%	27%	8%
6 - 10	13%	8%	13%	15%
More than 10	15%	--	27%	15%

<u>Degree</u>	<u>BMA</u>	<u>ED</u>	<u>P/P</u>	<u>PERF</u>
0	40%	56%	47%	44%
1 - 5	40%	11%	18%	44%
6 - 10	20%	11%	18%	--
More than 10	--	22%	18%	11%

The following table describes the teaching situations that students have experienced at the university level (#21, 22). Undergraduate experience was with pre-college students during the demonstration teaching segment of their pedagogy coursework. Masters and doctoral students reported both past teaching experience at other universities and present teaching experience as a graduate assistant at the University of Oklahoma.

Table 24. University Teaching Situations

<u>Level</u>	<u>ALL</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>
No experience	40%	67%	33%	23%
Class piano	40%	--	53%	62%
Applied piano	35%	--	40%	62%
Demonstration class	10%	33%	--	--

Table 24. University Teaching Situations (cont.)

<u>Degree</u>	<u>BMA</u>	<u>ED</u>	<u>P/P</u>	<u>PERF</u>
No experience	80%	22%	29%	44%
Class piano	--	56%	53%	22%
Applied piano	--	44%	47%	22%
Demonstration class	20%	--	6%	22%

Performing Experiences

To indicate strength of interest in the performing role, piano majors were asked to list the types of performing experiences in which they had participated over the last five years (#25). The percentages of students with performing experience was much greater than the percentages of students with teaching experience.

Table 25. Performance Experiences

<u>Level</u>	<u>ALL</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>
Solo recital	58%	42%	60%	69%
Competition	50%	58%	60%	31%
Master class	50%	25%	73%	46%
Chamber/accompany	30%	25%	40%	23%
Departmental recital	25%	17%	40%	15%
Student recital series	18%	25%	20%	8%
Pre-college yearly recital	10%	25%	7%	--
None	8%	8%	7%	8%

Table 25. Performance Experiences (cont.)

<u>Degree</u>	<u>BMA</u>	<u>ED</u>	<u>P/P</u>	<u>PERF</u>
Solo recital	40%	44%	71%	56%
Competition	60%	--	59%	78%
Master class	40%	33%	71%	33%
Chamber/accompany	40%	11%	41%	22%
Departmental recital	20%	33%	24%	22%
Student recital series	20%	11%	18%	22%
Pre-college yearly recital	40%	--	6%	11%
None	--	22%	6%	--

Performing Opportunities for Students

Piano majors were asked what kinds of performance settings they would provide for their students, and how important it was to them that their students perform (#23, 24). While all of the piano majors thought it was important that their students perform, not all of them were able to provide performing opportunities for their students at this time.

Table 26. Performance Settings Provided for Students

	<u>Importance of student performance</u>			
<u>Level</u>	<u>ALL</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>
Very important	53%	67%	31%	67%
Moderately important	47%	33%	69%	33%
Not important	--	--	--	--

<u>Degree</u>	<u>BMA</u>	<u>ED</u>	<u>P/P</u>	<u>PERF</u>
Very important	50%	50%	53%	57%
Moderately important	50%	50%	47%	43%
Not important	--	--	--	--

Table 26. Performance Settings Provided for Students (cont.)

<u>Level</u>	<u>Type of setting</u>			
	<u>ALL</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>
Yearly studio recital	43%	17%	53%	54%
Performance class	30%	--	40%	46%
Other	18%	--	27%	46%
Festival	15%	--	13%	31%
Competition	13%	--	13%	23%
Master class	1%	--	--	15%

<u>Degree</u>	<u>BMA</u>	<u>ED</u>	<u>P/P</u>	<u>PERF</u>
Yearly studio recital	40%	56%	53%	11%
Performance class	--	44%	35%	22%
Other	--	67%	12%	11%
Festival	--	--	29%	11%
Competition	--	--	29%	--
Masterclass	--	11%	6%	--

Changes to Teaching and Performing Styles

To determine the familiarity piano majors had with the teaching and performing gestures, they were asked what aspects of their teaching and performing styles they would most like to change (#44 and #15). While everyone responded to the question about performing skills, a number of students did not respond to the question about teaching skills. Table 27 presents the students that did not respond.

Table 27. No Response to Improvement of Teaching Skills

Undergraduate	42%	Bachelor of Musical Arts	60%
Masters	27%	Music Ed/Pedagogy	11%
Doctoral	15%	Performance/Pedagogy	24%
		Performance	33%

Experience with teaching was evident in some of the piano majors' responses:

[I need better] organization . . . which I am afraid I probably will never attain to the level that --- has. (MME/PED)

Very efficient use of time. That's something that I'm still trying to continue to work on in my teaching. I always feel like sometimes I waste some of the lesson time just because I'm trying to get from point A to point B. And [I] haven't quite figured out the most . . . efficient way to get there. (DMA/P)

Other responses were more concerned with personality traits such as encouragement and patience:

Well I know that number one is patience because I don't have it. I know that that is just something that you have to have. And you have to be . . . probably patient and encouraging. (BMA)

The following table presents the teaching skills piano majors wanted to change.

Table 28. Aspects of Teaching Style Would Like to Change

<u>Level</u>	<u>ALL</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>
Planning	15%	8%	13%	23%
Communication	13%	8%	13%	15%
Rapport with student	10%	17%	--	15%
Int/adv repertoire	10%	--	20%	8%
Include other aspects in the lesson	8%	--	13%	8%
Patience/enthusiasm	5%	17%	--	--
Technique	5%	--	13%	--
Improvisation ability	3%	--	--	8%
Demand more from students	3%	--	--	8%
Develop a teaching style	3%	8%	--	--

Table 28. Aspects of Teaching Style Would Like to Change (cont.)

<u>Degree</u>	<u>BMA</u>	<u>ED</u>	<u>P/P</u>	<u>PERF</u>
Planning	--	22%	18%	11
Communication	--	22%	6%	22
Rapport	20%	--	18%	--
Int/adv repertoire	--	11%	18%	--
Include other aspects in the lesson	--	22%	6%	--
Patience/enthusiasm	20%	--	--	11
Technique	--	--	12%	--
Improvisation ability	--	11%	--	--
Demand more from students	--	--	6%	--
Develop a teaching style	--	--	6%	--

Piano students were also asked what aspect of their performing skills they would most like to change (#15).

Table 29. Aspects of Performance Would Like to Change

<u>Level</u>	<u>ALL</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>
Performance anxiety	33%	33%	27%	38%
Technique	25%	25%	20%	31%
Mental focus	13%	25%	13%	--
Practice techniques	10%	--	20%	8%
Knowledge of repertoire	5%	--	--	15%
Tone quality	3%	8%	--	--
Expressiveness	3%	8%	--	--
Reading ability	3%	--	7%	--
Stage presence	3%	--	7%	--
Improvisation skills	3%	--	--	8%

Table 29. Aspects of Performance Would Like to Change (cont.)

<u>Degree</u>	<u>BMA</u>	<u>ED</u>	<u>P/P</u>	<u>PERF</u>
Performance anxiety	40%	22%	35%	33%
Technique	20%	33%	29%	11%
Mental focus	20%	11%	6%	22%
Practice techniques	--	11%	12%	11%
Knowledge of repertoire	--	11%	--	11%
Tone quality	--	--	--	11%
Expressiveness	20%	--	--	--
Reading ability	--	--	6%	--
Stage presence	--	--	6%	--
Improvisation skills	--	11%	--	--

Involvement with Professional Organizations

To determine their commitment to the piano profession, students were asked about their involvement in professional activities such as belonging to the Music Teachers National Association, reading professional journals, presenting papers or workshops and writing articles.

Table 30 presents the activities in which piano majors have been involved with in MTNA (#28, 29, 30, 31, 42).

Table 30. Professional Involvement at National Level

<u>Level</u>	<u>ALL</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>
Convention presenter	18%	--	13%	38%
Workshop presenter	15%	--	13%	31%
Written article	10%	--	--	31%

Table 30. Professional Involvement at National Level (cont.)

<u>Degree</u>	<u>BMA</u>	<u>ED</u>	<u>P/P</u>	<u>PERF</u>
Convention presenter	--	44%	18%	--
Workshop presenter	--	11%	29%	--
Written article	--	22%	12%	--

Table 31. Types of Service at State/Local/Student Chapter Level

<u>Level</u>	<u>ALL</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>
Attend meetings	45%	8%	60%	62%
Assist festivals, competitions	38%	8%	47%	54%
Judge festivals, competitions	30%	--	40%	46%
Hold office	18%	--	20%	31%
Present workshops	15%	--	--	46%

<u>Degree</u>	<u>BMA</u>	<u>ED</u>	<u>P/P</u>	<u>PERF</u>
Attend meetings	--	78%	59%	11%
Assist festivals, competitions	20%	44%	53%	11%
Judge festivals, competitions	--	44%	35%	22%
Hold office	--	33%	24%	--
Present workshops	--	33%	18%	--

Piano majors were also asked to report how often they read professional journals, and which journals they usually read (#40, 41). Table 32 presents this information.

Table 32. Professional Journals Read

<u>Level</u>	<u>Frequency</u>			
	<u>ALL</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>
Very often	23%	--	13%	54%
Often	28%	8%	40%	31%
Sometimes	33%	42%	40%	15%
Rarely	10%	25%	7%	--
Never	8%	25%	--	--

<u>Degree</u>	<u>BMA</u>	<u>ED</u>	<u>P/P</u>	<u>PERF</u>
Very often	--	44%	29%	--
Often	--	44%	24%	33%
Sometimes	20%	11%	35%	56%
Rarely	40%	--	12%	--
Never	40%	--	--	11%

<u>Level</u>	<u>Type of Magazine</u>			
	<u>ALL</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>
<i>Clavier</i>	85%	58%	100%	92%
<i>American Music Teacher</i>	60%	33%	60%	85%
<i>Piano & Keyboard</i>	35%	25%	40%	38%
<i>Keyboard Companion</i>	30%	--	33%	54%
<i>Music Educators Journal</i>	13%	8%	--	31%
<i>Piano Guild Notes</i>	13%	--	20%	15%
<i>Journal of Research on Music Education</i>	10%	--	--	31%
<i>Keyboard</i>	10%	8%	13%	8%
<i>Bulletin of the Council For Research in Music Education</i>	5%	--	--	15%
<i>Piano Today</i>	5%	--	13%	--

Table 32. Professional Journals Read
Type of Magazine (cont.)

<u>Degree</u>	<u>BMA</u>	<u>ED</u>	<u>P/P</u>	<u>PERF</u>
<i>Clavier</i>	40%	89%	100%	78%
<i>American Music Teacher</i>	20%	67%	76%	44%
<i>Piano & Keyboard</i>	20%	33%	47%	22%
<i>Keyboard Companion</i>	--	67%	35%	--
<i>Music Educators Journal</i>	--	33%	6%	11%
<i>Piano Guild Notes</i>	--	--	29%	--
<i>Journal of Research on Music Education</i>	--	33%	6%	--
<i>Keyboard</i>	20%	--	12%	11%
<i>Bulletin of the Council For Research in Music Education</i>	--	22%	--	--
<i>Piano Today</i>	--	22%	--	--

Relationships with Role Models and Peers

Relationships with Role Models

According to symbolic interaction theory, researchers can find out where subjects' interests and values lie by looking at their role models. The students were asked a number of questions about their role models.

Piano majors were asked to list admirable characteristics in their teaching role model.

He is the subject [pedagogy] in some degree, I guess. He's lived it. [He] pushes you to be as good as he is, . . . but he builds you up; builds up your confidence as opposed to tearing down your confidence. (MM/P)

The kind of pacing that I see him demonstrate in his teaching. His level of preparedness . . . I just think that takes years and years of experience. . . . The flexibility. . . he is very flexible and I think that

comes across in his teaching and in his personality, makes him a much happier person to work with. (DMA/PP)

Although many listed personality characteristics such as patience or enthusiasm, teaching skills such as constructive criticism, pacing and goal setting were also listed. The following table categorizes the types of teaching qualities that piano majors listed in reference to their teaching role model. Examples of personal qualities are patience and enthusiasm; in some cases, students listed more than one personal quality. Examples of pedagogical techniques are problem solving and goal setting; examples of professionalism are organizational skills and punctuality.

Table 33. Admirable Qualities in Teaching Role Model

<u>Level</u>	<u>ALL</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>
Personal qualities	100%	108%	100%	92%
Pedagogical techniques	43%	42%	33%	31%
Rapport with students	23%	--	20%	46%
Knowledge of field	23%	--	53%	8%
Professionalism	20%	--	33%	23%
Communication	18%	25%	7%	23%
Performance skills	15%	17%	20%	8%
Creativity	8%	--	7%	15%
Sets high standards	5%	--	13%	--

Table 33. Admirable Qualities in Teaching Role Model (cont.)

<u>Degree</u>	<u>BMA</u>	<u>ED</u>	<u>P/P</u>	<u>PERF</u>
Personal qualities	140%	167%	76%	56%
Pedagogical techniques	40%	44%	29%	33%
Rapport with students	--	33%	35%	--
Knowledge of field	--	33%	29%	11%
Professionalism	--	--	47%	--
Communication	40%	11%	18%	11%
Performance skills	20%	11%	18%	11%
Creativity	--	22%	--	11%
Sets high standards	--	--	12%	--

Piano majors who had taken piano pedagogy were asked to respond to several questions about their relationship with their pedagogy professors. Students were asked how they valued the pedagogy professors' teaching styles and musical opinions (#36, 47) and how often they would discuss teaching and musical problems with him or her (#49, 50). In general, piano majors were more likely to discuss teaching problems than musical problems with their pedagogy professors.

Table 34. Pedagogy Professor as Role Model

	<u>Emulate Teaching Style</u>			
<u>Level</u>	<u>ALL</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>
Would emulate	52%	60%	46%	54%
Neutral	39%	40%	46%	31%
Not comfortable	9%	--	8%	15%
<u>Degree</u>	<u>BMA</u>	<u>ED</u>	<u>P/P</u>	<u>PERF</u>
Would emulate	100%	44%	53%	60%
Neutral	--	22%	47%	40%
Not comfortable	--	33%	--	--

Table 34. Pedagogy Professor as Role Model (cont.)

<u>Ask for Assistance With Teaching Problems</u>				
<u>Level</u>	<u>ALL</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>
Very often	7%	--	8%	8%
Often	26%	20%	15%	38%
Sometimes	29%	60%	38%	8%
Rarely	35%	20%	31%	46%
Never	3%	--	8%	--
<u>Degree</u>	<u>BMA</u>	<u>ED</u>	<u>P/P</u>	<u>PERF</u>
Very often	--	--	6%	20%
Often	--	33%	25%	20%
Sometimes	100%	11%	38%	20%
Rarely	--	44%	31%	40%
Never	--	11%	--	--
<u>Respect Musical Opinions</u>				
<u>Level</u>	<u>ALL</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>
Highly respect	83%	60%	77%	92%
Neutral	19%	40%	23%	8%
Disagree	--	--	--	--
<u>Degree</u>	<u>BMA</u>	<u>ED</u>	<u>P/P</u>	<u>PERF</u>
Highly respect	100%	89%	81%	60%
Neutral	--	11%	19%	40%
Disagree	--	--	--	--

Table 34. Pedagogy Professor as Role Model (cont.)

	<u>Discuss Musical Problems</u>			
<u>Level</u>	<u>ALL</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>
Very often	3%	--	8%	--
Often	10%	--	8%	15%
Sometimes	10%	--	14%	8%
Rarely	47%	40%	50%	46%
Never	31%	60%	21%	31%
<u>Degree</u>	<u>BMA</u>	<u>ED</u>	<u>P/P</u>	<u>PERF</u>
Very often	--	--	6%	--
Often	--	11%	12%	--
Sometimes	--	--	12%	20%
Rarely	--	56%	53%	20%
Never	100%	33%	17%	60%

Piano majors were asked to list two performers that they admired as role models (#16). Table 35 lists the types of performers students selected as role models.

Table 35. Types of Performers Selected as Role Models

<u>Level</u>	<u>ALL</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>
Concert artists	63%	50%	67%	65%
Applied teachers	11%	--	17%	15%
Peers	6%	13%	3%	4%
Pedagogues	1%	--	--	4%
Composers	1%	4%	--	--
<u>Degree</u>	<u>BMA</u>	<u>ED</u>	<u>P/P</u>	<u>PERF</u>
Concert artists	20%	61%	65%	78%
Applied teachers	--	22%	15%	--
Peers	20%	--	6%	6%
Pedagogues	--	6%	--	--
Composers	--	--	--	6%

Students were asked to respond to several questions about their applied instructor. The importance that they placed on their applied instructor as a role model can be seen in the following quotes:

I just think he's a fabulous musician. And I wish I could . . . I want to be the best musician I can for my students. To be a good model. I feel that he is a good model. I learn a lot from watching and hearing him. So, I want to be that kind of teacher too. (DMA/PP)

With ---, I somehow feel a sense of motivation, from without. . . When I'm not really ready to play, I feel like I've let her down and that pushes me even harder. Because it's one thing for me to let myself down and that's happened, but I hate to disappoint her. (MM/P)

The following table shows how piano majors valued their applied professor's teaching style and musical opinions (#35, 48) and how often they would discuss teaching and musical problems with him or her (#37, 38). Piano majors were much more likely to discuss musical problems with their applied professor than with their pedagogy professor.

Table 36. Applied Professor as Role Model

	<u>Emulate Teaching Style</u>			
<u>Level</u>	<u>ALL</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>
Would emulate	69%	67%	72%	69%
Neutral	26%	33%	14%	31%
Not comfortable	5%	--	14%	--

<u>Degree</u>	<u>BMA</u>	<u>ED</u>	<u>P/P</u>	<u>PERF</u>
Would emulate	100%	67%	65%	63%
Neutral	--	22%	29%	37%
Not comfortable	--	11%	6%	--

Table 36. Applied Professor as Role Model (cont.)

<u>Ask for Assistance With Teaching Problems</u>				
<u>Level</u>	<u>ALL</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>
Very often	5%	--	7%	8%
Often	20%	8%	13%	38%
Sometimes	40%	33%	53%	31%
Rarely	25%	42%	20%	15%
Never	10%	17%	7%	8%
<u>Degree</u>	<u>BMA</u>	<u>ED</u>	<u>P/P</u>	<u>PERF</u>
Very often	--	--	12%	--
Often	--	33%	18%	22%
Sometimes	20%	44%	41%	44%
Rarely	60%	11%	23%	22%
Never	20%	11%	6%	11%
<u>Respect Musical Opinions</u>				
<u>Level</u>	<u>ALL</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>
Highly respect	90%	83%	93%	92%
Neutral	10%	17%	7%	8%
Disagree	--	--	--	--
<u>Degree</u>	<u>BMA</u>	<u>ED</u>	<u>P/P</u>	<u>PERF</u>
Highly respect	100%	89%	94%	78%
Neutral	--	11%	6%	22%
Disagree	--	--	--	--

Table 36. Applied Professor as Role Model (cont.)

	<u>Discuss Musical Problems</u>				
<u>Level</u>	<u>ALL</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>	
Very often	50%	42%	67%	39%	
Often	38%	50%	27%	39%	
Sometimes	7%	8%	6%	8%	
Rarely	5%	--	--	15%	
Never	--	--	--	--	
 <u>Degree</u>	 <u>BMA</u>	 <u>ED</u>	 <u>P/P</u>	 <u>PERF</u>	
Very often	40%	22%	59%	67%	
Often	40%	78%	17%	33%	
Sometimes	20%	--	12%	--	
Rarely	--	--	12%	--	
Never	--	--	--	--	

To further determine who the piano majors viewed as a teaching role model, the students were asked who they would turn to when they had teaching problems with beginning, intermediate, and advanced students (#52, 53, 54). The most common response at the elementary level was the pedagogy professor; the most common response at the advanced level was the applied professor. At the intermediate level, either the pedagogy or the applied professor were the most frequent responses. Some undergraduates would consistently ask their pre-college teacher for assistance; one doctoral music education/piano pedagogy major did not feel it was necessary to ask for outside assistance.

Table 37. Role Model to Assist with Teaching Problems

<u>Pedagogy Professor</u>				
<u>Level</u>	<u>ALL</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>
Elementary students	45%	33%	47%	54%
Intermediate students	43%	33%	47%	46%
Advanced students	20%	8%	27%	23%
<u>Degree</u>	<u>BMA</u>	<u>ED</u>	<u>P/P</u>	<u>PERF</u>
Elementary students	20%	44%	59%	33%
Intermediate students	20%	33%	53%	44%
Advanced students	--	11%	24%	33%
<u>Applied Professor</u>				
<u>Level</u>	<u>ALL</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>
Elementary students	13%	17%	7%	15%
Intermediate students	38%	42%	40%	31%
Advanced students	67%	75%	67%	62%
<u>Degree</u>	<u>BMA</u>	<u>ED</u>	<u>P/P</u>	<u>PERF</u>
Elementary students	--	22%	6%	22%
Intermediate students	60%	44%	29%	44%
Advanced students	80%	67%	71%	56%
<u>Peer</u>				
<u>Level</u>	<u>ALL</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>
Elementary student	25%	17%	33%	23%
Intermediate student	10%	8%	7%	15%
Advanced student	5%	--	7%	8%
<u>Degree</u>	<u>BMA</u>	<u>ED</u>	<u>P/P</u>	<u>PERF</u>
Elementary students	20%	11%	29%	33%
Intermediate students	20%	11%	12%	--
Advanced students	--	11%	6%	--

Table 37. Role Model to Assist with Teaching Problems (cont.)

	<u>Pre-college Teacher</u>			
<u>Level</u>	<u>ALL</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>
Elementary student	13%	33%	7%	--
Intermediate student	8%	17%	7%	--
Advanced student	5%	17%	--	--
<u>Degree</u>	<u>BMA</u>	<u>ED</u>	<u>P/P</u>	<u>PERF</u>
Elementary students	60%	--	6%	11%
Intermediate students	20%	--	6%	11%
Advanced students	20%	--	6%	11%

Relationships with Peers

Students were asked a number of questions about their peers. According to symbolic interaction theory, a person's values are reflected in how they believe others perceive them, along with the friends that they choose and the topics that they discuss. Piano majors were asked to assess the amount of time they spent discussing various musical topics with their peers (#59). They were asked specifically about how often they talked with their peers about performing and teaching (#34, 45). The following table presents the five topics discussed most frequently by the piano majors. In some cases, a particular population selected two or more topics with the same frequency. This is reflected in table 38.

Table 38. Five Musical Topics Discussed Most Frequently With Peers

	<u>ALL</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>	<u>BMA</u>	<u>ED</u>	<u>P/P</u>	<u>PERF</u>
Applied professor	1	2	1	1	1	3	1	1
Concerts and recitals	2	1	2	3	1	--	2	2
Studio class	3	5	3	4	2	--	3	4
Repertoire	4	3	5	--	2	--	4	3
Performance anxiety	5	4	--	--	2	--	--	5
Departmental recital	--	5	--	--	3	--	--	--
Pedagogy course work	--	--	4	2	--	1	5	--
Piano method books	--	--	--	--	4	2	--	--
Teaching methods	--	--	--	4	4	4	--	--
Pedagogy professor	--	--	--	3	--	5	--	--
Their own students	--	--	--	5	4	--	--	--
Accompanying	--	--	--	--	4	--	--	5

Doctoral students spent the most time overall discussing these subjects with their peers, and undergraduates the least. Of the four degree types, performance/pedagogy majors spent the most time in discussion, and BMA students the least.

Piano majors were also asked to estimate how frequently they held peer discussions on teaching or performing. Tables 39 and 40 present this information.

Table 39. Discussion of Applied and Performance Topics

<u>Level</u>	<u>ALL</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>
Very often	13%	17%	--	23%
Often	35%	42%	53%	8%
Sometimes	45%	25%	47%	61%
Rarely	7%	17%	--	8%
Never	--	--	--	--

Table 39. Discussion of Applied and Performance Topics (cont.)

<u>Degree</u>	<u>BMA</u>	<u>ED</u>	<u>P/P</u>	<u>PERF</u>
Very often	--	--	18%	22%
Often	40%	22%	41%	33%
Sometimes	40%	67%	41%	33%
Rarely	20%	11%	--	11%
Never	--	--	--	--

Table 40. Discussion of Pedagogy and Teaching Topics

<u>Level</u>	<u>ALL</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>
Very often	16%	--	--	46%
Often	19%	18%	23%	15%
Sometimes	38%	27%	54%	31%
Rarely	16%	18%	23%	8%
Never	11%	36%	--	--

<u>Degree</u>	<u>BMA</u>	<u>ED</u>	<u>P/P</u>	<u>PERF</u>
Very often	--	11%	31%	--
Often	--	33%	6%	37%
Sometimes	25%	33%	50%	25%
Rarely	25%	22%	13%	12%
Never	50%	--	--	25%

Piano majors were asked to imagine how others perceived them; as teachers, as performers, or as a combination of the two roles. The piano majors were more likely to believe that they were thought of as teachers or teachers and performers rather than performers.

Table 41. Others' Views of Piano Majors

<u>Teacher and Performer</u>				
<u>Level</u>	<u>ALL</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>
Pedagogy professor	23%	8%	20%	38%
Applied professor	30%	--	33%	54%
Peers	73%	58%	73%	85%
Students	48%	25%	47%	69%
<u>Degree</u>	<u>BMA</u>	<u>ED</u>	<u>P/P</u>	<u>PERF</u>
Pedagogy professor	20%	22%	29%	11%
Applied professor	--	33%	47%	11%
Peers	60%	87%	76%	44%
Students	40%	44%	65%	22%
<u>Teacher</u>				
<u>Level</u>	<u>ALL</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>
Pedagogy professor	45%	33%	53%	46%
Applied professor	28%	25%	40%	15%
Peers	--	--	--	--
Students	28%	33%	27%	23%
<u>Degree</u>	<u>BMA</u>	<u>ED</u>	<u>P/P</u>	<u>PERF</u>
Pedagogy professor	40%	78%	47%	11%
Applied professor	40%	56%	24%	--
Peers	--	--	--	--
Students	20%	33%	24%	33%
<u>Performer</u>				
<u>Level</u>	<u>ALL</u>	<u>UG</u>	<u>MM</u>	<u>DOC</u>
Pedagogy professor	18%	33%	7%	15%
Applied professor	25%	58%	7%	15%
Peers	18%	33%	20%	--
Students	--	--	--	--

Table 41. Others' Views of Piano Majors

<u>Performer</u> (cont.)				
<u>Degree</u>	<u>BMA</u>	<u>ED</u>	<u>P/P</u>	<u>PERF</u>
Pedagogy professor	20%	--	12%	44%
Applied professor	40%	--	12%	67%
Peers	20%	--	6%	56%
Students	--	--	--	--

CHAPTER FIVE

INTERPRETATION OF DATA BY LEVEL OF STUDY

Introduction

This chapter will discuss the following aspects of identifying with performing and teaching roles: a definition of performing and teaching roles, taking the role of performer or teacher, gestures of the profession, identification with significant others, and definition of reference groups. In this chapter, the data will be interpreted by level of study: undergraduates, masters students, and doctoral students.

Definition of Performing and Teaching Roles

Students were asked several questions to determine their definition of the roles of teacher and performer. They were asked to list the five most important skills for teachers and performers, and also whether it was necessary for the best teachers to be excellent performers.

Undergraduates

The undergraduates had less of a consensus about what were important skills for teachers compared to what they thought were important skills for performers. There were some elements in common; for instance, they placed a high value on developing technical skill for both performers and teachers. However, communication was considered an important skill for teachers, but not for performers. Surprisingly, diagnosing and solving

problems was considered more important for performers than for teachers. Undergraduates' lack of unity between skills important for performers and teachers may be due to their lack of teaching experience, or by the fact that many of the undergraduates had not taken piano pedagogy.

Sixty-seven percent of the undergraduates did not believe it was necessary for the best teachers to be excellent performers. While some undergraduate responses were well thought out and articulate, seventeen percent of the undergraduates did not provide reasons for their responses. Several explanations for why the best teachers do not necessarily have to be excellent performers recurred throughout the undergraduates responses: the importance of communication for teachers, and the difference between the teaching and performing role. Some of the responses indicated inexperience in the teaching role:

I think that teachers have to know everything . . . so that the students would become excellent performers. [For] this reason, teachers should be excellent performers to be the best piano teachers. (BMA)

Masters Students

Masters students listed the same five skills for performer and teacher, showing a similar definition for both roles. Diagnosing and solving problems were considered important for both fields, and so was communication. The consistency of responses for both teaching and performing might indicate a heightened awareness of the importance of teaching, as well as a more experience with piano pedagogy. Also, the similarities of the lists might indicate that the masters students regard the teaching of piano as a career which involves the preparation of educated performers.

A large percentage of masters students responded that the best teachers

are also excellent performers (40%). Their reasoning was articulate and sometimes complex; one-hundred percent of the masters students provided reasons for their response. One trend found in the masters students' responses was that they believed that teaching and performing were different skills:

Some people are naturally and intuitively better with people as teachers and not necessarily great performers. Other excellent performers cannot relate enough to people to be great teachers. (MM/PP)

Performing and teaching are completely different. (MME/PED)

The awareness of teaching as a craft however, varied dramatically:

Though I feel teachers must be proficient, it is not necessary to be excellent in order to inspire and motivate students. Teaching successfully is a skill on its own. (MME/PED)

Yes. Knowing how to teach piano concerns mostly your own experience in practicing and performing. (MM/P)

Doctoral Students

Like the undergraduates, doctoral students had varying opinions about what skills were important for teachers, while being consistent about what skills were important for performers. This could not have been due to inexperience in the field of piano pedagogy however, as the doctoral students demonstrated the highest level of experience in this subject. Interviews demonstrated that within the doctoral level, students have different goals in their teaching and performing:

I think there is a difference between if you are a piano major, like a performance major; or a music education major. I think music education people put more emphasis on piano pedagogy. (PhD/PED)

I would raise the performance standard . . . I would say that everyone has to give at least one recital a year. They've got to learn a Bach prelude and fugue every semester. I would make it conservatory like. (DMA/PP)

There's so many different areas [of piano pedagogy] that people get into. It created other interest[s] in me, two or three. One in technology . . . the other in psychology; child development, educational psychology and music. . . I feel like I've come away from it in one sense, because I haven't studied specific things in pedagogy. But I relate things that I've learned from other fields to what I've done here in pedagogy. (PhD/PED)

The doctoral students showed that they view the art of teaching in a flexible manner. This was demonstrated by the fact that doctoral students considered communication with the student to be as important as teaching musical understanding. Because they had different opinions of the value of performance, technical skill was not listed frequently as one of the top five areas of importance for performers. The focus was not always on preparing future performers, but on developing comprehensive musicians. This diversity of opinion could account for the differences found in what doctoral students considered important skills for teachers.

Most of the doctoral students did not believe it was necessary for the best teachers to be excellent performers (77%). Two trends were found in the doctoral responses; first, the differentiation between the skills required for excellent teachers and performers:

One is not a requisite for the other; they require different skills. One is how to do; the other is how to make the other [person] find the solution to the problem. (PhD/PED)

They are two different skills and require training and practice in either area. Most of the time, at some point in a pianist's career, a choice has to be made to focus more towards one area. (DMA/P)

A second trend is the realization that the best performers are not necessarily also good teachers.

[Performers'] abilities are often natural so they haven't had to work through issues. Therefore they cannot explain it to others. (DMA/PP)

Excellent performers are not the best teachers sometimes, because they may not have solutions for their students. (DMA/PP)

Some great musicians don't understand why students can't do what they can do easily. (DMA/PP)

Summary

Undergraduates had a clearer definition of performance skills than teaching skills in part because of their lack of teaching experience. They also felt that it was less important for the best teachers to be excellent performers. Masters students had the most similarity in definitions, perceiving the role of the teacher to be an educator of performance students. They also had the highest percentage of respondents believing that it was necessary for the best teachers to be excellent performers. Doctoral students defined teaching skills differently because of a broader perception of the varying roles of piano teaching. This openness to various definitions of teaching and performing was reflected in the lower percentage of students who believed that it was necessary for the best teachers to be excellent performers.

Taking the Role of Performer or Teacher

Piano pedagogy classes and applied lessons provided the piano majors with many opportunities to "take the role of the other." That is, they gave the students a chance to practice and learn about being a performer and a teacher. To determine students' attitudes and practices in taking the role of the other, they were asked about their experiences in applied and piano

pedagogy coursework; what they found most helpful in both areas, how much time they spent in preparation for these classes, and what their future scholastic and career plans were. They were also asked about their preferences if given an assignment to write an article about a pedagogical or performance topic. Clear differences in the responses to these questions were evident between the students at different levels and within different majors.

Applied and Pedagogy Coursework

When considering the most helpful aspects of applied and pedagogical study, two aspects were consistently selected most frequently: study of piano method books in pedagogy, and the private lesson for applied study. However, the private lesson was consistently ranked as the most important aspect of study while the study of method books was not. This may have occurred because there were drastically different levels of pedagogy experience among the undergraduates, masters, and doctoral students causing the study of method books to be more valuable for students with less experience. In comparing the two fields, there was a wider variety of helpful aspects in piano pedagogy coursework, while students' interest in the applied area was sharply focused on the private lesson.

Studio Class

Students were asked about the most valued aspects of studio class to determine whether they applied concepts they learned from studio class to their pedagogical study or whether their studio class experience was strictly viewed as a performance opportunity. When looking at the piano majors overall, the most frequently selected and most highly valued variable was the

opportunity to practice performing. The item that might most directly apply to teaching was the opportunity to learn new repertoire.

Changes to Pedagogy Coursework

When asked what they would change about their piano pedagogy coursework, many students responded that they would like their assignments to be structured differently. The following theme recurred in both survey responses and during group discussions:

Many of the topics were valuable, but the projects connected with them resulted in busy-work. Some things could have been presented [and] then left to cover other topics. (MM/PP)

The other common response was that the piano majors would like more practice teaching:

More practice teaching under supervision. (DMA/PP)

Hands-on lab experience. (MM/PP)

Fewer assignments; more actual teaching. (BM/P)

A third area that was mentioned was the opportunity for more observation.

Preparation for Pedagogy and Applied Coursework

In comparing the amount of time students spent in preparation for pedagogy and applied study, differences between the two areas must be considered. Many assignments for pedagogical courses are academic in nature; readings, analysis of methods, or presentations to be prepared for class. Practice teaching is where the hands-on experiences occur in piano pedagogy classes, and the teaching occurs within set time limits. In practicing for applied lessons, students are involved in mental, physical, and emotional preparations that tend to take more time and effort. While it may be argued

that practice teaching involves a performance of a sort, students in all three levels drew a sharp distinction between the commitment needed to prepare for a lecture or presentation in comparison to the preparation needed for a solo piano performance:

The thing about live performance at a piano is that the margin for error is so much less. When you're speaking in front of a class, even if you forget what you're going to say, you make up a new sentence and nobody knows the difference. (DMA/PP)

If I'm extremely prepared for both cases the presentation is going to be easier than the [performance]. Because we all know that when you are extremely prepared for piano lab [departmental recital], things can go wrong. When you're prepared for a presentation, chances are it's going to go well. (MM/PP)

The results of this kind of thinking can be seen in a comparison of the number of hours students spend in preparation for pedagogy and applied coursework. Most of the piano majors spent between zero and six hours per week in preparation for pedagogy. The numbers may be partially influenced by the amount of work assigned in the piano pedagogy class, and also by how quickly piano majors could prepare their lesson plans and teaching activities. On the other hand, many piano majors spent between five and twenty hours per week preparing for their applied lessons, and some even more than that. The amount of time spent preparing for applied lessons varied much more between levels than the amount of time spent preparing for pedagogy coursework.

Future Plans

Students were asked about their future scholastic and career plans. Determining the areas of interest in further education and job opportunities

reflects the roles being taken by piano majors. Students were asked about their interest in various types of piano-related careers such as independent teaching, solo performing, and university teaching. They were asked to list the types of performing opportunities which interested them. Piano majors were also asked to describe their future scholastic plans.

Undergraduates

The undergraduates were more interested in learning about being performers than in learning to be teachers. When asked what topic they would prefer to research and write about, seventy-five percent of the undergraduates selected a performance topic rather than a pedagogical one. A high percentage of undergraduates responded that applied study was very valuable and a low percentage of students gave the same rating to their pedagogy coursework. Undergraduates also had the most consistent enrollment in applied study and the lowest percentage of students with some piano pedagogy experience.

In listing the five most valuable aspects of their applied study, undergraduates were concerned with performance-related opportunities such as attending and performing recitals, and playing on departmental and studio recitals. The same was true with their experiences in studio class. They used studio class most frequently as an opportunity to practice performing and to enjoy listening to others' performances.

The aspects of piano pedagogy that undergraduates listed as most helpful reflected their inexperience with piano teaching. They gave the most frequent and highest ranking to the study of method books and to the opportunity for practice teaching private lessons. These aspects of the

teaching role are elementary in nature and reflect the traditional role of the independent private teacher.

Undergraduates' relative lack of interest in taking on the teaching role was reflected in their comments about the types of changes they wished to see in piano pedagogy coursework. One undergraduate requested fewer assignments and another wanted less information about materials.

Undergraduate piano majors showed less commitment to taking the role of either the performer or teacher than the other majors. This is reflected in their preparation for both areas. Undergraduates recorded the least amount of practice time. None of the undergraduates responded that they prepared more than six hours per week for their pedagogy coursework; this was not the case at the other levels of study.

The weak commitment to taking the role of teacher or performer is also reflected in the undergraduates' future scholastic plans. A high percentage of students (50%) planned to go to graduate school in a field other than piano. Included in future career plans were non-music positions such as broadcast journalism, business, and physical or occupational therapy. Undergraduates who indicated an interest in a music career were focused mostly on applied and pre-college teaching. They were not interested in teaching piano pedagogy.

Thirty-three percent of the undergraduates were not interested in future performing venues, again a reflection of their weak commitment to the field of piano in general. Those students who did include performing in their future career plans were most interested in accompanying, participating as a university faculty member, and performing solo recitals.

Masters Students

Masters students had a strong commitment to taking on both the role of the performer and the role of the teacher. They were more consistent in taking applied lessons and more of them rated applied study as very valuable than the doctoral candidates. Interest in writing an article about pedagogy (62%) was higher than writing about performance (38%). They also had the highest percentage of students giving piano pedagogy a very valuable rating.

A broadening in the definition of the performing role was apparent in the masters students' responses about what they valued in their applied study and studio class. Along with the importance of developing playing skills, masters students showed a strong interest in piano literature and in learning new repertoire. This interest in piano literature may indicate that they have moved beyond thinking mostly about the basic skills required in playing the piano and were showing an interest in the pedagogical and academic side of applied study. Their interest was also indicated in both individual interviews and the masters group discussion.

[My favorite piano related course was] the Beethoven piano lit course. It's essential to the pedagogical repertoire that you teach, but it's essential to the performer's repertoire as well. It's dual functioning. (MM/PP)

I'm going to be graduating with no piano lit course. You can substitute it for history, but you don't have to take it. Now I'm going to be graduating with no piano lit and I look back and think, "gosh, I wish I had done that." (MM/PP)

[You should] take piano lit in the masters when you might need it more immediately. When you can apply it to either your students or to your study. The piano lit was more of an important thing for me in this degree. (MM/PP)

A well-rounded view of their piano pedagogy coursework was also

evident. Masters students were still interested in studying piano methods and in practice teaching private lessons. However, they also showed interest in group teaching and in observing the piano faculty teach.

Masters students had a high percentage of responses suggesting changes to pedagogy coursework. The nature of the changes reflected their interests in performance; they suggested studying performance practices, working with intermediate and advanced students, and assessment of college and transfer students.

The commitment to the performer role was also apparent in the amount of time spent by masters students in preparation for their applied lessons. A large percentage of the masters students (65%) spent more than fifteen hours per week in preparation. The amount of preparation time for piano pedagogy was similar to the other levels; four to six hours per week.

Masters students' dual interest in the roles of performer and teacher was also evident in their future scholastic plans. Forty percent of them indicated that they would continue with a performance/pedagogy degree. When asked about their future career plans, masters students indicated a strong interest in applied teaching. Of the masters students searching for a position in the Spring 1997 semester, the strongest interest was in applied lessons. However, one student indicated an interest in piano pedagogy, and several indicated that they were looking for positions that included preparatory or pre-college teaching.

Masters students indicated that they were interested in performing as part of their future career plans. Only thirteen percent were not interested. They showed a strong interest in participating as a university faculty member

(60%). Other areas of equal interest included accompanying, church music, and solo performing (33%).

Doctoral Students

Doctoral students were more interested in taking on the role of the teacher than the role of the performer. Every doctoral student had some experience in piano pedagogy; this was not the case at the other levels. Students were more interested in writing about pedagogy (62%) than about performance (38%). The relatively weak commitment to the performing role can be seen in their responses about applied study. They had the lowest consistency in enrollment for applied study, and had the lowest percentage of students giving applied study a very valuable rating.

Doctoral students were practical about their applied study. They gave performing solo recitals a high ranking, but not attending solo recitals, as was the case in other levels. Instead, they indicated an interest in attending master classes. Many doctoral students were preparing to enter or re-enter the job market. A polished solo program would be necessary for many interviews. It is possible that the doctoral students valued the opportunity in master classes to evaluate differing teaching styles. Doctoral students were the only level to indicate an interest in gaining new teaching ideas in their studio classes.

A broad interest in many aspects of piano pedagogy was evident with the doctoral students. It is obvious that they viewed their pedagogy course as an opportunity to refine their definition of the role of teacher. They indicated a high interest in group teaching and in video taping and critiquing their teaching. They had lower responses of interest in piano method books and

practice teaching for private lessons. Doctoral students were also concerned with abstract areas of teaching such as learning styles and problem solving.

A strong commitment to developing the teaching role could be seen in the nature of the suggestions for change to the piano pedagogy coursework. The most frequent suggestion was to allow the students more opportunity to self-design their teaching coursework. They indicated that they had a solid base of pedagogical knowledge, and they expressed a desire to make their pedagogy coursework more self-designed:

I would have appreciated the opportunity to have at least half my hours in chosen research. Things that I'm particularly interested in . . . I think as you get older and as you get to this level, your interests get narrower. All of us have had some experience in all of these different areas, but we're interested in some other particular thing. We may never get to study that. (PhD/PED)

Either a lower level of commitment to taking on the performing role or greater experience in the efficient use of practice time was evident in the doctoral candidates' preparation for applied lessons. While they spent more time practicing than the undergraduates, they spent less time than the masters students.

Most of the doctoral students did not plan any further schooling. Doctoral students indicated more interest in teaching pedagogy than in teaching applied lessons. When asked what five types of teaching would interest them most, piano pedagogy was the most frequent response. They were also interested in teaching applied lessons; however, they indicated less interest in teaching pre-college students.

None of the doctoral students searching for a university position in the Spring 1997 semester were searching for a strictly applied position. They were interested in positions that included class piano and piano pedagogy, applied

piano and other musical subjects, and other various mixtures that included chamber music, supervising preparatory programs, and accompanying.

A confidence in their ability to perform was evident when doctoral students were asked about their interest in future performing options. One-hundred percent of the doctoral students indicated interest. The strongest response was participation as a university faculty member (85%). Other areas of interest included chamber music (62%), accompanying (54%), and solo recitals (54%).

Summary

Undergraduates were more interested in taking the role of the performer than the role of the teacher. They used studio class strictly as an opportunity to perform, and were not interested in writing about a pedagogical topic. Those with piano pedagogy experience had few constructive suggestions about improving the pedagogy course. Rather, they expressed a wish for fewer assignments. Their commitment to the profession of piano was weaker than the other two levels as shown by their interest in pursuing non-music careers and by the comparatively few hours they spent practicing.

Masters students were interested in taking on the roles of both teacher and performer. While they used studio class mostly as an opportunity to perform, they expressed a desire to learn new repertoire and to study piano literature. A strong commitment to playing the piano was demonstrated by the hours of preparation they recorded for applied lessons. Masters students expressed an interest in piano pedagogy; both in writing about a pedagogical

topic and in searching for a position which involved piano pedagogy. However, they were most interested in taking the role of applied teacher.

Doctoral students were very interested in taking on the role of the teacher. Their previous experience was reflected in their desire to self-design their pedagogy study. While doctoral students valued the opportunity to practice performing in studio class, they also used it as an opportunity to learn new teaching ideas. Doctoral students also expressed interest in attending master classes; possibly for the same reason. A weaker commitment to the taking on of the performing role was seen in the number of doctoral students without consistent enrollment in applied study. Doctoral students either had a weaker commitment to spending hours in practice for applied study, or they had learned to make more efficient use of their time.

Gestures of the Profession

Gestures of the profession are actions one takes that are specific to the field of interest. Students were questioned about their teaching and performing activities to determine how active they were in both areas and which gestures were perceived as necessary to fulfill the teaching or performing role. Piano majors' commitment to the role of professional pianist whether teacher or performer, was measured by their participation in professional organizations and interest in professional journals.

Non-college Teaching Experience

Piano majors were asked to describe their present non-college teaching experiences. They were asked about the make-up and size of their studios. Full-time university students who would also take the time to teach

non-college piano lessons reflect a strong interest in the gestures of the teaching profession.

University Teaching Experience

Students were asked to describe their university teaching experiences. The researcher wished to verify whether the strong interest indicated by some levels in applied teaching was actually borne out by teaching experience, or whether that interest was developed within the piano majors' own applied study.

Performing Experience

Students were surveyed to find out the types and frequencies of performing experiences in which they had participated over the previous five years. Comparisons could then be made between the number of gestures learned in the performing arena versus those learned in the teaching field.

Opportunities for Student Performance

Piano majors were asked how important they thought it was for their students to perform. A high value would indicate a strong interest in passing on the gestures of the performing profession. They were also asked about the opportunities which they gave their students to perform.

Changes to Teaching and Performing Styles

Piano majors were asked to list the aspects of their teaching and performing capabilities which they wished to change. Aspects of performing gestures that the students wished to change were very consistent between the

levels of study. Aspects of teaching gestures that the students wished to change were not consistent between the levels.

Professional Activities

Other gestures of profession include level of activity in a professional organization and amount of time spent reading professional journals. Commitment to being a professional pianist whether teacher or performer, was measured by questioning students about their level of activity in Music Teachers National Association. Piano majors were required to join this association as piano pedagogy students, however the level of participation varied depending on student experience and inclination.

Piano majors also were required to subscribe to *American Music Teacher* and *Clavier* as piano pedagogy students. However, the frequency with which they read these journals and the number of other professional journals read by the students indicates their commitment to the piano profession and their interest in performing or teaching aspects.

Undergraduates

Not surprisingly, undergraduates had the least amount of experience with developing the gestures of the teaching profession. They identified more strongly with the performance aspects of piano, or with other careers such as journalism, business, or physical or occupational therapy. This could be seen in some of the responses during the group discussion:

I don't feel necessarily very comfortable teaching. And I do performing. (BM/P)

I would like to be a performer . . . I would much rather be a successful performer. If I couldn't perform and I just had to teach, that would drive me up a wall. (BMA)

A high percentage of undergraduates were not presently teaching non-college students (50%). The undergraduates who were teaching had ten or fewer students, mostly at the beginning level. The undergraduates, even some of the students who were interested in non-music careers, had indicated some interest in independent teaching as a future career; however, many of the undergraduates had not yet had the opportunity to learn the gestures of the teaching profession. The undergraduates who indicated university teaching experience were referring to the beginning level demonstration class which was a part of their piano pedagogy coursework rather than actual college level experience.

Undergraduates had more experience with learning the gestures of the performing role. Only eight percent of the undergraduates responded that they had no performing experience. Fifty-eight percent of the undergraduates had experience performing in competitions, and forty-two percent had given solo recitals.

Since only half of the undergraduate population was teaching during the Spring 1998 semester, it is not surprising that they provided few opportunities for their non-college students to perform. However, sixty-seven percent of the undergraduates did respond that it was very important to provide students with performing opportunities; possibly as they become more familiar with the gestures of the teaching profession, they will be more likely to provide these opportunities.

The undergraduates' responses about changing teaching and performing skills also revealed more experience with performing gestures

and less experience with teaching gestures. Only fifty-eight percent of the undergraduates listed aspects of teaching that they would like to change, and these were mostly aspects of personality such as patience or enthusiasm rather than development of skills such as planning or better communication. One undergraduate expressed a wish to develop a teaching style.

The changes undergraduates wished to make in their performing skills were more knowledgeable and sophisticated than their responses about teaching. The most frequent responses were the reduction of performance anxiety and the development of better technique. However, another frequent response was better mental focus. Other areas included tone quality and expressiveness.

Undergraduates showed a low level of commitment to MTNA beyond belonging as a student member. Only one undergraduate had attended local meetings and assisted with local MTNA festivals and competitions. None of the undergraduates had experience giving teacher workshops, writing articles, or making presentations at state or national conventions.

Reading professional journals was not a frequent activity for undergraduates. Most of the students reported that they read them sometimes, rarely, or never. Those who did read journals chose to read *Clavier* more frequently than *American Music Teacher*. This shows commitment to the profession of pianist, but not a strong commitment to reading the professional journal sponsored by the Music Teachers National Association.

Masters Students

Masters students were active as teachers. Only thirty-three percent of the masters candidates were not teaching in the Spring 1997 semester. Their strong interest in teaching was evident in the group discussion:

I have a definite idea of what I want to do. . . I'm going to teach and then I'm going to get another degree [doctorate] and then I'm going to try to move up in a college situation. (MM/PP)

[I'm] going on to school somewhere [to get] the terminal degree . . . and then I would like to teach in a university situation. (MM/PP)

I want to teach . . . possibly open a studio some day. That's not what I always wanted to do though. When I first came out of high school, I was going to be a performer. . . And actually what changed my mind was when I met ***. I don't know where we'll end up, but probably wherever he can get a job because he's really wanting to teach in a university setting and I'm not so much. (MM/PP)

Masters students taught a mixture of students from various levels. Student populations for masters students were larger than they were for the other levels. Twenty-seven percent of the masters students taught more than ten students compared to fifteen percent of the doctoral students and zero percent of the undergraduates.

Thirty-three percent of the masters students had no university teaching experience. There were more masters students with class piano experience (53%) than with applied piano experience (40%). This finding is in opposition to the interest indicated by masters students in the question about the types of university jobs they would like; there was a strong interest in applied teaching and very little interest indicated for teaching class piano.

Masters students had more experience with learning the gestures of performing than teaching. Only seven percent of them responded that they had no performing experience. The most common performing opportunities

recorded were master classes (73%), solo recitals (60%) and competitions (60%). As was true with teaching, masters students showed a strong interest in pursuing the gestures of the performing profession. Only thirteen percent of the masters candidates were not interested in pursuing performance as a part of their career.

Surprisingly, masters candidates thought it was less important to provide performing opportunities for their students than the other levels. Sixty-nine percent said that it was only moderately valuable; in comparison, sixty-seven percent of both doctoral and undergraduate students responded that it was very valuable. Masters students did provide a number of performing opportunities for their students however, including a yearly recital, performance classes, and festivals or competitions.

Masters students' responses about changing aspects of their performing and teaching skills revealed experience and maturity in both areas. The types of teaching skills they wished to change included planning, inclusion of other elements such as technology in the lesson, and communication. Their interest in teaching applied piano was reflected in their wish to know more about intermediate and advanced repertoire, and how to teach technique. When questioned about their performance skills, several masters students mentioned that they wished to lessen performance anxiety and improve technique; other aspects of the performance gesture that were listed by several students included mental focus and practice techniques.

Masters students were active in MTNA. Several of them had given workshops or been a presenter at a national or state MTNA convention. Their interest in the gestures of the piano profession was also reflected in activity at the local level. Forty-seven percent of the masters students had

assisted with local festivals and competitions, forty percent had adjudicated local festivals and competitions, and twenty percent had held local or student chapter offices.

Masters students read professional journals regularly, again reflecting a strong commitment to a career as a pianist. All of the masters students responded that they read *Clavier*. Less commitment was shown to *American Music Teacher*; sixty percent of the students read this journal. Masters students also read other piano journals including *Piano and Keyboard*, a performance oriented journal, and *Keyboard Companion*, a pedagogical journal.

Doctoral Students

Doctoral students showed that they had already gained experience in the gestures of both teaching and performing:

I'm doing exactly what I want to do; teaching at the college level and working on a doctorate. [I teach] undergrads, piano stuff; class piano, piano ped, piano lit, improvisation, applied piano, administration stuff and performing. I get to do everything that I want to do, pretty much. (DMA/PP)

Seventy-seven percent of the doctoral candidates had university teaching experience. Their familiarity with the role of university teacher was reflected in the types of jobs they were pursuing; mixtures of applied piano and other subjects, or class piano and piano pedagogy. Their experience in both areas of piano teaching was also reflected; sixty-two percent of the candidates recorded class piano experience and sixty-two percent had applied teaching experience.

Many of the doctoral students chose not to teach non-college students while at the University of Oklahoma (62%). This reflects their responses

given about career choice; doctoral students were more interested in teaching college students rather than pre-college or adult hobby students. Those who were active as non-college instructors taught a wide variety of levels.

A high level of familiarity with the performing gesture was also recorded. Ninety-two percent of the doctoral students listed performing experiences. The most frequent type of experience was the solo recital (69%). Other areas of experience included master classes (46%) and competitions (31%).

Most of the doctoral students thought it was very important for students to have performing experience (67%), and this was reflected in the number of performing opportunities they provided for their students. The broad definition of performance was reflected in the varied performing opportunities that doctoral candidates provided for students; these included playing at nursing homes, juries, and allowing the student to make their own performing opportunities. This broad definition of performance was also reflected in the doctoral group discussion:

It depends on how we interpret [the] question. What it means to be a successful performer - is that someone who plays a hundred dates a year, or is it someone who plays down the street in the public library once or twice a year? I think that's a successful performer too. It depends on what your standard is for yourself. (DMA/PP)

Doctoral students showed a high level of experience with both the gestures of the teaching role and the performing role when asked what changes they would like to make in these areas. Their broad definition of performance was evident in the types of gestures that were listed; reduction of performance anxiety and improved technique were common responses, but included in their responses were knowledge of repertoire, practice techniques,

and improvisation skills. Under teaching, they listed communication, planning, and rapport with the student.

Doctoral students were strongly committed to professional organizations and journals. They were active in MTNA at national, state, and local levels. A number of doctoral students had made presentations at national or state conventions (38%), given teacher workshops (31%) and written articles (31%). They were also active at the local level, adjudicating or assisting with festivals or competitions, supervising student chapters, and holding local and state offices.

Doctoral students were strongly committed to reading professional journals. Most of them responded that they read journals frequently. They were most likely to read *Clavier* (92%), *American Music Teacher* (85%), or *Keyboard Companion* (54%). The *Journal of Research in Music Education* was required reading for music education coursework although it was also read by a doctoral performance/pedagogy major.

Summary

Undergraduates had more experience with gestures of the performing profession than with those of the teaching profession. They had the highest percentage of students (50%) who were not teaching, and those who were teaching provided few opportunities for their students to perform.

Undergraduates' inexperience with the gestures of teaching was also reflected in their responses about what teaching skills they would like to improve.

Only fifty-eight percent of the undergraduates answered this question on the survey, and they listed mostly personality aspects not teaching skills. The level of sophistication about changing performing skills was much higher.

Undergraduates were not professionally active in MTNA, and they did not frequently read professional journals.

While masters students had more experience with performing gestures than teaching gestures, they were active as teachers. They had relatively large numbers of students, mostly at the beginning level. Their strong interest in applied teaching was not reflected in their actual university teaching experience; more of them had class piano experience than applied experience. Masters students did provide a number of performing experiences for their students, although they did not think this was as important as undergraduates or doctoral students. Their experience in both teaching and performing was reflected in the nature of the changes they wished to make for both of these areas. Teaching skills such as planning and communication were listed as well as performing skills like mental focus and practice techniques. Masters students read professional journals regularly, and they were professionally active in MTNA; mostly at the local level.

Doctoral students had substantial experience with both the teaching and the performing roles. Their interest was more focused on university teaching than pre-college teaching. They were knowledgeable about the types of university positions available; none of the doctoral students applying for jobs were looking for strictly applied positions. Doctoral students provided many varied opportunities for their students to perform. Their knowledge of teaching and performing gestures was reflected in the kinds of changes they wished to make in these areas; practice techniques, knowledge of repertoire and better improvisation skills under performing and communication, planning and better rapport with students under teaching. Doctoral students

were very active as professionals within MTNA both on the state and the national levels and they frequently read professional journals.

Identification with Significant Others

A significant other is a person who has great influence on individuals' selection or rejection of values, ideas, and attitudes. People who commonly function as significant others include parents and spouses. Influential teachers or other important people from one's past and present may become significant others.

This study looks at piano pedagogy and applied professors to determine whether piano majors consider them as significant others. Students were asked to list admirable qualities that pedagogues and performing artists possessed to determine what qualities were important to them. They were asked whether they would emulate their applied and pedagogy professors' teaching styles, and how often they would discuss teaching problems with them. Students were asked how highly they valued their teachers' musical opinions and how often they discussed musical problems with their pedagogy and applied professors.

There are differences in the amount of one-on-one contact between student and applied teacher versus student and pedagogy professor. This face-to-face interaction affects how strongly students perceive these people as significant others. It is natural that the piano majors would in many cases have stronger feelings about their applied professor because of the many hours spent in a one-on-one relationship within the applied lesson framework. Students in pedagogy coursework do not commonly have this one-on-one relationship, unless they seek it out.

Undergraduates

Undergraduates did not regard their piano pedagogy professor as a significant other. One-hundred percent of them said they rarely or never would go to their pedagogy professor for advice about a musical problem. There were a high number of undergraduates who felt neutral about their pedagogy professor's musical opinions, probably because many of them had never heard their pedagogy professor play:

I've never heard my pedagogy professor play. (BM/P)

Actually, I don't think I've ever heard him . . . well, the only time I've heard him play is on a videotape. He played a duet. (BMA)

Although they had a high level of respect for their pedagogy professor's teaching style, only twenty percent of the undergraduates stated that they would frequently seek out his help with a teaching problem. While there was a range of responses, most undergraduates listed personality aspects such as patience or enthusiasm when asked what qualities they admired in a teacher that they considered a role model. They also listed various teaching techniques such as clear explanations and constructive criticism.

The applied professor was a strong role model for the undergraduates. Eighty-three percent of them responded that they highly respected his or her musical opinions, and ninety-two percent stated that they frequently discussed musical problems with their applied professor. In the individual interviews, they were very specific and articulate when asked what musical qualities they appreciated in their applied professor's playing:

[I like his] inner voicings, that he uses them. I think that most performers don't. [Also] pedaling; it's controlled, it's thought about. It's not used to cover what's going on. (BM/P)

[I like] the way he moves to the music and doesn't look like he's nervous at all. [Also] the touch, a real sensitive touch. (BMA)

The undergraduates were less positive about their applied professor's teaching style. Thirty-three percent of them stated that they felt neutral about his or her teaching style, and ninety-two percent discussed teaching problems with them occasionally or never. When asked to describe their performing role models, fifty percent of the undergraduates listed a concert artist, and thirteen percent a peer.

Masters Students

Masters students showed a moderate attachment to their piano pedagogy professor as a significant other. They had a high respect for his musical opinions, and twenty-eight percent of them responded that they would discuss musical problems with him more than occasionally. Masters students were divided on whether they would choose to emulate their pedagogy professor's teaching style. Forty-six percent responded that they would and forty-six percent were neutral. It was evident that the masters students had pedagogical experience. They were articulate in stating what qualities they admired about their pedagogy professor.

[I admire the pedagogy professor's] expansive knowledge of the subject.
[And] the understanding quality with students. (MM/P)

Twenty-three percent of the masters students said that they would discuss teaching problems frequently with their pedagogy professor. There was a broad range of qualities listed by masters students when asked to describe their teaching role model. They included pedagogical abilities such as the use of supplementary materials and performance abilities such as a knowledge of piano technique. Masters students often listed personality characteristics such

as patience and enthusiasm. Fifty-three percent of them listed a high level of knowledge in the pedagogy field.

Masters students showed a strong tendency to regard their applied professor as a significant other, especially in regard to performing. Ninety-three percent of them had the highest regard for his or her musical opinions, and many of them (67%) responded that they discussed musical problems with their applied professor frequently. Their admiration for the applied professor's performing skills was evident in the individual interviews:

[I admire my applied professor's] ease. He never looks like he's working hard. And musicality. I think he's able to project the music and the lines, long lines, very well. (MM/PP)

The masters students also respected their applied professor's teaching skills, but less than the performing responses. Many of the masters students (72%) stated that they would emulate their applied professor's teaching style, although only twenty percent stated that they would go to him or her frequently for assistance with a teaching problem. When asked to list a performing role model, sixty-seven percent of the masters students listed a concert artist, and seventeen percent listed their applied teacher.

Doctoral Students

Doctoral students showed strong attachment to their pedagogy professor as a significant other. One-hundred percent of the doctoral students stated that they highly respected his musical opinions, although they did not respond that they would frequently discuss musical problems with him.

I haven't heard him play a whole lot, but from what I've heard, I like the fact that when he does play, that he's always playing well. I like the fact that he always has a high standard of playing even when he's demonstrating teaching pieces. (DMA/PP)

Forty-six percent of the doctoral candidates stated that they would frequently discuss teaching problems with their pedagogy professor. Over half of the doctoral candidates (54%) stated that they would emulate their pedagogy professor's teaching style; this high response reflects their strong interest in the field of piano pedagogy. Qualities that doctoral students admired in teaching role models included personality characteristics such as patience and enthusiasm. Several of them respected their teaching role model's ability to develop rapport with students, and his or her flexibility.

Most of the doctoral students highly respected their applied professor's musical opinions, although they were less likely to discuss musical problems with him or her than the other levels. The doctoral students focused on the positive aspects of their applied professor's teaching as well as his or her playing:

I just think he's a fabulous musician. And I wish I could . . . be the best musician I can for my students. I feel that he is a good model. I learn a lot from watching and hearing him. So, I want to be that kind of teacher too. (DMA/PP)

Sixty-nine percent of the doctoral students responded that they would emulate their applied professor's teaching style. A large number of doctoral students (46%) responded that they frequently discussed teaching problems with their applied professor.

Sixty-five percent of the doctoral students listed a concert artist when asked to name a performer that they admired. Fifteen percent of them listed their applied teacher, and one student listed a well known pedagogue.

Summary

Undergraduates did not respond to their piano pedagogy professor as a significant other, and they responded mostly to the performance qualities of their applied professor. The undergraduates felt neutral about their pedagogy professor's musical opinions. They were not likely to seek him out for assistance with teaching or musical problems. They had a strong respect for their applied professor's playing abilities, and frequently discussed musical problems with him or her. However, they were less enthusiastic about their applied professor's teaching style.

Masters students responded most strongly to their applied professor as a significant other; both in his or her performing and teaching abilities. They responded more strongly to their pedagogy professor than the undergraduates. Masters students were able to articulate what they liked about their pedagogy professor's teaching style. They were also more likely than the undergraduates to discuss teaching problems with both their pedagogy and applied professor. Masters students greatly respected their applied professors' musical opinions, and many of them wished to emulate their applied professor's teaching style.

Doctoral students regarded their pedagogy professor as a more significant other than the masters and undergraduate students. Their regard for both faculty members focused more on teaching than on performing. A higher percentage of the doctoral students wished to emulate their pedagogy professor's teaching style than at the other levels. They were the most likely to discuss teaching problems frequently with either their applied or their pedagogy professor. Because of their musical maturity and focus on

development of teaching skills, they were less likely than the masters candidates to discuss musical problems with either professor.

Identification with Reference Groups

According to Charon, our qualities as human beings, our identities and our actions are formed by social interaction. (p. 151) However:

It is not all people we interact with whose perspective we assume . . . but our significant others and reference groups. . . Each person . . . perceives, thinks, forms judgments, and controls himself according to the frame of reference of the group in which he is participating. (pp. 77 & 173)

This study attempted to define the attitudes and perspectives of a particular reference group; the piano majors at the University of Oklahoma. Students were asked to estimate how much time they spent discussing various performance and teaching related subjects with their peers. They were asked how they imagined their peers, students, and professors perceived them; as teachers, performers, or a combination of the two. Answers to these questions determined the nature of the reference groups to which piano majors belonged, the strength of their association with these groups, and how these groups reflected their self-image.

Undergraduates

The undergraduate reference group was very performance oriented. The five most frequently discussed topics were concerts or recitals, the applied professor, repertoire, performance anxiety, and departmental recital. Fifty-nine percent of the undergraduates discussed applied study and performance frequently; almost the same percentage (54%) reported that they discussed

piano teaching and pedagogy rarely or never. As a group, the undergraduates spent the least amount of time discussing musical topics with their peers.

When asked how they imagined their professors, peers, and students perceived them, the undergraduates were the most likely of the three levels to respond that they were thought of as performers. Fifty-eight percent of the undergraduates believed that their applied professor saw them as performers, and thirty-three percent believed their peers and pedagogy professor saw them that way.

Fewer of the undergraduates thought that they were perceived as a combination of the two roles compared to the other levels. In many of their responses, the undergraduates maintained a clear division between the roles of performer and teacher. This was evident in the group discussions as well:

I think that the two things [pedagogy and performance] aren't very related. They haven't been very related to me. (BM/P)

I haven't really ever thought about carrying [my applied study] over because the student that I'm teaching is elementary level. So, I haven't really done anything [with him/her] that we do in my lessons. (BMA)

The populations which they believed saw them the most strongly as teachers were their students and the pedagogy professor; thirty-three percent of them responded that their students and pedagogy professor perceived them as teachers.

At the elementary level, undergraduates turned to either their pedagogy professor (33%) or their pre-college teacher (33%) for assistance with teaching problems. At the intermediate level, they more frequently turned to their applied professor (42%), although some still responded that they would ask their pedagogy professor (33%) or pre-college teacher (17%) for assistance. Most undergraduates turned to their applied teacher (75%) for assistance with

advanced students although seventeen percent responded that they turned to their pre-college teacher.

Masters Students

Masters students discussed performance related topics with their peers more frequently than pedagogical topics, although there was interest in both areas. The five areas discussed most frequently were the applied professor, concerts and recitals, studio class, pedagogy coursework, and repertoire. Fifty-three percent of the masters candidates frequently discussed applied lessons and performing with their peers; only twenty-three percent of them discussed piano teaching and pedagogy with the same frequency. Masters students spent more time in discussion with their peers than the undergraduates, however, they spent less time than the doctoral students.

When asked how they imagined their professors, peers, and students perceived them, masters students responded that they were thought of as teachers or teachers and performers. More of them responded that they believed their pedagogy and applied professors perceived of them as teachers (53% and 40%) than as teachers and performers (20% and 33%). Seventy-three percent of the masters students described themselves as teachers and performers when asked to imagine how their peers perceived them. The strongest response on the performance side also occurred when masters students were asked about their peers. Twenty percent responded that they believed their peers saw them as performers.

Almost half of the masters students turned to their pedagogy professor for assistance with beginning or intermediate level students (47%). They were likely to turn to peers for assistance with elementary students (33%), and

to their applied professor for assistance with intermediate students (40%). Most of them responded that they would ask their applied professor for assistance with advanced students (67%), although some would ask their pedagogy professor (27%).

Doctoral Students

Doctoral students discussed aspects of teaching and performing with their peers. The division of interest between the performance and the education students could be seen in their responses; two separate reference groups were evident. The topics all doctoral students discussed most frequently were their applied professor and piano pedagogy coursework. However, one set of students responded that they discussed concerts and recitals and studio class frequently, while another set responded that they discussed their pedagogy professor and pedagogical teaching methods frequently. Doctoral students were more likely to frequently discuss teaching and pedagogy with their peers (61%) than performing and applied lessons (31%).

When asked how they imagined that their professors, peers, and students perceived them, doctoral students were oriented towards a combination of the roles of teacher and performer. In only one category, the pedagogy professor, were the responses slightly higher for teacher (46%) than for a combination of teacher and performer (38%). In every other category, the responses were much higher for the combination role; eighty-five percent with their peers, sixty-seven percent with their students, and fifty-four percent with their applied professor.

Approximately half of the doctoral students would turn to their pedagogy professor for assistance with elementary (54%) or intermediate level students (46%). Other resources included their peers at the elementary level, and their applied professor at the intermediate level. Two thirds of the doctoral students would go to their applied professor for assistance with advanced students (62%) and twenty-three percent to their pedagogy professor.

Summary

The undergraduates' reference group was performance oriented. They had the weakest ties to each other as a reference group. Many undergraduates believed that their professors, peers and students perceived them as performers. They were less likely than the masters or doctoral candidates to believe that reference groups or significant others saw them in a combination of the teaching and performing roles. Like the masters and doctoral students, undergraduates turned to their pedagogy professor for assistance with elementary students and their applied professor for assistance with advanced students. However, a percentage of the undergraduates consistently turned to their pre-college teacher for assistance at all levels.

The masters students' reference group was performance oriented although they also showed evidence of interest in pedagogy. They had strong ties to each other as a reference group. Most masters students believed that their professors and students saw them as teachers or teachers and performers. They were more likely than the undergraduates to believe that their reference groups or significant others perceived them in a combination of the roles of teacher and performer. Like the undergraduates and doctoral

students, masters students turned to their pedagogy professor for assistance with elementary students and their applied professor for assistance with advanced students. However, they also turned to peers for assistance with elementary students. They were the most likely of the piano majors to turn to their applied teacher for assistance with intermediate level students.

The doctoral students showed evidence of being involved in two separate reference groups, one oriented towards applied study and teaching and the other towards pedagogical study and teaching. Doctoral students believed that their professors, peers, and students perceived them in a combination of the teaching and performing roles. Like the undergraduates and masters students, doctoral students turned to their pedagogy professor for assistance with elementary level students and their applied professor for assistance with advanced students.

CHAPTER SIX

INTERPRETATION OF DATA BY DEGREE TYPE

Introduction

Piano majors at the University of Oklahoma can choose from a number of different degree plans that focus on performance, pedagogy, or both. In this study, survey responses were analyzed using the following categories: “performance (BM/P, MM/P, DMA/P)” will refer to piano performance majors at the undergraduate, masters, or doctoral level; “performance/pedagogy (BM/PP, MM/PP, DMA/PP)” will refer to a dual emphasis degree in both piano performance and piano pedagogy at the undergraduate, masters, or doctoral level; “music education/pedagogy (MME/PED, PhD/PED)” will refer to a music education major with a piano pedagogy emphasis at the masters or doctoral level; and “Bachelor of Musical Arts (BMA)” will refer to an undergraduate performance-oriented piano degree with a secondary non-music emphasis. A comparison of the survey responses organized within these categories will be interpreted through the use of symbolic interaction theory.

Definition of Performing and Teaching Roles

Bachelor of Musical Arts Majors

BMA students gave similar responses for performers and teachers when asked what the five most important skills were for people in these

roles. They placed a high priority on musical understanding and diagnosing and solving problems for both performers and teachers. Playing with technical skill was also important for both categories which reflects the importance that BMA students place on pianistic technical development. They believed that communication was more important for teachers and that exposing listeners to all periods and styles of music was more important for performers. There was more agreement between the BMA students about what was important for teachers than there was about what was important for performers.

Eighty percent of the BMA students believed that the best teachers did not have to also be excellent performers. Responses indicated that they believed it was more important for the teachers to be good communicators, that teachers who had to work hard improve their technical skills could empathize with students, and that often pianists are either excellent teachers or excellent performers, but not both.

Music Education/Pedagogy Majors

While music education/pedagogy majors placed a high priority on musical understanding for performers, they thought it was less important than diagnosing problems and good communication skills for teachers. Performing with technical skill was low on their list of priorities for both performers and teachers; this could indicate a broad definition of the performer role rather than a traditional concert artist viewpoint where the development of pianistic technical skill is obviously important. Music education/pedagogy majors believed that it was important for teachers to

evaluate and apply new ideas but they did not indicate that this was important for performers.

Seventy-eight percent of the music education/pedagogy majors responded that the best teachers did not need to be excellent performers. However, many of them indicated that the teacher should be a proficient performer or should have been excellent in the past:

Though I feel teachers must be proficient, it is not necessary to be excellent in order to inspire and motivate students. Teaching successfully is a skill on its own. (MME/PED)

Being a good pianist and having extensive pedagogical training are good enough for teaching any level of piano students. Being excellent is essential for the performing artists. (PhD/PED)

The music education/pedagogy majors who did believe it was necessary to be an excellent performer to be the best teacher had strong opinions about how performance abilities produced quality students. However, they were flexible in their definition of the performance mediums:

Teachers who do not participate in performance mediums (i.e. recitals, master classes, workshops, etc.) cannot incorporate/relate to student performance preparation techniques. (PhD/PED)

Students learn by modeling. It helps to have the best models. (MME/PED)

Performance/Pedagogy Majors

Performance/pedagogy majors placed a high priority on musical understanding and communication for both performers and teachers. They also responded that teachers and performers should be able to diagnose and solve problems and use imagination in their work. These similar responses reflect the importance placed on both teaching and performing by the performance/pedagogy students. Pianistic technical skill was considered

more important for teachers than it was for performers.

Performance/pedagogy majors believed teachers should evaluate and apply new ideas, although they did not select this response frequently for performers.

Forty-one percent of the performance/pedagogy majors believed that the best teachers also needed to be excellent performers, at least in some situations. Several trends emerged in the performance/pedagogy majors' responses. First, the importance of the ability to communicate:

Some teachers are great in conveying the exact ideas to students, but they may not be able to demonstrate it on the piano perfectly. (BM/PP)

The best teachers have skill in the area of being able to communicate ideas and concepts to students. (MM/PP)

The best teachers are excellent performers because of their ability to communicate and inspire musically what they want to teach. (DMA/PP)

Second, many performance/pedagogy majors stressed the importance of being a quality performer:

It is important to be familiar with the repertoire personally. (MM/PP)

One must be able to analyze, learn, and perform music himself if he is going to teach others to do it. (MM/PP)

The best piano teachers should strive to be excellent performers. If they can't play well, they'll pass on lukewarm skills and ideas and the music will be robbed. (DMA/PP)

It is very important for teachers to be involved in the music personally. For how else can [teachers] anticipate students' problems or difficulties? And as performers, we often discover many things about the music and the mechanics of playing that one cannot glean from only listening. (DMA/PP)

Performance Majors

Performance majors placed a high priority on musical understanding and the ability to communicate for both teachers and performers. Pianistic technical skill was also important for both roles, which reflects their definition of a performer or developing musician as a concert artist. Diagnosing and solving problems and using the imagination were considered less important for performers than they were for teachers.

Forty-four percent of the performance majors believed the best teachers were also excellent performers:

I believe you must be capable of doing to properly teach. (BM/P)

A piano teacher who can not do, should not teach. A teacher can only inspire a student to perform if the student can hear them perform. (MM/P)

Many of the performance majors' responses reflected a sharp division between the skills required for teachers and those required for performers:

Performing and teaching are different skills. Not everyone has both. (BM/P)

Some people have a gift for performing and some for teaching. It's rare that someone has both. (BM/P)

They are two different skills and require training and practice in either area. Most of the time, at some point in a pianist's career, a choice has to be made to focus more towards one area. (DMA/P)

Summary

BMA majors placed a high priority on the development of pianistic technical skills for both performers and teachers. However, they believed that good communication was more important for teachers than performers. They believed that teachers who had to work hard to improve their pianistic

technical skills could empathize with students, and that often pianists are either excellent teachers or excellent performers, but not both.

Music education/pedagogy majors placed the lowest priority on the development of pianistic technical skill for performers and teachers. This could reflect their broad definition of performance; musicians can perform in ways that do not require a high level of technical proficiency, but concert artists cannot. Like the BMA students, a high percentage of the music education/pedagogy majors did not believe that the best teachers must also be excellent performers. However, they stated that the best teachers must be proficient performers, and that excellent performers provide the best models for students.

Performance/pedagogy majors believed that both teachers and performers should have the skills of musical understanding, communication, imagination, and the ability to diagnose and solve problems. They believed that it was important for teachers to develop pianistic technical skill in their students. although this was a lower priority for performers. A large percentage of performance/pedagogy majors believed that the best teachers should also be excellent performers, at least in some situations. They placed a high value on the ability to communicate and on striving to be a quality performer.

Performance majors believed both performers and teachers needed pianistic technical skill. They also placed a high value on musical understanding and communication for performers and teachers. Among the four degree types, performance majors had the highest percentage of students responding that the best teachers should also be excellent performers. Many

performance majors reflected a sharp division between the roles of teacher and performer.

Taking the Role of Performer or Teacher

Bachelor of Musical Arts Majors

In the BMA majors' responses, there was evidence of much more opportunity to take the role of the performer rather than the teacher; only one BMA student had taken pedagogy. BMA students placed a high value on applied study. One-hundred percent of the BMA majors had consistent enrollment in applied lessons. The interest in performance was evident in the BMA students' choice of an article topic. One-hundred percent of them stated that they would prefer to write about the performing career of Liszt rather than his teaching career.

The elements of applied study that were listed by BMA majors as most helpful were all related to the study of performance rather than teaching. BMA students listed applied lesson, studio class, and departmental recital.

BMA majors' responses indicated that they wanted to watch and listen rather than actively participate as solo performers. Sixty percent of them were not interested in performance as a part of their future career plans. They selected attendance at solo recitals and master classes, and listening to others perform in studio class as helpful aspects of applied study.

A weak commitment to performance was reflected in the amount of time BMA majors spent in preparation for applied lessons. None of the BMA students practiced more than twenty hours per week; the majority of them spent less than sixteen hours per week.

A weak commitment to taking on the role of pianist was evident in the scholastic plans of the BMA students. Sixty percent of them planned to go on to graduate school in another field such as journalism, business, or physical therapy. However, forty percent of the students expressed interest in at least a part time career involving independent studio or college teaching:

I haven't had any pedagogy classes, so I don't know very much about [it] . . . When I graduate with my BMA . . . I'll be trying to look for a reporting job, but piano teaching will always be a supplementary income for me. It is right now, and I like it, I'm just not great at it. I've been planning on [taking pedagogy], I'm excited about taking pedagogy. (BMA)

Only one BMA student had experience in pedagogy courses. However, this student was very interested in taking on the role of the teacher; more so than taking on the role of the performer. This student was not interested in performing as a part of his/her future career plans. However, he/she found pedagogy coursework very valuable, and spent more than four hours per week in preparation for the class. The relative inexperience of this student was reflected in the aspects of pedagogy that he/she found most helpful; studying piano method books and practice teaching private lessons. This student planned to continue with a study of pedagogy in graduate school.

Music Education/Pedagogy Majors

Music education/pedagogy majors showed more interest in taking on the role of teacher than performer. Eighty-eight percent of the music education/pedagogy majors found their pedagogy coursework to be very or moderately valuable. One-hundred percent of them had experience taking pedagogy courses. While all of the music education/pedagogy majors found their applied study very valuable or moderately valuable, only fifty-six

percent of them enrolled consistently in applied lessons. Several of the music education/pedagogy majors stated that they needed to spend their time in preparation for music education coursework, rather than taking applied lessons every semester.

The music education/pedagogy majors' interest in taking on the role of the teacher was reflected in what they found valuable about applied study and studio class. They listed piano literature, observation of other lessons, and the opportunity to learn new repertoire as valuable aspects of these performing courses.

While the study of method books was listed as a valuable part of their piano pedagogy courses, music education/pedagogy majors also indicated interest in learning theories. They appreciated the opportunity to take a non-traditional teaching role by practice teaching in group settings. The majority of the music education/pedagogy majors (78%) preferred to write a pedagogical article rather than one based on a performance topic.

The music education/pedagogy majors' experience in piano pedagogy was reflected in the nature of the changes they wished to make in the course. The most often requested change was the opportunity to self-design their pedagogy coursework to fit specific interests. Other changes included the study of critical teaching and more experience with technology.

A strong interest in taking on the role of the teacher was reflected in music education/pedagogy majors' amount of preparation for piano pedagogy and applied coursework. Sixty-seven percent of them spent more than four hours per week preparing for pedagogy; however, none of them spent more than twenty hours per week practicing for applied lessons.

Seventy-one percent of the music education/pedagogy majors did not plan further schooling. They were very interested in independent teaching as a career, and also in teaching piano pedagogy at the university level. While there was some interest expressed in applied teaching, it was last on a list which also included class piano and pre-college and adult hobby students. Music education/pedagogy majors expressed interest in performing as a part of their future career; however only forty-four percent were interested in performing as a university faculty member.

Performance/Pedagogy Majors

Performance/pedagogy majors' responses revealed that they took the role of both the performer and the teacher. All of the performance/pedagogy majors responded that their applied study was moderately or very valuable, and eighty-seven percent responded in the same way about their pedagogy study. Performance/pedagogy majors had very consistent enrollment in applied lessons and ninety-four percent had experience in piano pedagogy coursework.

Performing solo recitals and studying piano literature were aspects that performance/pedagogy majors valued about their applied lessons, and gaining new teaching ideas was a valued part of their studio class. When asked whether they would prefer to write an article about teaching or performing, the responses were almost even; fifty-six percent chose teaching and forty-four percent chose performing. These responses again reveal an interest in taking the performing and the teaching roles.

The teaching role of interest to the performance/pedagogy majors was the traditional, private teacher. This could be seen by their selection of the

study of method books and practice teaching private lessons as the most valued part of the pedagogy course. The changes to the pedagogy coursework suggested by many performance/pedagogy majors also reflected their interest in teaching applied lessons. They wished to study performance practices, how to teach intermediate and advanced students, and how to assess college and transfer students.

Performance/pedagogy majors' dedication to taking the role of both the performer and teacher was reflected in their preparation for applied lessons and for pedagogy classes. Thirty percent of the performance/pedagogy majors spent more than twenty hours per week in preparation for applied lessons, and thirty-one percent spent more than four hours per week preparing pedagogy coursework.

The dual interest in pedagogy and performance also was reflected in performance/pedagogy majors' future scholastic and career plans. Fifty percent of the performance/pedagogy majors wanted to continue with a further degree in pedagogy and performance. They were most interested in becoming college faculty members (71%), teaching applied lessons, pre-college advanced or intermediate students, undergraduate pedagogy and class piano. Seventy-six percent of the performance/pedagogy majors were interested in performing as a university faculty member. They were also interested in chamber music and in giving solo recitals.

Performance Majors

Performance majors were most interested in taking on the role of the performer. While eighty-seven percent of them found their applied study very valuable, none of them gave their piano pedagogy study this high

response; however, eighty-three percent found their pedagogy study to be moderately valuable. Performance majors were not as consistent as some other degrees in their enrollment for applied study. Seventy-eight percent enrolled every semester. Several students explained that they didn't take applied lessons the semester that their applied professor had taken a sabbatical, which reveals a strong attachment to a particular teacher rather than an unwillingness to study piano. Thirty-three percent of the performance majors had no piano pedagogy experience.

The elements of applied study and studio class that were the most valued reflected an interest in taking on the role of the performer. Students listed performing on studio class and departmental recital, learning new repertoire, and performing and attending solo recitals as the most valuable aspects. Sixty-two percent of the performance majors responded that they would prefer to write an article about a performance rather than a pedagogical topic.

The most valued aspects of the pedagogy course revealed an interest in learning about teaching advanced applied lessons. Performance majors valued practice teaching private lessons and observing the faculty teach, but not learning about method books. The only performance majors listing suggested changes for the pedagogy course were undergraduates and they again reflected an interest in teaching performance-oriented students. They requested fewer assignments, less about pre-school methods, and less about materials.

The amount of time spent in preparation for applied lessons and pedagogy reflected the direction of the performance majors' interests. In comparison to the other degree types, a high percentage spent more than

twenty hours per week preparing for applied lessons, but a low percentage spent more than four hours per week preparing for pedagogy classes.

Forty-four percent of the performance majors planned to continue in school with another performance degree. In describing their future career plans, several performance majors indicated that they were not interested in teaching at all. Others showed a strong interest in becoming college faculty members, teaching undergraduate and graduate applied piano. None of the performance majors were interested in teaching pedagogy. A large percentage of the performance majors were interested in performing as a university faculty member (89%). They were also very interested in accompanying and in giving solo recitals.

Summary

Although several BMA students showed interest in becoming teachers, there was more opportunity for them to take the role of the performer. Most BMA students had not taken piano pedagogy; the aspects they listed as valuable within their applied study reflected a performer or a listener role. Because of the nature of the BMA degree, these students showed the weakest commitment to taking on either of the roles of performer or teacher; many of them planned to go to graduate school in a non-music field.

Music education/pedagogy majors were more interested in taking on the role of teacher than performer. They expressed the strongest interest in teaching pedagogy and the weakest interest in teaching applied lessons of the four degree types. Compared to the performance/pedagogy majors and the performance majors, they spent more time preparing for piano pedagogy classes and less time preparing for applied lessons. They had the lowest

percentage of students interested in performing as a university faculty member and the highest percentage of students interested in writing about pedagogy.

Performance/pedagogy majors reflected a dual interest in teaching and performing. While they valued the performance opportunities in studio class, they also welcomed the opportunity to gain new teaching ideas. Thirty percent of performance/pedagogy majors spent large amounts of time preparing for both applied lessons and pedagogy coursework. However, their interest in pedagogy was centered around teaching the traditional applied lesson; they wished to learn about teaching intermediate and advanced students, and about piano literature. While their first choice for a future career was teaching applied lessons at the college level, performance/pedagogy majors also expressed some interest in teaching undergraduate piano pedagogy.

Performance majors were the most interested in taking on the role of the performer. They showed no interest in teaching piano pedagogy in the future; in fact, several of them were not interested in teaching piano at all. The aspects that they valued in applied study reflected the performer role; the aspects valued in pedagogy reflected an interest in applied teaching. Other than the BMA majors, they had the highest percentage of students responding that they would rather write an article on a performance topic. Nearly all of the performance majors were interested in performing at the university level. They had the highest percentages of students interested in performing in various formats and a high percentage of students spending large amounts of time in preparation for applied lessons.

Gestures of the Profession

Bachelor of Musical Arts Majors

BMA students had more experience with performing gestures than teaching gestures. All of them listed performing experience. Sixty percent of them had performed in competitions, and forty percent had given solo recitals, participated in master classes, and participated in pre-college yearly studio recitals.

Forty percent of the BMA students were not teaching pre-college students during the Spring semester, 1997. Those who were active as teachers were mostly teaching pre-college beginners. They were most likely to teach fewer than six students. The only BMA student with university teaching experience gained that experience teaching pre-college beginners as a part of his/her piano pedagogy class.

All of the BMA majors thought it was important to provide students with the opportunity to perform; fifty percent thought it was very important. Those BMA students who were active as teachers provided limited opportunities for their students to perform. Forty percent held a yearly recital for their students.

Only two BMA majors responded to the question about changing their teaching style. They were interested in changing personality aspects in their teaching such as having patience and being understanding. They also were interested in developing a good rapport with students. When asked about changing their performance skills, all of the BMA students responded. Forty percent of the BMA majors wanted to reduce their performance anxieties; other areas they wanted to improve included technique and mental focus.

Most of the BMA students were not active in their professional organization (80%). One student responded that they assisted with festivals and competitions on the local level. BMA majors also showed a weak commitment to reading professional journals. One student read them sometimes; the others read them rarely or never. The magazine that BMA students were most likely to read was *Clavier*. One student also read *American Music Teacher*, *Piano and Keyboard*, and *Keyboard*.

Music Education/Pedagogy Majors

In comparison to the other majors, music education/pedagogy students showed a high level of familiarity with the teaching gesture and a low level of familiarity with the performing gesture. Eighty-one percent of the music education/pedagogy majors had university level teaching experience; forty-five percent with class piano and thirty-six percent with applied piano. Many of them (56%) were not presently teaching pre-college or adult hobby students, probably because of their large amounts of previous experience. Those who were teaching presently had relatively large studio populations; seventy-five percent of the active teachers had more than six students.

In contrast to their familiarity with the teaching gesture, music education/pedagogy majors' experience with the performing gesture was low. Twenty-two percent responded that they had no performing experiences over the past five years. Forty-four percent had given solo recitals, and thirty-three percent had participated in master classes or departmental recitals.

Fifty percent of the music education/pedagogy majors thought it was very important to provide opportunities for their students to perform. Music education/pedagogy majors were the most likely to provide opportunities for

their students to perform. They provided a wide range of performance opportunities including playing at nursing homes or in malls, yearly recitals and performance classes, and allowing the students to create their own performing experiences.

This broad definition of the performing gesture was also reflected in the nature of the changes music education/pedagogy majors wished to make in their own performing skills. While performance anxiety and technique were listed, other areas included improving harmonization and improvisation skills and increasing knowledge of repertoire.

Music education/pedagogy majors' statements about changing their teaching skills reflect a high level of technical knowledge about the teaching gesture. The areas most frequently listed included improving communication and planning, and including other elements such as technology or music listening within the lessons.

Music education/pedagogy majors were the most active of the degree types within professional organizations. Forty-four percent of the music education majors had been presenters at national conventions and twenty-two percent had written articles for national magazines. Music education/pedagogy majors were also active locally. Seventy-eight percent attended meetings, forty-four percent had assisted or judged festivals and competitions, and twenty-two percent had held local offices.

Music education/pedagogy majors read professional journals more frequently than the other degree types. Eighty-eight percent of the music education majors read journals frequently. They were most likely to read *Clavier*, *American Music Teacher*, and *Keyboard Companion*; some also read *Piano and Keyboard*, *Music Educators Journal*, the *Journal of Research on*

Performance/Pedagogy Majors

Performance/pedagogy majors had high levels of experience with both the performing and the teaching gestures. They were active as independent teachers; fifty-three percent were teaching pre-college or adult hobby students during the Spring 1997 semester. Those who were teaching had a mixture of beginning through advanced students. Sixty-seven percent of them taught more than six students. Only twenty-three percent of the performance/pedagogy majors had no university level teaching experience. Forty-one percent had experience with class piano and thirty-six percent with applied piano.

Performance/pedagogy majors were also active as performers. Only one performance/pedagogy major reported that they had no performing experiences over the last five years. Seventy-one percent listed solo recitals or master classes and fifty-nine percent listed competitions. They also provided a number of performing opportunities for their students including yearly recitals, performance classes and festivals or competitions. Fifty-three percent thought it was very important to provide performing opportunities for students, and forty-seven percent thought it was moderately important.

Teaching experience and an interest in applied teaching was reflected in the types of teaching skills performance/pedagogy majors wished to improve. Frequent responses included more knowledge of intermediate and advanced repertoire, better planning, and more skill in teaching technique. Along with improving their own technique and reducing performance

anxiety, performance/pedagogy majors wished to improve their practice techniques, mental focus, reading ability, and stage presence.

Performance/pedagogy majors were fairly active in professional organizations. Twenty-nine percent had given workshops, eighteen percent had presented at national conventions, and twelve percent had written articles for national magazines. The most frequent local activities included attending meetings and assisting and judging piano festivals and competitions, although a broad range of other activities were also listed.

Fifty-three percent of the performance/pedagogy majors read professional journals frequently. All of them read *Clavier* and seventy-six percent read *American Music Teacher*. Other journals included *Piano and Keyboard* and *Keyboard Companion*. One performance/pedagogy major read the *Journal of Research in Music Education*.

Performance Majors

Performance majors were more active as performers than teachers. All of the performance majors recorded some performing experiences in the last five years. Seventy-eight percent had participated in competitions, fifty-six percent had given solo recitals, and thirty-three percent had participated in master classes.

In contrast to their performing experiences, forty-four percent of the performance majors were not teaching pre-college students, and fifty percent had no university teaching experience. Those performance majors who were teaching at the pre-college level had a mixture of beginning and advanced students, and most taught less than six students. At the university level, twenty-five percent of the performance majors had experience teaching class

piano and twenty-five percent had applied teaching experience.

Fifty-seven percent of the performance majors thought it was very important to provide performing opportunities for students. However, only thirty-three percent of the performance majors were currently providing opportunities. The types of opportunities provided were traditionally associated with the performing role: performance classes, yearly recitals, festivals and competitions, and juries.

The number of performance majors responding to the question about changing their teaching style reflects their low interest in this subject. Only four of the nine students responded to this question. The types of changes they wished to make included developing a teaching style, better communication skills, and better planning. Along with reducing performance anxiety and improving technique, performance majors wished to improve their mental focus, practice techniques, tone, and knowledge of the repertoire.

Performance majors were not very active in their professional organization. None of them had participated in conventions, written articles, or given workshops. Twenty-two percent had judged festivals or competitions, and eleven percent had attended meetings and assisted with festivals or competitions.

Only thirty-three percent of the performance majors read journals frequently. Eleven percent never read them. The journal most often read by performance majors was *Clavier* (78%). They also read *American Music Teacher* and *Piano and Keyboard*.

Summary

BMA majors were more active as performers than teachers. Those who were teaching had mostly beginners, and taught a small number of students. Improving personality skills was important to the BMA students who were active as teachers. Performance anxiety and technique were important areas of improvement for their performance skills. BMA students were not active professionally, and did not frequently read professional journals.

Music education/pedagogy majors had the most experience with the teaching gesture at the university level, and least amount of performing experience in comparison with the other majors. They provided a wide range of performing opportunities for their students, including allowing the student to make their own performing opportunities, performing at nursing homes and at shopping malls. Their broad definition of performance was also evident in the types of changes they wished to make in their own performing skills including developing better improvisation and harmonization skills. Music education/pedagogy majors were the most active of the four degree types in professional organizations, and they read professional journals the most frequently.

Performance/pedagogy majors were very active as both teachers and performers. They provided traditional performing opportunities for their students such as performance classes and festivals or competitions. Their interest in applied teaching was reflected in the fact that many of them wished to increase their knowledge of intermediate and advanced repertoire. Performance/pedagogy majors were active in their professional organization, and they read professional journals frequently.

Performance majors were the most active as performers. They recorded the highest level of performance activity of the four degree types. They were less active as teachers, and although they thought it was very important to provide performing opportunities for their students, few were doing so. Over half of the performance majors did not respond to the question about improving their teaching skills. The types of performance skills they wished to improve reflect the traditional performing role: better mental focus, practice techniques, tone, and knowledge of the repertoire. Performance majors were not active in their professional organization, and they did not read professional journals frequently.

Identification with Significant Others

Bachelor of Musical Arts Majors

Most of the BMA students had not taken piano pedagogy and therefore did not have an opportunity to develop a significant relationship with the pedagogy professor. One BMA student had taken piano pedagogy; this student had a high regard for the pedagogy professor's teaching style and musical opinions. However, this student never went to the pedagogy professor for assistance with musical problems and only sometimes asked for assistance with teaching problems.

When asked to list qualities of a teaching role model, most BMA students listed personality qualities such as patience and enthusiasm. Other categories that were listed included communication and pedagogical techniques such as goal setting or creating a positive learning experience.

BMA students had a high respect for their applied professors' teaching

styles and musical opinions. Eighty percent often discussed musical problems with their applied professor. However, they did not consider their applied professor as a resource for teaching problems. Eighty percent rarely or never discussed teaching problems with their applied professor. BMA students looked to concert artists and peers most frequently as performing role models.

Music Education/Pedagogy Majors

Music education/pedagogy majors may have developed their own teaching style to a strong enough degree that they did not feel it necessary to emulate someone else. Forty-four percent stated that they would emulate their pedagogy professor's teaching style, although thirty-three percent would not. They did have a moderate attachment to their pedagogy professors as significant others; thirty-three percent would go to them often to discuss teaching problems, and eleven percent would sometimes discuss teaching problems with them.

Seventy-three percent of the music education/pedagogy majors had a high respect for their pedagogy professor's musical opinions, although most of them would rarely go to him/her to discuss a musical problem. Along with personality qualities, music education/pedagogy majors listed rapport, knowledge, and creativity as pedagogical aspects that they admired in their teaching role models.

Music education/pedagogy majors had a stronger attachment to their applied professor as a significant other. Sixty-seven percent of the music education majors responded that they would emulate their applied professors' teaching styles, and seventy-seven percent would often or sometimes discuss teaching problems with their applied professor. Most of

them highly respected his or her musical opinions, and all of them discussed musical problems with their applied professor frequently. The strength of their attachment to the applied professor as significant other is reflected in their choice of performing role models. Twenty-two percent responded that they considered their applied professor as a performing role model.

Performance/Pedagogy Majors

Like the music education/pedagogy majors, performance/pedagogy majors had a moderate attachment to their pedagogy professors as significant others. Fifty-three percent would emulate their teaching style; as was the case with the music education majors, this number could be influenced by the fact that many performance/pedagogy majors had teaching experience, and were intent upon developing their own personal teaching style. Thirty-one percent of the performance/pedagogy majors would go to their pedagogy instructors frequently for assistance with teaching problems, and thirty-eight percent would go sometimes.

Eighty-one percent of the performance/pedagogy majors highly respected their pedagogy professors' musical opinions and twenty-four percent would discuss musical problems with them. In addition to personality qualities, performance/pedagogy majors listed organization, rapport with students, pedagogical techniques, and knowledge of the field when asked what they admired about their teaching role model.

Performance/pedagogy majors regarded their applied professors as significant others for both the teaching and the performing roles. Seventy-one percent would frequently discuss teaching problems with their applied professor, and seventy-six percent would frequently discuss musical

problems. Ninety-four percent highly respected their applied professors' musical opinions.

When asked whether they would emulate their applied professor's teaching style, only sixty-five percent responded that they would. This finding was typical among education, performance/pedagogy and performance majors. Piano majors may consider the teaching style of an applied professor to be highly individualized according to his or her personality. While a large percentage of the performance/pedagogy majors listed a concert artist as a performing role model, fifteen percent listed their applied professor.

Performance Majors

The responses of the performance majors regarding their pedagogy professor were mixed. Only five of the performance majors responded to questions about their pedagogy professor, although six had taken pedagogy coursework. Sixty percent of those responding stated that they would emulate their pedagogy professor's teaching style; forty percent were neutral. Relative inexperience with teaching may have influenced this number, as experience with teaching did with the music education and performance/pedagogy majors. Forty percent of the performance majors stated that they rarely discussed teaching with their pedagogy professor.

Sixty percent of the performance majors never discussed musical problems with their pedagogy professors although the same percentage highly respected their musical opinions. When asked about their teaching role model, performance majors did not list specifically pedagogical skills. Rather,

they listed personality qualities, communication skills, performance abilities, and knowledge of repertoire.

Performance majors regarded their applied professors as significant others, although they regarded them more as models for performance than teaching. Seventy-eight percent highly respected their applied professors' musical opinions, and all of the performance majors discussed musical problems frequently with their applied professor.

Performance majors were less interested in their applied professors' teaching skills; only twenty-two percent would frequently discuss teaching problems with their applied professor. Sixty-three percent of the performance majors would emulate their applied professor's teaching style; their interest and experience in developing their own teaching style may have influenced this response. Seventy-eight percent of the performance majors listed concert artists as performance role models.

Summary

The applied professor was generally regarded as a more significant other in comparison to the pedagogy professor. This may have occurred in part because of the greater opportunity for one-on-one communication between applied professors and students. The qualities admired about the applied professor differed according to degree type. BMA and performance majors were more likely to discuss musical problems with their applied professors while music education/pedagogy and performance/pedagogy majors frequently discussed aspects of teaching.

Performance/pedagogy and music education/pedagogy majors were also more likely to discuss teaching problems with their pedagogy professors,

although they were less likely to emulate their teaching styles. This could be the result of the performance/pedagogy and music education/pedagogy majors having developed a strong sense of their personal teaching style.

Identification with Reference Groups

Bachelor of Musical Arts Majors

BMA majors were not strongly connected as a reference group. There were not five clear topics that they spent the most time discussing; rather there were several topics which were given equal amounts of time. However, all of the topics that they discussed frequently were performance related. BMA students spent the most time discussing their applied professor or concerts and recitals, studio class or performance anxiety, and repertoire. As a group, they spent the least amount of time discussing musical and teaching subjects with their peers.

In general, BMA students were mixed in their responses about how they believed they were regarded by their professors, students, and peers. One BMA student had a strong interest in piano pedagogy and teaching. This student reflected his/her interest in answering this series of survey questions. The other BMA students were more likely to believe that they were seen as performers.

BMA students spent more time discussing performance and applied lessons than teaching and pedagogy. Eighty percent of the BMA students discussed performance topics often or sometimes, while seventy-five percent of them discussed teaching topics rarely or never.

When asked who they would turn to for assistance with teaching problems, BMA students exhibited strong ties to their pre-college piano teachers and to their applied teachers. Sixty percent responded that they would ask their pre-college teacher for assistance with beginners; fifty percent would turn to their applied teacher for help with intermediate students, and eighty percent with advanced students.

Music Education/Pedagogy Majors

Music education/pedagogy majors had strong ties as a reference group. They spent more time in discussion with their peers than the BMA and performance majors, although less than the performance/pedagogy majors. Their most frequently discussed topics were consistent within the group, and most of the topics were related to pedagogy. The five most frequently discussed topics among music education/pedagogy majors were pedagogy coursework, piano method books, their applied professors, teaching methods, and their pedagogy professors.

The strength of the music education/pedagogy reference group was evident in that eighty-nine percent of them discussed either performing or pedagogical topics at least sometimes. Twenty-two percent of the music education/pedagogy majors reported that they discussed performing or applied lessons frequently. In comparison, forty-four percent of them discussed piano pedagogy or teaching frequently.

Many music education/pedagogy majors believed that their professors and students perceived them as teachers; they had the highest percentage of responses in this category of the four degree types. Seventy-eight percent of the music education/pedagogy majors believed their pedagogy professor saw

them as teachers, fifty-six percent thought that their applied professor saw them as teachers, and thirty-three percent believed their students saw them as teachers. None of the music education/pedagogy majors believed they were seen as performers by their professors, peers, or students. Some believed that they were perceived as a combination of teachers and performers, especially by their peers (87%).

Music education/pedagogy majors were most likely to turn to their pedagogy professor for assistance with beginners (44%), their applied professor (44%) or their pedagogy professor (33%) for assistance with intermediate students, and their applied professor for assistance with advanced students (67%).

Performance/Pedagogy Majors

Performance/pedagogy majors showed the strongest identification as a reference group. They spent the most time discussing music and teaching with their peers. Many of their topics were performance related, although they did also discuss piano pedagogy. The five most frequently discussed topics were their applied professor, concerts and recitals, studio class, repertoire, and piano pedagogy.

Performance/pedagogy majors were more likely to discuss performance and applied topics rather than teaching and pedagogical topics. Fifty-nine percent of them discussed performance topics frequently while only thirty-seven percent discussed pedagogical topics frequently.

When asked to explain how they believe others perceived them, many performance/pedagogy majors responded that their students, professors, and peers saw them as both teachers and performers; they had the highest

percentages of the four degree types in this category. Seventy-six percent believed their peers saw them as teachers and performers, sixty-five percent believed their students saw them as a combination of the two roles, forty-seven percent believed their applied professors saw them as both teachers and performers, and twenty-nine percent believed their pedagogy professors saw them as both teachers and performers.

When asked who they would turn to for assistance with students, many performance/pedagogy majors consistently responded that they would ask their pedagogy professor for help. With elementary students, fifty-nine percent would ask their pedagogy professor and twenty-nine percent would ask a peer. Fifty-three percent would turn to their pedagogy professor for assistance with intermediate students and twenty-nine percent to their applied instructor. With advanced students, twenty-four percent would ask their pedagogy professor for assistance, and seventy-one percent would go to their applied professor for help.

Performance Majors

Performance majors did not have as strong a connection within their reference group as some of the other degree types. They spent less time discussing musical and teaching topics with their peers than music education and performance/pedagogy majors. The five topics they discussed most frequently were all performance related: applied professors, concerts and recitals, repertoire, studio class, and performance anxiety. Eleven percent of the performance majors discussed applied lessons and performance rarely; thirty-seven percent discussed teaching rarely or never.

The strong interest in performance can be seen in how many performance majors believed their students, peers, and professors perceived them as performers. Of the four degree types, they had the highest percentages in this category. Sixty-seven percent of the performance majors believed that their applied professors saw them as performers, forty-four percent believed that their pedagogy professor saw them as performers, and fifty-six percent believed their peers saw them that way.

Performance majors were likely to turn to their applied professor or pedagogy professor for assistance with students at all levels. With elementary students, thirty-three percent would turn to their pedagogy professor, thirty-three percent to a peer, and twenty-two percent to their applied professor. Forty-four percent would ask their applied professor for assistance with an intermediate student, and forty-four percent would turn to their pedagogy professor for help. With advanced students, fifty-six percent would ask their applied professor for help and thirty-three percent would go to their pedagogy professor. At all levels, a percentage would turn to their pre-college teacher for assistance.

Summary

BMA majors had the weakest connection as a reference group. Topics that they would discuss frequently related to performing rather than teaching. They tended to believe more strongly than the other levels that they were perceived as performers or teachers rather than as a combination of the roles. While they would turn to their applied professor in many instances for assistance with students, BMA majors would in many cases go to their pre-college teacher for help.

Music education/pedagogy majors had a strong, well defined reference group. They were the most likely of the four degree types to discuss teaching topics frequently. They had the highest percentage of students believing that they were perceived as teachers. Music education majors most often turned to their applied and pedagogy professors for assistance with students.

Performance/pedagogy majors had a strong, well defined reference group. Although they most frequently discussed performing topics, they also discussed pedagogy. Performance/pedagogy majors had the highest percentage of responses in the category that combined the roles of teacher and performer. Performance/pedagogy majors usually went to their pedagogy or applied instructor for assistance with teaching problems, although at the beginning level several turned to peers.

Performance majors had a weaker reference group than the performance/pedagogy or music education/pedagogy majors. The topics they discussed most frequently were performance related. Many of the performance majors believed that they were perceived strictly as performers. Performance majors turned to their pedagogy and applied professor for assistance with teaching problems, although some consistently turned to their pre-college teacher for help.

CHAPTER SEVEN

CONCLUSIONS, IMPLICATIONS, RECOMMENDATIONS AND SUGGESTIONS FOR FURTHER RESEARCH

Conclusions

The purpose of this study was to analyze piano majors' identification with the roles of teacher and performer.

This study addressed the following research questions:

1. What are the attitudes of piano students toward developing performance skills?
 - 1a. How do attitudes about performance differ between students of various levels?
 - 1b. How do they differ between students in various degree plans?
2. What are the attitudes of piano students toward developing teaching skills?
 - 2a. How do attitudes about teaching differ between students of various levels?
 - 2b. How do they differ between students in various degree plans?
3. Whom do the students currently relate to as significant others; pedagogy or applied instructors, both, or neither?
4. What is the nature of student interaction with fellow piano majors regarding performance skills? What is the nature of their interaction regarding teaching skills?

Research Question 1:

What are the attitudes of piano students toward developing performance skills?

The piano majors at the University of Oklahoma identified strongly with the performer role. This can be seen by the amount of time they spent in preparation for their applied lessons, the consistency with which they enrolled for applied lessons, and the fact that they considered their applied instructors as significant others.

- Research Question 1a:

How do attitudes about performance differ between students of various levels?

Identification with the performer role varied depending on the level of study. Students at the undergraduate and masters levels had a stronger identification with the performer role when compared with the doctoral students. Masters students showed the strongest commitment to performing in terms of the amount of time spent in preparation. Doctoral students were interested in performing; however, their focus was on a broad range of performing venues and on preparation for job auditions while masters students and undergraduates were more interested in the conservatory/concert artist approach.

Research Question 1b:

How do attitudes about performance differ between students in various degree plans?

Performance majors had the strongest identification with the traditional performing role. Performance/pedagogy majors also identified with the performer role, although this was balanced by a strong desire to teach future performers. Music education/pedagogy majors had a broad definition of performing including non-traditional venues; they had a relatively weak identification with the performing role. BMA majors were more interested in performing than teaching, but their overall identification with the role of pianist was weak.

Research Question 2:

What are the attitudes of the piano majors toward developing teaching skills?

Piano majors' attitudes about developing teaching skills varied depending on their level of study and type of degree. In general however, piano majors were less interested in developing teaching skills in comparison to their interest in developing performing skills. Evidence of this lesser interest came from the lower value that piano majors assigned to piano pedagogy coursework, the relatively small amount of time spent in preparation for teaching, and the large number of students who were not active teachers.

Research Question 2a:

How do attitudes about teaching differ between students of various levels?

Identification with the teaching role differed according to the level of study. Doctoral students identified most strongly with the teaching role. They also had the broadest definition of the role of teacher in terms of preparing students to be educated musicians rather than future performers. Doctoral students were also interested in teaching a wide variety of subjects including class piano, piano pedagogy, and music history or theory as well as applied piano lessons. Doctoral students were most interested in teaching at the college level.

Masters students were beginning to identify with the teaching role. They were active as teachers of pre-college students, and showed interest in teaching piano pedagogy courses and class piano. Their strongest interest was in teaching applied piano; however, they were interested in continuing as teachers of pre-college students.

Undergraduates had the weakest identification with the teaching role. Instead, they were preoccupied with developing their performance skills. Those who were most interested in teaching were focused on becoming teachers of pre-college students. Some were interested in becoming a college applied piano professor.

Research Question 2b:

How do attitudes about teaching differ between students in various degree plans?

Not surprisingly, students in education-oriented degree plans identified most strongly with the teaching role. Music education/pedagogy and performance/pedagogy majors were eager to become teachers. However, they were interested in different types of teaching roles. Music education/pedagogy majors identified most strongly with teachers of piano pedagogy, class piano, and pre-college piano. Performance/pedagogy majors indicated more interest in applied piano, pre-college piano, and pedagogy.

Performance and BMA majors did not identify strongly with the teaching role. The limited interest in teaching shown by the performance majors was directed towards the role of college level applied professor. The BMA majors who reported an interest in teaching were focused on the elementary level pre-college student.

Research Question 3:

Whom do the students currently relate to as significant others; pedagogy or applied instructors, both, or neither?

Piano majors regarded their applied teachers as significant others. This was reflected in the value they placed on applied study and on the high level of respect they showed for their applied professor. Most students saw their applied instructor as a resource for the development of performance skills. However, doctoral students and students in performance/pedagogy or music

education/pedagogy degrees were also likely to view their applied instructor as a teaching resource.

Piano pedagogy professors were regarded as significant others by students in some levels and degree plans. However, their relationship with pedagogy professors was not as significant as was their relationship with applied instructors. Doctoral students and music education/pedagogy majors were most likely to regard pedagogy professors as a significant resource for teaching ideas. In general, piano majors did not regard pedagogy professors as a resource for the development of performance skills.

Research Question 4:

What is the nature of student interaction with fellow piano majors regarding performance skills? What is the nature of their interaction regarding teaching skills?

Piano majors' strong interest in the development of performing skills was evident in their peer interaction. The five most commonly discussed topics among piano majors were all performance related. These topics included the applied professor, concerts and recitals, studio class, repertoire, and performance anxiety. In general, piano majors reported that they were more likely to discuss applied study and performance topics rather than pedagogy and teaching topics.

Piano majors did discuss aspects of teaching with some frequency. Topics discussed most frequently included pedagogy coursework, piano method books, teaching methods and the pedagogy professor. Doctoral students were more likely to discuss teaching rather than performing.

Students in music education degrees were also more likely to discuss teaching than performing. Performance/pedagogy majors were almost as likely to discuss teaching as they were performing.

Implications

The examination of role identification among piano majors at the University of Oklahoma raises several issues and suggests the following implications:

1. An aspect of successful applied piano teaching is the ability of the applied piano instructor to develop his/her students' performance skills based on the students' past experiences and future needs. Pedagogy coursework could be made more effective by tailoring the subject matter to fit the students' needs based on their previous pedagogical experiences and their future teaching plans.
2. Piano majors in this study identified strongly with the performer role. Including performance aspects within pedagogy coursework would promote an identification with both the teacher and performer roles.
3. Many of the piano majors found practice teaching and observation of expert teachers to be helpful aspects of pedagogy coursework. Along with the study of piano methods, these are important and effective tools for the development of the teaching identity.
4. In this study, undergraduates were found to have limited exposure to teaching in the first two years of study. Because many piano majors will teach piano at some point in their musical careers, an early exposure to teaching and the opportunity to develop an identification with the teaching role is essential for the undergraduate piano major.

5. Because of the realities of the job market, graduate piano majors should be encouraged to broaden their teaching interests. Typically, pianists employed at a college or university may teach music history, music theory or non-western music in addition to subjects more closely related to piano. Graduate piano majors should be encouraged to prepare for this possibility.

Recommendations

For The Design of Piano Programs

Undergraduates

The undergraduate years are a time to focus on developing performing skills. For many students, this is the first time that they have concentrated to this extent on their piano study. It is necessary to spend many hours practicing to be a successful piano major.

Undergraduate piano majors also need exposure to the world of teaching, and undergraduate piano pedagogy courses should continue to include practice teaching. Many of these students will become piano teachers in some guise, whether they continue as piano majors or not. Undergraduates majoring in music education are often exposed during their freshman or sophomore years to guided practice teaching and observation so that they may decide early in their degree plan whether they wish to become an educator. It would be sensible to offer this opportunity at an early stage to undergraduate piano majors as well. While some of the undergraduates in this study took piano pedagogy during their sophomore year, others had to wait until their junior or senior year to take this class. If possible, advisors should encourage undergraduate piano majors to enroll in their piano

pedagogy coursework early in their degree program. This will allow them the opportunity to discover if they are interested in teaching as a career, and to pursue other options if it becomes obvious that teaching is not an interest for them.

Masters Students

Masters students showed evidence of being interested in both performing and teaching. They were most interested in applied teaching and the traditional pre-college private lesson rather than class piano and group lessons for pre-college students. The masters students showed great interest in learning more about intermediate and advanced repertoire and in learning how to deal with more advanced students. There is a piano pedagogy course at the University of Oklahoma which deals specifically with this subject, and many of the masters students took this course the summer semester after the study was completed. This subject was of such great interest to the masters students; perhaps it would be helpful to offer this course more frequently, and during the course of the regular school year.

There was variation in amounts of piano pedagogy experience between different masters students. It would be best for the masters students if their pedagogy courses could be designed depending on their pedagogical background. Those with previous pedagogy experience could be encouraged to study less traditional aspects of teaching such as group lessons and class piano. Students with less piano pedagogy experience would probably need exposure to practice teaching of private lessons and the study of method books.

Masters students were very interested in applied piano positions. They could benefit from the knowledge of doctoral students or their professors who have experience with the types of jobs being currently advertised. Masters students should be encouraged to gain knowledge in other musical areas such as theory, history or non-western music so that they are marketable for more than a strictly applied and pedagogy position.

Doctoral Students

Doctoral students had a wealth of experience in both the areas of teaching and performing. It was a characteristic of the doctoral students to be extraordinarily focused on the area of piano and piano teaching which most interested them. DMA students concentrated on piano performance with the desire to become excellent applied teachers. PhD students on the other hand were deeply involved with aspects of music education; they focused on becoming high-quality educators.

In the best of all possible worlds, these two types of students would take the time to learn and benefit from each others' experiences. However, the reality is that this does not happen as often as it should. Encouraging an interchange of ideas between these two types of doctoral students would be more possible if their piano pedagogy coursework were designed as a seminar rather than a graduate course, meeting with and trying to meet the needs of masters students as well as doctoral students. If the doctoral students had the opportunity along with their pedagogy professor to self-design their piano pedagogy curriculum, they could make time for learning in both their own area of expertise and in the other areas where they have less knowledge.

Bachelor of Musical Arts Majors

The Bachelor of Musical Arts degree is a wonderful opportunity for students to be a music major while also developing knowledge in a secondary non-music area. They can enjoy studying the piano while also preparing for graduate coursework in another field. Several of the BMA students in this study were very interested in teaching piano as a secondary career. To avoid perpetuating the myth that anyone with experience playing the piano can successfully teach piano, BMA students with an interest in teaching should be encouraged to take piano pedagogy.

Although BMA students are piano majors, they have a weaker connection as a reference group possibly because of their diverse outside interests. However, BMA students still have to fulfill many of the same requirements as other piano majors such as playing juries and taking music theory. Piano students and faculty alike should encourage BMA students to participate fully in the many scholarly and social activities which are a part of the life of a typical piano major.

Music Education/Pedagogy Majors

Music education/pedagogy majors are required to take a number of very challenging academic courses related to music education topics. In contrast, they are required to take relatively few hours of applied piano during their residency. Several music education/pedagogy majors during the course of the individual and group interviews expressed a desire to have more time to study applied piano. As one music education/pedagogy major stated, we need to be the best models that we can be for our students. In this

researcher's opinion, music education/pedagogy majors should be encouraged to further develop their performance skills.

Many of the music education/pedagogy majors came to the University of Oklahoma with a lot of previous experience in piano pedagogy. These students would benefit from a self-designed pedagogy major. If they were allowed to focus specifically on new topics in pedagogy rather than both researching new ideas and reviewing previously learned material, they would have more time to further develop their performance skills.

In many cases, music education/pedagogy majors' previous teaching experience included class or applied piano. However, it is likely they will be pursuing a university level position which involves teaching piano pedagogy. Music education/pedagogy majors would benefit from the opportunity to team teach an undergraduate pedagogy course with the pedagogy professors.

Performance/Pedagogy Majors

Performance/pedagogy majors showed a strong interest in teaching applied lessons. They would benefit from a more frequently offered course in teaching intermediate/advanced level students. Because of their varying levels of piano pedagogy experience, they would benefit from a flexible curriculum where inexperienced students would cover basic materials and more experienced performance/pedagogy majors would study topics which are new to them.

Like the music education/pedagogy majors, many performance/pedagogy majors will be teaching piano pedagogy in the future.

They too would benefit from an opportunity to do an internship in teaching undergraduate piano pedagogy.

Because many of them will be searching for applied piano positions, performance/pedagogy majors should be encouraged to consider gaining experience in other areas such as music theory or non-western music. Having these additional areas of expertise will make them more marketable.

Performance Majors

Performance majors need to come to terms with the fact that their lives will most likely involve other musical aspects besides solo performing. Teaching piano is only one of many possible options, but it would be advisable for performance majors to be exposed to teaching experiences early in their coursework. This would leave them with time to decide whether teaching is a legitimate career opportunity, and to develop other areas of expertise if it is not.

Performance majors who are interested in applied teaching should be encouraged to go beyond a one semester course in intermediate/advanced level piano pedagogy and into a teaching internship, possibly working with advanced level non-music majors. More courses in piano literature would also be helpful. It is essential that performance majors develop other areas of musical expertise as very few applied positions involve only the teaching of applied piano lessons.

Pedagogy Professors

Pedagogy professors were significant role models for many of the doctoral students, and also for music education/pedagogy and

performance/pedagogy majors. Many of the undergraduates had not had the opportunity to become acquainted with a pedagogy professor because they had not yet taken pedagogy classes. This would be a further argument for encouraging undergraduates to take pedagogy their sophomore year. Pedagogy professors are a valuable resource, and more students should be taking advantage of their knowledge and expertise. Pedagogy professors have more contact with piano majors if they maintain an active performance profile. Because the piano majors in general are very focused on the performance aspects of piano, maintaining a performance venue would give pedagogy faculty greater common ground with a large percentage of the piano students at the University of Oklahoma.

Applied Professors

Applied professors have a very significant role in the lives of the piano majors. They have the opportunity to influencing these students in a number of positive ways. Many of the applied professors are also advisors for the piano majors; they could use advising sessions as an opportunity to encourage BMA students to take piano pedagogy, and to encourage undergraduate students to enroll in piano pedagogy as early as possible. Applied faculty are in the position of being able to suggest that students broaden their horizons, developing secondary areas of expertise. Within the applied lesson, piano faculty could draw parallels between what the piano majors are learning and how they might use that knowledge with their own students.

Summary

Piano majors at the University of Oklahoma are a diverse population. Many of them are interested mostly in developing performance skills while others are focused on music education. The population as a whole would benefit from a balanced approach to their education in these two areas. As one student stated:

It's true what I was told before I came here that performers and educators can coexist in the same department extremely well. And we do, I think. We respect each other for what we do individually. . . But I think the field has not defined itself yet. To the point where; how much are we going to expect from performers to know about education? How much from education are we going to expect performing capabilities? I don't think a college search committee ten years down the road should have to pick between one or the other. You should be able to do both, I think. (PhD/PED)

Suggestions for Further Research

The University of Oklahoma has a reputation for being a school with a strong graduate program in piano pedagogy. Therefore, graduate piano majors at this university could be expected to have strong identifications with the teaching role. A replication of this study at performance-oriented university would yield valuable information about the development of the teaching role in students even more strongly focused on performance.

Applied faculty have a strong influence on piano majors because of their significant relationship. Research on the nature of applied faculty members' identification with teaching and performing roles could lead to a greater understanding of the role of applied teacher and how that role is being passed down to students.

According to Cox (1994), pre-college teachers have a significant influence on many of the music educators presently teaching in the public

schools. A study should be done to determine whether pre-college piano teachers encourage future piano majors to develop an identification with the teaching role.

REFERENCES

- Alexander, R. (1983). Cloning in the pedagogy course. American Music Teacher. 32(6), 21.
- Alreck, P. L. and Settle, R. B. (1995). The survey research handbook, 2nd ed. Irwin: Chicago.
- Arrau, C. (1987). Eclecticism versus "the method" in teacher training. American Music Teacher. 36(6), 33.
- Barr, A. S. (1988). The independent music teacher as role model. American Music Teacher. 38(1), 70-71.
- Becker, H. and Carper, J. (1970). The development of an identification with an occupation. Sociological Work. Chicago: Aldine Publishing. 189-201.
- Braga, J. L. (1972). Teacher role perception. Journal of Teacher Education. 23(1), 53-56.
- Camp, S. L. (1975). The status of the private piano teacher in music education in selected southern central states. Unpublished doctoral dissertation, Indiana University, Bloomington.
- Chaneles, S. (1960). The concert pianist: A study of the social roles and function of the artist in American society. Unpublished doctoral dissertation, New York University.
- Charon, J. M. (1992). Symbolic interaction: An introduction, an interpretation, an integration. Englewood Cliffs, N.J.: Prentice Hall.
- Clinton, J. E. (1991). An investigation of the self-perceptions certified fine arts teachers have toward their roles as artist and instructional staff member in selected public high schools of Oklahoma. Unpublished doctoral dissertation, University of North Texas, Denton.
- Cox, P. H. (1994). The professional socialization of Arkansas music teachers as musicians and educators: The role of influential persons from childhood to post-college years. Unpublished doctoral dissertation, University of North Texas, Denton.

- Crane, J. L. (1989). Independent piano teachers: An investigation of their attitudes towards selected attributes of profession. Unpublished doctoral dissertation, University of North Texas, Denton.
- Denzin, N. (1966). The significant others of a college population. Sociological Quarterly. 7, 298-310.
- Eisenhart, M. A. and Howe, K. R. (1992). Validity in educational research. The Handbook of Qualitative Research. M.D. LeCompte, W. L. Millroy and J. Preissle (eds). Academic Press Inc.: San Diego, CA. 643-677.
- Fielding, J. L. and Fielding, N. G. (1986). Linking data. Sage Publications Inc: Beverly Hills, CA.
- Foley, R. and Templeton, D. (1970). Conflict, craftsmen and professionals: A sociological view of the art teacher. Art Education. 23(2), 8-13.
- Fowler, C. (1988). The Crane Symposium: Towards an understanding of the teaching and learning of the music performer. Potsdam: Potsdam College of the State University of New York.
- Fowler, F. J. (1995). Improving survey questions. Sage Publications: Thousand Oaks, CA.
- Gehrke, N. J. (1981). A grounded theory study of beginning teachers' role personalization through reference group relations. Journal of Teacher Education. 32(6), 34-37.
- Gilmore, S. J. (1990). Art worlds: Developing the interactionalist approach to social organization. Symbolic Interaction and Cultural Studies. H. S. Becker and M. M. McCall, (eds). University of Chicago Press. 148-178.
- Goss, L. (1990). Pedagogy certificate programs within the college curriculum. American Music Teacher. 39(5), 26-29, 56.
- Harris, R. (1991). Musician and teacher. The relationship between role identification and intrinsic career satisfaction of the music faculty at doctoral degree granting institutions. Unpublished doctoral dissertation, University of North Texas, Denton.
- Kadushin, C. (1969). The professional self-concept of music students. American Journal of Sociology. 75(11), 389-404.
- Lancaster, E. L. (1990). Preparing teachers for the 21st century. Clavier. 29(2), 30-32.

- Larimer, F. (1990). The training of performance teachers -- then, now and tomorrow. MTNA convention general session, Little Rock, AR, April 3.
- Lee, S. H. (1987). Music pedagogy. American Music Teacher. 36(5), 37 & 41.
- Lorince, M. (1990). The training of performance teachers -- then, now and tomorrow. American Music Teacher. 39(5), 23-25, 46.
- L'Roy, D. (1983). The development of occupational identity in undergraduate music education majors. Unpublished doctoral dissertation, University of North Texas, Denton.
- Maris, B. E. (1989). Learning by teaching. American Music Teacher. 38(4), 24-25, 76.
- Maris, B. E. (1991). Training musicians to teach. American Music Teacher. 41(2), 30-31, 52-55.
- Neuman, W. L. (1994). Social research methods: Qualitative and quantitative approaches. Allyn and Bacon: Boston.
- Pepetone, G. (1995). Classical music's last sanctuary. American Music Teacher. 44(4), 26-27.
- Roberson, S. (1994). Tradition and change. American Music Teacher. 44(1), 12-15.
- Roberts, B. (1993). I, musician: Towards a model of identity construction and maintenance by music education students as musicians. St. John's, Newfoundland, Canada: Memorial University.
- Roberts, B. (1991). A place to play: The social world of university schools of music. St. John's, Newfoundland, Canada: Memorial University.
- Schoenberg, A. (1989). How can a music student earn a living? American Music Teacher. 38(5), 25-26.
- Sturm, J. A. (1991). Are conservatory students prepared to enter the higher education profession? American Music Teacher. 40(4), 24-25, 75.
- Szekely, G. (1977). Uniting the roles of artist and teacher. Art Education. 31(1), 17-20.

- Wolfersberger, M. M. (1986). A study and analysis of selected aspects of the piano teaching profession. Unpublished doctoral dissertation. Teachers College, Columbia University, New York.
- Wolfgang, R. E. (1990). Early field experience in music education: A study of teacher role socialization. Unpublished doctoral dissertation, University of Oregon, Eugene.
- Woods, P. (1992). Symbolic interactionism: Theory and method. The Handbook of Qualitative Research. M. D. Lecompte, W. L. Millroy, J. Preissle (eds.) Academic Press Inc: San Diego, CA. 377-395.

APPENDIX A
QUESTIONNAIRE

PIANO MAJOR QUESTIONNAIRE

QUESTIONNAIRE INSTRUCTIONS

Thank you for agreeing to complete this survey. The following questionnaire is designed to find out what you, the piano major, think about your pedagogy and applied coursework at the University of Oklahoma. It is structured to reveal how you balance your studies between these two areas, and whether the knowledge learned in one area is transferred to the other.

Please answer each question according to the directions. You may be asked to make simple choices in areas where you feel the question is complex and merits a subtle answer. This survey is designed to provide a general background.

As you complete this survey, remember these two important points:

1. There are no right or wrong answers. Rather, I am interested in your opinions and attitudes.
2. Your answers will be kept confidential; I will be the only person who can identify you, via a code sheet which matches your name to the number on the survey. The code sheet identifying your questionnaire will be kept in a locked file cabinet; it will be destroyed as soon as the project is completed.

1. Present level of study (Check one)
☐ Undergraduate, freshman/sophomore
☐ Undergraduate, junior/senior
☐ Graduate, Masters candidate
☐ Graduate, Doctoral candidate

2. Present degree plan (Check one)

- ☐ Bachelor of Music (Piano Performance)
- ☐ Bachelor of Music (Piano Pedagogy)
- ☐ Bachelor of Music Education
- ☐ Bachelor of Musical Arts

- ☐ Master of Music (Piano Performance)
- ☐ Master of Music (Piano Performance & Pedagogy)
- ☐ Master of Music Education

- ☐ Doctor of Musical Arts (Piano Performance)
- ☐ Doctor of Musical Arts (Piano Performance & Pedagogy)
- ☐ Doctor of Philosophy

3. Degrees completed (Check all that apply)

- ☐ Bachelor of Music (Piano Performance)
- ☐ Bachelor of Music (Piano Pedagogy)
- ☐ Bachelor of Music Education
- ☐ Bachelor of Musical Arts
- ☐ Other undergraduate (specify)_____

- ☐ Master of Music (Piano Performance)
- ☐ Master of Music (Piano Performance & Pedagogy)
- ☐ Master of Music Education
- ☐ Other master (specify)_____

4. Age range (Check one)

- ☐ 18-25
- ☐ 26-35
- ☐ 36-45
- ☐ above 45

5. Levels at which you have taken or are taking pedagogy coursework (Check all that apply)

- ☐ Undergraduate, freshman/sophomore
- ☐ Undergraduate, junior/senior
- ☐ Masters
- ☐ Doctoral
- ☐ no pedagogy coursework

6. Which five topics/activities from your pedagogy course(s) have helped you the most in developing your teaching abilities? (List up to 5 in order: 1, 2, 3, 4, 5. 1 = most helpful)

- _____ survey of methods
- _____ practice teaching/private lessons
- _____ practice teaching/group lessons
- _____ videotaping/critiquing of practice teaching
- _____ observation of student taught private or group lessons
- _____ observation of faculty taught private or group lessons
- _____ independent studio procedures
- _____ technology
- _____ lesson planning
- _____ supplementary materials (games, flashcards, teaching aids)
- _____ characteristics of student types (beginner, intermediate, etc)
- _____ learning styles and learning theories
- _____ technique
- _____ intermediate and advanced piano teaching literature
- _____ performance skills/stage fright
- _____ practicing techniques
- _____ other (specify) _____

7. How valuable has your pedagogy coursework been in developing your teaching skills? (Check one)

- _____ very valuable
- _____ moderately valuable
- _____ little value
- _____ no value

8. How many hours a week do you spend, on the average, in preparing for your pedagogy course? (Check one)

- _____ 0-3
- _____ 4-6
- _____ 7-9
- _____ 9-11
- _____ 11-14
- _____ more than 14

9. If you could change one aspect of your pedagogical study, what would you change?

10. Describe three admirable characteristics that are possessed by a pre-college piano teacher or college pedagogy instructor that you view as a role model.

1.

2.

3.

11. Have you enrolled (or do you plan to enroll) in applied piano every semester during your residence at the University of Oklahoma?

_____ yes

_____ no

If no, what are your reasons for choosing not to study?

12. What five courses/activities have aided you the most in your applied music study? (List up to 5 in order: 1, 2, 3, 4, 5. 1=most helpful.)

_____ applied lesson

_____ piano literature

_____ studio performance class

_____ departmental performance class

_____ guest artist/master class attendance

_____ guest artist/master class performance

_____ performing in solo recitals

_____ performing in chamber recitals

_____ performing in competitions

_____ attending solo recitals

_____ attending chamber recitals

_____ observing other student applied lessons

_____ other (specify)

13. How valuable has your applied study been? (Check one)

_____ very valuable

_____ moderately valuable

_____ little value

_____ no value

14. How many hours a week do you spend in preparation for your applied lessons? (Check one)

- ☐ 5-10
- ☐ 11-15
- ☐ 16-20
- ☐ 21-25
- ☐ 26-30
- ☐ more than 30

15. If you could change any one aspect of your performing skills, what would you change?

16. List 2 piano performers who are your role models. What qualities do they possess that you admire?

1.

2.

17. What five teaching situations interest you most? (List up to 5 in order: 1, 2, 3, 4, 5. 1=most interesting.)

- ☐ pre-school
- ☐ pre-college, beginners
- ☐ pre-college, intermediate
- ☐ pre-college, advanced
- ☐ pre-college, group piano
- ☐ adult hobby students
- ☐ college level, class piano-non-music majors
- ☐ college level, class piano-non-keyboard majors
- ☐ college level, undergraduate applied piano
- ☐ college level, piano pedagogy
- ☐ college level, graduate applied piano
- ☐ college level, graduate piano pedagogy
- ☐ other (specify) _____
- ☐ not interested in teaching

18. Is piano performance included in your career plans?

_____ yes

_____ no

If yes, what formats interest you? (Check all that apply)

_____ professional solo performer

_____ professional chamber musician

_____ professional accompanist

_____ professional church musician

_____ university faculty member

_____ other (specify) _____

19. Describe your present independent teaching situation. (Check all that apply)

_____ pre-school

_____ mostly pre-college

_____ mostly adult hobby

_____ mixture of pre-college and adult hobby

_____ mostly beginners

_____ mostly intermediate students

_____ mostly advanced students

_____ mixture of beginning through advanced students

_____ no independent teaching at this time

_____ other (specify) _____

20. How many students do you teach in a non-university setting? (Check one)

_____ 0

_____ 1-5

_____ 6-10

_____ 11-15

_____ 16-20

_____ more than 20

21. Describe your current or most recent university teaching situation. (Check

_____ all that apply)

_____ class piano

_____ applied piano

_____ mostly beginners

_____ mostly intermediate students

_____ mostly advanced students

_____ mixture of beginning through advanced students

_____ not presently teaching at a college or university

22. How many students do you teach in a university setting? (Check one)

- ☐ 0
- ☐ 1-5
- ☐ 6-10
- ☐ 11-15
- ☐ 16-20
- ☐ more than 20

23. Describe the performance settings that you provide for your students.
(Check all that apply)

- ☐ yearly or bi-yearly piano recitals
- ☐ performance classes (specify frequency)_____
- ☐ master classes
- ☐ piano competitions
- ☐ piano festivals
- ☐ other (specify)_____

24. How important is it to you that your students perform?

- ☐ very important
- ☐ moderately important
- ☐ not important at all

25. List the competitions, recitals and master classes at which you have performed during the last 5 years.

26. What three things do you gain most from studio class/master class performance situations? (List up to 3 in order: 1, 2, 3. 1=most valuable)

- _____ enjoy performing
- _____ enjoy listening
- _____ practice in performance
- _____ exposure to new repertoire
- _____ exposure to new teaching ideas
- _____ receiving comments/critiques from applied professor/artist
- _____ receiving comments/critiques from other students
- _____ giving comments/critiques to other performers
- _____ other (specify) _____

27. How important are the following skills for performers? Place a number in front of each category to represent the following rating:

1. Essential
2. Important
3. Useful
4. Not necessary

- _____ perform with musical understanding
- _____ perform with technical skill
- _____ communicate with audience
- _____ inspire others to love music
- _____ evaluate and apply new musical ideas to performance
- _____ perform on synthesizers, sound modules and other technological devices
- _____ inspire others to perform
- _____ use imagination in performing
- _____ diagnose and solve musical and technical problems encountered in your music
- _____ perform all periods and styles of music
- _____ other (specify) _____

28. Are you presently a certified teacher through MTNA? (Check all that apply)

- _____ yes
- _____ not presently certified

29. Have you presented a paper or participated in a session for the Music Teachers National Association, Music Educators National Conference, College Music Society, National Conference on Piano Pedagogy or National Piano Pedagogy Conference?

_____ yes

_____ no

If yes, briefly describe your activities.

30. Have you written articles for American Music Teacher, Clavier, Music Educators Journal, -or another professional journal?

_____ yes

_____ no

If yes, specify the journal and briefly describe your articles.

31. Have you presented workshops for a teachers group or other professional organization?

_____ yes

_____ no

If yes, specify the group and briefly describe your presentations.

32. How important are the following skills for teachers? Place a number in front of each category to represent the following rating:

1. Essential
2. Important
3. Useful
4. Not necessary

- _____ teach using synthesizers, sound modules and other technological devices
- _____ teach students to communicate with audience
- _____ inspire others to love music
- _____ diagnose and solve musical and technical problems encountered by students
- _____ teach musical understanding
- _____ teach technical skills
- _____ teach all periods and styles of music
- _____ inspire others to teach
- _____ communicate with students
- _____ use imagination in teaching
- _____ inspire students to perform
- _____ evaluate and apply new pedagogical ideas to teaching
- _____ other (specify) _____

33. Do you believe that the best piano teachers are also excellent performers?

- _____ yes
- _____ no

Why or why not?

34. How often do you and fellow students discuss your applied lessons?

(Check one)

- _____ very frequently
- _____ often
- _____ sometimes
- _____ rarely
- _____ never

35. Which statement best describes the way you feel about your applied teacher?

(Check one)

- ☐ I highly respect many of his/her musical opinions
- ☐ I feel neutral; I don't have strong opinions one way or the other
- ☐ I disagree with many of his/her musical opinions

36. Which statement best describes the way you feel about your pedagogy professor? (Check one)

- ☐ I wish to emulate his/her teaching style
- ☐ I feel neutral; I don't have strong opinions one way or the other
- ☐ I am not comfortable with his/her teaching style

37. How often do you discuss teaching strategies with your applied professor? (Check one)

- ☐ very frequently
- ☐ often
- ☐ sometimes
- ☐ rarely
- ☐ never

38. How often do you discuss musical technique or performing strategies with your applied professor? (Check one)

- ☐ very frequently
- ☐ often
- ☐ sometimes
- ☐ rarely
- ☐ never

39. When applied piano faculty observe your teaching and performing, in which area are they more likely to compliment you? (Check one)

- ☐ excellent teaching
- ☐ excellent performing
- ☐ both excellent teaching and performing

40. How often do you read professional journals? (Check one)
- ☐ very frequently
 - ☐ often
 - ☐ sometimes
 - ☐ rarely
 - ☐ never
41. Which professional journals do you read? (Check all that apply)
- ☐ American Music Teacher
 - ☐ Clavier
 - ☐ Council of Research on Music Education
 - ☐ Journal of Research in Music Education
 - ☐ Keyboard
 - ☐ Keyboard Companion
 - ☐ Music Educators Journal
 - ☐ Piano & Keyboard
 - ☐ Piano Guild Notes
 - ☐ Piano Today (formerly Keyboard Classics)
 - ☐ other (specify) _____
42. Identify your level of involvement with professional organizations in piano. (Check all that apply)
- ☐ held office at state level (specify) _____
 - ☐ held office at local level (specify) _____
 - ☐ judged piano festivals/competitions
 - ☐ assisted with piano festivals/competitions
 - ☐ presented workshops on teaching skills (specify) _____
 - ☐ presented workshops on performance skills (specify) _____
 - ☐ attended local meetings regularly
 - ☐ attended local meetings sporadically
 - ☐ attended student chapter meetings
 - ☐ other (specify) _____
43. How do your students regard you? (Check one)
- ☐ as a piano teacher
 - ☐ as a piano teacher who performs
 - ☐ as a piano performer who teaches
 - ☐ as a piano performer
 - ☐ not currently teaching

44. If you could change any one aspect of your teaching style, what would you change?

45. How often do you and fellow piano majors discuss your pedagogy coursework or other aspects of teaching? (Check one)

- ☐ very frequently
- ☐ often
- ☐ sometimes
- ☐ rarely
- ☐ never

46. Imagine you were asked to write an article for Clavier. Which topic would interest you the most? (Check one)

- ☐ Liszt, the great performer: His technical and musical innovations
- ☐ Liszt, the great pedagogue: Tracing his teaching legacy through his students

47. Which statement best describes the way you feel about your pedagogy instructor? (Check one)

- ☐ I highly respect many of his/her musical opinions
- ☐ I feel neutral - I do not have strong opinions one way or the other
- ☐ I disagree with many of his/her musical opinions

48. Which statement best describes the way you feel about your applied professor? (Check one)

- ☐ I work to emulate her/his teaching style
- ☐ I feel neutral - I do not have strong opinions one way or the other
- ☐ I am not comfortable with her/his teaching style

49. How often do you discuss teaching strategies with your pedagogy professor? (Check one)

- ☐ very frequently
- ☐ often
- ☐ sometimes
- ☐ rarely
- ☐ never

50. How often do you discuss musical technique or performing strategies with your pedagogy professor? (Check one)

- ☐ very frequently
- ☐ often
- ☐ sometimes
- ☐ rarely
- ☐ never

51. When piano pedagogy faculty observe your teaching and performing, in which area are they more likely to compliment you? (Check one)

- ☐ excellent teaching
- ☐ excellent performing
- ☐ both excellent teaching and performing

52. If you encounter a problem with an elementary level student, who would you turn to for advice? (Check one)

- ☐ my pedagogy professor
- ☐ my applied professor
- ☐ my pre-college piano teacher
- ☐ my fellow piano students
- ☐ a community independent teacher
- ☐ other (specify) _____

53. If you encounter a problem with an intermediate level student, who would you turn to for advice? (Check one)

- ☐ my pedagogy professor
- ☐ my applied professor
- ☐ my pre-college piano teacher
- ☐ my fellow piano students
- ☐ a community independent teacher
- ☐ other (specify) _____

54. If you encounter a problem with an advanced level student, who would you turn to for advice? (Check one)

- ☐ my pedagogy professor
- ☐ my applied professor
- ☐ my pre-college piano teacher
- ☐ my fellow piano students
- ☐ a community independent teacher
- ☐ other (specify) _____

55. What are your future scholastic plans? (Check one)
- ☐ attend graduate school, majoring in piano performance
 - ☐ attend graduate school, majoring in piano performance & pedagogy
 - ☐ attend graduate school, majoring in piano pedagogy
 - ☐ attend graduate school, majoring in another field (specify) _____
 - ☐ not interested in further education
56. What are your future career plans? (Check one)
- ☐ independent studio teaching
 - ☐ college or university teaching position
 - ☐ free-lance performer
 - ☐ other (specify) _____
57. If you are presently searching for a university position, for which position are you most likely to apply? (Check one)
- ☐ applied teacher
 - ☐ preparatory school coordinator or instructor
 - ☐ piano pedagogy/class piano
 - ☐ mixed job - piano and theory, music appreciation or other specialized area
 - ☐ other (specify) _____
 - ☐ not presently searching for a university position
58. How would your peers describe you? (Check one)
- ☐ as an excellent performer who is developing teaching skills
 - ☐ as an excellent performer
 - ☐ as an excellent teacher and an excellent performer
 - ☐ as an excellent teacher who is developing performing skills
 - ☐ as an excellent teacher

59. Assess the amount of time you spend discussing the following topics with other piano majors by placing a number in front of each category.

1. very frequently

2. often

3. sometimes

4. rarely

5. never

_____ studio performance classes

_____ supplementary student literature

_____ piano competitions

_____ pedagogy course work

_____ chamber music

_____ your repertoire

_____ piano methods

_____ applied professors

_____ teaching methods

_____ departmental performance classes

_____ pedagogy professor

_____ accompanying

_____ concerts or recitals

_____ your piano students

_____ performance anxiety

_____ other (specify)_____

Other Comments:

APPENDIX B

PIANO MAJOR COVER LETTER

PIANO MAJOR COVER LETTER

Dear

Thank you for taking the time to participate in my doctoral research project. The project is designed to find out what you think about your pedagogy and applied coursework at the University of Oklahoma. It is structured to reveal how you balance your studies between these two areas, and whether the knowledge learned in one area is transferred to the other. There will be three parts to this process; you will be involved in at least two of the three activities.

First, all piano majors in residence during the Spring 1997 semester at the University of Oklahoma are asked to fill out a survey. It will provide a general background for the study. PLEASE RETURN THIS SURVEY TO MY MAIL BOX IN THE MUSIC OFFICE.

Second, I will be conducting a group interview session with all piano majors at each level of study; I will meet with all of the undergraduates, at another time with masters students, and at a separate time with doctoral candidates. In this session, you will be asked your opinions on responses made in the survey; I may also ask other questions.

The final step in the process is individual interviews. Two students from each degree plan at each level will be randomly selected and asked to participate. In this interview, you may be asked to expand upon some of your responses to the survey or from the group interview. Other questions may also be asked at this time.

There are two important points to remember as you complete this process:

- 1) There are no right or wrong answers. Rather, I am interested in your opinions and ideas.
- 2) Your answers will be kept confidential and your identity will not be revealed.

Thank you again for your participation. I look forward to working with you. If you have questions or concerns, please let me know.

Sincerely,

Meg Gray

APPENDIX C
PILOT TEST COVER LETTER

PILOT TEST COVER LETTER

Dear _____,

As the subject of my dissertation, I am surveying piano majors at the University of Oklahoma to determine their attitudes about piano performance and teaching. Much of the data will be gathered through a questionnaire.

To determine if the questions are ambiguous, redundant, or too long, I am pilot testing the survey with four pianists who are graduates of the University of Oklahoma, and two doctoral students who have completed their residency, coursework and general exams.

I would be very grateful if you would complete the survey, answering the questions to the best of your ability, based on your memories of the time you spent at the University of Oklahoma.

In the space beneath each question, please comment regarding clarity, redundancy, available space for answers, and any other reactions you have. Your suggestions will be incorporated in a revision of the questionnaire.

Because my deadlines are approaching rapidly, please return your response to me in the enclosed self-addressed, stamped envelope by March 19, 1997. Your generosity in assisting me in the project is enormously appreciated.

Sincerely yours,

Meg Gray

APPENDIX D

GROUP INTERVIEW QUESTIONS

GROUP INTERVIEW QUESTIONS

1. Which would you rather win; an award for best pianist, scholar, or teacher? Why?
2. Do you get more anxious when you perform on piano lab or when you make a class presentation? Why?
3. How do you feel about the balance of course requirements between applied piano, piano literature and piano pedagogy?
4. When your relatives ask you about what you are studying, how do you respond?
5. What do you like most about your applied lessons?
6. Would you feel more comfortable giving a friend advice about a teaching problem or a musical problem? Why?
7. What is the most useful thing you have learned in your pedagogy coursework or through your teaching experiences?
8. If you could choose today to be a successful performer or a successful teacher, which would you choose? Why?
9. If I were to eavesdrop on you and a friend talking in a practice room, what would I most likely overhear?

APPENDIX E
INDIVIDUAL INTERVIEW QUESTIONS

INDIVIDUAL INTERVIEW QUESTIONS

1. What has been your favorite piano related course so far? Why?
2. Describe three qualities that you think an ideal piano teacher would possess.
3. What one person has had the most influence over your choice of major? How did they influence you?
4. What two characteristics in your pedagogy professor's teaching do you wish to emulate?
5. What two characteristics in your applied professor's teaching do you wish to emulate?
6. When you encounter a musical or technical problem in your playing, who do you turn to for advice?
7. When you encounter a musical or technical problem in your teaching, who do you turn to for advice?
8. How have your pedagogy studies or your teaching helped you develop your personal musicianship?
9. What two qualities in your applied professor's playing do you wish to emulate?
10. What two qualities in your pedagogy professor's playing do you wish to emulate?
11. Describe three qualities you think an ideal musician would possess.
12. How have your applied lessons helped you develop as a piano teacher?

APPENDIX F
PERMISSION TO CONDUCT RESEARCH



The University of Oklahoma

OFFICE OF RESEARCH ADMINISTRATION

April 23, 1997

Ms. Marta E. Gray
3001 Oak Tree Ave., N3
Norman, Oklahoma 73072

Dear Ms. Gray:

Your research proposal, "University of Oklahoma Piano Majors' Attitudes about Performing and Teaching Skills," has been reviewed by Dr. E. Laurette Taylor, Chair of the Institutional Review Board, and found to be exempt from the requirements for full board review and approval under the regulations of the University of Oklahoma-Norman Campus Policies and Procedures for the Protection of Human Subjects in Research Activities.

Should you wish to deviate from the described protocol, you must notify me and obtain prior approval from the Board for the changes. If the research is to extend beyond twelve months, you must contact this office, in writing, noting any changes or revisions in the protocol and/or informed consent form, and request an extension of this ruling.

If you have any questions, please contact me.

Sincerely yours,

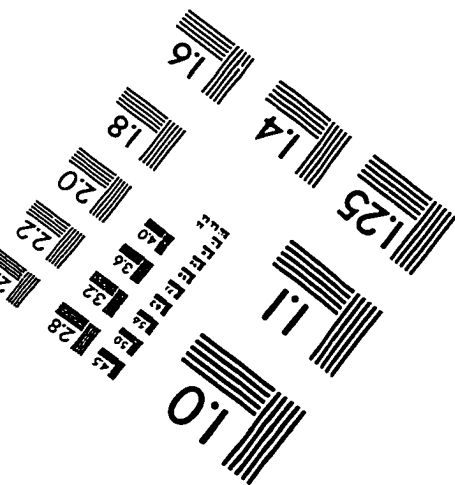
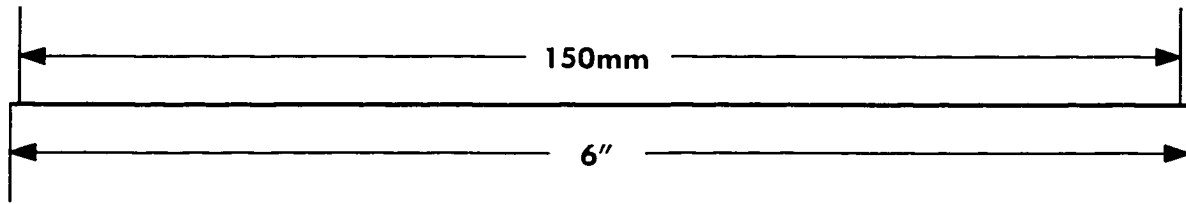
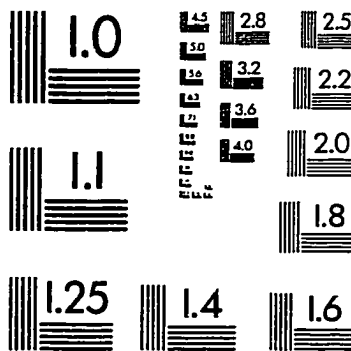
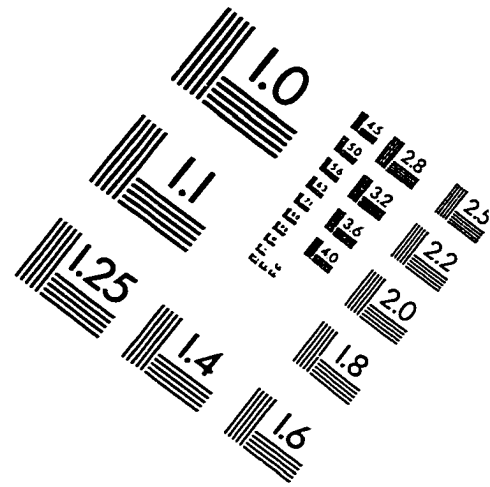
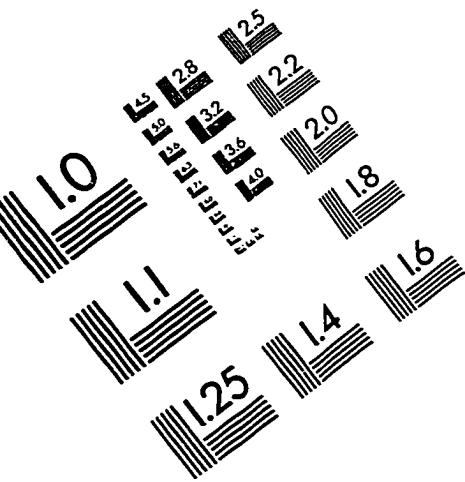
A handwritten signature in cursive script that reads "Karen M. Petry".

Karen M. Petry
Administrative Officer
Institutional Review Board

KMP:sg
97-148

cc: Dr. E. Laurette Taylor, Chair, IRB
Dr. E. L. Lancaster, School of Music 190

IMAGE EVALUATION TEST TARGET (QA-3)



APPLIED IMAGE, Inc
1653 East Main Street
Rochester, NY 14609 USA
Phone: 716/482-0300
Fax: 716/288-5989

© 1993, Applied Image, Inc., All Rights Reserved

