Teacher Recruitment and Retention


Music and health is a topic that has been brought to the forefront of university music programs due to the following 2012 revision to the National Association of Schools of Music Handbook Standards for Accreditation: Students enrolled in music unit programs and faculty and staff with employment status in the music unit must be provided basic information about the maintenance of health and safety within the contexts of practice, performance, teaching, and listening. For music majors and music faculty and staff, general topics include, but are not limited to, basic information regarding the maintenance of hearing, vocal, and musculoskeletal health and injury prevention (Standard II.F.1.i.) While it is important for all university music students to learn how to protect themselves from injury, it is particularly critical that music education majors learn to employ health-promoting strategies (Palac, 2008) to ensure that their future students are practicing and performing their instruments properly and that healthy volume levels are maintained in ensemble rehearsals. Further, Williamon & Thompson (2006) that most musicians report performance-related issues to their teacher first, before seeing a medical professional.

The purpose of this study was to identify music-related health issues reported by music majors, to determine what causal factors music majors attribute to their medical conditions, and to ascertain what resources music majors access for health-related advice. Research questions include: 1. What medical issues do music majors experience as a result of playing their instrument or singing? 2. What medical issues do music majors experience as a result of the environment in which they play? 3. What factors lead to medical complaints among music majors? 4. Where do music majors learn about the physical and mental demands of being a musician? 5. Where do music majors seek assistance or advice on music-related physical health issues? 6. Where do music majors seek assistance or advice on music-related psychological health issues?

A survey, based on the instrument used in the Williamon and Thompson (2006) study of health issues experienced by conservatory students, was administered to university music majors (N=130) immediately following their Spring 2013 jury performance. The first five questions of the survey, were scored utilizing a series of seven-point Likert scales. Data were tested for normality of distribution, and any significant deviations required the use of non-parametric analysis procedures. Questions 6 – 8 involved the ranking of relevant items, and were reported in order of highest to lowest mean ranking. A Friedman test was conducted to determine if there was a significant difference between the mean rankings. Participants, enrolled in a predominantly-female university, were 79% female (n=102), 19% male (n=25), and 2% unspecified (n=3). Respondents included Freshmen (n=20), Sophomore (n=17), Junior (n=42), Senior (n=21), Graduate (n=23), Post-Baccalaureate certification only students (n=5), and unspecified (n=2).

Results of the study indicated that performance anxiety (5.3) was the primary music-related health issue that plagued music majors. The highest levels of performance anxiety were reported by the Post-Baccalaureate certification only students (5.8), followed closely by Freshmen (5.78), and the lowest levels were reported by Sophomores (4.82) and Graduates (5.0). Females (5.36) indicated greater performance anxiety than males (4.88), and pianists (4.06) had the lowest anxiety levels among all music majors. Day-to-day stress (4.42) was ranked as the second most common music-related health issue, with Freshmen (4.8) reporting the highest levels of stress, followed by Graduates (4.52). The most
commonly-reported physical health-related problems overall were the back (3.60) and shoulders (3.59). The most frequently-selected factors causing physical complaints among music majors were facilities (3.77) and carrying instruments (3.62). The principal study teacher was the highest-ranked resource for information about the physical and demands of being a musician (2.07), and for advice and assistance for music-related physical health issues (1.5) and psychological health issues (1.75).

Implications for future studies include the implementation of curriculum to address specific music-related health issues among music majors, utilizing an experimental design, to determine the effectiveness of various techniques. Surveying music majors in larger universities from a wider geographic area with a more diverse student population could provide additional data.

References:


Dye, Keith. Texas Tech University School of Music, Lubbock. Perceptions and Influences of Competition on the Behaviors and Career Choices of Entry Level Undergraduate Music Education Students

“Competition makes the world go round” (Bronson, 2013), but do undergraduate music education majors believe competition helps or hinders their efforts as student musicians, performers and educators? The subject of competition has been at the center of human behavior research for over one hundred years (Bronson, 2013). In particular, how competition impacts an individual’s motivation to pursue a task has been at the center of many prior studies (Diaz, 2010; Gneezy, et.al., 2003; Pink, 2009). The scope and organization of competition in our lives is vastly contrasting. Competition is often an implied part of everyday life settings such as the work place where employees may compete for promotion or favor and in the classroom where students pursue grades and a teacher’s attention. Competition exists in individual and team sports, either casually organized or sanctioned by governing bodies. Competition exists within family and social units. Competition can be structured and explicit or subtle and implicit (Bergin & Tsai, 2009). Countless investigations of how this array of competition affects the human condition have been conducted, analyzed and re-analyzed (Bronson, 2013). Competition in music and music education settings has likewise been a topic of varied prior study (Austin, 1988, 1990; Rohrer 2002; Sheldon, 1994). More specifically effects on competition in regard to musicians and gender (Gneezy, et.al., 2003; Iverson, 2011), musicians, stress and creativity (Eisenberg & Thompson, 2011; Yoshie, et.al., 2009), and musicians and career goals (Rickels, et. al., 2013; Schmidt, 2006; Warren, 2003) have all been subjects of more focused examinations of competition in music related interests. This study sought to gain insight into the perceptions of both entry-level college music education majors and those in the final stages of their pre-service music education training. Principal questions of investigation included: Do students perceptions in regard to competition change with time, experience and maturity? Are there differing opinions in regard to competition based on gender, high school size, or primary area of music interests? Was competition a motivator in the decision to pursue music education as a career? Does competition affect the choices pre-service educators make in regard
to the grade and music level they will pursue professionally? Were students’ former teachers’ behaviors positively or negatively affected by competition? What perceived impact does competitions have on respondents’ creative abilities? Do pre-service educators plan to use competition as a motivator with their future students? This investigation sampled two groups, freshman (n = 65) and seniors (n = 64), majoring in music education at a large Southwestern research university. Both groups contained subjects primarily interested in choral, orchestral or band pursuits. Subjects indicated their level of agreement, via a 5 point Likert scale, to 20 separate statements. Statements represented three varied perspectives: former high school musicians, collegiate performers and pre-service educators. Analysis examined perceived influence of competition between multiple sub-groups. How perceptions of entering students compare with those in completion of their pre-service education was of principle interest. Also examined was the perceived influence of competition between multiple sub-groupings including gender and whether they were primarily interested in band, choral or orchestral studies.

References:


Adult learners who write their life story embark on a process of personal self-reflection and meaning-making (Karpiak, 2003). The purpose of this study is to discover factors that influence students’ desires to participate in a music program within and outside school settings and their attitudes and values toward music based on their own musical autobiographies. At the beginning of the Fall 2012 and Spring 2013 semesters elementary education majors (N=83) were assigned to write a musical autobiography and philosophy of music education paper. The same assignment was given to the music education majors (N=77) during the same semesters. Britzman (1998) suggests that within an educational context, autobiographical writing can enhance the individual’s growth and development by learning “of the self’s relation to its own otherness and the self’s relation to the other’s otherness.” We believe that the autobiographical assignment helps students to reflect and explore their musical journey and possibly find some “uncanny” aspects of their musical being that influence important decisions regarding involvement in music. This assignment offered us valuable data regarding why students choose “to be or not to be” with music.

Autobiographies were analyzed using mixed-methods - triangulation design to research. Some qualitative data from the autobiographies was quantified and analyzed using SPSS statistical software. Qualitative data were sorted and analyzed with the assistance of HyperResearch software – software designed to facilitate data organization for a variety of forms of data. The researchers read through all of the types of qualitative data, sorting sentences and phrases into concepts that were later grouped into categories, using open coding (Creswell & Plano Clark, 2007; Strauss & Corbin, 1990). Subcategories and properties developed, and axial coding was used to put the data back together in new ways by making connections between categories and sub-categories.

Results indicate there are some common educational and background factors that affect students’ dispositions towards music education. There was a statistically significant difference at the p ≤ .05 level for the group as it related to four factors regarding their own musical backgrounds. These factors were: instruments played by family members, number of music classes participants took in high school, participation in private music lessons, and number of music opportunities participants had outside of high school. When the data was further triangulated there was and additional seven factors that affected continuous participation in music. These included: the influence of a specific and special teacher; family members participation in and support of music; curriculum offerings; student successes; positive social motivations; opportunities to teach children; and their love for music.
The purpose of this study was to describe the current status of students with special needs in the instrumental musical ensemble and to examine the effect of selected educator and institutional variables on rates of inclusion.

This study addressed the following four research questions: (1) What is the rate of inclusion in K-12 instrumental musical ensembles, what types of student disabilities are most prevalent in those ensembles, and is this rate and representation in instrumental music congruent with K-12 education as a whole? (2) Do selected educator or institutional variables have significant effects on the rate of inclusion? (3) What challenges or issues arise when including students with special needs in the instrumental musical ensemble? (4) Are instrumental music educators prepared for inclusion and willing to accommodate students with special needs?

An original survey was developed by the researcher, informed by a thorough review of the literature and questionnaires utilized in existing studies, and evaluated by a panel of expert music educators and special educators. The electronic survey was distributed to 600 practicing elementary, middle, and high school (P-12) instrumental music educators using Survey Gizmo.

The overall rate of inclusion was found to be 6.8%; meanwhile, 13.6% of the nation’s total school-aged student population received special education and/or related services. Rates of inclusion varied among the three ensemble types (band, orchestra/strings, and other instrumental ensembles) and experience levels (first year, second or third year, and four years of more). Orchestra teachers reported a larger portion of special education participants (8.1% of all reported orchestra/strings students) compared to teachers of band (6.7%), and teachers of other instrumental ensembles (4.7%). In terms of instrumental music experience, 7.8% of all first year students were identified as special needs, while the inclusion rate among second and third year students was 7.2%, and 5.5% among students with four or more years experience.

The effect of selected educator variables (gender, age, level of education, special education coursework, primary teaching area, and teaching experience in years) and institutional variables (geographic location, community setting, institution type, and student population) on rates of inclusion was also examined. While the educator variables were not found to be significant predictors of inclusion, the overall student population of the institution was significant. Schools with larger student enrollments were found to include students with special needs at lower rates.

When presented a list of 14 common teaching considerations, responding instrumental music educators most often indicated that inclusion was “rarely (24.7%)” or “never (48.3%)” negatively impacted. Among the most inhibitive aspects of teaching students with special needs, those perceived by respondents as “always” or “often” hampering inclusion, were: performance expectations, the amount or lack of information available for individuals qualifying for special education services, and school scheduling. The physical layout of the music classroom and school, amount of time granted for planning and preparation purposes, and level of administrative support was less of a concern.

When asked to characterize the abilities of students with special needs in instrumental music, respondents were less positive. Based on their observations of and in their experiences working with these students, instrumental music educators, on average, reported that students with special needs “never (7.1%),” “rarely (30%),” or “sometimes (34.8%)” executed the 11 musical and non-musical tasks
presented. Sight-reading ability, facility when reading musical rhythms, and memorization where among those skills identified as most challenging. Responding instrumental music educators indicated students with special needs were most successful in functions associated with public performance, behavior, and instrument carriage and hand position.

In terms of teacher preparation, the results of this study corroborated those found in previous research; music teachers, by in large, lacked the training necessary to teach students with special needs. Although 66.2% of all respondents held an advanced college degree, most lacked coursework necessary to teach students with special needs. More than 42% of respondents had no undergraduate or graduate level coursework in special education or special education in music. While a significant number of instrumental music teachers were ill-prepared to include individuals with special needs, 97% of all participants in the current study were providing instruction for special education students. Furthermore, music educators indicated that they had or were willing to provide accommodations in spite of their beliefs that students with special needs were only moderately successful in instrumental ensembles.

Maughan, Elizabeth. University of Oklahoma, Norman. Factors Affecting Elementary General Music Educators’ Work Engagement

The purpose of this study was to determine which of the following variables best predict work engagement among elementary music educators: (a) support, (b) self-efficacy, (c) workload satisfaction, (d) salary, and (e) resources. Elementary music educators (N = 334) employed in Kansas, Missouri, Nebraska, and Iowa participated in the study. Correlations beyond the .01 level of significance were found between: (a) salary and resources, (b) support and resources, (c) support and workload satisfaction, and (d) resources and workload satisfaction. Correlations beyond the .05 level of significance were found between: (a) salary and support and (b) self-efficacy and support.

Results of the simultaneous multiple regression analysis revealed the five independent variables combined to account for 18% of the variance in work engagement. Accordingly, the overall multiple regression was statistically significant, $R^2 = .181$, $F(5, 328) = 14.471$, $p < .001$. Further results of the regression analysis indicated that support ($p < .001$), workload satisfaction ($p < .001$), self-efficacy ($p < .001$), and salary ($p < .001$) were statistically significant predictors of work engagement.

McClellan, Edward. Loyola University New Orleans, LA. Musician-Teacher Identity Formation of Undergraduate Music Education Majors

Music education researchers continue to examine the identity development of undergraduate music education majors (e.g., Austin, Isbell, & Russell, 2012; Austin & Miksza, 2009; Berg, 2010; Froehlich, 2007; Haston & Russell, 2012; Hourigan & Thornton, 2009; Isbell, 2008; L’Roy, 1983; Russell, 2012). As the school continues to be one of the most powerful agents for socialization and the resultant change of identity with a specific culture (Aróstegui & Louro, 2009), there is a need for research on the ways in which undergraduate music education major identity as musician and teacher is affected by the sociocultural setting of the university music department.

While becoming a musician might depend upon close contact with musical role models in order to develop the necessary knowledge of the skills involved and the behaviors required to succeed as a musician, findings from diverse populations suggest that music teachers encourage their students to
pursue careers as musicians rather than music teachers (Cox, 1997; L’Roy, 1983; Roberts, 1991). Pellegrino’s (2009) literature review summarizes the stress between a performer identity and a teacher identity. Her report suggests that pre-service and in-service music educators view themselves first as a performer and second as a music teacher (Arostegui, 2004; Bouij, 1998; Froehlich & L’Roy, 1985; Mark, 1998; Roberts, 1991b; Woodford, 2002). Scheib (2007) contends that greater emphasis is frequently placed on the formation and/or solidification of the musician-performer identity for music education students in undergraduate music programs, with considerably less support for and attention to the development of the teacher-self.

Self-concept in a broad sense includes perception of oneself, including one’s attitudes, knowledge, and feelings regarding abilities, appearance, and social relationships. Literature that specifically addresses self-concept in music has been enriched by research pertaining to the attribution theory of motivation, and literature regarding self-concept of ability (Bandura, 1977, 1986; Covington, 1984; Dweck, Goetz, & Strauss, 1980; Dweck & Henderson, 1989; Dweck & Leggett, 1988, Weiner, 1986). Social identity is the portion of an individual's self-concept derived from perceived membership in a relevant social group (Turner & Oakes, 1986). Social identity theory (Turner & Reynolds, 2010) introduces the concept of a social identity as a way in which to explain intergroup behaviour (Tajfel & Turner, 1986) on the basis of perceived group status differences, the perceived legitimacy and stability of those status differences, and the perceived ability to move from one group to another (Turner, 1999; Tajfel & Turner, 1979). Roberts (1991) theory “accounts for the interaction of music education students in Canadian universities as they come to construct an identity as a ‘musician’” (p. 30). His theory is “largely dependent upon social interaction in the fullest symbolic interactionist’s and Meadean sense of both with ‘other’ and with ‘self’” (p. 30). While this sociological perspective continues to be the basis of music teacher identity literature, Roberts suggests that researchers “unpack the social world in which opportunities and obligations to construct these identities occur” (1991, p. 38). Froehlich and L’Roy (1985) confirm an important theoretical construct of social interactions as applied to occupational socialization according to which people perceive themselves and act the way they think others perceive them and want them to act (p. 70).

The school continues to be one of the most powerful agents for socialization and the resultant change of identity within a specific culture (Aróstegui & Louro, 2009). Both individual and social human developments emerge from interaction with objects in the environment (Winnicot, 1971). The socio-cultural setting of the university music department has major impact on the identity formation of undergraduate music education majors as musician and teacher.

The purpose of this study was to examine meaningful parallels between musician roles, teacher roles, and how each role informs upon the other (Austin et. al., 2010; Haston & Russell, 2012) in the undergraduate music education program. As Russell (2012) confirms that music educators who experienced positive interactions with other music educators and music students were likely to develop an educator identity, undergraduate music education students who experience positive interactions with musicians, music students, and music teachers in the university music department develop identity as musician and teacher. Review of research regarding socialization through experiences in the music teacher education curriculum, authentic contextual experiences, and music department subcultures has benefit to undergraduate music education major identity formation as musician and teacher.

McWhirter, Jamila. Middle Tennessee State University, Murfreesboro. *Music Teacher's Beliefs Regarding the Impact of Teacher Evaluations on Music Teacher Retention*
In a recent survey of one state conducted by the researcher (presented at the 2013 SMTE Symposium on Music Teacher Education), a majority of music teachers (53.4%) reported that they have not contemplated retiring or changing professions due to the implementation of the new teacher evaluation system. However, from these data it is disturbing to see the 46.6% of those taking the survey have contemplated these choices due to the teacher evaluation system. Although not the majority, this percentage is certainly notable when discussing retention. The majority of open ended comments centered on higher stress levels, frustration, discouragement, time consumption, and low morale associated with the teacher evaluation system and adding mandated state testing scores to the evaluation formula. The purposes of this study are to investigate music teacher's beliefs regarding the impact of teacher evaluations on music teacher retention and to conduct a more focused, personal investigation into the possible role of newly developed teacher evaluation systems on music teacher retention. Questions will be formulated from the data collected from the previous online survey instrument, isolating the data and comments associated with retention. Interviews will be conducted with music teachers of varying years of experience, education, and areas of music specialty. All comments will be categorized and analyzed for data reporting. Areas of beliefs and connections between categories will be discussed. These findings in conjunction with the previous survey will add to the collective body of knowledge for a combined project with colleagues from two other states. Through these studies an overall picture may begin to form as to the impact of teacher evaluations on music teacher retention.

Pellegrino, Kristen; Millican, Si. University of Texas at San Antonio. **Factors Influencing String Players to Become String Teachers**

Recruitment and retention of string teachers have been issues that have plagued the profession for over half a century (Gillespie & Hamann, 1998, 1999; Hamann, Gillespie, & Bergonzi, 2002; McCorkle, 1949; Russell, 2009, 2010; Shepard, 1964; Smith, 1997). However, there are no survey studies with inservice string teacher participants that investigate factors that influenced their decision to become string teachers. In this descriptive survey study, we examined factors that contributed to string teachers’ decisions to continue playing their primary string instruments as pre-college students and factors that influenced their decisions to become string teachers.

Author’s (2010) phenomenological case study examined the meanings and values of music-making in the lives of four string teachers and explored the intersections of music-making and teaching. All participants connected meanings of music-making with the formation of identity, “flow” experiences, and their well-being. More specifically, meanings of participants’ past music-making were described as: (a) being a catalyst for discovering who they were and wanted to become; (b) providing an outlet for expression; (c) being a fun, challenging activity; (d) fostering a sense of well-being; and (e) a vehicle for experiencing success and recognition. Reasons for becoming a string teacher varied from (a) a way to keep music-making at the center of their lives; (b) having a career that offered financial stability and day-time hours; and (c) being a way to influence the next generation of music-makers. Using the findings from my previous study, we developed a survey instrument to explore common beliefs and experiences for the string profession and to generalize results. A pilot study was sent to randomly-selected members (N=150) of the American String Teacher Association (ASTA). The final survey was sent to a random sample of ASTA members who identified themselves as teaching in a K-12 setting (N=1,000). Survey participants (N=338) reported a mean scores of 4 or higher on a Likert scale ranging
from “1” being “Did not influence” to “5” being “greatly influenced” that they continued music-making as pre-college students in large part because (a) they loved music (4.6), the sound of their instruments (4.54), and the music they played on their instruments (4.47); (b) music-making was part of their identity (4.5), playing was something they always did (4.08), and playing made them feel as if they were part of something bigger than themselves (4.0); (c) they experienced “flow” while music-making (it was fun (4.46), challenging activity (4.33) and they felt good while and/or after they played (4.4) and they felt fully engaged (4.39); (d) they experienced success and pride (4.24 each); and (e) they had an emotional response while playing (4.19) and it was a vehicle for self-expression (4). Recognition from others and social connections with others were important to participants but less so than the previously mentioned items. The only item under 3.45 was “It was important to my parents” which had a mean score of 2.96. This does not suggest that playing was not important to their parents but, rather, that parental affirmation was not a strong contributing factor to their decision to continue to play their primary string instrument as a pre-college student.

On a Likert Scale of “1” being “Did not contribute to my decision to become a music teacher” to “5” being “Greatly contributed to my decision to become a music teacher,” many ASTA members chose to become K-12 school string teachers because they: (a) wanted to influence students (share love and passion with others (4.49), be a positive influence in students’ lives (4.28), want others to have music-making opportunities (4.23), it was my calling (4.07); (b) realized they were good at teaching (4.34); and (c) enjoyed relating to others through music-making (4.18).

Also somewhat important to members was the ability to continue with their own music-making (could teach and continue to perform (3.95), teaching would keep music-making at the center of life (3.62), and they loved music-making but did not want to make a living at being a performer (3.46). "Job-related reasons" (the job offered financial stability (2.62) or an attractive schedule (2.5) and "Outside influences" (encouraged by family or friends (2.86), former school music teachers (2.68), private teacher (2.37), or parents/family members were teachers (2.1) received lower scores overall. Overall, being afraid they couldn’t make a living at performing did not contributed to their decision to become a string teacher (1.91). After running factor analysis statistics (ANOVA), there were no significant differences between (a) males and females, (b) people who played different instruments, (c) teaching settings, or (d) length of time as a teacher.


Those charged with the training of future music teachers are tasked with dispensing salient information regarding the education profession and findings from research in music teacher effectiveness. In addition to content related to music and music pedagogy, the dispositional traits necessary to be successful in the field are often a component of a pre-service teacher training. The Council for the Accreditation of Educator Preparation (CAEP) define professional dispositions as “the professional values, commitments, and ethics that influence behaviors toward students, families, colleagues, and communities, and that affect student learning, motivation, and development, as well as the educator’s own professional growth.” That definition as it relates to motivation and professional growth may very well also have relevance as it relates to student's dispositions towards a pivotal pre-service music teacher experience: personal practice where one rehearses themselves and improves their musical performance.
In this study, I examine freshman music education majors’ dispositional self-evaluation via two uniquely different instruments. During Fall 2013, participants (N = 22) were enrolled in an initial music education course that functions as an overview and orientation to music education. A teacher disposition instrument was utilized assesses students’ general dispositions toward teaching and is utilized in the student teaching experience and typically completed by the cooperating teacher at a mid-sized southern university. The instruments addresses students’ disposition in the following areas: classroom characteristics, reliability/ dependability, communication, interpersonal skills, responsibility, ethics, and self-reflection. Since the instrument is typically utilized during the student teaching experience, the students were asked to respond to each of the statements on a four-point rating scale, ranging from “not at all like me” to “just like me” with no neutral mid-point.

The Long Dispositional Flow Scale-Physical (DFS-2) was used to assess students’ general dispositions towards music practice. The scale seeks to measure the “. . . general tendency to experience flow characteristics within a particular setting” (Jackson, 2010, p. 12) and is appropriate as a measure of students’ reactions to practice since “. . .most investigations using the DFS-2 will focus on activities in which the respondents have invested psychic energy: activities of importance to the respondents, where they are likely to encounter challenge, and for which they have developed some skills. That is, activities conducive to flow experiences” (p. 12). The “physical” version of this scale was designed to relate to sports and other movement-based performance activities. The DFS-2 is a self-report instrument that uses a five-point rating scale, ranging from “never” to “always” and contains 36 statements, with four statements related to each of the nine flow (Csikszentmihalyi, 1990) dimensions of challenge-skill balance, merging of action and awareness, clear goals, unambiguous feedback, concentration on the task at hand, sense of control, loss of self-consciousness, transformation of time, and autotelic experience. According to the Flow Scales Manual (Jackson, 2010), Csikszentmihalyi labeled this experience based on the Greek root words of “auto” meaning self, and “telos” meaning goal.

At the end of Fall 2013, participants will be coded as either a “music education major” or “non-music education major” based on their Spring 2014 registration. An overview of the results will be provided including descriptive statistics from the data from both instruments. Participant DFS-2 values in each domain will be compared to normed values. Of unique interest here is how accurately these data predict undergraduate retention in the music education program. Results could have curricular and advising implications and a more thorough understanding of the dispositional perspective that may be influencing these students’ motivation and choices.
Among examined career choice influences, the high school music teacher has been identified consistently as a positive contributor to the career choice decision (Bergee et al., 2001; Rickels et al., 2010; Thornton & Bergee, 2008). Many of these career choice studies conclude with suggestions for how high school music teachers can, or should, encourage students to consider music teaching as a profession. However, it is only recently that researchers have begun to clarify the voice of the K-12 music teacher in the career choice process (Burrack, Payne, Porter & Fredrickson, 2013; Thornton, 2012).

Therefore, the purpose of this study was to examine the role of the high school music teacher in music education career choice from the perspectives of both music education students and their self-identified influential high school music teachers. The research questions addressed were 1) How do high school music teachers encourage potential music education majors? 2) Is there a difference between the high school music teachers’ and music education students’ perceptions and valuation of teacher encouragement? 3) Is there a difference between the high school music teachers’ and music education students’ perceptions of other influential career choice factors? The participants in this study consisted of a randomly selected national sample of first-year music education majors at NASM-accredited schools (MEMs), and the high school music teachers they identified as “most influential” to their decision to become a music education major (IMT). First-year students were selected due to their proximity to their career choice decision as well as their teachers’ proximity to their encouragement of the student.

Two similar questionnaires were developed for the study, one for MEMs and one for the IMTs. Both questionnaires were based on past research in the area of career choice influences on music education majors (e.g., Rickels et al, 2010; Thornton & Bergee, 2008; Thornton, 2012) and were pilot tested by students at the researcher’s home institution and their IMTs. In both questionnaires, participants were asked to rate the influences of various experiences, disposition, and people on their/students’ career choice. MEMs were asked to rate the level of encouragement they felt for strategies their music teachers may have employed. They were also asked to report why they believed their IMT encouraged them. IMTs were to identify strategies they used to encourage potential MEMs and how they chose who to encourage.

Preliminary results reflect 141 MEM responses and 25 IMT responses. Results indicate that musical skill is the most valued quality for a potential music educator according to both music teachers and the perceptions of their students. Music teachers frequently identified leadership opportunities and additional music experiences as strategies to encourage future music teachers, and these were also highly rated sources of encouragement by students. Nearly all respondents have confirmed high school music teachers are an important influence on music education career choice. As more is understood about the actions of high school music teachers regarding music teacher recruitment, the more impact the field of music education can have to identify and encourage potentially excellent music teachers to choose the profession.

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Williams, Lindsey. University of Missouri, Kansas City. Trakarnrung, Somchai. Mahidol University, Bangkok, Thailand. Preservice Music Education Students’ Perception of Their Future in Music Education

The purpose of this investigation was to acquire a better understanding of the expectations of Thai preservice music educations students for their future in the profession. Demographic data was gathered pertaining to influences regarding majoring in music education, regional upbringing, and previous music experiences. The survey examined common influences on the decision to major in music education, possible patterns of personal characteristics pertaining to expected professional employment, and post-degree expectations of preservice music education students for entering the profession. Results provided a better understanding of the pre-service music educators post-graduation expectations as well as providing important information that may lead to possible revisions in current music education curricula in Thailand.

Immediate and future relevance of the data. Procedure Participants (N=83) were university-level music education students attending one of three large universities in Thailand. The instrument used was based on the Music Education Career Choice (Bergee et al, 2001) and revised to suit the degree programs utilized in Thai institutions of higher education as well as appropriate nomenclature for schooling and geographic data. This tool was then translated into Thai. The surveys were distributed by music education faculty at each institution and then returned to the investigators. Participants (N=83; 43 female, 40 male) were fairly evenly distributed throughout all university grade-levels with the majority of respondents (78%) within the first three years of their music teacher training program (Year1=22; Yr2=22; Yr3=21; Yr4=13; Yr5=4).

Conclusions: It is clear from these data that the majority of this sample made the crucial decision to become a music educator during their precollege years, most frequently immediately prior to entering university. Family members, private music instructors, and community musicians accounted for more than half of the influences to study music education. The respondents indicated a “love of music” and being “called to teach” as the two most identified reasons for majoring in music education. It is interesting to note that while nearly 1 in 5 indicated they intend to play professionally, 59% intend to
function as a music educator in some fashion (e.g., teaching in public or private school, develop a private studio, teach in higher education). We hope these data provide an important initial step identifying patterns and belief systems of pre-service music educators. Perhaps future research will investigate more in depth the perception of the role of music education within Thai society in an attempt to better prepare pre-service music educators as they prepare to join the profession.